



A
blockchain
laboratory
and
debate
series
for
reinventing
the
arts.

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□ The DAOWO lab series invites artists, engineers, thinkers and practitioners to reflect on how blockchains might be used to enable a critical, sustainable and empowered culture. To transcend the emerging hazards and limitations of pure market speculation within crypto-economics. Intended as an iterative temporary laboratory for the eventual creation of a living laboratory and generative space for new knowledge production we take the following conditions as our starting position.

The Arts Have Got A Problem

- The awkward relationship between the value of arts to society & the way it is resourced/funded.
- Funding - public, corporate, private.
 - Value - social, economic, innate/core.
- Growing inability of existing arts economies to support younger artists to thrive [precarity].
- Increasing centralization and homogeneity in arts' production and engagement.
- Arts as vehicle for speculation and money laundering.

The Blockchain and Arts Together

- New Funding Models - Renegotiation by fire of the economic and social value of art.
- Lowering the Cost for Organising - DAOs could remodel and diversify collaboration. Automated solidarity for artists and new kinds of audiences, patrons and participants!
- Unanticipated Futures - New imaginaries for how we act in the world.
- Redefine "Authorship" - Incentives for fractional, progressive ownership & collective production of art and livelihoods.
- Opening up black box technologies - in order to diversify engagement.

2 This pamphlet documents and records learnings from the first two (of six) labs. The first 'Reinventing the Art Lab' explored how we might collaborate to produce different, replicable organising forms to support artists' work in the future. Followed by 'Identity Trouble' which addressed the knotty problems of identity and why it matters how humans and machines connect with one another in the development of new decentralised planetary-scale computing infrastructure.

As the series unfolds, we aim to work across a spectrum of themes and domains of expertise, breaking down silos and assumptions about what these technologies might mean, and how they may change the world around us. The aim is to birth a set of new experimental initiatives that can reinvent the future of the arts as we know it.

□ Visit <http://daowo.org> for information about upcoming labs.

□

□

THE DAOWO

ABC...D

ARTS

Sometimes practical philosophy, sometimes a kind of creative play with everyday rules, behaviours and structures. A means to extend intersubjective expression between living beings and things, decoration, a conversation piece or a field of practice that requires no defence of what constitutes truth.

BLOCKCHAIN

A cryptographically secure distributed ledger maintained by a network of computers competing (through a consensus based protocol) for the economic rewards offered in return.

CRYPTOCURRENCY

A tokenised system of digital assets or money transacted via blockchain technologies, and accessible to anyone with a computer. Also known as "magic internet money".

DECENTRALISED AUTONOMOUS ORGANISATION

An organisation which runs on a blockchain, constituted by a series of smart contracts; pieces of code which perform the function of a legal agreement without the interference of a corruptible or fallible human.



Does Art need its own blockchain? Can blockchain technologies help create and retain value for artists and arts organisations? If blockchains are transforming all other industries and supply chains, how will it affect the arts? Is this technology at a stage now where we can begin applying it to our everyday processes and practices?

These are just a few of the questions we had been asking ourselves and others over the course of the year. The inaugural DAOWO workshop probed these questions further, taking a pragmatic approach to mapping out the technical and economic capacity for the application of blockchain technologies within the arts.

This event opened with an overview of current developments for blockchain application within the arts ecosystem. Four researchers and practitioners - Mark Waugh, Helen Kaplinsky, Jess Houlgrave, and Ruth Catlow - each presented their perspectives on some key opportunities and challenges. Each presenter then facilitated a working group – with the objective of informing and moving initiatives into a new phase of development.

ARTWORKS, LEGACY, LEDGER

Mark Waugh, Head of Research and Innovation at [DACS](#)

The economy of representation and the moral and economic rights of artists is core to the business of DACS (The Design and Artists Copyright Society). One of the questions DACS and their partners at the Alan Turing Institute are asking is how can the blockchain be used to address the deficit in the revenues received by visual artists in ways which would be revolutionary and resource efficient? DACS have been looking at blockchain technologies as an interstice for the accurate migration and translation of data between ledgers or sets of information such as licenses issued and their duration, the royalties due and the list of beneficiaries. This ledger starts from the public affirmation of a suite of artists' rights articulated in accordance with British Law.



"Mark Waugh put some of the emerging practical and theoretical challenges to the group. This led to the question: how can we ensure that the use of blockchain does not inadvertently reaffirm existing inequalities in the circulation of art? For example, if blockchain becomes a memory bank for art, one effect could be to marginalise work that is ephemeral or philosophically opposed to entering into contracts." – Lucy Sollitt

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↓ DACS Convoluted Structures, 2017

□

□

AN ALTERNATIVE TO A HISTORICAL MODE OF ART OWNERSHIP

Helen Kaplinsky, [Temporary Custodians](#)

The Temporary Custodian's project at Islington Mill, Salford, provides a peer2peer, distributed alternative to historical modes of public and private art collecting. Buyers of Maurice Carlin's artworks are invited to become joint owners, or 'Temporary Custodians', with other buyers, of a large scale installation and to participate in the future life of both the artwork and the site. In this way, each custodian owns both a portion of the Mill as it once was, and a stake in the future of what the Mill and what it can become. The project aims to unite the people who form part of a small growing economy, supporting the emerging artists of Islington Mill. This includes artists with projects that recognise social value and work with open data as a medium.

The working group discussed the bootstrapping of blockchain applications to this project raising questions about:

- The pseudonymity of users, what might blockchains enable/ disable?
- Open configuration of value articulation (local value vs wider application)?



"Models such as Temporary Custodians offer new ways to think about how we sustain the arts, but as the ongoing [Ethereum fork debate](#) has shown, gaining consensus in shared ownership structures is a challenge that technology alone can't solve. With a range of competing values at work in the arts - from making money to supporting experimentation - how do you agree what's best?" - Lucy Sollitt

BUILDING A COALITION FOR THE ARTS ON THE BLOCKCHAIN

Jess Houlgrave

Who is the ecosystem and what are these 'potential benefits'?

What does coordination look like in other industries?

Do we need a coordination effort in the arts?

What could this look like? How can it be done?

Jess Houlgrave undertook research to discover how blockchain technology was being used in the art ecosystem and the challenges and benefits of adopting the technology. She identified over 40 businesses currently using blockchain technology and lots more thinking about it. The uses and many of the businesses are included in this graphic.

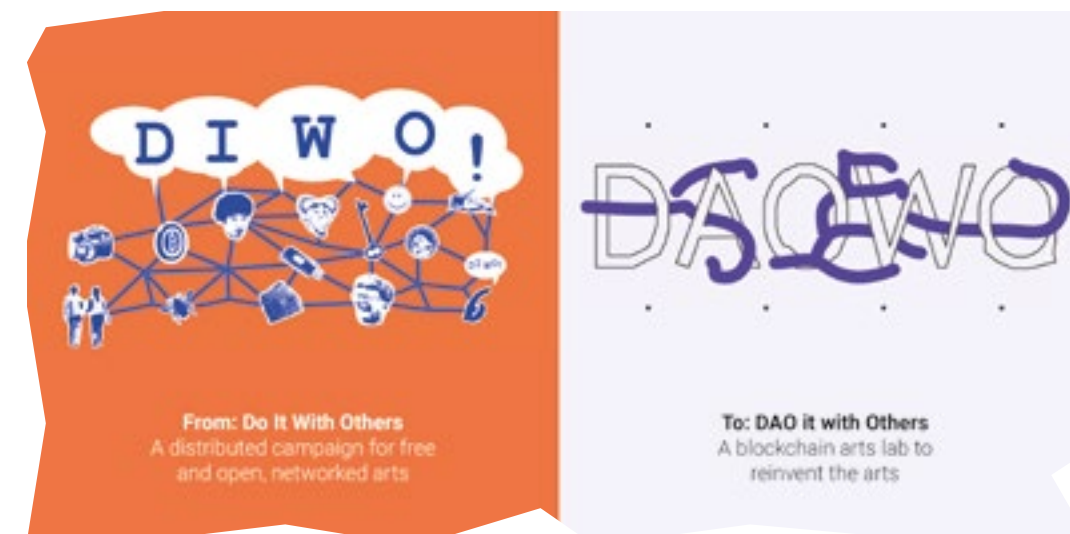


"From authentication of artworks to digital currency payments and resale rights, the sheer number of companies offering blockchain-based services highlights the speed at which blockchain is being applied to the arts, especially the art market." "With so many competing entities, many with little understanding of the art they seek to 'disrupt', the question became: how might best practices, standards and ethical guidelines emerge?" - Lucy Sollitt

