

A pink-tinted image of the statue of Aphrodite of Knidos, showing the back of the figure. The statue is nude, with a cloth draped around her waist and legs. The background is a solid pink color.

**NO COPYRIGHT
INFRINGEMENT
INTENDED**

An introduction by
No Copyright Infringement Intended
Curator Antonio Roberts

NO COPYRIGHT INFRINGEMENT

***No Copyright Infringement Intended* is a group exhibition exploring the relationship between copyright and culture in the digital age, investigating how the concept of ownership and authorship is evolving and coming into conflict with outdated copyright and intellectual property laws.**

Since the 1990s the internet has provided the opportunity for mass copying, redistribution and remixing of content – profoundly changing the way culture is produced and shared and sparking legal battles and

debates that still rage on. Today, the increasing availability of technologies like 3D scanning and 3D printing have extended the ability to digitally copy and reproduce to the physical realm.

For many people now, mass sharing, copying and remixing seems like a natural form of self expression. Rather than embracing this change and using it to their advantage, rights holders and lawyers often resort to reinforcing outdated laws – penalising those who copy – and placing barriers on technology's ability to share information and content freely.

Special thanks to Interact Labs, Scan the World and MyMiniFactory, Peta Murphy-Burke, Chris Tyrer, Yasmeen Baig-Clifford, Kerry Leslie, and Fab Lab West Bromwich.

Graphic Design by Kerry Leslie.

INGEMENT INTENDED

Meanwhile, among artists there is widespread misunderstanding of copyright and how it affects their work. The phrase “No Copyright Infringement Intended” is often used as an attempt to avoid repercussions of copyright infringement. The phrase has no legal standing, but its widespread usage shows a lack of awareness of existing laws and the consequences of breaking them.

Featuring ten national and international artists working across a range of creative practices, the exhibition highlights the ongoing

tension between production and copyright, considers the new artistic, social and political possibilities created through this tension and suggests new ways forward for artists, rights holders and the wider creative community.

Antonio Roberts is a New Media artist and Curator based in Birmingham, UK. His artwork uses glitch art, hacking and technology-driven processes to explore issues surrounding open source software, free culture and collaborative practices.

www.hellocatfood.com



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An introduction by Aymeric Mansoux, an excerpt of the 2011 essay

My Lawyer is an Artist: Free Culture Licenses as Art Manifestos

bleu255.com/~aymeric/

MY LAWYER I

Discussions around the influence of the free software philosophy on art tend to revolve around the role of the artist in a networked community, and their relationship with so-called open source practices.

However, one overlooked question, that is why some artists have been quickly attracted to the legal apparatus behind the free software model, is key in understanding the effect and interpretation of a free or open source work of art as a critical cultural practice.

It is necessary here, to avoid a top down, all encompassing, and generalised analysis of the free culture phenomenon. We must instead take a closer look at its root properties, so as to allow us to break apart the

popular illusion of a global community of artists using or writing free software, within an ever growing culture of sharing gathered around a vague idea of digital commons. This is the reason why a very important element to consider is the role that the license plays as a conscious artistic choice.

Indeed, choosing a license is the initial step that an artist, interested in an alternative to standard copyright protection, is confronted with.

Therefore this is the very reason why the first thing to do before discussing the potentiality of free works of art is to first understand the intention and process that leads to this choice. Even though such a decision is often reduced to a mandatory, practical, convenient, possibly tedious or fashionable step in order to attach a free or open label to a work of



IS AN ARTIST

art, it is in fact a crucial stage. By doing so, the author allows their work to interface with a system inside which their production can be freely exchanged, modified and distributed. In this particular case, the freedom attached to a free work of art is not to be misunderstood with gratis and free of charge access to the creation, it means that once such a freedom is granted to a work of art, anyone is free to redistribute and modify it according to the rules provided by its license.

What is more, there is no turning back once this choice is made public. The licensed work will then have a life of its own, an autonomy granted by a specific freedom of use, not defined by its author, but by the license that was chosen. Delegating such rights is not a light decision to make. Thus

we must ask ourselves why an artist would agree to bind their work to such an important legal document. After all, works of art can already benefit, somehow, from existing copyright laws.

Adding another legal layer on top of this might seem unnecessary bureaucracy. Unless, the added paper work might in fact work as a cultural comment, a form of artistic statement written as a contract, possibly a manifesto. If this is the case, what kind of manifesto and statements are we dealing with. What are they standing for? What are the effects of such contractual rules? What are their purposes and aesthetic consequences? Looking into such questions should give us enough clues on the nature and critical potential of free art.

