

TPB AFK ILLEGAL CAM BOOTLEG

Aram Bartholl

2013

Fichier MP4, chaise de bureau, pico-projecteur, ruban adhésif toilé, lecteur
Dimensions variables

OMG!! Last friday I sneaked with my cam into the theater at Berlinale film festival (thx for the ticket @sinkdeep :))) and I did a CAM BOOTLEG of the world premiere!!! of TPB AFK 'The Pirate Bay Away From Keyboard' documentation. The torrent below includes the full film (PERFECT QUALITY!!) + intro by the festival and the q&a with the director of the film Simon Klose after the film. This is a super exclusive release by FFFFFAT_CR3W – ALWAYS THE LATEST AND THE BEST SHIT !!! You won't find the film anywhere else!! We were the first!! YESS!!

*DOWLOAD THE >>>>TORRENT HERE <<<<<
PLEASE SEED!!!*

> <http://fffff.at/tpb-afk-illegal-cam-bootleg-at-world-premiere/>

Dr Google

Greg Leuch

2012

Captures d'écran, courriel, impression traceur, cadres, peinture bleu d'incrustation
30 x 40 x 4 cm (chaque)

Feeling sick? Not sure what you've come down with? Let Google diagnose you! Enter your symptoms into the search box, and press "I'm Feeling Icky" to be diagnosed. Don't like your options?

Go back and get a "Second Opinion".

On October 2, 2013, F.A.T. Lab received a "cease and desist" letter from Google, asking to take down Dr. Google from the web. By the time of the publication of this book, the project might not be online anymore. We hope you enjoyed Dr. Google s diagnoses for the three years of its existence.

> <http://fffff.at/dr-google/>

Limited Editions of Unlimited

Addie Wagenknecht

2012

Billet de 10 €, encre

12 x 5 cm

An artwork's value has typically been determined by (superficially) limiting the supply or editions of a piece as determined by the artist, gallery and collectors in order to create a false scarcity.

Art is only valuable if it changes society. Impacting society is only possible if it becomes part of culture. Culture can only be rapidly affected when done in a viral fashion.

Currently, art supply chains often create the opposite of a cultural revolution by only allowing the elite to buy or see collections. At F.A.T. labs, I want to create and distribute to a new contextualization of art and culture through the use of open licenses, open ideas and open art. A disintermediation of The Art World is starting now.

Limited Editions of Unlimited is a F.A.T. bi-annual artwork series which will be released and available online for free.

Editioned Signed Prints are available by contacting the artist directly. Then what...? Put it on your walls, on buildings, hang it up in the MoMa, give to your friends, your Grandma, lick it, eat it (maybe it taste good)... We want to see us everywhere.

> <http://fffff.at/limited-editions-of-unlimited/>

Warp Zone

David Renault

2014

Plafonniers, cables électriques, starters

130 x 25 x 5 cm (chaque)

Des plafonniers installés sur le sol en miroir de ceux déjà présent au plafond dans l'espace clignotent de manière épiléptique. La facture des plafonniers confèrent au dispositif une allure de portail futuriste, à l'espace une ambiance de *Warpzone*.

Liberator Variation

« The Englishman »

Kyle McDonald

2013

Fichier numérique 3D, impression 3D

30 x 20 x 15 cm

On May 6, 2013 a small pro-weapons organization called Defense Distributed shared a useless plastic gun called "The Liberator", available for anyone to download and potentially harm themselves with. Assuming they have access to both ammunition and a very expensive 3d printer.

A few days and 100k+ downloads later, the US Department of State got scared enough to order Defense Distributed to take down the file. Enthusiasts promptly moved the file to a torrent, tracked by The Pirate Bay, making it harder to regulate and creating significantly more publicity. Pirate Bay users could only maintain interest for approximately 4 pages of comments.

Perhaps the file on The Pirate Bay wasn't the original? Perhaps someone made minor modifications to make it even more unusable than it already was? I had to wonder, and invited others to wonder with me.

The government's reaction, and most peoples' reaction to the Liberator, seemed primarily driven by fear. The fear of an undetectably lethal society, where forbidden objects can no longer be regulated. Where "society" itself breaks down, because access to 3d printers somehow tear up the social contract that keeps us at a distance from the objects that we can use to harm each other.

