



The Human Face of Cryptoeconomies

17 OCTOBER - 22 NOVEMBER 2015

Featuring Émilie Brout and Maxime Marion, Shu Lea Cheang, Sarah T Gold, Jennifer Lyn Morone, Rob Myers, The Museum of Contemporary Commodities (MoCC), the London School of Financial Arts and the Robin Hood Cooperative.

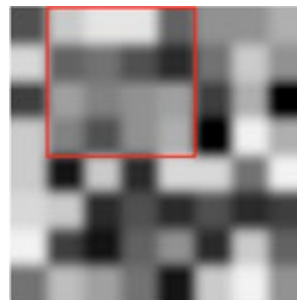
Furtherfield launches its *Art Data Money* programme with *The Human Face of Cryptoeconomies* at Furtherfield Gallery in the heart of London's Finsbury Park.

The Human Face of Cryptoeconomies presents artworks that reveal how we might produce, exchange and value things differently in the age of the blockchain.

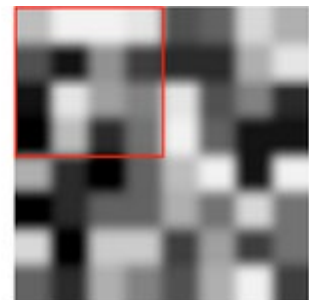
Appealing to our curiosity, emotion and irrationality, international artists seize emerging technologies, mass behaviours and p2p concepts to create artworks that reveal ideas for a radically transformed artistic, economic and social future.

EXHIBITED WORKS

Facecoin by Rob Myers - Bitcoin hashes repurposed to create automated Facecoin portraits



Previous Digest: ae7de513cff45400916
6e1937e0edeae1b5beb6940cc052d5136
5c48f18bde91
Nonce: 16
SHA-256: 4cee588ad56426c8397893a
0c748a0fac1c2dd6fd0c242423f31582c56
b961cf8
Face: 32,0,160,128



Previous Digest: 4cee588ad56426c839
7893a0c748a0fac1c2dd6fd0c242423f315
82c56b961cf8
Nonce: 13
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0b26f511a205bf1f0255a6d6d0cc393652
a74af3
Face: 0,0,128,128

Have you ever looked for faces in the clouds, or in the patterns in the wallpaper? Well, *Facecoin* is an artwork that is a machine for creating patterns and then finding 'faces' in them. It is both an artwork AND a prototype for an altcoin (a Bitcoin alternative).

Facecoin creates patterns by taking the random sets of data used to validate Bitcoin transactions and converting

them into grids of 64 grayscale pixels. It then scans each pixel grid, picking out the ones that it recognises by matching its machine-definition of a human face. *Facecoin* uses the production of “portraits” (albeit by a machine) as a proof-of-aesthetic work. *Facecoin* is a meditation on how we discern and value art in the age of cryptocurrencies.

Shareable Readymades by Rob Myers – Iconic artworks on demand



Shareable Readymades are iconic 3D printable artworks for an era of digital copying and sharing.

Duchamp put a urinal in a gallery and called it art, thereby transforming an everyday object and its associated value. Rob Myers takes three iconic 20th century ‘readymades’ and transforms their value once again. By creating a downloadable, freely licensed 3D model to print and remix, everyone can now have their own *Pipe*, *Balloon Dog* and *Urinal* available on demand. To collect your own iconic artworks, please visit: furtherfield.org/artdatamoney/shareablereadymades

Gold and Glitter by Émilie Brout and Maxime Marion – Ornamental Gold and Glitter installations created with ‘found’ internet GIFs

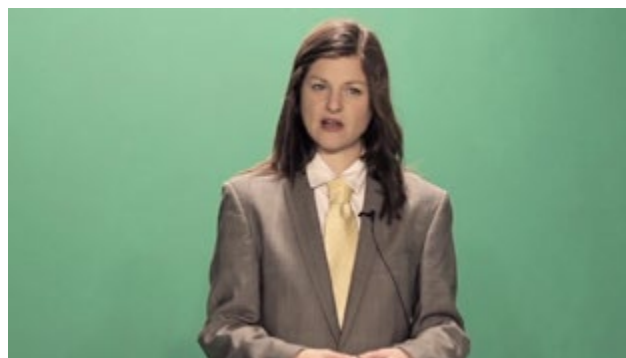
This hoard of golden trinkets appeals to our inner Midas. An image projection of found GIFs, collected from the internet, creates a gloriously elaborate, decorative browser-based display hosted at www.goldandglitter.net. It prompts reflections on the value of gold in an age where the value of global currencies are underpinned primarily by debt, and where digital currencies are mined through the labour of algorithms.

Also by Émilie Brout and Maxime Marion

Nakamoto (The Proof) – a video documenting the artists’ attempt to produce a fake passport of the mysterious creator of Bitcoin, Satoshi Nakamoto.

Untitled SAS * – a registered company with 10,000 shares that is also a work of art. *SAS is the French equivalent of Corp or LTD.

Jennifer Lyn Morone™ Inc reclaims ownership of personal data by turning her entire being into a corporation.