FROM DIWO TO DAOWO

Ruth Catlow, [Furtherfield](#)

Extending the DIY ethos of early net art, punk and Situationism, towards a more collaborative approach, Furtherfield's Do It With Others 'DIWO' spirit has built platforms that use the Internet as an experimental artistic medium and distribution system since the mid 90s. However the colonisation of the Web by the 'big five' and state-driven politics has come to threaten imaginative freedom and forced a reassessment of the utopian desire for a "collective intelligence detached from economic constraints"¹.

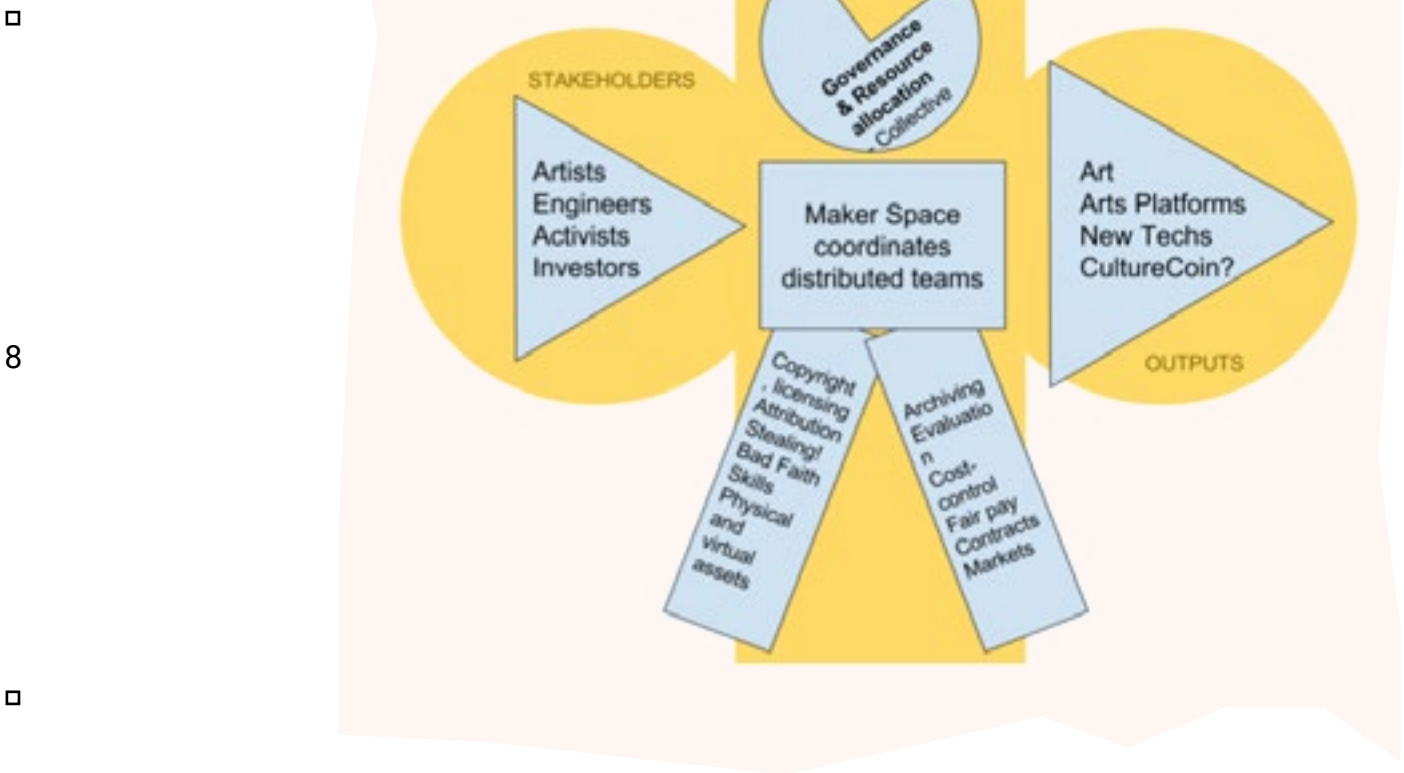


¹Shu Lea Cheang in MDC#76 [We Grow Money, We Eat Money, We Shit Money](#) 2014

□ The relationship between the value of arts to society and the way it is resourced and funded is becoming increasingly awkward. Furtherfield wants to build a DAOWO (Decentralised Autonomous Organizations With Others) blockchain-based arts lab for mutual benefit.

□ From webs to blockchains - what will be the future visions and economies for arts in the age of networks?

- The working group discussed:
- What are the new scenarios and stakeholders for radical artistic practice?
 - Can blockchains help generate the resources needed to sustain art making as an end in itself, rather than at the service of the market or other imperatives?
 - What models of coordination and new formats for production will be needed?



Photos by Pau Ros



Photos by Pau Ros

PANEL DISCUSSION

Helen Kaplinsky, Julian Oliver and Hito Steyerl, chaired by Ben Vickers and Ruth Catlow
Watch the panel online here: <https://vimeo.com/241479659>

"If art is an alternative currency, its circulation also outlines an operational infrastructure. Could these structures be repossessed to work differently?" – Hito Steyerl

What are the potential short and long term impacts of the blockchain technologies and how might artists and the art world be forced to operate differently as a result? Kaplinsky described how the new technical infrastructure replicates the ordering principles of the Victorian cultural projects. 'Harvest' by Oliver draws attention to the high energy use and environmental impact of Bitcoin, the first (and still dominant) cryptocurrency, with a ZCash mining rig that runs on a wind turbine and returns profits to climate change research NGOs.



"Order is both clarifying and restrictive. In the panel discussion, curator Helen Kaplinsky and artist Hito Steyerl drew similarities between the Victorian cabinet of curiosities and blockchain: both reduce the individual to its category. Looking at a stuffed bird, arranged in a cabinet of curiosities, fills us with both wonder and revulsion. This exotic animal, once full of life, is abstracted. Something of its beauty may be captured in the taxidermy, but essentially it has become a sad specimen, categorised in an index of the species. Moreover, creating a cabinet of curiosities asserts mastery over others - the Victorian aristocrat affirms their wealth and social hierarchy through the act of collecting, ordering and display." – Lucy Sollitt

Read Lucy Sollitt's blog post about the event - Reinventing the Art Lab on the Blockchain, Rhizome. 2018:

<http://rhizome.org/editorial/2018/jan/03/reinventing-the-art-lab-on-the-blockchain/>

IDENTITY

TROUBLE

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The second event addressed the question of identity and identity management in the context of the arts-blockchain ecosystem. Identity is considered one of the hardest problems in the blockchain space, as it is here that it really matters how human and machine systems connect. With the potential to fix and potentially impinge upon the relationship between our subjective sense of self, freedom to use multiple identities and our machine-assigned identities.

Difficulties span personal, social, technical and political domains. From a global perspective, blockchains have begun to be put forward as the most efficient and secure solution for providing identification to refugees and with it, access to basic social infrastructure such as healthcare, voting, financial and legal rights and services. Steps towards both national identity and global identity systems are being accelerated, perhaps most notably in Goal 16 of the UN 20 Global Goals; "By 2013, to provide legal identity for all, including birth registration".