I believe that networked media, in its current form, can not be regulated to such a fine degree as to deny access to specific files; and certainly not specific kinds of files. None of the regulations on physical goods can practically be applied to digital goods. The historical foundations of file sharing (music, movies, applications) have demonstrated this, but forbidden physical items exacerbate the discrepancy. Soon, machines that print arbitrary chemical compounds or organisms with arbitrary genetic information will similarly challenge drug and biochemical warfare regulations.

When something is impossible to regulate, it makes more sense to focus on education and discussion than censorship.

In response to the Liberator, I borrowed an idea from "One coffee cup a day" by producing several absurd variations on the original file. Ideally, they should make people feel like there's nothing sacred or singular about "that 3d printed gun file" but that it's something that can be remixed, appropriated, redirected, repurposed. That it's not just "floating around out there", or in the hands of a few people, that's it's not something to be feared, but treated critically, carefully, humorously, seriously.

What is there to be afraid of when we're all in this together? When we all feel empowered, in control, able to participate in and guide culture? There is only fear when we feel disempowered, when we lack understanding, when we are censored, when we lack input or control and are instead being controlled.

Within F.A.T. there is significant disagreement about the right way we can engage with unregulated 3d printed weapons. Personally, I want to live in a society where no one owns or has an incentive to own a weapon, but there is also no stigma or fear about discussing them.

> <http://fffff.at/liberator-variations/>

Dancing Trashbag

Mathieu Tremblin

2011

Chien mécanique, sacs poubelle

Dimensions variables

Un chien mécanique à pile vendu par les vendeurs à la tire est inséré dans un sac poubelle. Automate post-industriel, le *Dancing Trashbag* erre dans l'espace où il est déposé et se livre à un étrange ballet.

> <http://fffff.at/dancing-trashbag-previously-in-the-city/>

Speed Project Approved

Aram Bartholl

2009

Fichier GIF téléchargeable, tampon, encreur, marqueur

5 x 5 cm

*Do more projects in less time! Do Speed Projects!
Instead of working on some GREAT piece for a whole year
do faster projects. Do Speed Projects! Start labeling your
latest work with the official Speed Project stamp. Check the
amount of time you needed for full production time includ-
ing online publication. A Speed Project may not take longer
than 8h max. Adding up time fragments is not allowed, once
you started the clock is running (skip lunch or better do a
project during lunchtime ;-)
Download the template now [1] and release something
today! Be fast! Go go go !
Setting up this project took me roughly one hour.*

> <http://fffff.at/speed-project/>

Watermark

Mathieu Tremblin

2014, Infra éditions, Montpellier

Sérigraphie, craie

48 x 63 cm

Watermark est à l'origine une intervention dans l'espace urbain ; un filigrane « Getty images » réalisé à la craie sur le mur du parking de la gare de Mons (Belgique), en 2012.

Reprenant les codes de la célèbre banque d'images, reconnaissable au filigrane apposé en sur-impression sur les photographies de son catalogue, Watermark agit à la manière d'un trompe-l'œil, de sorte que le lettrage « Getty images » semble apposé directement sur l'espace réel.

Matériau volatile, la craie a depuis été effacée par les intempéries, et ne subsiste de l'intervention que sa documentation. Comment alors retranscrire le geste premier de l'artiste, éphémère par nature, à travers un autre support qui ne se substituent pas à l'oeuvre elle-même, mais en déplace et en prolonge les enjeux ?

La sérigraphie Watermark rejoue la forme documentaire de l'intervention et la projette depuis l'espace réel vers l'espace imprimé, comme sa contre-forme.

Watermark est une quadrichromie imprimée avec des encres artisanales à base de craies de couleurs (bleu ciel, fuchsia, jaune et marron) dans laquelle le lettrage « Getty images » est en réserve du tirage. L'image du parking est elle-même réactualisée car re-photographiée en 2014 d'un point de vue identique.

Ainsi c'est le contexte initial de l'intervention qui se trouve imprimé avec le matériau ayant servi à sa réalisation, de sorte que seule l'action de l'artiste demeure en creux.

