

STATE MACHINES

Art, Work, and Identity in an Age of Planetary-Scale Computation

Evaluating the relationships,
engagement, impact and
legacy of State Machines



James Bridle (curated by), *Transnationalisms - Bodies, Borders, and Technology*,
Aksioma | Project Space. Photo: Miha Fras / Aksioma

"I valued being able to engage with a network of artists and practitioners that have often been a reference for the issues we've been exploring as a research practice."

– Marco Ferrari, artist participating in *Transnationalisms – Bodies, Borders, and Technology*

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Today, we live in a world where every time we turn on our smartphones, we are inextricably tied by data, laws and flowing bytes to different countries. A world in which personal expressions are framed and mediated by digital platforms, and where new kinds of currencies, financial exchange and even labor bypass corporations and governments. Simultaneously, the same technologies increase governmental powers of surveillance, allow corporations to extract ever more complex working arrangements and do little to slow the construction of actual walls along actual borders. On the one hand, the agency of individuals and groups is starting to approach that of nation states; on the other, our mobility and hard-won rights are under threat. What tools do we need to understand this world, and how can art assist in envisioning and enacting other possible futures?

This publication investigates the new relationships between states, citizens and the stateless made possible by emerging technologies. It is the result of a two-year EU-funded collaboration between Aksioma (SI), Drugo More (HR), Furtherfield (UK), Institute of Network Cultures (NL), NeMe (CY), and a diverse range of artists, curators, theorists and audiences. State Machines insists on the need for new forms of expression and new artistic practices to address the most urgent questions of our time, and seeks to educate and empower the digital subjects of today to become active, engaged, and effective digital citizens of tomorrow.

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institute of
network cultures

STATE MACHINES

Amsterdam University
of Applied Sciences

institute
network

Yiannis Colakides, Marc Garrett, Inte Gloerich

State Machines

State Machines

Reflections and Actions at the Edge of
Digital Citizenship, Finance, and Art

Edited by Yiannis Colakides, Marc Garrett, Inte Gloerich

About State Machines

2 years

5 project partners

9 countries

42 nationalities

126 participating associated partners,
funders and other organisations

398 artists, cultural-creative
professionals and direct participants

66,480 live audiences

100,737+ online audiences

€199,993 EU grant



A project funded by the EU's Creative Europe programme, the aim of State Machines was to challenge assumptions made about digital technologies, their uses and abuses, and the way in which power moves both within the arts and the wider world. Reaching for new forms of citizenship in an increasingly financialised, digitised world, this international digital media arts programme was conceived to address the crucial question:

“What does it mean to live together, collectively, in times of rapid technological change, and what new threats and opportunities does this shifting landscape present to us?”

State Machines united five established and experienced European partners – four arts organisations and one research institute – with a shared interest in exploring alternative systems of organisation and co-creation practices:

- Aksioma – Institute for Contemporary Art, Slovenia
- Drugo more, Croatia
- Furtherfield, UK
- NeMe, Cyprus
- Institute of Network Cultures (INC) (Amsterdam University of Applied Sciences, the Netherlands)



furtherfield



institute of
network cultures



**Amsterdam University
of Applied Sciences**

Adam Harvey, *Metadata Kills*, Ljubljana,
Photo: Miha Fras / Aksioma

europalakat

**META
PODATKI
KILLS
UBIJAJO**

VLAĐNE AGENCIJE UBIJAJU
GOVERNMENT AGENCIES KILL PEOPLE
NA OSNOVI META PODATKOV
"BASED ON METADATA"

think privacy

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The Coordinated Programme of Activities Included:

- 26 exhibitions: 16 group (Limassol, Ljubljana, London, Amsterdam, Rijeka), 10 solo (Ljubljana, Rijeka, London), 7 touring between partners
- 15 publications & online texts
- 3 open calls
- 3 artistic residencies
- 7 conferences (Ljubljana, Rijeka, Limassol, Zagreb)
- 27 lectures/artist talks (Ljubljana, Limassol, Rijeka, London, Amsterdam, Nicosia & Famagusta)
- 14 film screenings (London, Amsterdam, Limassol, Thessaloniki, Cluj-Napoca)
- 15 workshops (Limassol, Ljubljana, London, Rijeka)
- Translations into other languages (Croatian, English, Greek, Slovenian)

Across the themes of:

1. Identity and Citizenship
2. Digital Labour and Finance
3. Emerging Technologies



Evaluating State Machines

Core to this transnational programme was an inter-organisational exchange of best practices and an embedded system for evaluating and improving activity modules and organisational systems.

Area	What we set out to achieve	Ways of measuring success
Partner relationship	Develop strong working relationships with European partners	Meetings and interviews with partners to evaluate collaboration
	Provide opportunities for artists and cultural workers to extend their practice	Gather quantitative data and carry out an artists survey to gather qualitative insights
	Create a transnational programme to extend locally-developed practices and approaches	Analyse the artists, cultural workers and associated organisations involved to understand new transnational approaches created
Audience engagement	Learn about our audiences to inform future programmes	Survey audiences in partner venues to gather and share insights
	Reach and attract new local audiences to engage with projects developed locally and translocally	Measure new audiences attracted to partner venues and the tactics employed to successfully engage them
	Deepen engagement through knowledge sharing activities that enhance audience experience	Peer evaluation of knowledge sharing activities to understand how these enabled audiences to connect with themes
Impact	Extend reach by attracting reviews and coverage for State Machines activities	Collect media coverage for State Machines activities featured in blogs, journals, newspapers and magazines as well as on TV and radio
	Build capacity within partner organisations	Understand the resulting new skills, people employed and ways of working developed
	Provide future opportunities for artists and creative professionals	Survey artists involved to discover opportunities created as a direct result
Legacy	Initiate new collaborations as a direct result of State Machines	Measure the new partnerships, collaborations, funding and programmes initiated through State Machines

Partner Relationships

Develop strong working relationships with European partners

State Machines brought together 5 core partners each with some level of experience of working with each other but with little or recently developed experience of working with the partners' wider networks or within their locality.

