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BARRAGÁN SOUND SYSTEM PREAMBLE

**Cherish public resources, forgotten works, dates of expiration.
Find loopholes, test boundaries, check motives.**

**Mired by unsustainable models of economic growth, we look to the archive and
its potential futures.**

**To affect change we participate in alternatives. Seek out public spaces;
rediscover generosity; value sharing.**

**We love pirates! Their lawlessness is inspirational. But beyond rebellion – we
seek to expose antiquated systems of control – to build active resistance and
test new models.**

**The public domain is not a safe zone. It is a mistake to ignore its potential as a
site of political invention.**

**We oppose the dominant system of the artificial limitation of the flow of ideas
and concepts, re-enforced by a market that seeks to profit from restricting
access to cultural materials.**

**Here we invite you to be part of a temporary experimental space – where sonic
legal boundaries are negotiated, tested and expanded.**

Tonight we present records from the personal archive of architect Luis Barragán.

The music we will play is a compilation selected, not for its eclectic sound or rarity of recordings, but primarily for its legal status.

Gleaned from the edges of the public domain, as filtered through Barragán's collection and in the context of Mexican Copyright law (the most restrictive in the world!); songs and music from early commercial releases that fell out of copyright prior to legal revisions in 1994 and 2003, have been recorded and digitised for free distribution.

The 1920s, 30s and 40s recordings - many of which you'll hear this evening – have been dug out from Barragán's record collection – through a process of meticulous and labour intensive research.

Other music that experiences a conflict in public/private status has been edited, redacted, cut-up and sonically processed to suppress copyright-secured elements and to enable, for the first time, the release of public domain layers from the proprietary control of commercial publishers.

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This audio processing means that some recordings found in Barragán's collection, such as the 1941 *'The last time I saw Paris'* a song written by Jerome Kern and Oscar Hammerstein and performed by Hildegard, the famously single cabaret performer 'a hazel-eyed Milwaukee blonde who sings the way Garbo looks' who told risqué anecdotes while giving long-stemmed roses to men in her audience; although not scheduled to return fully the public domain until 2060 (100 years after the death of both authors); arriving perhaps to a overcrowded world as depicted in the future noir thriller *'2060 On the Run'*, a world experiencing paranoia, fear, poverty, riots, rebel factions and an energy crisis – can be released, in part, right now in 2012.

We must remember that the legal frameworks that define the limits of the public domain are not fixed. The future of the public domain is precarious – the field of culture is increasingly colonized for private interests as proprietors of intellectual property continually lobby for the extension of their control. We are well aware that IP has been declared 'the oil of the 21st Century.'

In 1994 and again in 2003 the Mexican government adopted an extension of the term of copyright in sound recordings from 50 to 70 and finally to 100 years. This action effectively freezes the public domain leaving this field of culture un-nourished and un-replenished until 2044 – prioritising profit and protecting private interests.

Tonight we present a series of public domain experiments, assembled by Open Music Archive for future free distribution and live performances by Rogeilo Sosa and Andres Solis who will remix the archive source.

The event is being recorded under a *copyleft* license for future reuse.

DATE: 30 October 2012

LOCAL JURISDICTION: Mexico

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