> www.infra-infra.fr

A Tribute to Heather

Evan Roth

2013

Fichiers GIF, code CSS, sites Internet, écrans plats, ordinateur

A Tribute to Heather consists of ten new entries in his ongoing series, One Gif Compositions. For these works, Roth embeds a single animated GIF in a website hundreds of times to produce a rich tapestry of color and motion. The URL of each Composition serves as its title, describing the repeated animation and the background color. Because file load times vary every time a One Gif Composition website is accessed, each viewing is unique.

The animations in A Tribute to Heather were sourced from Heathers Animations, a sprawling hand-coded archive of 90s-era animated GIFs and background images operated by its elusive namesake, Heather. Founded in 1999, the site maintains the ethos of the early web, eschewing author attribution and copyright concerns to offer a wandering taxonomy of thousands of downloadable images.

For A Tribute to Heather, the Museum commissioned ten One Gif Compositions for its 50-foot-wide lobby wall. Each Composition will be exhibited for a full day on a two-week cycle.

> <http://tribute-to-heather.com/>

Fuck 3D!!!

Aram Bartholl

2009

Fichier téléchargeable, impression offset couleur,
ciseaux, colle
10 x 15 cm (chaque)

Are you sick of the 3rd dimension? Are you annoyed by the people and world around you? Do you feel sometimes dizzy walking home in the 3rd dimension? But you DO enjoy your 2D – Facebook / Twitter / browser life much more than the dirty world out there?

F.A.T. brings to you a brand new solution!!! Just switch your whole life to 2D. Get a pair of FUCK 3D glasses, loose the 3rd dimension and enjoy full 2D!!! It never has been so easy!! Life is so much better!!

Download FUCK 3D DIY-set: <http://fffff.at/download/FUCK3D.pdf>

> <http://fffff.at/f-a-t-nika/>

THE F.A.T. Manual

– Black & White Edition

F.A.T. Lab

2013

Edition téléchargeable, impression laser couleur sur papier Gloss 250 g, impression noir sur papier machine 80 g, reliure carré collé, rouleau carton
15,24 x 22,86 cm

THE SUPER SECRET, SUPER CHEAP, UNDERGROUND, BOOTLEG, BLACK & WHITE VERSION OF THE F.A.T. MANUAL

ORDER NOW !! FOR ONLY 8,30 \$ / 6.69 € + shipping YEEAAHH!!!

Language: English

Pages: 222

Binding: Perfect-bound Paperback

Interior Ink: Black & white

Weight: 0.86 lbs / 0,39 kg

Dimensions (inches) : 6 x 9 / 15,24 x 22,86 cm

> <http://fffff.at/the-fat-manual-black-white-edition/>

How to make a bookmark for the FAT Manual...

F.A.T. Lab

2013

Rouleau de papier toilette

ø 5 x 10 cm

> <http://fffff.at/the-fat-manual-black-white-edition/>

Dead Pixel

David Renault

2014

Fichier GIF #FF0000, tablette numérique, trépied
ø 100 x 150 cm

Vidéo Full HD, couleur, son, 5 min

Dead Pixel est un dispositif dont l'objectif est de matérialiser un *dead pixel* (pixel mort) dans l'environnement visuel urbain.

Dernier souffle (Sans-gêne)

David Renault

2012-2014

Pneu, embout de pompe à vélo, sans-gêne
ø 70 x 20 cm

Les pneus d'un véhicule sont utilisés afin de produire une cacophonie mélancolique et lancinante grâce à des instruments à vent divers comme un cor de chasse ou un sans-gêne reliés chacun aux roues par un tuyau et un manomètre.

Dernier souffle réinvestit le potentiel énergétique et entropique du pneu crevé afin de conférer une lecture poétique et énigmatique au véhicule à l'abandon ou en stationnement gênant.

> <http://fffff.at/last-breath-previously-in-the-city/>

FFFFFartsy

– Adding the F[ree] to Art[sy]

Greg Leuch & Evan Roth

2013

Site Internet interactif, vidéo-projecteur, ordinateur, clavier, souris

Go professional: show your online work respectfully in a real gallery room.