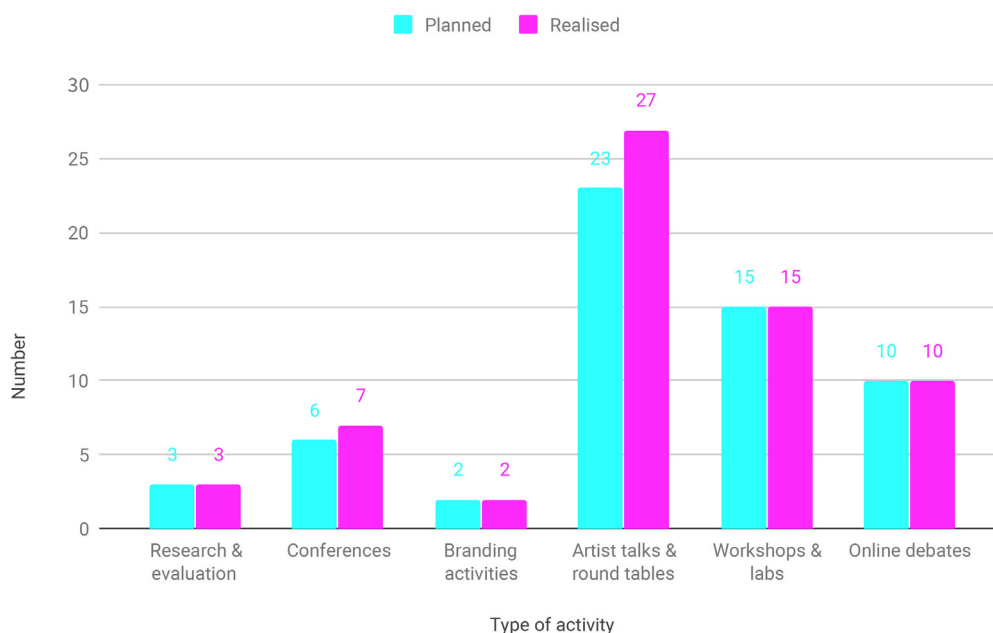
With the range of locations, cultures and languages involved – not to mention the thematic focus of the programme – it was essential to establish ways of regularly meeting, online and off, and working synchronously and asynchronously together to ensure strong communication and cohesion.

Partners appreciated these ways of working and the opportunities to talk expansively about the programme, share ideas and address conceptual and practical concerns as they arose. In particular they reported value in sharing methods for:

- **Content development:** Partners opened up resources for collaborations with artists and performers they wouldn't have considered before.
- **Capacity building:** As a direct result of State Machines programming and Creative Europe funding, all partners were able to secure either additional funding or new partnerships to build their capacity.
- **Network development:** New models of transnational organisation being developed as a direct result of State Machines activities.
- **Best practice:** Organisational knowledge transfer has helped build new skills and capacities within the partner organisations.

It is extremely likely these partners will work together again as a group and in smaller partnerships.

Knowledge Sharing Activities of State Machines Project



Provide opportunities for artists and cultural workers to extend their practice

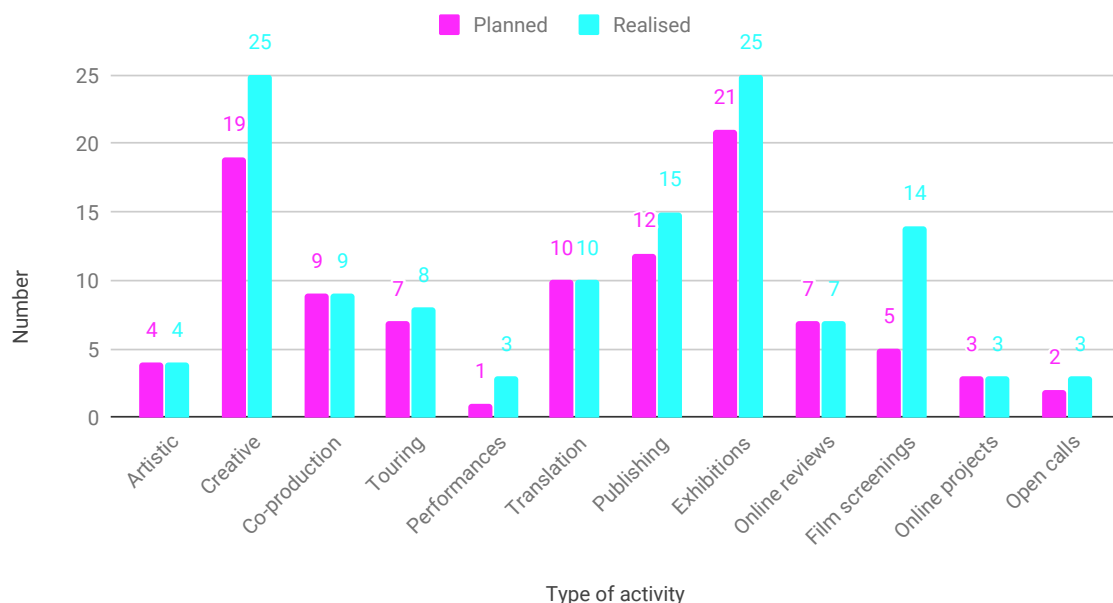
By working in partnership with 126 associate partnership organisations, State Machines was able to provide an even wider dissemination of ideas and activities anchored by the core programme thematic than each respective partner could do alone. Indeed, more than 100 activities were collaboratively staged across Europe and beyond, providing myriad opportunities for participation in the programme. This resulted in 398 artists, cultural-creative professionals and direct participants across 42 countries of origin meaningfully accessing the programme.