These drives sit in tension with fears about the increasing convergence of political and commercial control through identity technologies, tensions between: name and nym; person and persona; privacy, transparency and security; and the interests of the private individual and public citizen. All of which run counter to the proclamation that having two identities for yourself is an example of a lack of integrity.

"The day included reflections on both ongoing attempts to reliably verify identity, and continuing counter-efforts to evade such verifications." – Emily Rosamond

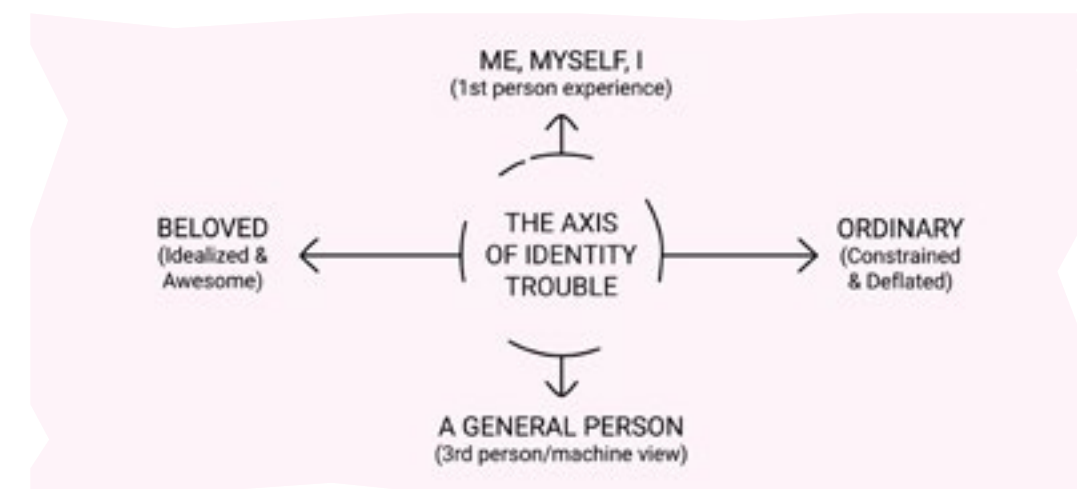
The workshop was opened by Thor Karlsson, Lead Developer at [Authenteq](#), an automatic identity verification platform whose aim is for "trust and transparency in communications and transactions between users".

This was followed by three provocations by Ramon Amaro on dangerous hidden bias' in the underlying first principles of blockchain protocols that inform machine learning, Ed Fornieles on cultural identity jamming and experimentation, and Emily Rosamond on new forms of reputational warfare.

The presentations and the discussions that followed laid the foundations for a role play workshop. 40+ participants worked together to develop narratives for Eight Artworld Heroes. How would they operate and feel differently as the impact of blockchain technologies took effect on their personal and professional roles within the artworld.

Listen to the recordings of each presentation online:

<https://soundcloud.com/furtherfield/sets/daowo-identity-trouble-on-the>



AUTHENTEQ, PIONEERING PRIVACY AND TRUSTED IDENTITY

Thor Karlsson

Thor Karlsson spoke about how blockchain technologies allow Authenteq (authenteq.com/) to verify the identity of users without storing any sensitive information.

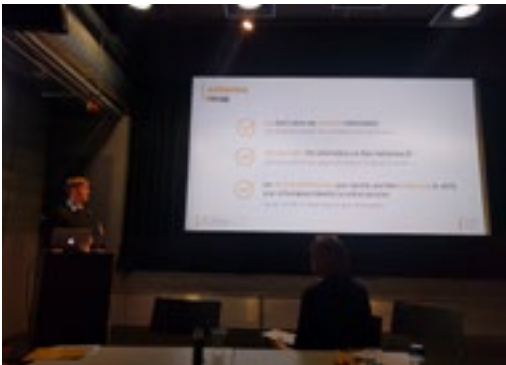
The discussion following Thor's presentation revealed a tension in the room. Authenteq aims to eliminate anonymity and discourage pseudonymity so to ensure privacy and reduce the risks of identity fraud. This rang alarm bells for some workshop participants - including artists, historians, sociologists and philosophers - regarding who is positioned to assert the values between the many identities that make up our daily lives, and our rights to adopt and utilise them.

Listen online:
<https://soundcloud.com/furtherfield/identity-trouble-thor-karlsson?in=furtherfield/sets/daowo-identity-trouble-on-the>



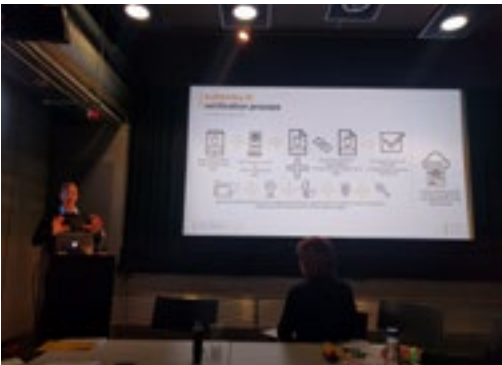
 furtherfield
@furtherfield 23 Nov 2017

@ThorKarlsson talks about the top 4 issues Authenteq face as an identity verification system, one of them is the issues of loosing your verification information when the personal information is not stored centrally but on the blockchain #DAOWO



 furtherfield
@furtherfield 23 Nov 2017

@ThorKarlsson explains blockchain technology allows Authenteq to verify the identity of users without storing any sensitive information #DAOWO



REPUTATION WARFARE

Emily Rosamond

Emily Rosamond explored what she calls “reputation warfare” in the context of ever-more granular coordinating technologies. In a world in which online rankings and ratings pervade, there is a positivist drive to quantify online users’ reputations. As a result of this, individuals face increasing pressure to build their reputations online - this data is future credit. By a reversal of logic, revenge porn can be understood as just one example of the weaponization of this online reputational economy. Victims feel it can be more damaging than physical harm, as at least physical harm can heal. Combining volatility and persistence - raising the question, how much more will the effects of reputational harm and its intentional weaponisation persist in immutable blockchains?

Listen online:
<https://soundcloud.com/furtherfield/identity-trouble-emily-rosamond?in=furtherfield/sets/daowo-identity-trouble-on-the>



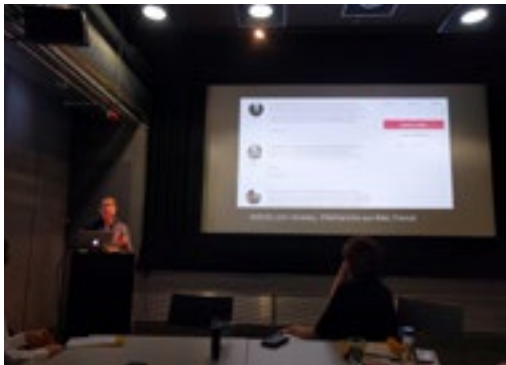
 furtherfield
@furtherfield 23 Nov 2017

What hazards come with ever-more granular coordinating technologies for decentralised data-driven reputation power? - questions asked by @EmilyRosamond in today's Identity Trouble (on the blockchain) in her talk about reputation warfare #DAOWO



 furtherfield
@furtherfield 23 Nov 2017

Many platforms have attempted to quantify reputation. Businesses no longer regulate and then this work-load is put on the users to quantify reputation - @EmilyRosamond talking about reputation warfare in today's workshop Identity Trouble (on the blockchain) #DAOWO



BLOCKCHAIN AND THE GENERAL PROBLEM OF PROTOCOLOGICAL CONTROL

Ramon Amaro

Ramon Amaro drew on his research into the automation of racial bias and how computational processes proliferate existing social imbalances.

The blockchain is a further development of open and universal protological control whose foundational layers (rooted within the protocols themself) are based on a desire for universal algorithmic language, that is in turn based on difference. This presents complex ethical challenges to the first principles of "inclusion" and "diversity" for developers of blockchain technologies.

