



LA
PARTECIPAZIONE
ALLE IDEE

una mostra a cura di Melissa Destino con: Samuel Bonnet. Joris Bovijn. Michèle Champagne. Jules Estèves. Stefano Faoro.
Mael Fournier-Comte. Christina Franken. Harry Gassel. Caterina Giuliani. Brendan Griffith. Shiro Inoue. Erica Preli. Michela Povoleri.
Michael Rinaldi. Mark Simmonds. Tom Tjon A Loi. Brian Watterson.

I GRAPHIC DESIGNER IN UN'INDAGINE SULLA PROPRIETÀ INTELLETTUALE
CAPO DI LUCCA 12, BOLOGNA. 2-5 SETTEMBRE. INAUGURAZIONE 2 SETTEMBRE ORE 18.00

TAKE PART TO IDEAS. GRAPHIC DESIGNERS AND THEIR RESEARCH ON INTELLECTUAL PROPERTY

Who do quotes belong to?

What are the rights that we must protect for the society's benefit?

Does it make sense to speak about intellectual property in the contemporary?

This is the question asked to seventeen young designers from all over the world (Italy, France, Germany, United Kingdom, United States, Canada, The Netherlands, Belgium). This exhibition is a survey, throughout different international realities, on the way designers face intellectual property.

It is important that this topic, clearly related to graphic designers' work, is still marginal and that it is still just on a research level.

The aptitude to share information and experiences, characteristic of contemporary society, due to new information technologies' development, to Globalization, to the birth of social networks, to open-source and free-software movements, to relational and participatory artistic movements, starts to be more and more predominant; at the same time it is countered by restrictions that prevent from free sharing of knowledge and consequently from free growth of social wellness produced by knowledge.

One of the limits is copyright: on one hand it protects single author's "wellness", on the other hand it forbid to use his ideas. There are some contradictions inside this structure.

Do ideas really belong to someone or they are products of society and history? Authors make their intellectual property available to the society, but the society is not allowed to freely appropriate and reuse this production, disadvantaging or stopping collective growth. Is it just a matter of recognition, of income, or are there other reasons that lead to prevent free circulation and free use of contents?

The author is included in this socio-economic context such that he perceives a gain -quite irrelevant- by copyright, which existence is primarily intended to protect the market.

Is it possible to consider a future in which systems such as print-on-demand is a viable alternative to the status quo? Is it right to protect individual rights or those belonging to the community?

Obviously, at the present time, copyright is a guarantee for a lot of people. Other solutions - such as Creative Commons licenses which allow sharing of content with the possibility to limit the use at different levels - are not much considered.

These new licenses create a virtuous circle that, if respected by all, vastly favors collective growth.

To the question: "Does it make sense to speak about intellectual property in the contemporary?" clearly there is not just one answer. The projects in the exhibition highlight various issues related to intellectual property, questioning contradictions and problems, trying to avoid easy idealistic solutions. They are starting points included in the view of participation, meaning with that the participation present in sharing ideas; they have the intent to be nodes from which develop thoughts, speeches, debates. The aim of the exhibition is to make available these reflections, on a key issue, free for reuse and possibly extended for a share out of this exposure.

"Art is a game between men of all ages"
Marcel Duchamp

Melissa Destino