Partners and associate partners were able to widen their reach and extend resources to artists and practitioners with whom they might not have been able to work previously. For example, the State Machines reader gave INC the opportunity to extend their network to new writers, researchers and artists, such as regular Furtherfield contributor Rob Myers. The INC reported valuable links like these to creators outside of their initial network and are highly likely to work with these new connections again.

Direct participants within this wider network valued how the programme supported the development of new friendships – the project was described by one partner as “*provide opportunities for artists and cultural workers to extend their practice*”.

When asked to provide feedback on the State Machines programme, artist Kristin Lucas told us she valued “*Community building!*” Specifically, “*exposure to like-minded critically engaged socially-minded experimental international artists, curators, performers, producers, researchers and writers.*”

Cultural Activities of State Machines Project





Create a transnational programme to extend locally-developed practices and approaches

A core aim was to allow locally-based activities engaging with global themes to develop new approaches that can be shared at an international level.

Transnationalisms – Bodies, Borders, and Technology, an exhibition curated by James Bridle, explored alternative models and protocols of citizenship, identity, and nationhood, its implications for bodies, borders, and technology. The exhibition was developed with Bridle and the partners and toured 3 countries reaching an audience of 11,087. Accompanying conferences organised by Aksioma and Drugo More provided a deeper discursive level for audiences by presenting local and international speakers; the documented videos were shared online.

Likewise, *New World Order*, a constellation of exhibitions, events and publishing activities exploring art and the blockchain originated within one partner's location but was conceived in order to straddle another 3 partners' locations, thus reaching 8,336 people. When shown at Drugo more, the work by artist Max Dovey attracted the attention of the Dutch TV company, Zoom TV, who filmed the exhibition, gaining wider international attention for the State Machines project.

DAOWO, a peripatetic lab series was developed alongside the *New World Order* initiative in order to provide critical opportunities for engaging with the impact of blockchain technologies on the arts. Its innovative and highly creative format was recognised by an E-C-C-E (European Centre for Creative Economy) NICE Award 2019.



The State Machines reader, *State Machines: Reflections and Actions at the Edge of Digital Citizenship, Finance, and Art*, was collaboratively edited by Yiannis Colakides (NeMe), Marc Garrett (Furtherfield), and Inte Gloerich (INC) involving 19 contributors from 11 countries of origin. Published in April 2019 by the Institute of Network Cultures in print, epub and downloadable PDF forms, all of which are distributed free of charge, the book has reached an audience of 1,227 people to date (30 June 2019), creating a comprehensive and valuable overview of the State Machines project and its themes.

The *Stateless* exhibition and seminar addressed how surveillance technologies, combined with economic and political migration, are reshaping citizenship, enabling new engagement with non-government organisations tackling global migration issues and sharing across State Machines partner networks.



"I valued being able to take advantage of the extensive network of organisations and artists and invited a host partner's artist to attend my project, which I would not have had the opportunity or means to do if I had not been part of the programme." – Dani Admiss, Playbour exhibition curator



Audience Engagement

Learn about our audiences to inform future programmes

Across the project, partners were supported to gather feedback from audiences to inform future programme developments. For some of the partners this was their first time conducting audience feedback surveys of this nature and collating the data to derive meaningful insights.

The key finding from conducting this research across multiple locations was that exhibition visitors appreciated the relevance of subject matter, for example, comments like *“Enjoyed the variety and political nature of the exhibition”* with *“thought provoking”* were recorded by multiple visitors. *“Really hits home and discusses issues that aren’t standardly discussed.”*

While each of the partners already aim to continue producing timely and relevant programmes, this finding will drive future work where partners will strive to stay ahead of the zeitgeist.



Geert Lovink, *Digital Money for All! The Politics and Aesthetics of Internet Revenue Models*, lecture, Polygon Creative Center, Ljubljana. Photo: Janez Janša / Aksioma

Reach and attract new local audiences to engage with projects developed locally and translocally

New tactics were tested across the programme in order to try out and develop new ways of embedding local issues and/or practitioners within the activities. The aim was to provide a local connection with translocal resonance.

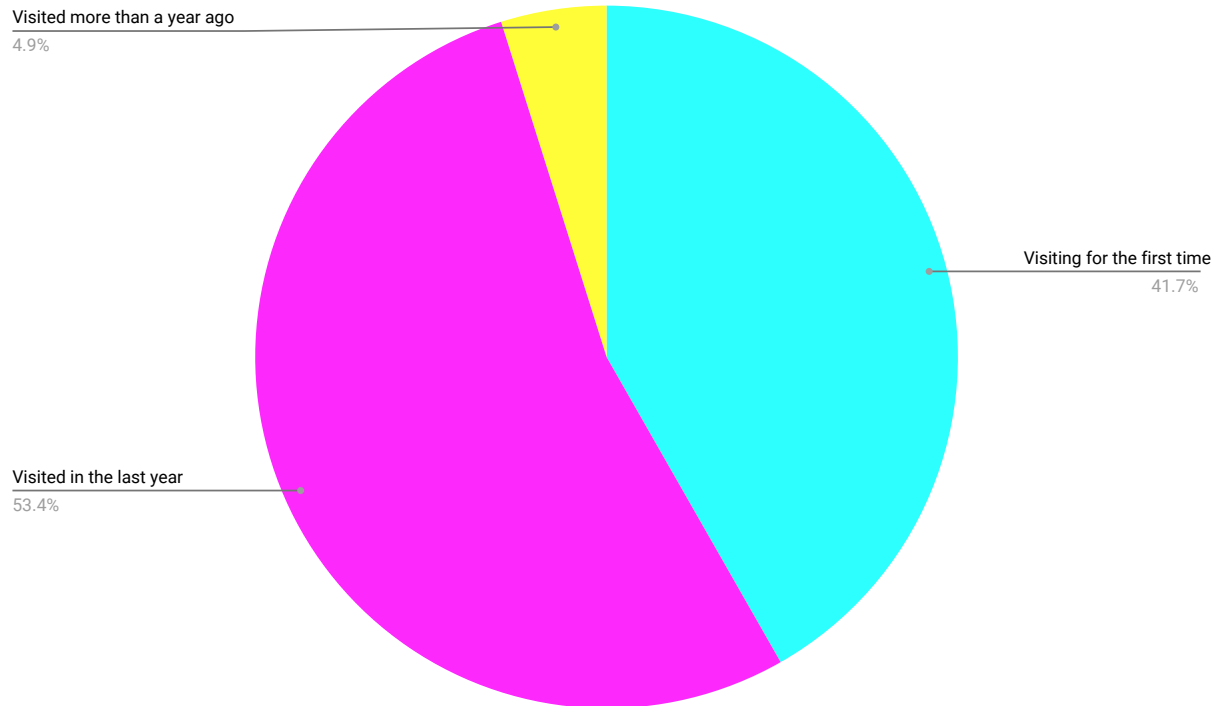
Playbour: Work, Pleasure, Survival lab offered paid placements for local residents to devise projects tuned to local pre-occupations with global resonance. For example, Michael Straeubig created *Hostile Environment Facility Training (HEFT)*, an installation interpretation in London's Finsbury Park of the hostile environments that governments create for migrants. A live Twitter project created by a local journalist and artists looked at how social media harvests our data to find out about our most intimate experiences. The team then created a critical artwork about how companies in San Francisco learn about menstruation cycles through online data.