Make your own: <http://fffffartsy.com>

FFFFFartsy supports images, video, and web pages. Paste in a URL, set the view options, and frame your work in the best looking online gallery.

> <http://fffff.at/fffffartsy/>

#BADA55 In A Can

Evan Roth

2008

Code hexadecimal #BADA55, peinture acrylique sur commande, rouleau
320 x 280 cm

BADA55 is the hexadecimal representation for light green.

Thanks to Evan Roth, now you can buy it in a can, or make it following the instructions, and use it to paint canvases or fill markers.

Guaranteed to make your art Bad A55!

> <http://fffff.at/bada55-in-a-can/>

Basic

Mathieu Tremblin

2014, Paris

Rideau métallique, peinture bleu d'incrustation
rouleau, code, pochoir, peinture aérosol

300 x 300 cm

Vidéo Full HD, couleur, son, moniteur à tube,
ordinateur

48 s

*Basic is a set of code lines in Basic programming
language displaying "Hello World!" style's exercise
on Amiga Commodore 64 platform which is reproduced
on Benjamin Gaulon and Evan Roth's iron curtain of
their studio in Paris, in order the curtain is turned into a
monitor.*

> <http://fffff.at/basic-previously-in-the-city/>

Ink Geyser

Mathieu Tremblin

2011-2014

Socle, bouteilles de soda, bonbons à la menthe, encre
indélébile, tubes PVC, clous, ruban adhésif souple,
mur, vidéo-projecteur, lecteur vidéo

30 x 30 x 100 cm / ø 12 x 40 cm (chaque)

/ 300 x 170 cm

Ink geyser est un principe de peinture murale automatisée
dont le mode opératoire constitue
un détournement à des fins picturales de la réaction
chimique effervescente Mentos-Coca-cola Light issue du
Meme Internet.

Selected videos

F.A.T. Lab

2010-2014

The Cathedral and the Convenience

Evan Roth, 2013

3 min 25 s

Une sonnerie de téléphone mobile iPhone reproduisant un son de cloches retentie au devant d'églises et de cathédrales de la Ville de Paris.

Webcam Venus

Addie Wagenknecht & Pablo Garcia 2013

2 min 41 s

"I know it when I see it."

US Supreme Court Justice Potter Stewart, on the elusive definition of hardcore pornography, 1964.

If asked if there is a difference between the Renaissance painting The Birth of Venus (1486) and a Playboy centerfold, most might say it's no contest: one is art and the other pornography. One is of human ideals, the other smut. Are Botticelli and Hugh Hefner really that different? Both project fantasy and erotic imagery through the media of their day. Both are vehicles of gender politics, defining standards of beauty and sexuality. What if adult performers – already mediated sex objects – struck "classic" poses? In Webcam Venus, we asked online sexcam performers to replicate iconic works of art. This piece is an experimental homage to both fine art and the lowbrow internet phenomenon of cams. Sexcams use webcams and chat interfaces to connect amateur adult performers with an audience.

Users log on to see men, women, transsexuals, couples and groups broadcast their bodies and sexuality live for the public, often performing for money. To create this experiment in high and low brow media, we assumed anonymous handles and spent a few hours each day for a month asking performers: "Would you like to pose for me?"

How to build a fake Google Street View

car

F.A.T. Lab, 2010

3 min 35 s

The Fake Google Street View Car was a non-functional replica of the actual Google Street View car, made using the car model chosen by Google to scan streets in Germany, and mounting a DIY but faithful replica of the nine-eyed camera on its top. Then F.A.T. Lab members started driving the car in the streets of Berlin, sending its GPS coordinates to a map available on their website. The project made headlines in international media as some journalists actually believed the hoax according to which F.A.T. Lab was able to place a GPS transmitter on a real Google car and make its current positioning publicly available online, so that people in the streets could check it and manifest their criticism in front of the car itself.

Drone Painting

Katsu, 2014

4 min 45 s

Katsu is a prolific artist, vandal and hacker who emerged in New York City in the late 1990s. He's experimenting in studio a device for spraying paint using a drone.