DISPLAY AT YOUR OWN RISK

Andrea Wallace & Ronan Deazley

Digital Print, 2016

***Display At Your Own Risk (DAYOR)* is a research-led exhibition experiment featuring digital surrogates of public domain works of art produced by cultural heritage institutions of international repute. The project includes a Gallery Exhibition as well as an open source version of the exhibition intended for public use.**

Andrea Wallace (b. 1984)

(Glasgow, Scotland)

www.surrogateiprights.com

Andrea Wallace is a Postgraduate Researcher and PhD Candidate with CREATE, at the University of Glasgow and the National Library of Scotland. Wallace's research considers how cultural heritage institutions within the public sector have responded to the increasing need to engage in commercialisation activities during a time of economic recession. Wallace's research examines the impact of technology on the public domain, the obstacles and opportunities generated by the digital realm, and it proposes recommendations for the legal, cultural, and ethical issues continuing to challenge these institutions.

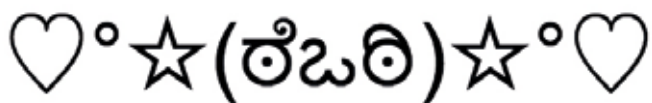
Ronan Deazley (b. 1972)

(Belfast, Northern Ireland)

go.qub.ac.uk/ronandeazley

Ronan Deazley is Professor of Copyright Law at Queen's University Belfast. He is internationally renowned for his scholarship on copyright history. Deazley's current research explores the way copyright impacts how we access and make use of our shared digital cultural heritage, within and across borders. From 2014-16 Deazley was General Editor of CopyrightUser.org, an independent online resource that makes UK copyright law more accessible to creators, media professionals, students and the public. Deazley is a qualified archivist and, in his spare time, makes animated films about copying, creativity and the law limits of appropriation/reuse.





(FOR LUC TUYMANS)

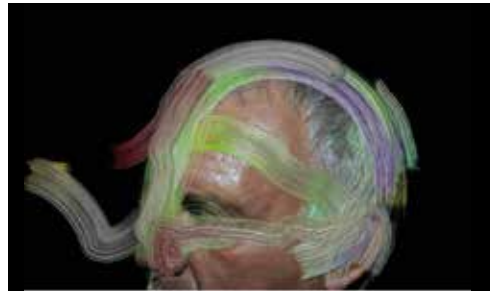


In January 2015, a Belgian court found Antwerp-born painter Luc Tuymans guilty of plagiarism in his use of a photograph of conservative politician Jean-Marie Dedecker, taken by Katrijn Van Giel for Belgian newspaper De Standaard.

The judgement imposed a fine of €500,000 if Tuymans were to create any more reproductions of Van Giel's work or exhibit the original painting owned by Groupon co-founder Eric Lefkofsky.

Later in 2015, artist Christopher Meerdo produced an open invitation to artist peers to directly appropriate and modify the photograph, lifted from Van Giel's website.

This ongoing project works in defiance of the commodification of visuality for hyper-capitalism, and celebrates the amorphous ubiquity of memetic and visual culture. The results are posted regularly to katrijnvangiel.tumblr.com with each work attributed to the participating artist.



Christopher Meerdo (b. 1981)

Net-based work, 2016

(Chicago, IL, United States)

www.0-0.000

Christopher Meerdo is a Chicago based artist who grew up in the Upper Peninsula of Michigan and Lithuania. Meerdo is the Fellowship 15 International Award winner for projects Iceland and Cataphote, was an artist in residence at the SIM Program in Reykjavik, Iceland, 8550 Ohio, and attended the Skowhegan School of Painting and Sculpture in 2013. Meerdo received an MFA in Photography from the University of Illinois at Chicago in 2011 and is currently teaching at the School of the Art Institute of Chicago. Solo exhibitions include The Mattress Factory Museum of Contemporary Art, DOCUMENT, Exgirlfriend, Coco Hunday, The Hills, and ITP Space.