Upwards of 40% of new audiences to venues has been recorded through survey data collected. 41% of *New World Order* in Ljubljana visitors were visiting Aksioma for the first time (103 visitors surveyed).

Local audiences were also reached through initiatives that worked to engage diverse age ranges. These included:

- Linking with academic institutions to bring in student groups to provide exchanges between established and emerging artists.
- Designing activities aimed at engaging with people across different generations, for example, specially designed workshops and events.
- Providing activities that encouraged audiences to act as ambassadors, for example, one workshop participant reported: *"Learning about how these artists/tech people are blending politics with software and hardware, that's really interesting. I think I'll have a lot to share with others about dark internet topologies and psyops."*
- Partnering with other arts organisations and institutions to extend reach (AND Festival, NEoN Digital Arts Festival, Goethe-Institut London, *Šum* Journal, Maska Institute, +MSUM – Museum of Contemporary Art Metelkova, just to name a few).
- Extending engagement outside of the arts sector, particularly students and researchers with a technical/digital focus: *"I'm writing a dissertation at the moment, about contemporary digital law and how it deals with the subject who is affected by technology, so this makes perfect sense for my research."*

41% of New World Order in Ljubljana visitors were visiting Aksioma for the first time (103 visitors surveyed)



As a result of these approaches we were able to record a 'general public' audience of 61,603* across all venues.

An additional 4,877 people were engaged from within specific defined groups for which each partner deployed their own strategies for engagement (for example, working in partnership with associate partner organisations, as discussed in the graphic on page 11).

Whereas the relative newness of media arts means some organisations focus on developing the media itself or produce programmes with tech-heavy subjects, the concepts within this programme – statelessness, citizenship, mobility – reached far beyond technology. Indeed, these politically powerful concepts allowed each of the partners and the associate partners to connect with people who might not ordinarily seek out an arts experience (computer scientists, lawyers, to name but two profiles). Interestingly, it also worked the other way, where people used to participating in arts events outside the realm of media arts (dancers, museum professionals, philosophers, designers) gained hands-on technical skills through DIY or participatory workshops (Tools for the Next Revolution, Surveillance Override and New Imaginaries for Crypto Design).

*Includes live festival audience in Finsbury Park for *Playbour* artworks of 40,000.



Joana Moll, Critical Engineering Conference, Place: Kino Šiška, Ljubljana. Photo: Miha Fras / Aksioma

The profile of the project was raised at the transnational level. Activities spread internationally on social media through the channels of partners, artists, curators by a number of interlinked approaches:

- Participating artists and speakers were invited to post about the activities on their social media channels.
- Artists, thinkers and theorists with international profiles participated in conference and workshop activities which extended reach to their networks. Many also wrote about the activities on their blogs and or added news about their participation in them to their websites.
- Inviting journalists and bloggers with visible online publishing and loyal followers ensured activities reached far and wide, for example, *Playbour: Work, Pleasure, Survival* was included in Serpentine Galleries *On Work* podcast.
- Partnerships with larger institutions enabled us to extend reach by commissioning writers to secure presence in high-profile printed and online journals to raise the profile of the project and reach new international audiences, for example, DAOWO featured on *Rhizome's* blog.



Exhibition: *Playbour: Work, Pleasure, Survival*, Furtherfield.

Photo: Pau Ros

Deepen engagement through knowledge sharing activities that enhance audience experience

As previously mentioned, the State Machines project rolled out an approach to surveying audiences that was new to several of the partners. Surveys were designed to serve each partner in gathering meaningful data while the approach to conducting the surveys, delivered via a coaching process, developed wider capacity in engaging audience members in the feedback process.

