

Table of Contents

Re:ARDC / Re: Artist Running Data Centers 3

Re:ARDC / Re: Artist Running Data Centers

In the context of servus.at, the term ARTIST RUN DATA CENTER (ARDC) refers to a series of virtual machines (VMs) within the server cluster that artists and collectives use as an experimental production space.

This publication presents a series of conversations with key actors from the context of servus.at and the communities of radical net cultures around the Art Meets Radical Openness Festival. These are ARTISTS who are RUNNING independent, experimental, radical and cultural DATA CENTERS.

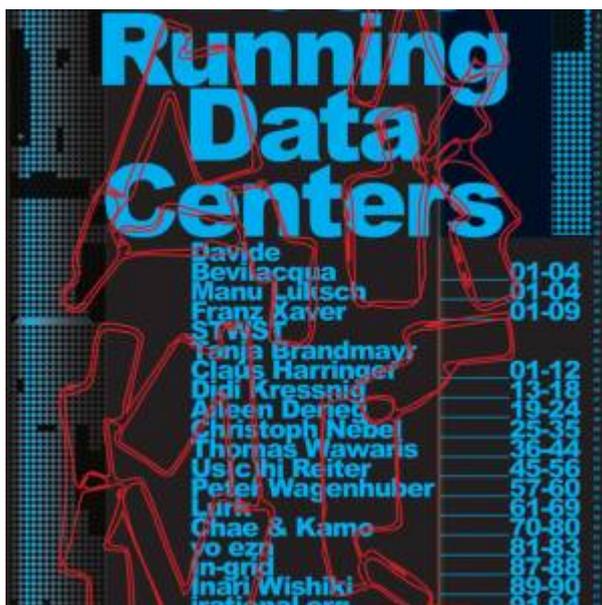
Publication data

Published by servus.at – kunst und kultur im netz

Edited by dvd

Participants/Contributors: Davide Bevilacqua Manu Luksch Franz Xaver STWST Tanja Brandmayr Claus Harringer Didi Kressnig Aileen Derieg Christoph Nebel Thomas Warwaris Us©hi Reiter Peter Wagenhuber Lurk Chae & Kamo vo ezn In-grid Inari Wishiki irrational.org Aymeric Mansoux Bleu255 Joak

ISBN: 978-3-9504200-3-6



[Artists Running Data Centers – Cover](#)

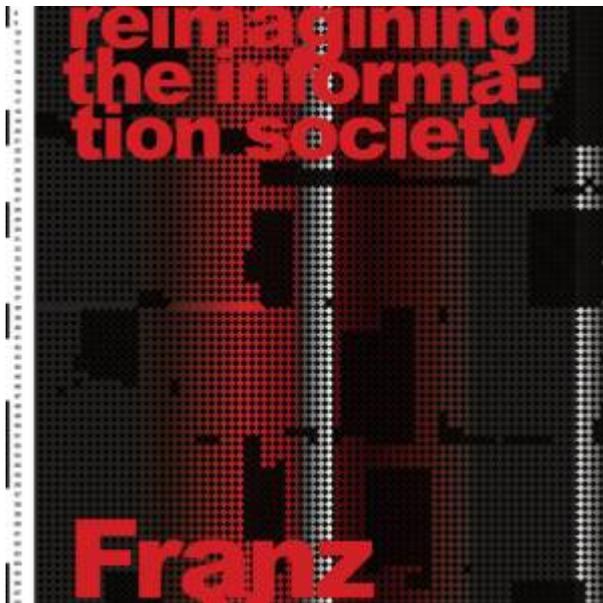
Artists Running Data Centers – Cover

Running Data Centers

Artists Running Data Centers... 06-07
 What can be an art server today? 08-11
 Media art reimagining the information society... 14-19

We never wanted to do "clean" art... 20-25
 It all started with normal computers... 26-29
 "We'll call the network Eliot" 30-33
 From Intermedia Research to Art Meets Radical Op... 34-41
 Beyond the battle for operating systems, we have... 44-47
 Running data centers and researching radically op... 48-53
 An Artist Run Data Center in the context of Free So... 56-59
 Lurk: the impulsive and time-constrained benevole... 60-65
 Scatter Chatter: the server as a chatty machine... 66-69
 The server is out of capacity, we will go elsewhere... 70-73
 Femeffector 74-77
 Jammaking: the more you avoid production, the m... 78-79
 80-83

3



19



The very happy Fall event experience fell. The technical staff were done by Patrick Wilson and Max Kowalski, who was later a quite important person in the most relevant networks of the time". It was fundamental for me to experience the internet as text-based. If you searched for some image or 2D models, you had the 2D file transfer protocol to download. I had to have the text-based information and when Max and Patrick set up the MASH/DC, this space was in words. "You are in a study room of 500 square meters, on the left you have a bookshelf, on the right you have a data bank, and so on." In MASH/DC, you navigated along text commands like "go left or the back shelf" or "take a book". Once you selected a book, you could read parts of it. "You could also say 'go to the chapter', 'go up to the first line' or 'enter the complete text'. From there, you could connect to the Libe system at MIT and use books like Daphne to explore further.



