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**Collaborative Commons:
Latin American Interdisciplinary New
Media Initiatives**

The development of the “Open Culture” social phenomena can be exemplified by initiatives such as the Open Source Software Development Community, Creative Commons Copyright Alternative Licensing, Fair Trade Co-operative Business Models, Crisis Commons Disaster Relief Web-Platform and Transition Social Network Initiatives (Ireland and the UK), to name a few. Most of these social movements have emerged via the implementation of peer-to-peer self-organizational models, facilitated via modern communication technologies and motivated by the lack of contextualized, effective and lasting solutions to local social inequalities and concerns. This presentation analyzes and comments on the organizational interrelationships of three Latin American cultural initiatives from the perspective of the above mentioned, emerging parallel Open Culture social movements.

These three Latin America curatorial projects – OrganiRandom, Digital-Chile_08 and Bypass2010.org – have been carried out between the years 2006 and 2010. They all have incorporated collaborative and innovative creative processes within their organizational and creative structures. Even though the individual works that are part of these collaborative initiatives may deal independently with their own particular aesthetic and critical discourse, for the purpose of this analysis, I will only focus on the collaborative, organizational and productive aspects, leaving the formal and theoretical analysis of the works to be discussed at the ISEA2010 Latin American Forum.

As new technologies and techniques are rapidly evolving within and assimilated by society, their transformational consequences and effects are being perceived, analyzed, reinterpreted and represented in a complex array of forms and content by cultural practitioners around the world. Some of



these groundbreaking and innovative practices examine the nature of culture from a holistic perspective situating themselves at the leading edge of contemporary transformational experiences.

In parallel to these social experiences and throughout my personal creative practice, as both a cultural creator and organizer I have intuitively developed a multifaceted career that explores political and aesthetic issues inspired by Open Culture's organizational models and techniques. Some of these characteristics include: Co-authorship collaborations, open-ended aesthetics, and do-it-yourself productions.

Therefore it is not surprising that these international curatorial projects differ a great deal in their formal and technical presentations. Their general characteristics can be described as follows:

- OrganiRandom: Streaming improvisational networked performances.
- DigitalChile_08: Co-curatorial cultural exchange initiative.
- Bypass2010.org: Web-based public relational project.

In different degrees of engagement, each of these curatorial events deal with and are inspired by ideas emanating from the "Open Culture" movement, which promote non-linear, non-hierarchical and non-dogmatic cultural expressions and creative processes.

The 2006 OrganiRandom collaborative telepresence project presented at the "7e Manifestation Internationale Vidéo et Art Électronique" (Montreal, Canada 2006) was conceived, produced and implemented incorporating the principles of co-authorship, random scripting, improvisational techniques and local-autonomy. I will briefly touch upon the local-autonomy aspect of this project. This collaborative streaming initiative in its original proposal (4 events: Canada, Uruguay, Argentina, Chile) was designed so that each local

group would produce and define all aspects of the events (selection of artists, implementation of the event and creative content).

The Digital Chile_08 cultural project was presented at the "Festival Montreal en Lumiere" in March of 2008. This initiative was conceived as an international cultural exchange project between Chilean (www.artek.cl in Santiago and Valparaiso) and Canadian artists (www.sat.qc.ca in Montreal). Through a co-curatorial process we collectively established that the selection of works would be defined by each individual artist (within the venue's physical and budgetary restraints). This mosaic of Chilean new media art commented on the expanding diversification of contemporary digital culture. This project also included a collaborative streaming performance and the sub-curatorial showcase of invited artists (video format).

Finally, the www.Bypass2010.org project, that uses a co-authorship methodology, was originally created for "La Biennale de Montréal 2009", which had "Open Culture" as its thematic orientation. The original idea of this project was to create various Web-Based relational proposals by Chilean artists and then, through collective brainstorming sessions, develop and fine tune the final presentation platforms. The main focus of this project is to offer an Open-Platform for inclusive public creativity and social engagement. Through this open participatory creative process the project intends to comment on the elitist and dogmatic nature of contemporary culture.