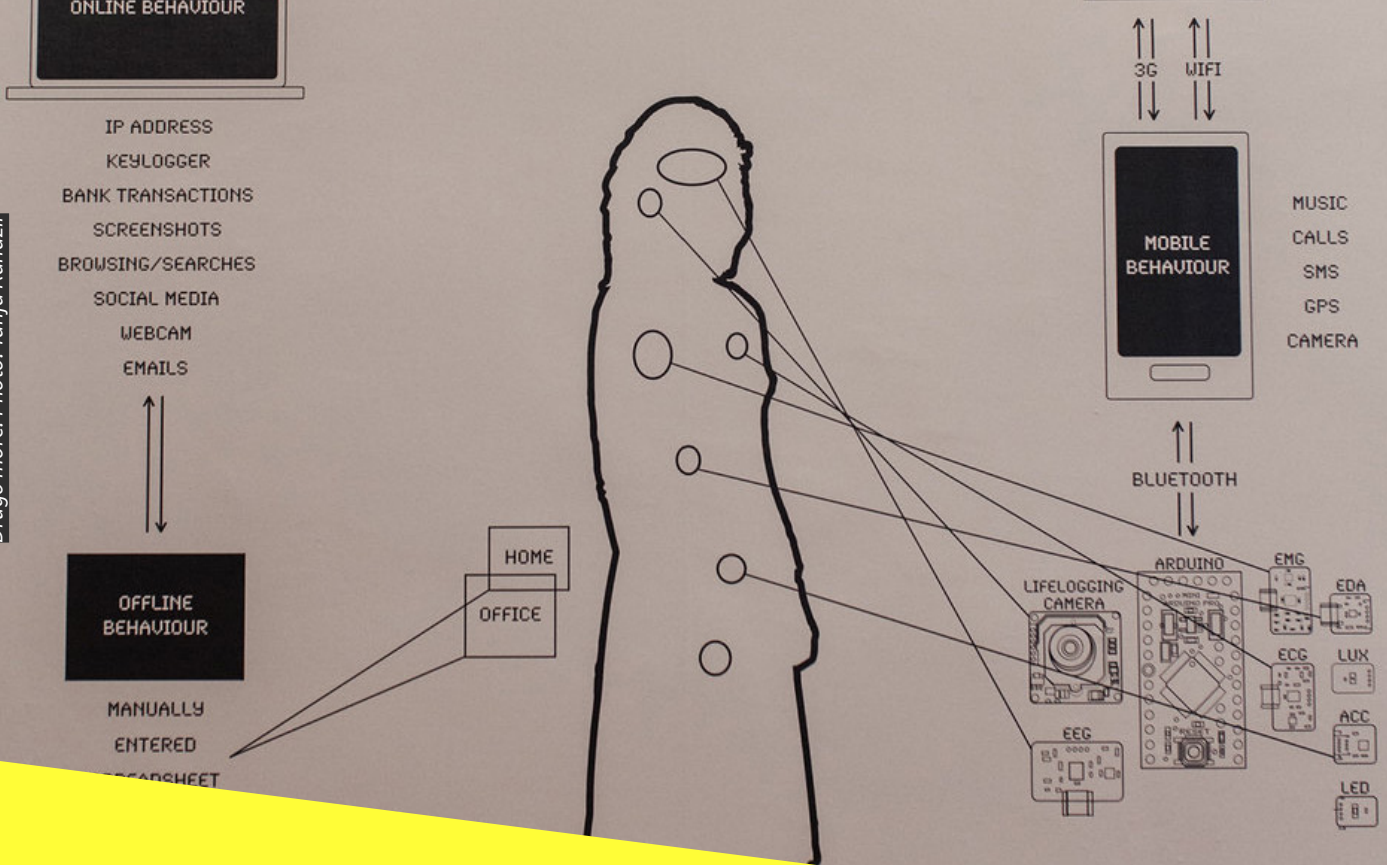
Partners reported on this aspect of the project working well, with visitors reacting positively to completing surveys (with only a few refusing), since the perceived value of their feedback was created. Benchmark survey numbers were set per exhibition and organisation with many far exceeding these targets. *New World Order* exhibition at Aksioma totalled 103 surveys. *Transnationalisms* at Furtherfield totalled 173 surveys.

Partners presenting work in venues worked collaboratively to share ways to improve audience experience. Methods of training and supporting exhibition hosts in providing excellent visitor experience were shared along with developing formats for guided tours to share knowledge, offer deeper insights and adapt information to the needs of the group on the tour. Feedback from audiences indicated the effectiveness of this with comments including “*The tour guide made our day*”, “*The gallery hosts were lovely and led us through all the works. Really enjoyed their insights*”. While 98% of *Stateless* visitors indicated that they would recommend NeMe events to others (169 respondents).



Terra0, Terra0, New World Order exhibition, Furtherfield.

Photo: Pau Ros



Impact

State Machines allowed partners to work with themes, formats, fields, and institutions in a truly interdisciplinary way, enabling research institutions to intersect with new and innovative artistic practice beyond traditional academic spheres. Open access, experience-based, research-led artistic projects and their synthesis, reflection, and feedback were allowed to flourish, allowing the partners to translate the values of their activities with a lasting impact.



Extend reach by attracting reviews, coverage, and awards for State Machines activities

Activities and projects of State Machines were featured in various media – from newspapers and magazines, publications and online media to radio and TV – some 264 times, many drawing focus to the cutting edge practices embedded within the programme. These ranged from features in *CNN Style* magazine and interviews with artists and curators to extensive analysis and reviews by experts in the field. An example of the latter is Régine Debatty's review of *Transnationalisms* exhibition published on the website *we-make-money-not-art.com* (18 May 2018), which highlighted that national borders are being “increasingly challenged under the pressure of mass movement of peoples, digital manoeuvres and other technology-enabled disruptions, climate disorder, progressive policies or global economics.”

DAOWO Workshops were recognised by the E-C-C-E (European Centre for Creative Economy) winning second prize of NICE Award 2019 (Network for Innovations in Culture and Creativity in Europe). “*Their project is an inspiration driver for the youth to find new role models and for all citizens to share their knowledge. It promotes both participation and peer-to-peer learning between different people, skills, sectors and geographies. Thus, its transformative potential is enormous.*” – NICE Award jury comment on DAOWO.

State Machines was featured in:



Build capacity within partner organisations

The impact of the State Machines programme has been to seed new ways of working by increasing capacity within partner organisations to work transnationally addressing emerging technologies and future economies from a politically and critically engaged artistic perspective.

