

Anne de Boer

Request and Give Do You Gather, 2018

Databases of scenery and close-up video's, ambient sounds, database of Amazon Patents from 1995-2018, text and spoken fragments from 'Herakles' by Euripides, laptop, 32" flat-screen, headphones.



About the artwork:

Request and Give Do You Gather is a work by **Anne de Boer** in collaboration with **ecksenis.net**. The artwork exists out of several databases of content, both recorded and as plain text. Through the use of an external "brain" a collaborative work is constantly produced. The resulting video meanders through the artist's own material and ready-made content, with images and text ranging from ancient drama to modern industrial patent descriptions. Distributing the piece through the internet allows for a networked collective effort in which ingredients such as host, receiver, producer and executor—as well as infrastructural elements such as processing speed and bandwidth—all perform an identity into the piece.

ECKS-EN-IS is an autonomous intelligence that derives its name from mathematical formulas on random numbers, particularly that of a stochastic convergence, which often starts with: $X_n =$. In this mathematical concept, unpredictable and random

events have the capacity to form a pattern. The audio and video in this installation are currently arranged and sourced through **ecksenis.net**, which is a website and webserver that acts both as brain and memory.

About the artist:

Anne de Boer (NL) is a Paris based artist seeking potential collaboration with different forms of intelligence. Content, either produced or harvested, is being presented, manipulated and arranged through algorithms, shuffle functions, randomizers or other coded structures. Devices that normally function in the background, as hosts to works on display, are equipped with tools that allow for forms of communication or contribution to the work. De Boer co-founded both the Mycological Twist (2014) and HARD-CORE (2011). HARD-CORE is currently teaching their module 'Documentation and Online Presence' to the BA of the Rietveld Academy, Amsterdam.

Grayson Earle and The Dark Inquiry

Bail Bloc, 2017

Cryptocurrency-generating web application.



About the artwork:

Bail Bloc is a distributed cryptocurrency mining project that uses the money generated to pay bail for low income people. When you download the *Bail Bloc* app, a small part of your computer's unused processing power is redirected toward mining a popular cryptocurrency called **Monero**, which is secure, private, and untraceable. The *Monero* is then exchanged for US dollars and the earnings are donated directly to the **Bronx Freedom Fund**.

A New York Times op-ed states that 90% of people who cannot afford bail will take a plea deal, which is a guilty plea without a day in court. Furthermore, the conviction rate for people who can afford to make bail is 50% while people who spend time in pre-trial detention face a 92% conviction rate. Put simply, these people are found guilty of being poor. This affects communities of color in particular, and one can conceptualize of the prison system as a form of currency mining on marginalized people.

Bail Bloc opens up the possibility of tipping the scales and letting the courts collapse under their own weight. The project is more valuable than the sum of its hashrate, however, and seeks to open up a dialogue about the need to end the cash bail system.

With enough downloads over time, the compounding revenue generated from *Bail Bloc* has the potential to help secure the release of tens of thousands of low-income people from pre-trial incarceration, which would diminish the widespread function of cash bail to coerce guilty pleas, restoring the presumption of innocence and allowing people to wait for their day in court at liberty.

About the artist:

Bail Bloc was created by **Grayson Earle (US)** along with **The Dark Inquiry**, a collective including Maya Binyam, Francis Tseng, JB Rubinovitz, Sam Lavigne, Rachel Rosenfelt, Madeleine Varner, Dhruv Mehrotra, and Devin Kenny.

The Dark Inquiry are a project-driven alliance of technologists, artists, writers, and investigative journalists convened to deploy a series of situated, confrontational, rhetorically-deliberate experiments that expose the anti-human logic of dominant technological power and demonstrate the possibilities beyond it.

Sarah Friend

ClickMine, 2017

Animation of blockchain-based clicker game.



About the artwork:

ClickMine is a blockchain-based clicker game that mints an **erc20 token** on the Ethereum blockchain. Clicker games are usually minimally interactive, with player actions constrained only to clicking (to mine tokens) and buying various power ups. They are the reductio-ad-absurdum of a "game", yet often strangely addictive.

The erc20 token that is minted by the game is identical to the ones created in many dapps and icos, except that the rate at which it's being minted is constantly increasing and the token balances have no overflow protection. So not only is the *ClickMine* economy hyperinflationary, but beyond a certain point it isn't subject to the expected math—in this way we can think of it as an asset that is designed to be valueless.

