

Predrag Kovacic Sculptor MA

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“You are an open source being. Your parents weren't thought how to make you in a prestigious UK university, and they didn't buy up a license for making children from an American company. They loved you, and that was more than enough for you to be born...” (A. Blagojevic Pirate Party of Serbia).

The term “open source” originally has meaning of open, available and free software code which can be seen, used and changed in public. By using this term in art we create a possibility to express ourselves freely and to share created work without that morbid desire to keep it just for ourselves. Works of art wouldn't have had their purpose if they were not meant for public and for future generations of creators, so they are basically an open source. Identification of an art work with computer software is absolutely possible because both of them are products of individual or group creative work.

Artists fear that someone will copy or reproduce their work, thus decreasing their quality, or that someone will use their creative work in somebody else's behalf. This kind of attitude is absolutely ridiculous, because there is something more than pure technical production in created work – there is a psychological load of an artist who had put him\herself entirely into process of work creation, and that is the thing that guarantees authenticity and that can not be copied or alienated. Art is basically humane, which means that it should stay free in all its forms and available for further usage. It would be selfish to copyright any work, because all of them have been created during thousands of years long art tradition. Every artist would be a hypocrite if he\she dare to say that their work is a product of his\her own creative process and psychological load. The utmost “product” of creative process is based on our acquired knowledge and our effort to put ourselves into

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Termin open source kao prvobitni termin oznacava otvoren, slobodan i besplatan kod softvera koji je dostupan javnosti na uvid, koriscenje, izmene. Upotrebom ovog termina u umetnosti dobijamo mogucnost slobodnog izrazavanja i deljenja stvorenog dela bez bolesne zelje da zadrzimo to delo samo za sebe. Umetnicka dela ne bi imala svrhu bivstvovanja da nisu namenjena publici I buducim generacijama stvaralaca tako da su ona u samoj svojoj osnovi open source. Poistovecivanje um.dela i kompjuterskog softvera je apsolutno moguće jer jedno i drugo delo su produkt kreativnosti pojedinca ili drustva. Umetnici imaju bojazan da ce neko kopirati, reprodukovati njihovo delo i samim tim cinom narusiti njihov kvalitet ili pak iskoristiti njihovo stvaralastvo zarad sopstvene koristi. Ovakvo misljenje je cist apsurd jer u stvorenom delu postoji nesto vise od ciste tehnicke izvedbe - postoji psihicki naboj umetnika koji je uneo sebe u izradu dela i u njegov proces izrade a to je ono sto daje autenticnost i sto se ne moze kopirati i otudjiti. Umetnost je u svojoj osnovi humana i samim tim treba da ostane u svim oblicima slobodna i dostupna za dalje koriscenje. Bilo bi sebicno zastiti autorskim pravima bilo koje delo jer sva ta dela su nastala na osnovu tradicije umetnosti duge hiljadama godina. Svaki umetnik bio bi licemer da se usudi kaze da je to delo izraz iskljucivo njegovog umeca, stvaralastva i psihickog naboja. Krajnji “produkt” stvaralastva je nastao na osnovu stecenog znanja i nase ugradnje u to novo delo. Tekovine

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that new work. Inheritance and knowledge that we use today as a starting point for our further creativity, is, in fact, an open source (no body claims rights on them), and the idea of open source is that all future works should stay free and without ownership claims. If this connection snaps, and everybody get themselves all credits and ownership claims, we shall face inconsistency and abolition of idea of art itself.

The idea of copyleft has emerged from this story, and presents how the law about ownership rights should be applied so that all limits regarding copying and distribution would be removed. If artists can't see the significance of copyleft idea in their work, it might have a bad influence on creativity of future generations. If I can live by open source principles as a person and as a creator, the least I could do is to leave my works copylefted and under "license" - NO RIGHTS RESERVED

Predrag Kovacic, Sr.Mitrovica, 2010.

i znanja koje danas koristimo kao neku polaznu osnovu za dalje stvaralastvo su u samoj svojoj sustini open source (niko ne polaze prava na njih) a sam princip open source-a je da i sledeca dela ostanu slobodna i da niko ne polaze prava na njih. Ukoliko se ovaj niz prekine i sebi pripisu apsolutno sve zasluge i prava na to stvoreno delo dobijamo nedoslednost i ponistavanje samog principa postojanja umetnosti.

Iz ove price se radja ideja o copy leftu koji oznacava princip primene zakona o autorskom pravu da bi se uklonina sva ogranicenja kopiranja i dalje distribucije dela drugih osoba, kao i da se iste slobode sacuvaju i u izvedenim verzijama. Ukoliko umetnici ne uvide znacaj copy leftovanja svojih dela to se moze pogubno odraziti na dalju kreativnost buducih generacija.

Ako ja kao jedinka i stvaralac zivim po principima open source-a najmanje sto mogu da ucinim da svoja dela ostavim copyleftovanim i pod "licencom" - NO RIGHTS RESERVED

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