Capacity building was achieved through the partnership supported by sharing resources, knowledge, networks, and experiences to deliver a new transnational programme. Key areas of capacity building included:

- Core public funding used as a match contribution for the EU grant so that activities could deliver against both State Machines objectives and those of the regional funder.
- The additional funding and partnerships secured as a direct result of State Machines programming have led to new institutional collaborations, new personnel within the organisations, and new programme opportunities as well as deepened and extended artistic collaborations developed within the project.
- Capacity building across the network, for example, groundbreaking conceptual thinking developed locally through workshops then informs exhibitions and commissions which can then be accessed by multiple local audiences.
- Touring exhibitions led to longer exposure across many countries which meant that programmes attracted new international press coverage (e.g., *New World Order* feature by CNN) that would not have been possible otherwise.



Julian Oliver and Danja Vasiliev (The Critical Engineering Working Group),
Vending Private Network – VPN, Drugo more. Photo: Tanja Kanazir



Ruth Catlow and Marc Garrett, (DIWO) from the web to the blockchain, NeMe Arts Centre.

- Drugo more extended its programme and directly engaged young people aged 15-25 in the curation and realisation of part of its programme for the first time.
- The demands of producing the programme, but also those of managing, disseminating and reporting on a Creative Europe-funded project gave partners new skills.
- Adopting new digital tools for organising and communicating and using familiar tools in new ways become standard practice among the partners.
- A new position for PhD candidates who want to research DIWO was announced at the Cyprus University of Technology.

State Machines activities seeded a new expanded blockchain programme at Furtherfield in the form of DECAL Decentralised Arts Lab and helped to secure partnership with major new arts and business partners. The lab exists to further explore new models for transnational organisation and decision making; exploit its potential for collecting and selling digital artwork; and build an international consortium around identification and provenance on the blockchain.



Jennifer Lyn Morone, Jennifer Lyn MoroneTM Inc, Drugo more.
Photo: Tanja Kanazir

Provide future opportunities for artists and creative professionals

The expertise and support from partners was expressed as a strength of the programme in the feedback gathered from artists involved in touring programmes:

- The curatorial support was cited as being *“incredibly supportive, enthusiastic, and intellectually rigorous”*, which gave artists a *“platform to take risks, push ideas and embrace the project to realise elements that might not have happened otherwise”*.
- The combination of relevant subject, competent and passionate people to discuss it and professional and effective form of the delivery of the results to the audience.

The exchange and debate created around the State Machines with particular strengths was highlighted in responses from artists including *“Access to an exciting dialogue”* and *“Visibility and a strong contextual framework”*.

Artists particularly valued two aspects of the programme.

1. The networked nature of the programme:

- *“Being able to engage with a network of artists and practitioners that have often been a reference for issues explored as a research practice.”*
- *“Exposure to like-minded critically-engaged socially-minded experimental international artists, curators, performers, producers, researchers and writers.”*



Nora Al-Badri & Jan Nikolai Nelles, *The Other Nefretiti*, artist talk, Drugo more.
Photo: Tanja Kanazir

2. The freedom and space to explore themes often not covered by other funding schemes:

- “The freedom to explore ideas around emergent technology, digital aesthetics and political & technological systems.”
- “The instigation of facilitating meaningful, open and provocative conversations which have informed future practice.”
- “Being introduced to the critical framework of State Machines, in which societal issues are addressed via art, and the ability to discuss these problems with partners and audiences.”
- Cultural professional Mark Waugh, participant in DAOWO workshops, highlighted the sustainable aspects embedded within the programme, saying when invited to provide feedback: “It has been engaging and democratic, sourcing ideas in a productive, critical and sustainable way.”

The network of artists and cultural partnerships initiated many new and extended collaborations, for example, artist Jennifer Lyn Morone was involved in a touring solo exhibition and artist talks in 3 countries and publication about her work and has been invited by Drugo more to present her work as part of Rijeka 2020 – European Capital of Culture.

Likewise, as a result of the work *Vending Private Network – VPN* by Julian Oliver and Danja Vasiliev, 2 members of the Critical Engineering Working Group, being selected on the State Machines Open Call, Aksioma and Drugo more built a shared exhibition around the entire group’s work – with Aksioma including artist talks and a workshop in the frame of their Tactics&Practice conference.



Julian Oliver and Danja Vasiliev (The Critical Engineering Working Group), *Vending Private Network – VPN*, Transnationalism exhibition, Furtherfield. Photo: Pau Ros

Legacy

The legacy of the State Machines project lives on with the project partners who have developed new collaborative programmes directly informed by the topics, artists and ways of working explored during State Machines. The State Machines website continues to be a portal to [46 videos](#) and [11 print publications](#) produced as part of the programme.

Along with the other publications created in the project, the State Machines reader also provides a focus for lasting legacy, shedding “*light on a selection of the ideas and activities currently resisting the hegemonic, systemic violations of often talked about but seldom cited human rights (the right of recognition, right of privacy, and right to nationality)*”. It stresses that “*we can, if we want to, reclaim our right to forge a healthier, freer and more egalitarian future. As we adapt to this undulating terrain, we need to forge new forms of agency by rising above the silos we are used to.*”

Working toward this aim, we can look forward to the results of the many fruitful collaborations that have grown as a direct result of the project. Among them:

- Furtherfield will continue to develop the award-winning *DAOWO* activities carried out through this partnership, which will take shape in a new research entity: DECAL Decentralised Arts Lab.
- Artist Cassie Thornton (featured in *Playbour: Work, Pleasure, Survival* exhibition) will be part of Furtherfield’s *Love Machines* programme in 2019 looking at the future of care in human and machine systems.
- Curator Daphne Dragona wrote about the work of artist Kyriaki Goni in her brochure *Challenging Infrastructures. Alternative Networking & the Role of Art* and will also curate a solo exhibition by Kyriaki Goni at Aksioma | Project Space in October 2019.