Listen online:
<https://soundcloud.com/furtherfield/ramon-amaro-identity-trouble-on-the-block-chain-231117?in=furtherfield/sets/daowo-identity-trouble-on-the>



" One of the problems of being western subjects who own the internet and articulate what's good for the world is: "The refusal to recognise that there are communities that don't want to be included. So, for instance when we think about things like facial recognition which are completely awful at recognising black and brown bodies, female black bodies in particular, there is a current push to make the algorithmic process more inclusive, let's make it more utopian, let's make it more diverse and I sort of scream and I say "No, stop it people", the last thing we want is an airport facial recognition system to pick up more black faces. We don't want drones to pick up more black faces. But the social idea is that it should be inclusive, to me that's the tricky space of where were in..." – Ramon Amaro

DECENTRALISED IDENTITY JAMMING

Ed Fornieles

Ed Fornieles focuses on the practice of role play and the importance of relationality to identity. He claimed "today I'm dressed like Ben Vickers". Ed spoke about tapping into a shared cultural knowledge and explained how one can create environments that allow for other ways of being. "Games are good ways to disrupt systems." This is why it is so important to keep identity as an open space. "Behaviour becomes a kind of protocol; role play becomes a reflection on strands of behaviour as protocol."– Emily Rosamond

Listen online:
<https://soundcloud.com/furtherfield/ed-fornieles-identity-trouble?in=furtherfield/sets/daowo-identity-trouble-on-the>





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"I'm dressed a bit like @benvickers_ , we are all role playing our identity" - @EddFornieles today at Identity Trouble (on the blockchain) at @GI_London1 #DAOWO



furtherfield

@furtherfield 23 Nov 2017

Role play can tap into shared cultural knowledge, you can build environments that allow for other ways of being which is essentially identity jamming - ideas from @EddFornieles today at Identity Trouble (on the blockchain) at @GI_London1 #DAOWO



EIGHT ART

WORLD

CHAIN

HEROES

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Finally, eight of the workshopers were randomly selected to channel an assigned art world hero, each with their own distinct characters, capacities, resources and dreams. Everyone else listened and then selected the role to which they most related. Working as a hive mind, with reference to 'The Blockchain Art Stack Ready Reckoner' each group then developed a story in which their character encountered or engaged with an element of the blockchain art stack. The workshop ended with a storytelling round. You can read transcriptions of what they said below.

THE BLOCKCHAIN ART STACK READY RECKONER

Referring to blockchain ecosystem infographic on page 7 and drawing research by Jess Houlgrave.

TITLE

Title is important to collectors as it proves ownership of an artwork. Titles are created on the blockchain through either registering works as they pass through auction houses or as soon as the work is on the primary market. Recording title on the blockchain will *'change the way people think about collecting digital art'*. Helen Sweetman, Marketing and Logistics Coordinator at Dinaburg Arts LLC.

AUTHENTICITY

Authentication establishes authorship of an artwork. Creators may register a digital artwork on the blockchain at the time of creation (though can't prevent someone from making a false claim if the work isn't registered at the point of creation). Blockchains may also be used to record the hash of a 3D scan or fingerprint of a physical artwork. Metadata may add to the value of the work e.g. associated audiovisual content may be created and associated with the work via the blockchain.

PROVENANCE

The approach of companies using the blockchain to track the origin and history of the circulation of artworks varies, with some focusing on the primary market whilst others work with auction houses to build provenance records on the blockchain. Some companies may also facilitate loans to exhibitions and store provenance data on the blockchain to make this process easier.

SECURING IP / RESALE RIGHTS

Blockchains' immutable and distributed ledger systems can be used to assign and manage the transfer of property rights. Authenticated digital files can be editioned and time-stamped as unique works. This creates the conditions for a new *"digital scarcity"*, establishing some *"real-time media art as a collectible art form"*. This may facilitate free circulation of works for viewing, while controlling terms of consignment, transfer, remix rights and loans.

ARTISTIC MEDIUM AND SUBJECT MATTER

Artists are taking the blockchain tools, rhetoric and infrastructure as their subject matter, medium and context for political critique and experiment. Some examples include: artworks that mine natural systems, human behaviour and biological processes for currency; collectible and marketable digital certificates that are conceptual artworks, or that authenticate audiovisual files; use blockchain systems as the inspiration for speculative fiction; culture-jamming and tactical uses of crowdfunding and micropayment systems to intervene in systems of social control; Manifestos realised as collections of smart-contracts in the form of Decentralised Autonomous Organisations - artists get organised.

ISSUING COINS AND TOKENS

Within the art ecosystem, coins have been issued by both artists and startups to raise money for artistic and business ventures. They assert that blockchain can unlock value in the art ecosystem by encouraging more participants to access “investment grade art” through these digital currencies.’ Bainbridge believes that digital art and digital money can substantiate one another through mutual reinforcement. ’ – Houlgrave, 2017

DIGITAL CURRENCIES AS PAYMENT

by encouraging more participants to access “investment grade art” through these digital currencies.’ Bainbridge believes that digital art and digital money can substantiate one another through mutual reinforcement. ’ – Houlgrave, 2017

‘Crypto-currencies will provide a bridge from the elitist, centralist fine art market to a decentralised open-source world where many more will be able to become part of this exhilarating market.’ (Robert Dex, 2017). Digital currency is already accepted within some parts of the art ecosystem, it is common among many of the start-up businesses using blockchain who are accepting

REVENUE STREAMS

digital currencies as payment. Collectors and purchasers of artworks may be required to pay in crypto-currency, a portion of which is directly credited to the digital wallet of the artist using smart contracts.

New ways of expanding existing, and generating new revenue streams for artists are being explored. Instead of receiving resale royalties in the secondary market, artists might retain

INSURANCE AND LENDING

a percentage of the equity in their work in the primary market allowing artists to participate in the economic value they create - aligning price and value from the point of view of artists. Some platforms also enable people to ‘donate to’ or ‘tip’ artists as a sign of appreciation.

AUCTION

Blockchains may be utilised in the insurance industry for claims management, subrogation and policy placement. Companies are exploring ‘giving a physical object a forensic identity on the blockchain’ in order to help insurers prevent, detect and counter fraud.

Decentralised auction mechanisms enable peer-to-peer auctions to take place via smart contracts. Decentralised peer-to-peer sales platforms might operate in a similar way to

SECURITISATION

Ebay only with no fees. Others offer recording title, provenance and authenticity on the blockchain and then use smart contracts to facilitate shared ownership, art collateralised lending and peer-to-peer auctions through one platform.

The commodification of artworks allows them to be traded as securities, backed by the income they can generate. Artworks might then be held as collateral for peer-to-peer loans. The blockchain would enable the bypassing of intermediation and, it is claimed, would tackle the issue of opacity, ‘maximising the mobility of the asset value’.

