

Posted by Kelli on 17-Dec-2004 09:38

**Online Panel Discussion -- Live from January 31 - March 23 2005!**

An introduction outlining topics, was followed by contributions from three panel participants, in conversation across a 7 week period, including **John Oswald**, **Douglas Kahn** and **Kenneth Goldsmith**, introduced and moderated by **Lina Dzuverovic**.

A broad range of topics were addressed including: the underground tape movement, community and independent radio, collaboration, participation and appropriation, as well as soundart and the museum context. Some challenging notions were also put forward under the headings of 'nude media' and 'if it's not on the internet it doesn't exist'.

**If you have not had an opportunity to view the online discussion, we encourage you to review the discussion archive below.**

The online panel discussion and associated public forum wrapped the d\_culture season, its resources, live events and release dates in a peer debate, aiming to provide a context in which activities are contextualized by information, example and discussion. Focusing on the creative application and implications inherent in download, sample and cut-up practice.

**NAVIGATING THE FORUM :** Scroll down the page to view posts in date order from panel participants. Paste the urls below into the address bar of your browser to view associated resources and archives.

**Panelists' Biographies:**

[http://www.tate.org.uk/onlineevents/archive/d\\_culture/biogs.htm](http://www.tate.org.uk/onlineevents/archive/d_culture/biogs.htm)

**d\_cultuRe re\_Sources + re\_Leases:**

[http://www.tate.org.uk/onlineevents/archive/d\\_culture/#forumresources](http://www.tate.org.uk/onlineevents/archive/d_culture/#forumresources)

We invite others to make a contribution to the topics in the Public Forum. Return to the forum home page by selecting the [ forums ] tab at the top of the page. Then select the d0wnloAd \_ saMple + cuT - uP : cultuRe -- Public Forum link.

 Reply to this message
**Reply Re: The P0litics of S0und / The Culture Of Exchange**Posted by **Lina Dzuverovic** on 31-Jan-2005 14:12

The practice of cutting-up, appropriating and repurposing existing content in the creation of new artworks was central to 20th century artistic practice. From Marcel Duchamp's 'Erratum Musical' (1913) which spliced together dictionary definitions of the word 'imprimer' with a score composed from notes pulled out of a hat, via William Burroughs's and Brion Gysin's 'cut-up' technique used to allow new meanings to 'leak in' by re-cutting existing texts, to John Oswald's releases which mixed and altered several musical sources, the history of the 20th century avant-garde can be read as the history of appropriation.

The availability, immediacy and ease of use of digital networked technologies in the last decade has made the link between the notion of 'the original' and artistic value more tenuous than ever, ushering in a new chapter in the debate around appropriation and the role of the author.

The early years of the Internet enabled independent musical and artistic networks to flourish and operate somewhat 'under the radar' of commercial production, often establishing their own gift economies and adhering to rules decided by the network participants themselves. But this brief period of 'making it up as we go along' when it comes to file sharing, distribution and exchange is coming to an end in the face of endless attempts by the music industry to understand, co-opt, capitalize on and engage with cultures of exchange introduced by online networks and grassroots initiatives.