It was an exciting and interactive experience. Usually, one of the first graduate web browsers, arranged later, introducing the graphical World Wide Web, we knew. Back then, everything was text-based and loading images took ages. The world could be text, but the effects of online interactions were already a hot topic. Deleuze offers ideas about what was acceptable behaviour and what wasn't in these digital spaces. So, if someone in a media conference said "right or my right side", others said "Please, open the window". If someone heard someone or something like this, it immediately brought up questions and debates about it.

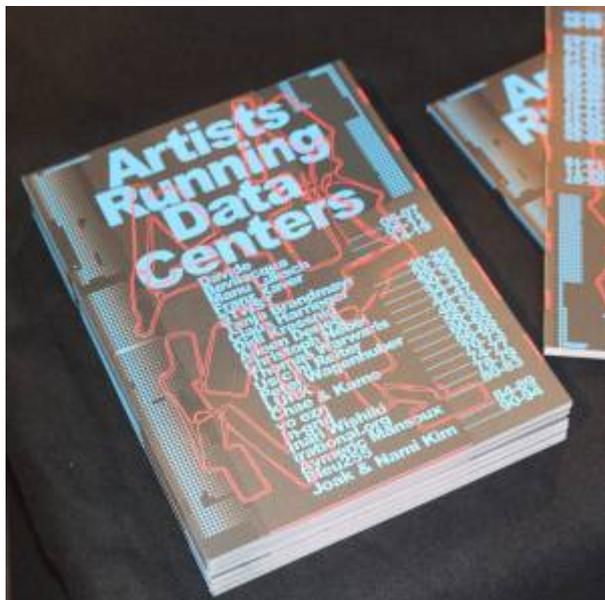
The only worked with the ASCII code so that it stays read-

Quo Vadis, Medienkunst?

40



54



Img 2845



Img 2860

File

ReARDC Publication File

<https://publications.servus.at/2024-Artists-Running-Data-Centers/>

Colophon:

Published by servus.at

Editor: Davide Bevilacqua

Project coordination & production management: Davide Bevilacqua & Sophie Morelli

Interviews: Davide Bevilacqua & Vinzenz Landl

Glossary: Joak & Nami Kim

Text Editing: Tomiris Dmitrievskikh, Viktoria Angyal, Davide Bevilacqua

Graphic Design: Ivan Sukhov

Edition of 400 copies

Printed by Gutenberg-Werbering, Anastasius-Grün-Straße 6, 4020 Linz

Font: Arial Black, FA_XBSOQMTNUO

Thanks to: Manu Luksch, Markus Panholzer, Michal Klodner, Ushi Reiter, Aileen Derieg, Mathilde Spitzer, Franz Xaver, Christoph Nebel, Didi Kressnig, Ushi Reiter, Sabina Köfler, Thomas Warwaris, Peter Wagenhuber, Tanja Brandmayr, Claus Harringer, the Stadtwerkstatt, the Versorgerin, Kamo and Chae, In-Grid, Vo Ezn, Inari Wishiki, irrational.org, Aymeric Mansoux, bleu255, LURK, Joak

This Publication is part of the servus.at project Re:ARDC

Re:ARDC Project coordination: Davide Bevilacqua

Re:ARDC Project & Web design: Sophie Morelli

Re:ARDC Web development: Federico Poni

Re:ARDC Platform development: Markus Panholzer, Michal Klodner

Re:ARDC Communication, finances & support: Aimilia Liontou

Re:ARDC Support, texts, community survey: Vinzenz Landl

This publication is made possible with the fund and support from:

Digitale Transformation, Bundeskanzleramt and the yearly funding from Bundeskanzleramt, Land Oberösterreich, Linz Kultur.

[servus](#), [publication](#), [2024](#), [editing](#), [self hosting](#), [art](#), [hosting](#), [server](#), [culture](#), [data center](#), [interview](#), [floss](#), [radical openness](#)

From:

<https://dokuwiki.davidebevilacqua.com/> - **dvd-wiki**

Permanent link:

<https://dokuwiki.davidebevilacqua.com/doku.php?id=reardc>

Last update: **2025/03/18 22:08**