Dernier souffle

David Renault, 2013

3 min 49 s

Les pneus d'un véhicule sont utilisés afin de produire une cacophonie mélancolique et lancinante grâce à des instruments à vent divers comme un cor de chasse reliés chacun aux roues par un tuyau et un manomètre. Dernier souffle réinvestit le potentiel énergétique et entropique du pneu crevé afin de conférer une lecture poétique et énigmatique au véhicule à l'abandon ou en stationnement gênant.

Dancing Trash Bag

Mathieu Tremblin, 2013

1 min 58 s

Un chien mécanique à pile vendu par les vendeurs à la tire est inséré dans un sac poubelle. Automate post-industriel, le *Dancing Trashbag* erre dans l'espace où il est déposé et se livre à un étrange ballet.

[FR]

FAT Lab

(Free Art and Technology)

Depuis 2007, réseau international d'artistes

Le Free Art and Technology Lab (FAT) est une organisation dont l'objet est d'enrichir le domaine public à travers des recherches et des développements liés à un usage créatifs des médias et de la technologie. Le réseau FAT rassemble artistes, ingénieurs, scientifiques, juristes, musiciens, engagés à soutenir le domaine public et des valeurs d'ouverture grâce à l'utilisation de licences libres émergentes, et à ouvrir de nouvelles pistes de réflexion autour de l'esprit d'entreprise, de la culture du secret, et du monopole induit par les droits d'auteurs et les brevets.

Les membres du FAT sont Evan Roth, James Powderly, Theo Watson, Bennett Williamson, Mike Baca, Jamie Wilkinson, Borna Sammak, LM4K, Tobias Leingruber, Becky Stern, Michael Frumin, Steve Lambert, Jonah Peretti, Randy Sarafan, Aram Bartholl, Geraldine Juárez, Greg Leuch, Magnus Eriksson, Golan Levin, Kyle McDonald, Addie Wagenknecht, KATSU, Les FFFFrères Ripoulain (David Renault & Mathieu Tremblin).

> <http://fffff.at/>

[EN]

FAT Lab

(Free Art and Technology)

Since 2007, worldwide artists network

The Free Art and Technology Lab (FAT) is an organization dedicated to enriching the public domain through the research and development of creative technologies and media. The entire FAT network of artists, engineers, scientists, lawyers, musicians and Bornas are committed to supporting open values and the public domain through the use of emerging open licenses, support for open entrepreneurship and the admonishment of secrecy, copyright monopolies and patents. FAT members are Evan Roth, James Powderly, Theo Watson, Bennett Williamson, Mike Baca, Jamie Wilkinson, Borna Sammak, LM4K, Tobias Leingruber, Becky Stern, Michael Frumin, Steve Lambert, Jonah Peretti, Randy Sarafan, Aram Bartholl, Geraldine Juárez, Greg Leuch, Magnus Eriksson, Golan Levin, Kyle McDonald, Addie Wagenknecht, KATSU, Les FFFFrères Ripoulain (David Renault & Mathieu Tremblin).

> <http://fffff.at/>

[FR]

LikeJacking

Free Art and Technology Lab (FAT)

2-12 octobre 2014, festival Gamerz,

Aix-en-Provence

« LikeJacking » se réfère au *LikeJacking Spam* ; une sorte de spam sur les réseaux sociaux, obligeant l'utilisateur à liker ou résoudre un captcha pour voir un contenu, qui est diffusé sur son propre compte sans son consentement à partir du moment où il tente d'y accéder.

L'exposition « LikeJacking » réinvestit ce détournement d'attention dans une perspective positiviste en lien avec la manière dont les membres du FAT créent des contenus à la croisée de la culture open source et de la culture pop. L'exposition rassemble des œuvres numériques et matérielles qui s'inscrivent dans le champ du net art, de l'intervention artistique, du hacking et du Do It Yourself. Chacune des œuvres a en commun le fait de mettre en partage son code source afin d'induire une potentielle appropriation à travers des perturbations poétiques, activistes ou humoristiques.

> Commissariat : David Renault & Mathieu Tremblin

[EN]

LikeJacking

Free Art and Technology Lab (FAT)

2-12 October 2014, Gamerz festival,

Aix-en-Provence

“LikeJacking” is referring to *LikeJacking Spam*; a kind of spam on social network, forcing user to like or answer a captcha to view a content, which is spread on his account without his consent until he try to access it.