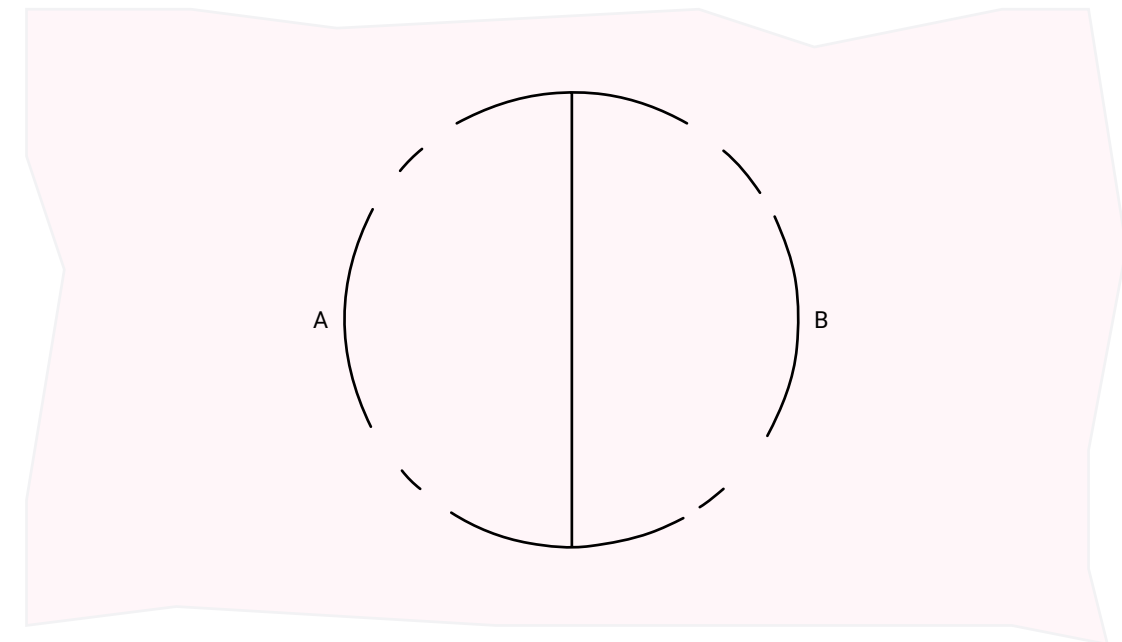


THE ART COLLECTOR

Eli Lysgaard

Introduction: "My name is Eli Lysgaard and it has been my privilege to collect art by many of the leading artists of our age for over 30 years. I consider myself a steward of culture and guardian of artists."

Personal Stake and Contribution:



Eli Lysgaard:

"Hi, my name is Eli Lysgaard. I'm an art collector. Yeah, so, it's 2023, the year, and we wanna see ... me, personally, I collect art, and my main focus is that I wanna see, I wanna develop a personal relationship with artists, and see them progress over their careers. So, our quest is acquiring art directly from artists. The problem with commercial galleries, and this is Eli speaking, I'm not an expert in this, but they're siphoning off a lot of the revenue, currently, from artists. What we've seen happen, or what I've seen happen, is artists might develop their artwork, sell them off to galleries, and then the art magnifies in value. But none of that value goes back to them.

What we wanna do is build a, sort of blockchain ecosystem, where you can trade art on the block-chain with smart contracts, having a system where an artist can retain a certain percentage of their artwork, so that when it gets resold at a later time, they get back some of their revenue. A good example of this is trading footballers. Often the academy teams get some of the resale value of the footballer. Doing this, then, I would be able to see the artist that I'm buying from. I would be able to see them progress over their career, and I think that would be very rewarding.

I don't remember all the questions now. One of the main obstacles of this would be friction in adoption, and seeing how much power is with the different commercial art galleries. I think they would fight back against our system, but we're gonna persevere, anyway, and fight against the art galleries, and make sure that this gets adopted. 'Cause we need decent realization in the art-selling world."

↓ A: Money 50% B: Expertise 50%

21

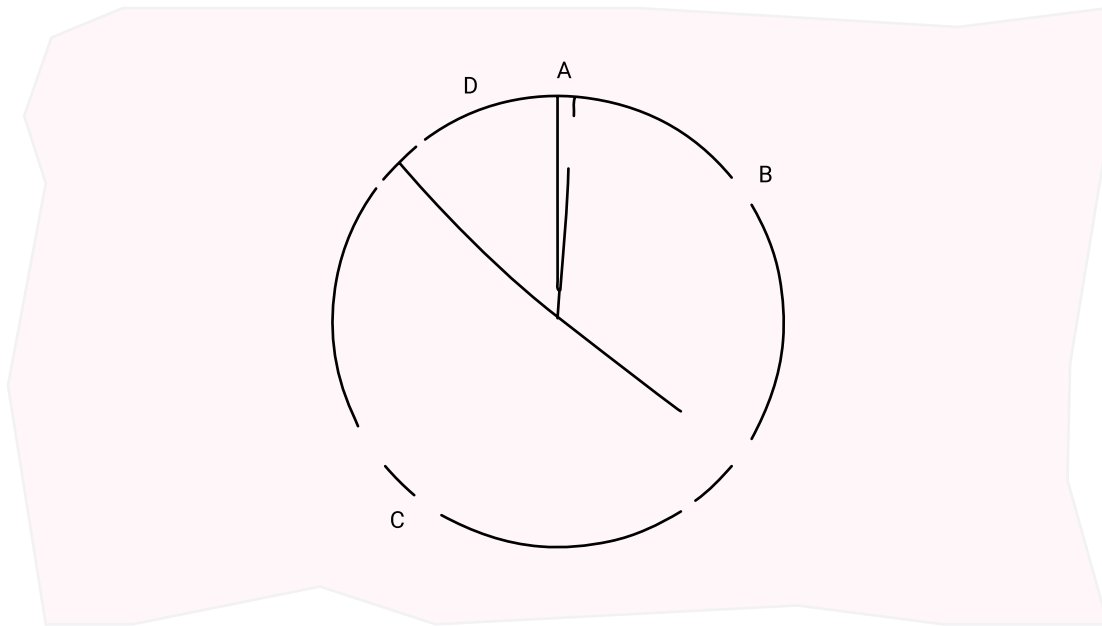
THE RENOWNED ARTIST

Skye Mutu



Introduction: "Hi, I think you probably all know me by now from my work 'The Artist Made Me Die Inside', I'm Skye Mutu. As political conditions for LGBTQ+ individuals continue to deteriorate globally, we must interrogate the role that technologies play in the erosion of civil liberties and exploit the nascent potential for a queering of those technologies."

Personal Stake and Contribution:



Skye Mutu:

"Thank you. I'd just like to say that Skye Mutu, who I was working with, is a loner. He's very detached. A lot of this was his idea, so if he wants to interrupt me at any point, please do. So, our story is set in the near future where there is still some space to attempt to change blockchain technologies. Skye Mutu, continuing from his previous artworks, which have created a high level of reputation, and a large network, sets up Queer Chain. Queer Chain is an attempt to assemble a queer community through blockchain.

Queer Chain is used by a transgender early adopter whose name is Cooper. He is part of the community that Skye Mutu is setting up, but he's also ... they, sorry, but they ... Sorry. They are also employed by the police force. The quest is to explore queer identity and sex outside the current blockchain restrictions. The obstacle ... There was a conflict between required blockchain selves and other forms of verification. Sorry. The obstacle is a conflict between required blockchain selves, and other forms of verification, equating sex and trust in sub/dom cultures in real life.

This obstacle causes a test case for parallel sexual and ID separation. The hero, Cooper, leaves the police. The world is changed because a new law is passed, and it allows blockchain, and Queer Chain, to have to develop a separation between ID trust and sexual trust. I don't know if Skye Mutu wants to add anything to that."

Skye Mutu:

"No."

