kn·own·able

Ownership of Knowledge: Beyond Intellectual Property, MIT Press, 2023.

Chapter 5 by Marjolijn Bol

MIMETIC OBJECTS

RAISE FUNDAMENTAL QUESTIONS ABOUT

knowledge & ownership

THROUGH THEIR USE

MATERIAL MIMESIS

Using one or more materials to imitate the characteristics of another material.

example 1

IMITATION CRYSTALS



PRECIOUS MINERALS CAN BE MINED OR LAB-GENERATED



the production and reception of mimetic material objects are deeply intertwined with their social contexts

HISTORICALLY THEY WERE MADE BY *cracking crystals and filling them with dye* USING THE »DEFECT« TO MAKE THEM LOOK MORE REAL



INCLUDING THE RELIGIOUS AND RITUALISTIC USE

CONTEMPORARY BENEFITS:

environmentally friendlier



aesthetic purity



more ethical production





MIMETIC

The consumer's perception and reception of materials and production techniques

INFLUENCES HOW ARTISANS, INDUSTRIES, AND MATERIALS SCIENTISTS

> *create and value material mimesis* <

interplay of cultural exchange



authenticity



traditional craftsmanship





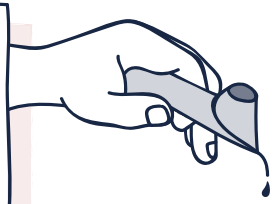
Even though Javanese dyers traditionally tried to avoid crackles, Javanese consumers rejected Dutch imitation batik textiles for lacking them.

However, as they display the prints on both sides, Dutch imitation batik textiles found acceptance in African wrap-style fashion.

example 2

CRACKLED TEXTILES

JAVANESE BATIK



ANCIENT ORIGINS & MODERN ADAPTATIONS

RESIST-DYEING

Substances like wax or paste are applied to fabric before dyeing to create patterns.

THE SENSE OF OWNERSHIP VS. KNOWLEDGE THEFT AND VALUE ...









... CENTERED AROUND
→ WHAT IS SEEN AS AUTHENTIC/FAKE & THE IMPORTANCE OF TRADITIONAL PRACTICES/CRAFTMANSHIP



© Max Planck Institute for the History of Science

Curious? Learn more here:
doi.org/10.7551/mitpress/14648.001.0001