“LikeJacking” show is turning this hack of attention into positive way related to the manner FAT members are creating contents crossing open source and pop culture. The show gathers digital and physical artworks dealing with the field of net art, intervention art, hacking and DIY culture. Each of those works has in common the idea of sharing their source code in order to implement empowerment through poetic/activist/humorous perturbations.

> Curation: David Renault & Mathieu Tremblin

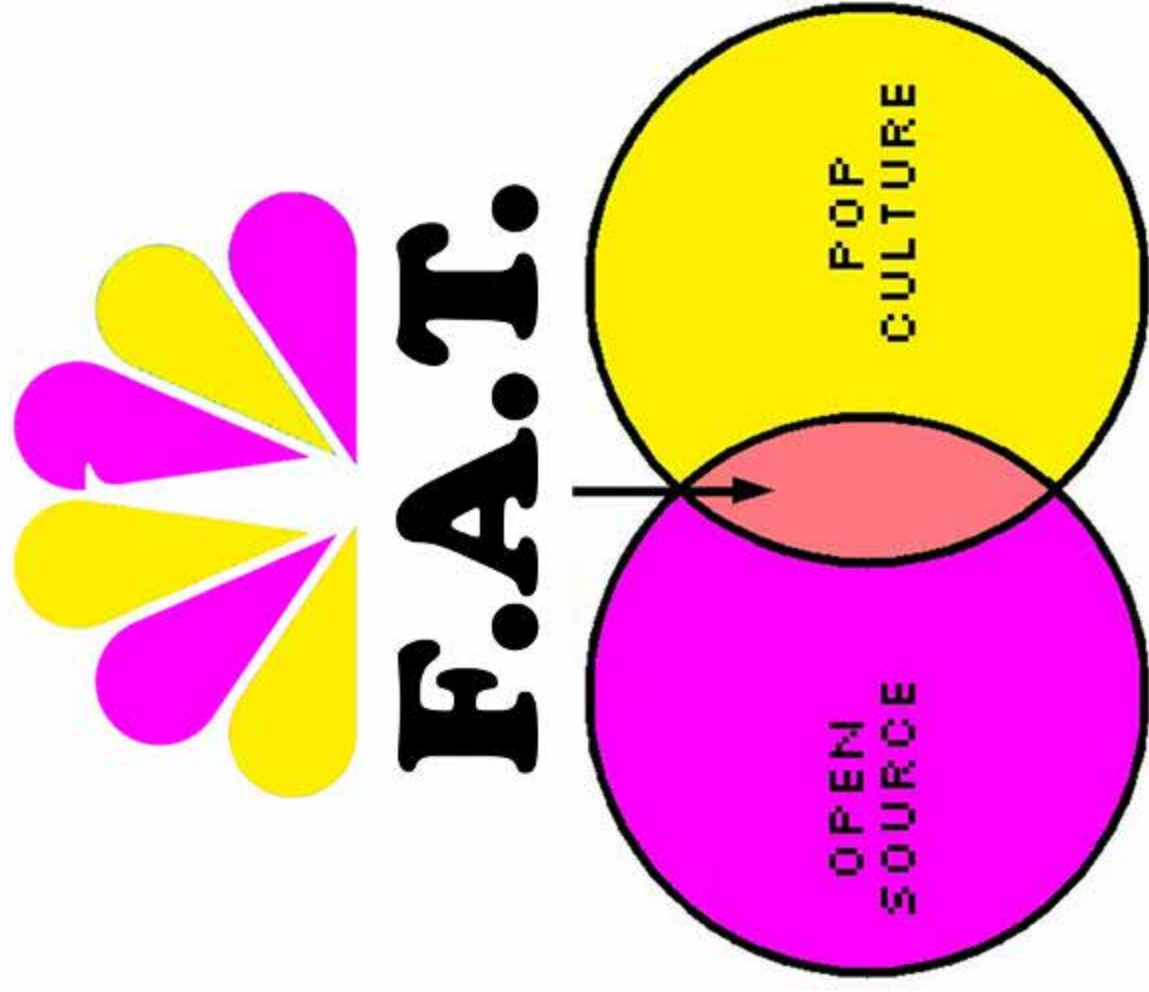
Content Warning

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the words you see in the picture below and press "weigh in".