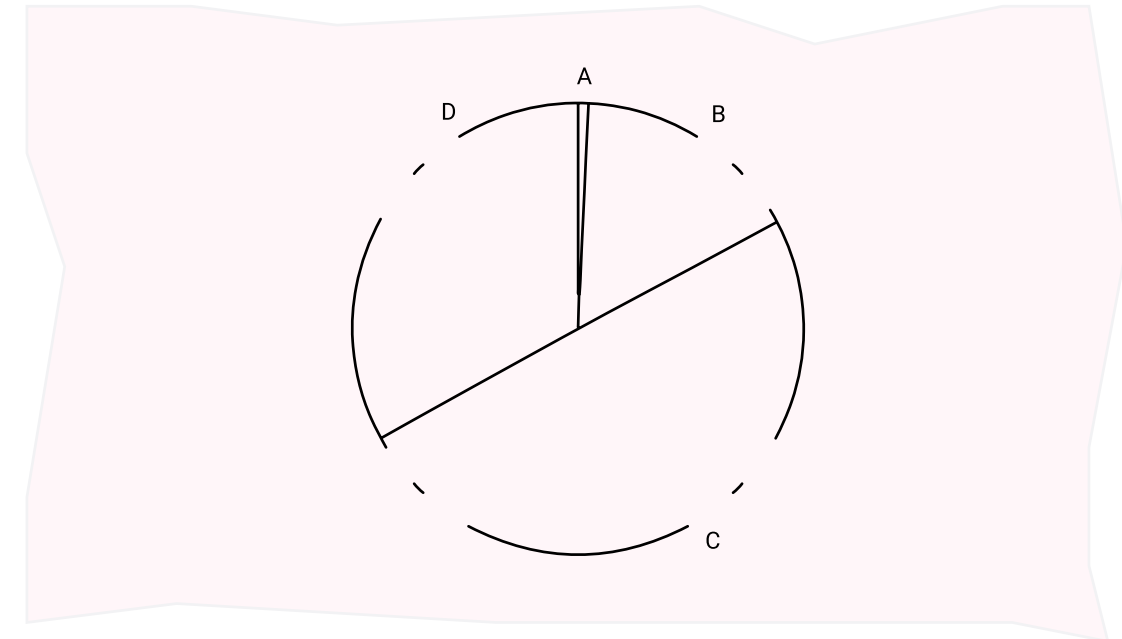
THE CURATOR

Pingu Aalto



Introduction: "Good Afternoon, all data now points to the heat death of the artworld. The most energetic ideas are coming now from the sciences and technology. The art world economies are entropic and circular. What should my next move be as the world's most powerful curator in 2020?"

Personal Stake and Contribution:



Pingu Aalto:

"Hello. We live in a world of change. The institutions that you know are outdated, outmoded, and irrelevant. The white cube has no relevancy at the moment. As curator, I believe the gallery can be more than it is today. We're gonna generate a system that is fully integrative. The curator is a creator of all culture, of all human beings, and of all technology, always. Over the course of many years, I have developed a thing called the Oracle, that leverages blockchain technology to codify all culture, the movements of all influencers, of everybody, all the time.

I consider culture as a battlefield, and I'm waging a war to dominate discourse as we know it. There has been some resistance to my provocations. There's a counter-movement of traditional curators who are out there, putting on shows everywhere across London, with paintings, sculptures, and various fine art prints. Over the next few years, I plan to quash this movement, as they are the ones who are unable to be integrated into the blockchain, so therefore, become irrelevant. As I develop this thing called the Oracle, that allows me to know all culture and control it, I slowly upload myself into it.

In terms of resistance, yeah, I don't know what the end result is. I think there's two worlds that sort of, have seemed to have burgeoned. One is one that exists purely within the technological realm, and the other is a kind of Luddite counterforce that exists within the gaps. That's where we got to that."

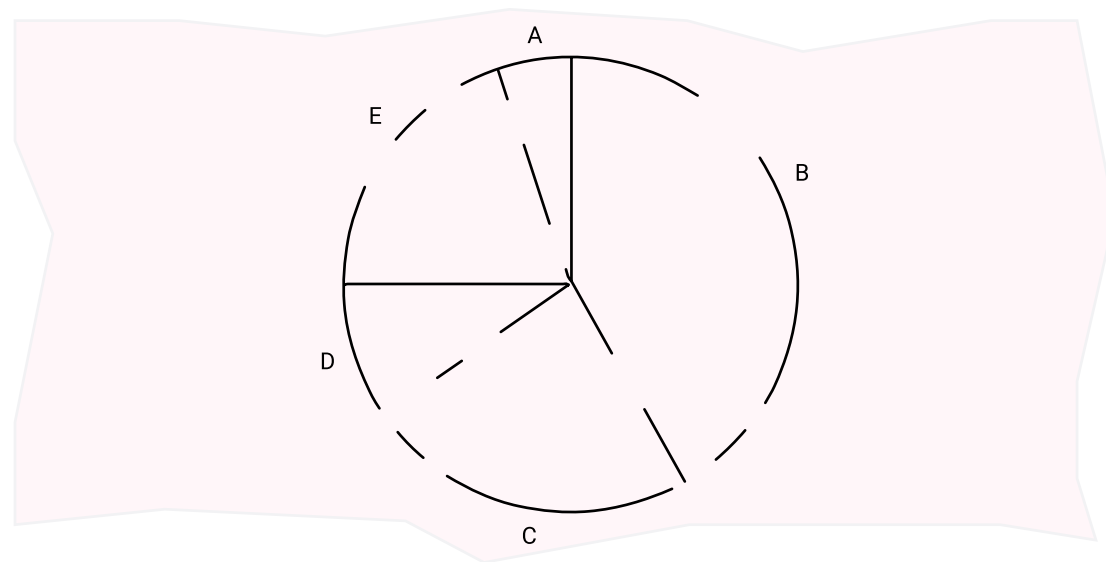
THE EMERGING ARTIST

Sasha Ginsberg



Introduction: "Hi, I'm Sasha. I left art-school 3 years ago, and like all my friends I'm regularly working three jobs at a time to pay off my debt, and to cover food and rent. The economy is screwed. We need a radical new system so all artists can work on their practice without having to justify and explain everything to the world before we can even get started."

Personal Stake and Contribution:



Sasha Ginsberg:

"Okay, you'll have to give me, these recollections are a little disordered, and I'm trying to piece together the talk process, that eventually led to the art blockchain, serious business, MBA at Goldsmiths. It started when myself and a group of other artists who've been just fed up with, Ricardi, that our undergraduate courses have forced upon us ... tried to reckon how a blockchain could enable, or maybe, enhance our practice.

The first thing that we hit upon was the problem ... when you're holding down so many jobs, just to keep your head above the water, is ... you got no resources, and then, no time. So we tried to think about, what is a shared resource that we all avail of? You realise studio space is, like, that's a cost that we could cut.

So, we hit on the very innovative idea, and, in part, inspired by ... thinking about, how, basic attention, coins, tokens ... basic attention tokens are being utilised to somehow monetise the value of eyeballs on artworks, and that's, I think, set to register, of how that can be captured ... how to bet some intangible value, such as the value that art brings to neighbourhoods, awaiting gentrification.

That's how we coined the Geo Gentro Coin, as a way of noticing how art's still generating revenue and value for the economy, in a way that can be given back to the artists, and optionally, for the community that they then foist out of living.

We were also somewhat inspired by the Blockbail Project, which is a shared CPU processing, that will allow people who install on their computer to accumulate funds that can go to artists. But it was clear that the Geo Gentro Coin was the more prominent way of resolving this, and it's interesting to reflect on how ... I felt like I was apolitical after my undergraduate ... and then, by embracing the very particular apoliticalness of this sphere, that I ended up this successful entrepreneurial self I am now."