The screenshot shows a web browser displaying the ECCE (European Centre for Creative Economy) website. The navigation bar includes links for Contact, Home, Imprint, Disclaimer, News, and Publications & Downloads, along with language options for Deutsch and English. The main heading is 'All NICE Award winners'. Below this, there are three featured projects, each with a photo, a title, and a brief description.

Project	Image	Prize	Description
3D Printing Sustainable Buildings		1st Prize	3D Printing Sustainable Building is an IAAC research project which demonstrates the
The Fair Grounds		1st Prize	'The Fair Grounds' is a project by media art collective DROPSTUFF MEDIA, consisting of a collection of artworks where amusement rides are
DAOWO		2nd Prize	In the 2-year international project State Machines, we have further developed DAOWO (Decentralised Autonomous Organisation With

OVERCOMING THE HYPE

EDITED BY INTE GLOERICH, GEERT LOVINK, PATRICIA DE VRIES
INC READER #11

MoneyLab is a network of artists, activists, and geeks experimenting with forms of financial democratization. Entering the 10th year of the global financial crisis, it still remains a difficult yet crucial task to distinguish old wine from its fancy new bottles. The MoneyLab network questions persistent beliefs from Calvinist austerity, growth, and up-scaling, to trustless, automated decision making and (anarcho-)capitalist dreams of cyberrurrencies and blockchain solutionism.

We consider experiments with digital coops, internet-based payment and network-based revenue models as spaces of political imagination, with an equally important aesthetic program. In this second MoneyLab Reader the network delves into topics like the financialization of art; love as a binary proposition on the blockchain; the crowdfunding of livelihood; the cashless society; financial surveillance of the poor; universal basic income as the real McCoy or a real sham; the cooperative answer to Airbnb and Uber; the story of your financial dashboard; and, Hollywood's narration of the financial crisis. Fintech rushes through our veins, causing a whirlwind of critical concepts, ideas and imaginaries. Welcome to the eye of the storm.

Contributors

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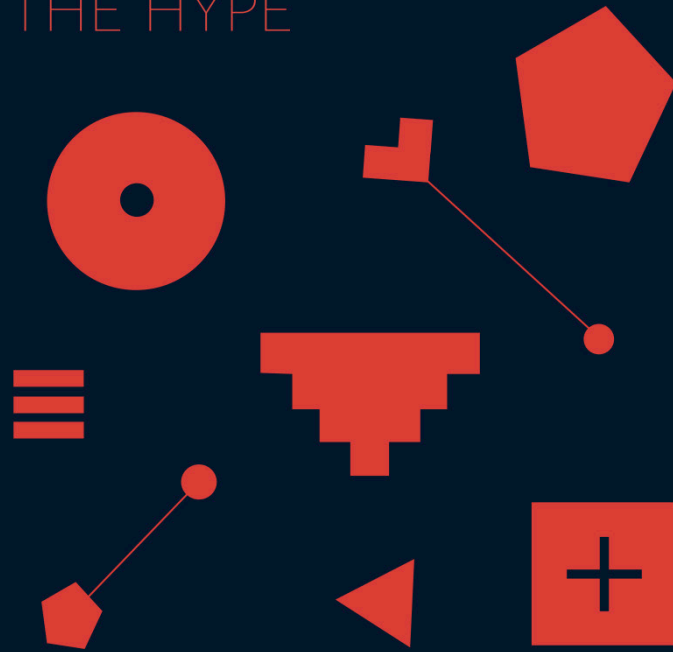
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network cultures

INTE GLOERICH, GEERT LOVINK, PATRICIA DE VRIES

READER 2

MONEYLAB

OVERCOMING
THE HYPE

(Legacy continued)

- Elisa Giardina Papa, Silvio Lorusso, and Sebastian Schmeig, three artists involved in Drugo more's *Who Does What?* exhibition, will also participate in Aksioma's upcoming *Hyperemployment* exhibition curated by Domenico Quaranta (November 2019 at MGLC) and a symposium (January 2020 at Moderna galerija), thus extending the international discussion on the digital work economy in the time of the enteprecariat.
- INC is working with Aksioma to present MoneyLab #8 in 2020, the first MoneyLab edition to take place in the Central European/Balkans region.
- In conjunction with the *Critical Engineering Working Group* exhibition, conference and workshop, Aksioma translated *The Critical Engineering Manifesto* into Slovenian language, making it the 19th language in which the manifesto is available.
- The selected project for the State Machines Open Call, *Vending Private Network – VPN* by Julian Oliver and Danja Vasiliev (The Critical Engineering Working Group), had effects beyond teaching gallery goers about the importance of internet privacy: when visitors purchase a VPN through the vending machine, the artwork also provides a free Virtual Private Network to someone in another country with highly censored/surveilled access to internet.
- After the success of the exhibition *The World Without Us*, Drugo More invited curator Inke Arns to prepare the central exhibition of the Dopolavoro flagship in the framework of Rijeka 2020 – European Capital of Culture.
- Jennifer Lyn Morone will also present a new work within the Dopolavoro flagship in the framework of Rijeka 2020 – ECoC as a result of her collaboration in State Machines.



(Legacy continued)

- NeMe is continuing to work with artists Tyler Coburn, Derek Curry, Jennifer Gradecki, Ben Grosser, and Garret Lynch IRL for another project focusing on deep artificial intelligence and scheduled for 2020. This is a direct outcome from NeMe's collaboration for the State Machines project *Self as Actor*.
- The Department of Multimedia and Graphic Arts at the Cyprus University of Technology is now offering a PhD on "Do It With Others (DIWO) Methodologies for Artistic Production and Education" with research advisor Marinos Koutsomichalis acknowledging that he was inspired by the research done by Furtherfield as well as their presentation at the NeMe Arts Centre in Cyprus.
- The *Stateless* exhibition and presentations at NeMe enabled collaboration with a human rights lawyer from KISA (a Cyprus-based NGO) and a Syrian Kurd made stateless by Syrian law. Through this collaboration with KISA, NeMe raised awareness with other NGOs concerned with civil rights of refugees to broaden the dialogue exponentially. This publicity and support from KISA helped 1 person to be granted legal residency in Cyprus.
- James Bridle completed his book *The New Dark Age: Technology and the End of the Future* during his residency at NeMe, published by Verso in June 2018, it came out in paperback in May 2019.