Like jacking

What say ye?

Weigh in



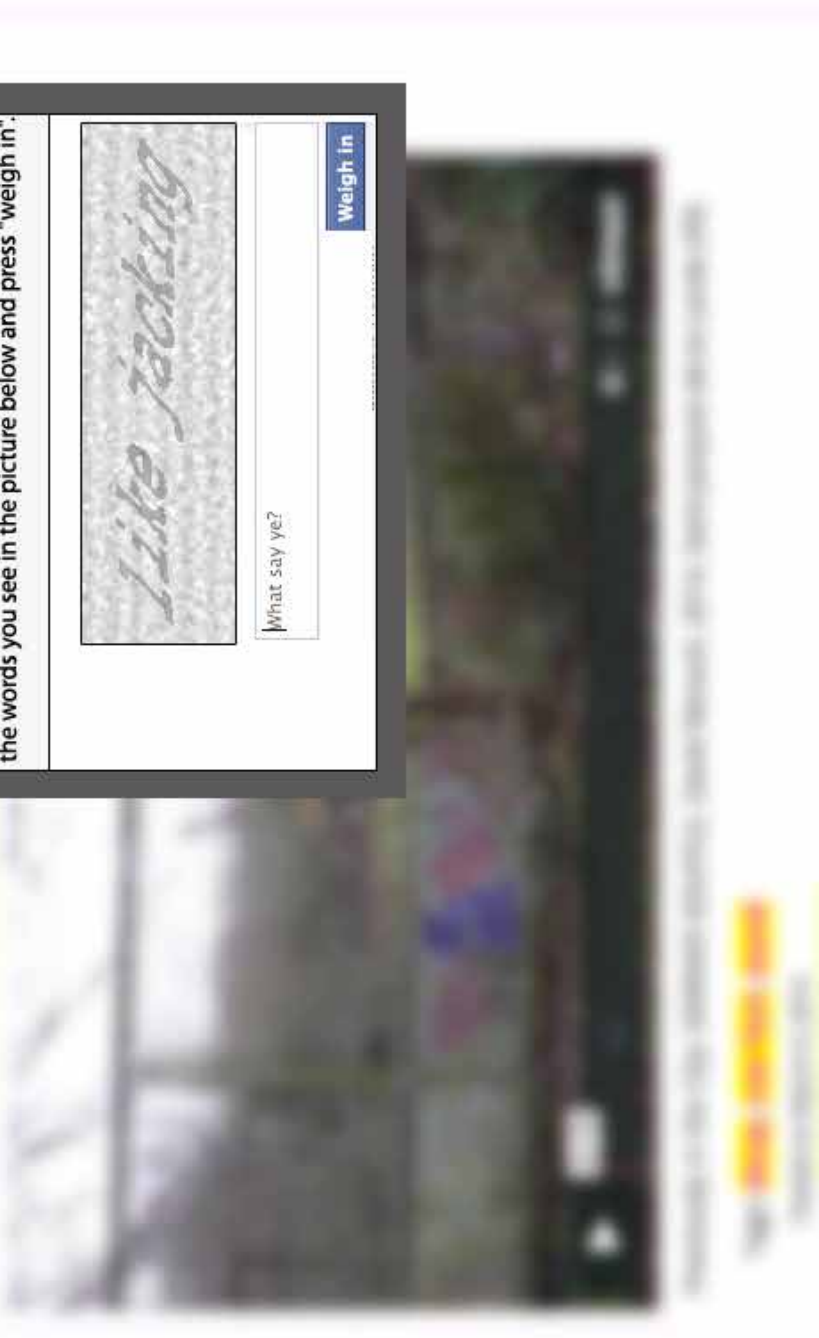


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the words you see in the picture below and press "weigh in".



Weigh In



ATTENTION

Cette vidéo contient des
images susceptibles de
heurter la sensibilité
du public