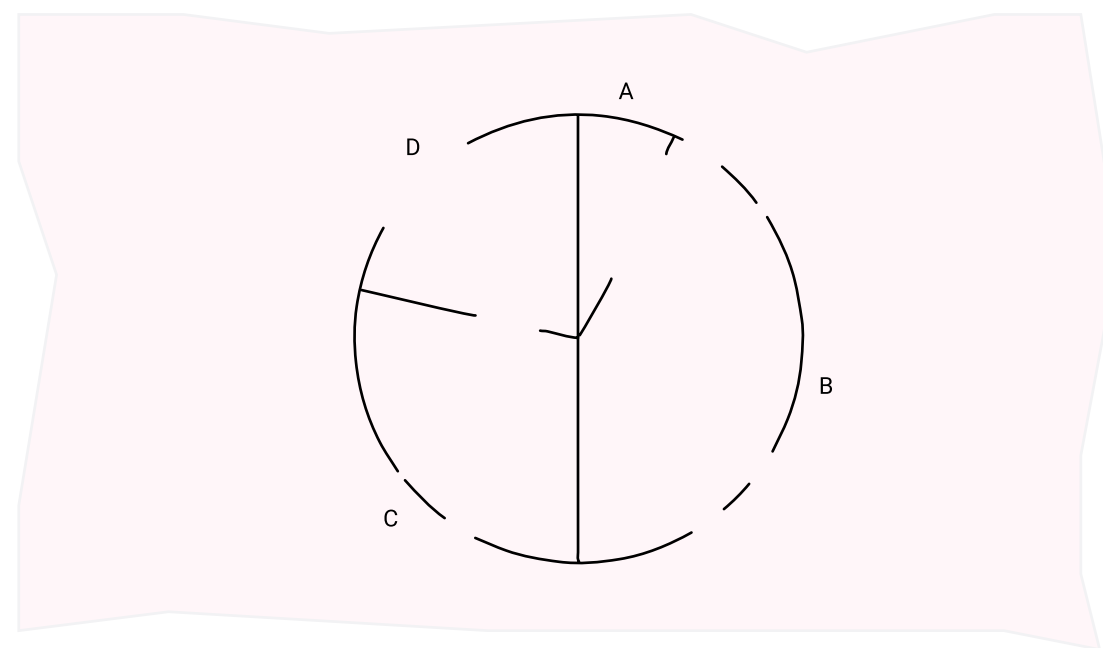
THE GALLERIST

Rav Namazi



Introduction: "Hello, I'm Rav and I think I've met nearly all of you at one time or another at my gallery. As you know we have supported some of the most experimental and radical artists of our time. I'm interested in how crypto might benefit the gallery, fix the commercial system, to support the artists to continue their important work."

Personal Stake and Contribution:



Rav Namazi:

"Hello, so our story is set in a not so distant future, maybe 10 or so years from now, and Rav's idea for the gallery is to sell futures. He has little time, so he thinks that this is a really good quick fix option, and so, he starts selling ... oop, where are we? So he commits to selling, future, he commits to selling artworks of artists to new investors for the future. He entices quite a few generous collectors, and raises a lot of money for the gallery, and his artists who produce their work.

So, he issues a blockchain, and raises loads of money for the gallery. The scheme is immensely popular, and grows out of control, and he sells off future works of many artists. However, as the future becomes present, things start changing. Some artists die, some become very ill, and some become completely disillusioned with the art world, and fly halfway across the world, to become shrubby growers.

He starts substituting these lost artists with new upcoming, and easily exploitable, new artists, and defrauding those who paid upfront for these futures. He meets up with a young artist, who he wants to use, to sell her fraudulent artwork.

However, this artist's grandfather, now deceased, was one of the investors buying the futures, and leaves his inheritance to this very artist. This is where we got to, but we think, disaster struck for his gallery, as his scheme is found out."

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↑ A: Time B: Network and Reputation Capital C: Money D: Expertise E: Charm

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↓ A: Time 7.1% B: Creativity 42.9% C: Network and Reputation Capital 28.6% D: Charm 21.4%

□

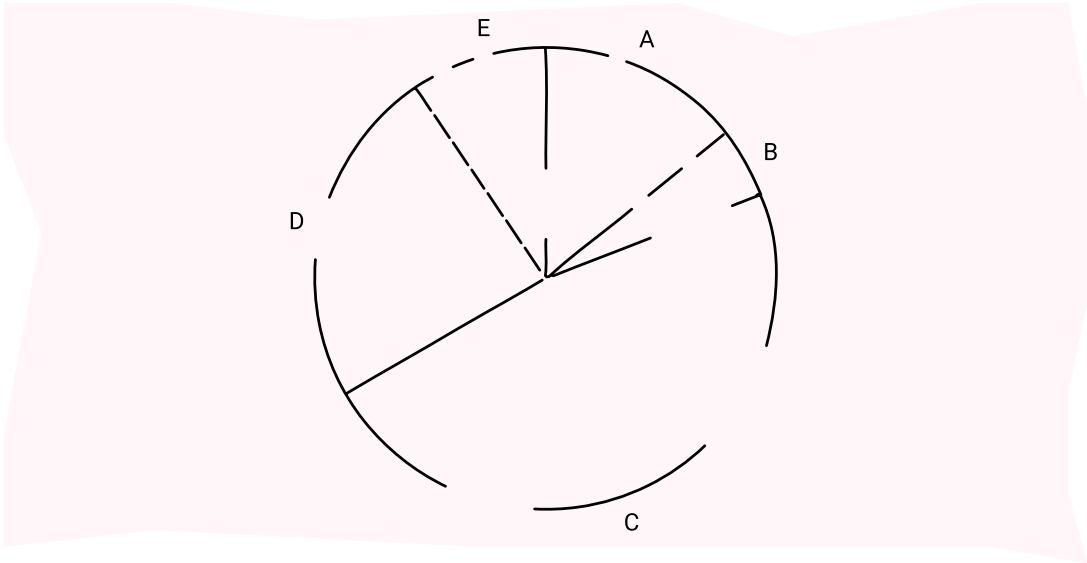
THE ART AUCTION NEWBEE

Phoenix Gray



"Introduction: Hello, I'm Phoenix, I've been head of marketing for a major oil company for the last 20 years, where I was responsible for setting up their innovation lab, specialising in the nudge tactics of AI. Recently I've just got interested in art auctions. It's all rather new for me, but I'm considering a career change to see how I can apply my skills and I'd like to meet others in the game."

Personal Stake and Contribution:



Phoenix Gray:

"I'm addressing character.

The story's set in 2022, after the art world has adopted the art chain as the register of ownership, and art, and art interests, across the world.

I've just finished setting up the BP Innovation Labs, and running hackathons, and have tremendous capability in AI, and nudge, and the networks to match. I know every little hacker that knows everything that there is to know about blockchain, and manipulation, and such.

Being from BP, I've also spent the last 10 years bending any kind of, destroying any kind of moral and ethic I might have around public good, by defending in the recent Deepwater Horizon thing, that happened in the Gulf. So I'm very clearly not the hero. I am the villain.

I took my new technology connections and established, call it, a puppet master. A puppet master of puppet masters across the world, everybody with multiple wallets and identities across the art chain. They know everything there is to know about the art chain, and it's somewhat completely untraceable to me.

I also, using my BP in marketing connections, I have a network of high networks across the world. So I know everybody there is to know in this space, people with art interests.

My clients, the global rich, are either selling or buying, and I use my little puppet master network to manipulate the price on ... I'll drop the price a little bit when they're trying to buy, or I'll trigger the price rise, rise the price up when they're trying to sell to somebody outside the network. Of course, I very clearly get a cut.

But our hero, a small digital artist known as Jacob, he gets in the way. He maps out the identity of the wallets. He finds out, who might, who I'm controlling, and runs a, cue, travel the world montage, of mapping them back to my Web.

He managed to convert them to his cause, gradually turns over my network, infiltrating, recruiting, my confidence, confidantes, until it's only me, without any notes. My most famous, or infamous, Russian mob boss ... main high net worth consultant on a contract ... finds out, figures out, I'm no longer useful, kills me, and gets Jacob to take my place."