PYGMALION

***Pygmalion* is a video-collage composed from pre-existing footage and 3D models found online. *Pygmalion* attempts to address how ancient ideas of perfection and beauty have been carried forward into the digital age, considering the difference between crafted original objects and their weightless, infinitely replicable computer-generated doubles. *Pygmalion* contemplates what it is to be a statue - the tragedy of being a still object in a constantly moving world - and explores the notion that perfection no longer resides in objects themselves, but in the very act of their faultless and permanent duplication.**

Duncan Poulton (b. 1993)

Single channel digital video,
black and white, sound. 2016.
Duration 7 minutes 14 seconds

(Birmingham, United Kingdom)

Duncan Poulton is an artist working with video appropriation and digital media. His work has recently been shown at Transmediale, Berlin; Whitechapel Gallery, London; Tate Modern, London; Eastside Projects, Birmingham; Czong Institute of Contemporary Art, South Korea; Sluice_Art Fair, London; Phoenix Gallery, Brighton and Plymouth Arts Centre. He studied Fine Art Critical Practice at the University of Brighton and now lives and works in Birmingham, UK.

www.duncanpoulton.com



STILL NOT SURE IF ART OR COPYRIGHT INFRINGEMENT

***Still Not Sure if Art or Copyright Infringement* is the 2nd limited edition of the *Not Sure if Art or Copyright Infringement* series.**

Emilie Gervais

Digital Print, 2017
(Marseille, France)

Montreal, Canada born artist-freelancer currently residing in Marseille, France; exploring the correlation between art, network culture and the internet.

www.emiliegervais.com



LEFT SHARK



Left Shark is a 3D printable model of a meme created in response to Katy Perry's 2015 Super Bowl halftime performance. The performance featured two performers in shark costumes that accompanied Perry on stage. Viewers noticed that the shark on the left was offbeat and performed out of sync with the "Right Shark". From this the "Left Shark" internet meme was born.

In response to this Sosa hastily created a 3D model of Left Shark and made it available to the public. Shortly thereafter, lawyers representing Katy Perry issued a cease and desist notice, claiming that they own the rights and image of Left Shark. An ongoing and very public battle ensued, which included Perry's lawyers attempting to trademark "Left Shark". With thanks to support of the public and copyright lawyers the model was eventually allowed to remain online.

The experience of creating the Left Shark 3D model serves as an example of how large corporations will attempt to use and abuse copyright laws in attempt to appropriate and claim ownership of culture for their own gain.

Fernando Sosa (b. 1983)
3D Sculpture, 2015
(Orlando FL, United States)

Fernando Sosa is a Mexican artist based in the United States. He attended University of Central Florida where he studied Computer Animation. Upon graduation Sosa opted to work in the advertising, video game and architectural renderings industry, up until 2014 when he started the Political Sculptor project.

The Political Sculpture project centres around making physical 3D models that reference pop culture and political satire. To date notable works include models of Left Shark, Sad Kanye, Deflategate Brady, and the Blue Meth Gang.

www.politicalsculptor.com

THE OTHER NEFERTITI

Jan Nikolai Nelles & Nora Al-Badri

3D Print, 2016

(Berlin, Germany)

***The Other Nefertiti* is a 3D-printed replica of the Nefertiti Bust, an ancient Egyptian artifact housed in the Neues Museum in Berlin. The artwork's creation entailed the release of a high-resolution 3D data file that was shared freely on the internet. The work stands as proof of colonial pillaging and challenges notions of national ownership; it considers the role of copying in preservation and access to evidence in relation to global heritage. The project received wide media coverage for its unauthorized 3D scan of the artifact inside the museum and its public release despite the copyright holder's exclusive reproduction rights.**

The Other Nefertiti embodies archeological evidence and its history of ownership throughout civilizations. The copying of artifacts in physical and digital forms points to the ever-improving technical reproduction of evidence and how authenticity can be discussed openly in online forums. The sharing and collaborative preservation avoid restrictions and suppression of evidence. The artwork combines the politics and the aura of a unique historic artifact in the age of its reproducibility.

Jan Nikolai Nelles (b. 1980) is a multi-disciplinary German artist from Frankfurt/Main. He graduated from Offenbach University of Art and Design in 2011. In the past he founded an independent project space in Frankfurt/Main and co-founded a photography magazine.

Nora Al-Badri (b. 1984) is a multi-disciplinary artist with a German-Iraqi background, born in Marburg an der Lahn. She lives and works in Berlin. She studied visual art at Offenbach University of Art and Design and graduated in political sciences at Johann Wolfgang Goethe University in Frankfurt/Main.

www.albadrinelles.de



THE OTHER NEFERTITI

Nelles and Al-Badri have been working together since 2009. Their artistic practice oscillates between different fields such as visual and media art, documentary filmmaking and cultural activism. Their pieces deal with issues arising through hegemonic and neo-colonial power structures and representations between the Global South and North as well as with the various facets of war and its aftermath. Their artistic practice reflects on the absurdity of the human condition. The works interfere in social infrastructures by misbehavior performances or challenges institutions through civil disobedience aware of their artistic freedom. The collective pursues a critical re-evaluation of actual cultural commons, the power of representation through material objects of other cultures, their digital images as well as the concepts of heritage and identity politics schemes.