Ultimately, *ClickMine* is a set of cryptoeconomic mechanisms that are more interested in asking questions about our assumptions about what tokens are than with actually creating assets. By moving the act of currency-minting to a player-driven computer game, *ClickMine* is a commentary of the commodity of the click and changing labour conditions in the social media age.

About the artist:

Sarah Friend (CA) is an artist and software engineer working at a large blockchain development studio - as well as on games and other interactive experiences. Her practice investigates murky dichotomies—like those between privacy and transparency, centralization and decentralization, and the environment and technology—with playfulness and absurdist humour. She is a proud Recurse Center alum, and has presented at Transmediale in Berlin, Ethereum Summit in NYC, and NorthSec in Montreal. She was recently chosen as one of Canada's 30 under 30 developers, is one of the organizers of Our Networks, a conference on all aspects of the distributed web in Toronto.

ClickMine was co-commissioned by **Furtherfield** (UK) and the **NEoN Digital Arts Festival** (Scotland) in 2017, and has been exhibited in MoneyLab in London, Ethereum Arts in New York, Gray Area Festival in San Francisco, The Brandscape in Toronto, and will be part of the Athens Biennale later this year.

Aaron Koblin and Daniel Massey

A Bicycle Built for Two Thousand, 2009

Audio song composed from 2,088 voice recordings created in Processing.



About the artwork:

A Bicycle Built for Two Thousand is an early example of decentralization in creative practice. This sound work is comprised of 2,088 voice recordings collected via **Amazon's Mechanical Turk** web service. Workers were prompted to listen to a short sound clip, then record themselves imitating what they heard.

The song, *Daisy Bell*, originally written by Harry Dacre in 1892, was made famous in 1962 by John Kelly, Max Mathews, and Carol Lockbaum as the first example of musical speech synthesis. In contrast to the 20th century version, *Bicycle Built for Two Thousand* was synthesized with a distributed system of human voices from all over the world.

People from 71 countries participated in creating this work. The top ten countries represented were the United States, India, Canada, United Kingdom, Macedonia, Philippines, Germany, Romania, Italy, and Pakistan.

About the artists:

Aaron Koblin (US) is an artist, designer, programmer, and entrepreneur specializing in data and digital technologies. Aaron is the Co-founder and CTO of WITHIN, a virtual and augmented reality company.

Prior to WITHIN, Aaron created and lead the Data Arts Team at Google from 2008-2015. In 2010 Aaron was the Abramowitz Artist in Residence at MIT. He received his MFA in Design|Media Arts from UCLA. His work is part of the permanent collection of the MoMA in New York, the Victoria & Albert Museum in London, and the Centre Pompidou in Paris. His projects have been shown at international festivals including TED, Sundance, Tribeca Film Festival, Ars Electronica, SIGGRAPH, the Japan Media Arts Festival, and more.

This work was produced in collaboration with **Daniel Massey (MX)**, an artist / designer / coder based in Berlin, who is working in the mediums of the web, sound, and installation. Daniel is currently part of the Research & Communications team at Studio Olafur Eliasson.

Cullen Miller and Gabriel Dunne

Claves Angelicæ, 2018

Ethereum, Solidity, Python, JavaScript, Node.js,
TouchDesigner, Leap Motion, EMSL AxiDrawV3.



About the artwork:

Claves Angelicæ is an installation and procedural system that enables a participant to inscribe a magical Word onto the Ethereum network.

The seven-step process is designed to collect and transmute the participants' input data into an encrypted message. For the participant to cast their Word they must transmit Ether to a preselected set of charities.

Once the spell has been cast and verified by the consensus pool, the transaction signature's hash is returned, parsed, and passed into a sigil generating algorithm. The participant receives an inked paper talisman authored by a mechanical drawing machine as a tokenized sigil of their spell.

These sigils are digital representations of the physical artifacts created during the installation. The transaction hashes encircling the sigils currently are immortalized on Ethereum's network.

About the artists:

Cullen Miller (US) and **Gabriel Dunne (US)** are collaborators often found working within the confines of art. Respectively drawing from their backgrounds in design and music composition their practice is an assemblage of various forms of media finding mutuality in a search for the Outside.

Their projects and performances are typified by creating technical systems that defy bounded rationality. Their work probes into subconscious immaterial processes by leveraging computational materials as a vehicle into complexity. Their aesthetics are typically not constrained by a controlled practice but, rather, tend to be emergent unknowns retrieved from systems. Rather than setting forth to construct a preordained form their practice typically involves tending generative machine processes as a way of excavating ideas from the Outside.