The Museum of Contemporary Commodities by Paula Crutchlow and Dr Ian Cook treats everyday purchases as if they were our future heritage. The project is being developed with local groups in Finsbury Park in partnership with Furtherfield.



The Alternet by Sarah T Gold conceives of a way for us to determine with whom, and on what terms, we share our data.



Shu Lea Cheang anticipates a future world where garlic is the new social currency.



DATA & FINANCE LABS AT FURTHERFIELD COMMONS

Workshops and walkshops - hacking, play, jargon-busting discussion, and artistic techniques.

LAB #1

Share your Values with the Museum of Contemporary Commodities

Saturday 17 October, 10:30am-4:30pm

A popular, data walkshop and lego animation event around data, trade, place and values in daily life.

Free - Limited places, booking essential

LAB #2

Breaking the Taboo on Money and Financial Markets with Dan Hassan (Robin Hood Cooperative)

Saturday 14 & Sunday 15 November, 11:00-5:00pm

A weekend of talks, exercises and hands-on activities focusing on the political/social relevance of Bitcoin, blockchains, and finance. All participants will be given some Bitcoin.

£10 per day or £15 for the weekend - Limited places, booking essential

LAB #3

Building the Activist Bloomberg to demystify High Finance with Brett Scott and The London School of Financial Arts

Saturday 21 & Sunday 22 November, 11:00-5:00pm

A weekend of talks, exercises and hands-on activities to familiarise yourself with finance and to build an 'activist Bloomberg terminal'.

£10 per day or £15 for the weekend - Limited places, booking essential

LAB #4

Ground Truth with Dani Admiss and Cecilia Wee

November/December (date tbc)

Exploring contemporary ideas of digital agency and authorship in post-digital society.

LAB #5

DAOWO - DAO it With Others

November/February

DAOWO - DAO it With Others combines the innovations of Distributed Autonomous Organisations (DAO) with Furtherfield's DIWO campaign for emancipatory networked art practices to build a commons for arts in the network age.

To book your place visit:

www.furtherfield.org/artdatamoney/lab

ABOUT THE ARTISTS

Émilie Brout & Maxime Marion (FR) are primarily concerned with issues related to new media, the new forms that they allow and the consequences they entail on our perception and behaviour. Their work has in particular received support from the François Schneider Foundation, FRAC - Collection Aquitaine, CNC/DICRéAM and SCAM. They have been exhibited in France and Europe, in places such as the Centquatre in Paris, the Vasarely Foundation in Aix-en-Provence, the Solo Project Art Fair in Basel or the Centre pour l'Image Contemporaine in Geneva, and are represented by the 22,48 m² gallery in Paris.

Shu Lea Cheang (TW/FR) is a multimedia artist who constructs networked installations, social interfaces and film scenarios for public participation. **BRANDON**, a project exploring issues of gender fusion and techno-body, was an early web-based artwork commissioned by the Guggenheim Museum (NY) in 1998.

Dr Ian Cook (UK) is a cultural geographer of trade, researching the ways in which artists, filmmakers, activists and others try to encourage consumers to appreciate the work undertaken (and hardships often experienced) by the people who make the things we buy.

Paula Crutchlow (UK) is an artist who uses a mix of score, script, improvisation and structured participation

to focus on boundaries between the public and private, issues surrounding the construction of 'community', and the politics of place.

Sarah T Gold (UK) is a designer working with emerging technologies, digital infrastructures and civic frameworks. Alternet is Sarah T Gold's proposal for a civic network which extends from a desire to imagine, build and test future web infrastructure and digital tools for a more democratic society.

Dan Hassan (UK) is a computer engineer active in autonomous co-operatives over the last decade; in areas of economics (Robin Hood), housing (Radical Routes), migration (No Borders) and labour (Footprint Workers). He tweets as @dan_mi_sun

Jennifer Lyn Morone (US) founded Jennifer Lyn Morone™Inc in 2014. Since then, her mission is to establish the value of an individual in a data-driven economy and Late Capitalist society, while investigating and exposing issues of privacy, transparency, intellectual property, corporate governance, and the enabling political and legal systems.

Rob Myers (UK) is an artist, writer and hacker based in Vancouver, Canada. His art comes from remix, hacking, and mass culture traditions, and has involved increasing amounts of computer code over time.

Brett Scott (UK) is campaigner, former broker, and the author of *The Heretic's Guide to Global Finance: Hacking the Future of Money* (Pluto Press). He blogs at suitpossum.blogspot.com and tweets as @suitpossum

ABOUT ART DATA MONEY

The Human Face of Cryptoeconomies is part of *Art Data Money*, Furtherfield's new programme of art shows, labs and debates that invites people to discover new ways for cryptocurrencies and big data to benefit us all. It responds to the increasing polarisation of wealth and opportunity, aiming to build a set of actions to build resilience and sustain Furtherfield's communities, platforms and economies.



More info:

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www.furtherfield.org/artdatamoney

ABOUT FURTHERFIELD

Furtherfield is the UK's leading organisation for arts, technology and social change. Since 1997 Furtherfield has created online and physical spaces and places for people to come together to address critical questions of art and technology on their own terms.

www.furtherfield.org

FURTHERFIELD GALLERY

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