Their work has been featured in The New York Times, BBC, The Times, Artnet, Wired, Le Monde Afrique, Financial Times, Arte TV, The Independent, New Statesmen, Hyperallergic, Smithsonian, Al Ahram, Egypt Today, Vice, Hürriyet, Dezeen, Frankfurter Allgemeine Sonntagszeitung, Spiegel Online, Heise, The Boston Globe, Dezeen, Archdaily, Polska, La informacion, De Volkskrant, Gizmodo, New Scientist, Popular Science and The Verge amongst others.



DIAMONDS (GREEN SCREEN VERSION)

"Nick Briz's 'Diamonds (Green Screen Version)' (2012), is a green screen version of Rihanna's performance of 'Diamonds' on Saturday Night Live, made available on his website for further remixes. Following a model provided by Olive Laric's Touch My Body (Green Screen Version) (2008), Briz is responding to mainstream media's 'top down' approach, creating the conditions for a 'bottom up' process of appropriation of cultural content.

What Briz's project adds to Laric's is related to Rihanna's appropriation, in that very performance, of an obscure but trendy online subculture known as seapunk. That interest, and related appropriation with no end credits, of a billionaire pop star for the aesthetic developments of an online subculture sparked hatred reactions on the internet. Briz is not just symbolically 'giving back' to the internet what comes from it, but also opening it up to new creative possibilities, suggesting that shared, collective creation will be always stronger than any individual's attempt to put their mark on it."

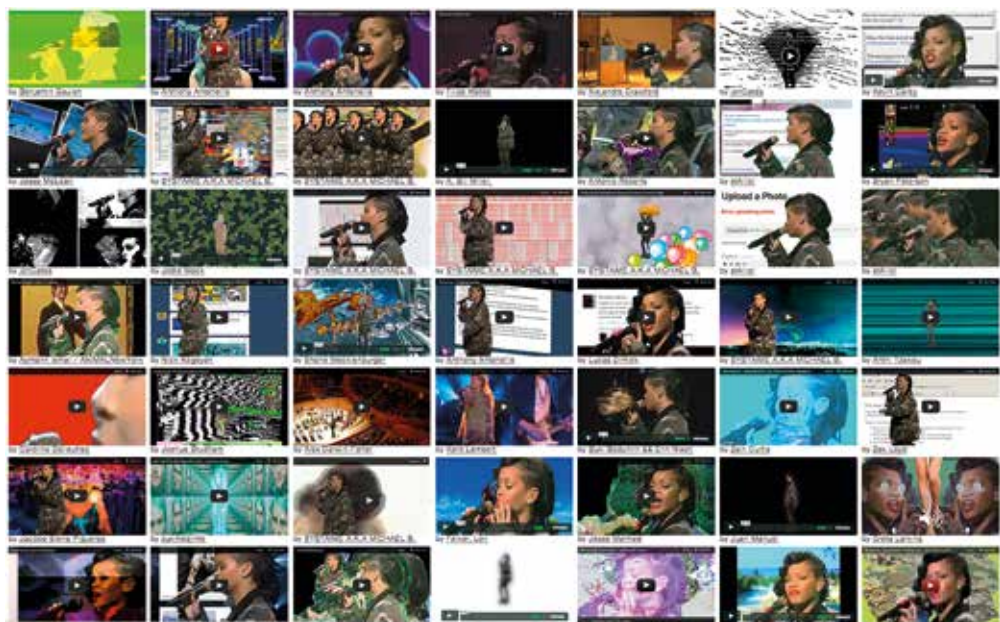
Domenico Quaranta
Contemporary Art and Online Popular Culture

Nick Briz (b. 1986)
Various materials. 2012
(Chicago, IL, United States)

Nick Briz is a New Media artist, educator and organizer living and working in Chicago. Briz's work is primarily concerned with digital culture, specifically: digital literacy and ecology, netizen rights, glitch art, net art, and remix. Briz has taught on these topics at institutions including the School of the Art Institute of Chicago, Marwen, and on a dedicated YouTube channel.