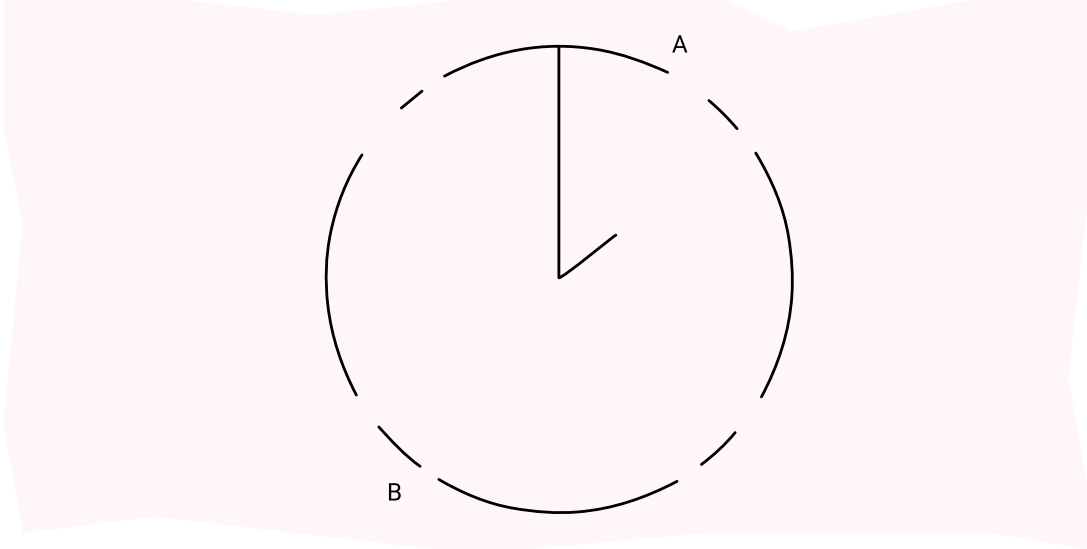


THE DEALER

Bodhi Gago

Introduction: "Hi I'm Bodhi Gago and I'm just going to say what everyone else is too polite to say. There's big money to be made in crypto, ICOs and the arts and I know that we ALL want to know how to do it fast!"

Personal Stake and Contribution:



Bodhi Gago:

"Well, I'm a dealer, and I'm well established here in Europe. But the sudden, eventual problem on my hands is that I'm facing bankruptcy. I'm short of, about 50K, of pounds, 50,000 pounds. That's all, everything, I have nothing left to sell. The only thing that I have left is my reputation. The problem is that I've very little time left, to address my problem.

So, I've been reading, and hearing, and I heard that there is some fantastic things happening in Asia, especially around this blockchain stuff. I don't know much about it, because I don't have much time to read about it, but I understand that if I go there, I may be able to spot an opportunity, 'cause I have a very good nose. Not just for artists, but also, for business.

So I plan to really scrape the bottom of my pockets, buy a one-way ticket, and go there, and see, whether, either in Hong Kong or Singapore, there may be an ICU coming up, where I will join as an adviser. An adviser doesn't get much money out of an ICU, but at least, they get a little bit of a bounty, cash, stack of cash.

I hope that will be enough to make up for my losses, but also, I put a little bit extra on the side, and start looking around for studios and emerging artists that may be of relevance for lease market here. So, I'm going to go now, get my ticket. Look for me in a few months' time with my pockets full of tokens. Thank you."

↑ A: Time 14.3% B: Network and Reputation Capital C: Expertise 47.6% D: Charm 23.8% E: Luck 9.5%

↓ A: Time 14.3% B: Network and Reputation Capital 85.7%

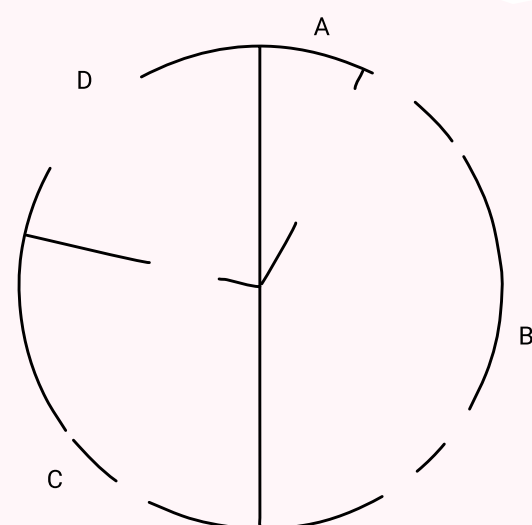
THE CASUAL ART LOVER

Jamie Ervin



Introduction: "Perhaps it's all down to Uncle Si who used to take me to see all kinds of weird shit when we were younger but I just really love art. All sorts. I read the magazines, go to as many openings and exhibitions as I can. I'm not completely sure how the art world proper works, but I do know that I get more views on Deviant-art profile than most galleries get visitors. Oh yeah!... I'm Jamie Ervin."

Personal Stake and Contribution:



Jamie Ervin:

"It's 2017. I work at a bank. It's comfortable, but comfort is cancer. My DeviantArt profile is totes popular. I'm drawing wolves, sharing 'em with the world, people are likin' them. I'm gettin' the occasional commission, but day by day, I get up, and I drag myself in my gray suit, into that shitty bank, dealing with their shitty shit.

I really, really wish I could turn art into my career. So I quit my job, fuck that, and to reinvent DeviantArt in the blockchain. It works. I'm getting commissions. Got a little peer to peer economy. People are commissioning me, I'm commissioning them. We're all chipping in little bits where we can, to enable our own alternative art lifestyles. It's kickin' it.

We're creating a train of work. But the economics are flawed. Crypto-whales dive in and disrupt the economy. It's co opted by people that don't care.

So I go back to my bank, and get another shit job, and work away. I'll try again, but next time, we'll start by crushing fucking global capitalism."

MY NAME IS JANEZ JANŠA (2012)

Documentary Screening



"The system of reference of names started to crack ... This made me reflect on issues such as identity vs identification, multiplicity vs multiplication, the name as an interface between the private and the public, and the personal name as a brand." – Janez Janša, Director of My name is Janez Janša

In 2007, three artists changed their names to that of Janez Janša, the then Prime Minister of Slovenia, whilst remaining ambiguous about their reasons. Following the 'Identity Trouble' workshop we presented this film about names, identity and pseudonymity, explored in the context of a long history of academic, artistic and popular identity play for political and personal reasons. This documentary film reflects on the subjective and public meaning and utility of a person's name and documents the interpretations and responses provoked by journalists, the general public and the "original" Janez Janša.

"What seemed to confound people was not so much that their names had been changed, but rather that the intention of the act remained unclear. [...] The lack of clear motive for identity play seems significant; by not signifying, it holds open a space to rethink the limits of today's moods of identification." – Emily Rosamond

Read Emily Rosamond's essay and blog post about the event: Moods of Identification, Furtherfield. 2018

<https://www.furtherfield.org/moods-of-identification/>

“It is rewarding to be joined by so many intelligent thinkers from various domains and to also realise the difference in views and opinions on scenarios, some of which are playing out already, while others may still be speculative.

As with the emergence of the internet, the dimensions blockchain technologies will have in terms of impact on human (and indeed other animal and plant life) existence are yet to be seen, it is therefore imperative to shape the discourses around new technologies from a moral and ethical point of view rather than one governed by profit-orientated neo-liberal superstructures adhering to markets only.” – Katrin Sohns / Mario Schruff (Goethe-Institut London)

THE UPCOMING DAOWO PROGRAMME OF LABS AND DEBATES:

Thu 25th Jan 2018 - Doing Good (on the blockchain)
Fri 16 Feb 2018 - Artists Organise (on the blockchain) (special event with Clubture at Drugo More, Rijeka)
Thu 22 Feb 2018 - The Decentralised Music Society reforming music (on the blockchain)
Thu 29 Mar 2018 - What will it be like when we buy an island (on the blockchain)?
Booking essential | daowo.org

The programme is devised by Ruth Catlow and Ben Vickers in collaboration with the Goethe-Institut London, and the State Machines programme. Its title is inspired by a paper written by artist, hacker and writer Rob Myers called [DAOWO - Decentralised Autonomous Organisation With Others](#).

Event organiser: Madeleine Ruggi
Live tweeter: Lauren Angelov Cummings
Videographer: Rory Gibson
Photographer: Pau Ros
Design: [Studio Hyte](#)

Eternal thanks and gratitude to all contributors and participants.
Special thanks to Jess Houlgrave for sharing her research into the blockchain and art stack!
Further writing by Jess can be found online at <https://medium.com/@JessyBlock>

For further information please contact by email ruth.catlow@furtherfield.org
or on Twitter [@furtherfield](#)

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FURTHERFIELD

STATE MACHINES



h y t e



Co-funded by the
Creative Europe Programme
of the European Union



Supported using public funding by
**ARTS COUNCIL
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