Briz has organized events including GLI.TC/H and NO-MEDIA. As an artist, Briz's work has been shown internationally at events and exhibitions including FILE Media Arts Festival, the Images Festival, the Museum of Moving Image, and Museum of Contemporary Art Chicago.

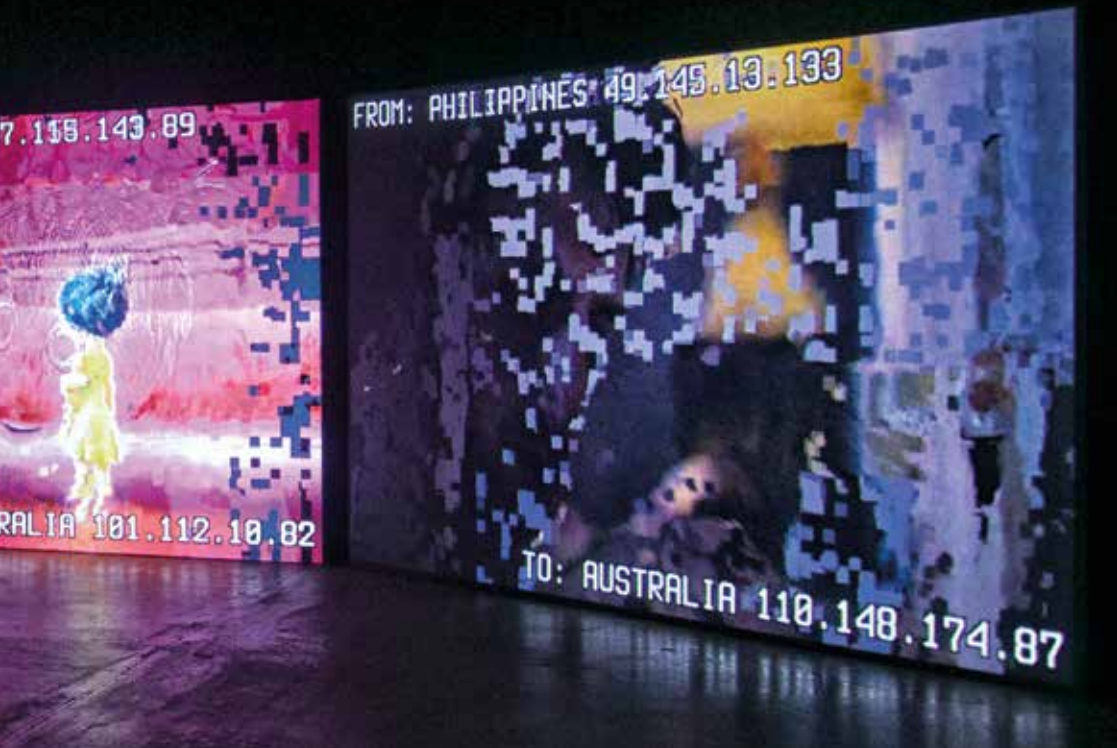
www.nickbriz.com





THE PIRATE CINEMA

In the context of omnipresent telecommunications surveillance, *The Pirate Cinema* makes the hidden activity and geography of Peer-to-Peer file sharing visible. The project is presented as a monitoring room, which shows Peer-to-Peer transfers happening in real time on networks using the BitTorrent protocol. The installation produces an arbitrary cut-up of the files currently being exchanged. This immediate and fragmentary rendering of digital activity, with information concerning its source and destination, thus depicts the topology of digital media consumption and uncontrolled content dissemination.



Nicolas Maigret (b. 1980)

Various materials, 2012

(Paris, France)

Nicolas Maigret exposes the internal workings of media, through an exploration of their dysfunctions, limitations or failure thresholds which he develops into sensory and immersive audio visual experiences. As a curator he initiated the Disnovation Research Group which conducts a series of deviant strategies and symbolic activities facing the ongoing propaganda of technological innovation. He teaches at Parsons Paris and co-founded the Art of Failure collective in 2006. With Maria Roszkowska he co-edited The Pirate Book, an anthology on media piracy.

His work has been presented in international exhibitions and festivals: Transmediale, Museum of Art and Design, FILE, 30th Chaos Communication Congress, Palais de Tokyo, Elektra, China Museum of Digital Arts, Polytechnic Museum, North-West Film Forum, School of the Art Institute, The Pirate Bay 10th Anniversary and Eastern Bloc.

www.thepiratecinema.com
www.peripheriques.free.fr
www.dinnovation.org