Conclusion



Nora Al-Badri & Jan Nikolai Nelles, *The Other Nefertiti*, Aksioma Project Space.

Photo: Jure Goršič

The State Machines programme set out in 2016 to instantiate a network of art practitioners, cultural institutions, and audiences, in newly decentralised and distributed structures, to reimagine the legal, political, financial, and social frameworks of the future.

The programme succeeded in multiple ways: exhibitions conceived at the edge of Europe travelled to multiple venues, channelling attention to new artists and new ideas (*New World Order*, *Transnationalisms*, *The World Without Us*, *My Delight on a Shining Night*, *New Imaginaries for Crypto Design*) while other activities embraced new forms in diverse spaces outside their usual orbits (*The Other Nefertiti*, *Clickmine*, *The Privacy Gift Shop/Metadata Kills*).

Workshops on finance, digital labour, communication, and citizenship empowered individual visitors as well as the organisations which hosted them. Conferences brought together participants from across the continent in new configurations and constellations, which, along with the project's publication programme, will leave a lasting legacy and continue to stimulate new networks long into the future.

State Machines took as its subject and its form the network itself: a network distributed across 5 countries with a depth of practice and knowledge in each of its partner institutions, each with their own established practices based around collaboration and sharing. It provided opportunities for artists to expand their visibility and practice, for audiences to encounter and explore new works and ideas, and for institutions to discover new ways of working and supporting their communities. It is the strength and resilience of this networked, open, and shared approach that State Machines proved and improved, and with this iterative approach provided fertile territory for future projects and collaborations.

State Machines Activities

Social impacts of decentralised digital technologies

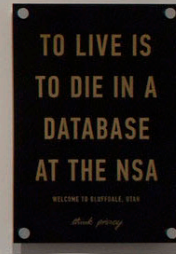
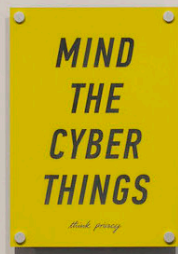
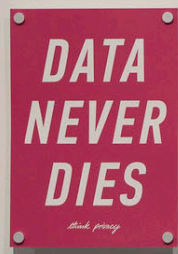
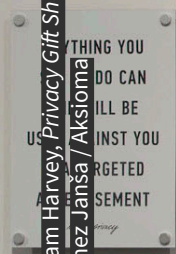
<i>Transnationalisms</i>	Group touring exhibition curated by James Bridle + conferences	Mali Salon, Rijeka, Croatia Kino Šiška – Centre for Urban Culture, Aksioma Project Space, and +MSUM – Museum of Contemporary Art Metelkova, Ljubljana, Slovenia Furtherfield Gallery, London, UK
<i>NEW WORLD ORDER</i>	Group touring exhibition curated by Furtherfield + workshop symposium events	Furtherfield Gallery, London, UK Aksioma Project Space, Ljubljana, Slovenia Drugo more, Rijeka, Croatia
<i>DAOWO</i>	Workshop series devised and hosted by Ruth Catlow, Furtherfield, and Ben Vickers, Serpentine Galleries	Goethe-Institut London, UK Drugo more, Rijeka, Croatia NeMe Arts Centre, Limassol, Cyprus
<i>Stateless</i>	Group exhibition + seminar curated by Yiannis Colakides	NeMe Arts Centre, Limassol, Cyprus
<i>New Imaginaries for Crypto Design</i>	Group exhibition + lectures and workshop	Institute of Network Cultures, Amsterdam, the Netherlands Department for Visual Communication, Academy of Fine Arts and Design, University of Ljubljana (UL ALUO) NeMe Arts Centre, Limassol, Cyprus



Adam Harvey: <i>Privacy Gift Shop</i>	Solo exhibition inclusion in group exhibition urban action <i>Metadata Kills</i> lecture “From 1 to 100 Pixels” talk Facial recognition – Dos and Don’ts in a Machine Readable World workshop	Aksioma Project Space, Ljubljana, Slovenia Drugo more, Rijeka, Croatia NeMe Arts Centre, Limassol, Cyprus
Nora Al-Badri & Jan Nikolai Nelles: <i>The Other Nefertiti</i>	Solo exhibition artist talk guided tours	Aksioma Project Space, Ljubljana, Slovenia Drugo more, Rijeka, Croatia
James Bridle: <i>My Delight on a Shining Night</i>	Artist residency/research solo touring exhibition artist talks	NeMe Residency Space, Limassol, Cyprus Drugo more, Rijeka, Croatia Aksioma Project Space, Moderna galerija, Ljubljana, Slovenia
Critical Engineering Working Group: <i>Critical Engineering</i>	Group touring exhibition + conference + Surveillance Override workshop	Drugo more, Rijeka, Croatia Kino Šiška – Center for Urban Culture, Aksioma Project Space, Ljubljana, Slovenia
<i>(DIWO) from the web to the blockchain</i>	Lecture workshop Ruth Catlow and Marc Garrett residency	NeMe Arts Centre, Limassol, Cyprus
Christoph Wachter & Mathias Jud: “...” <i>an archeology of silence in the digital age</i>	Solo exhibition Tools for the Next Revolution workshop produced by Aksioma in partnership with Bunker Institute’s Mladi levi Festival publication	Aksioma Project Space, Ljubljana, Slovenia

think privacy

Adam Harvey, Privacy Gift Shop, Aksioma | Project Space. Photo: Janez Jansa / Aksioma





Identity politics

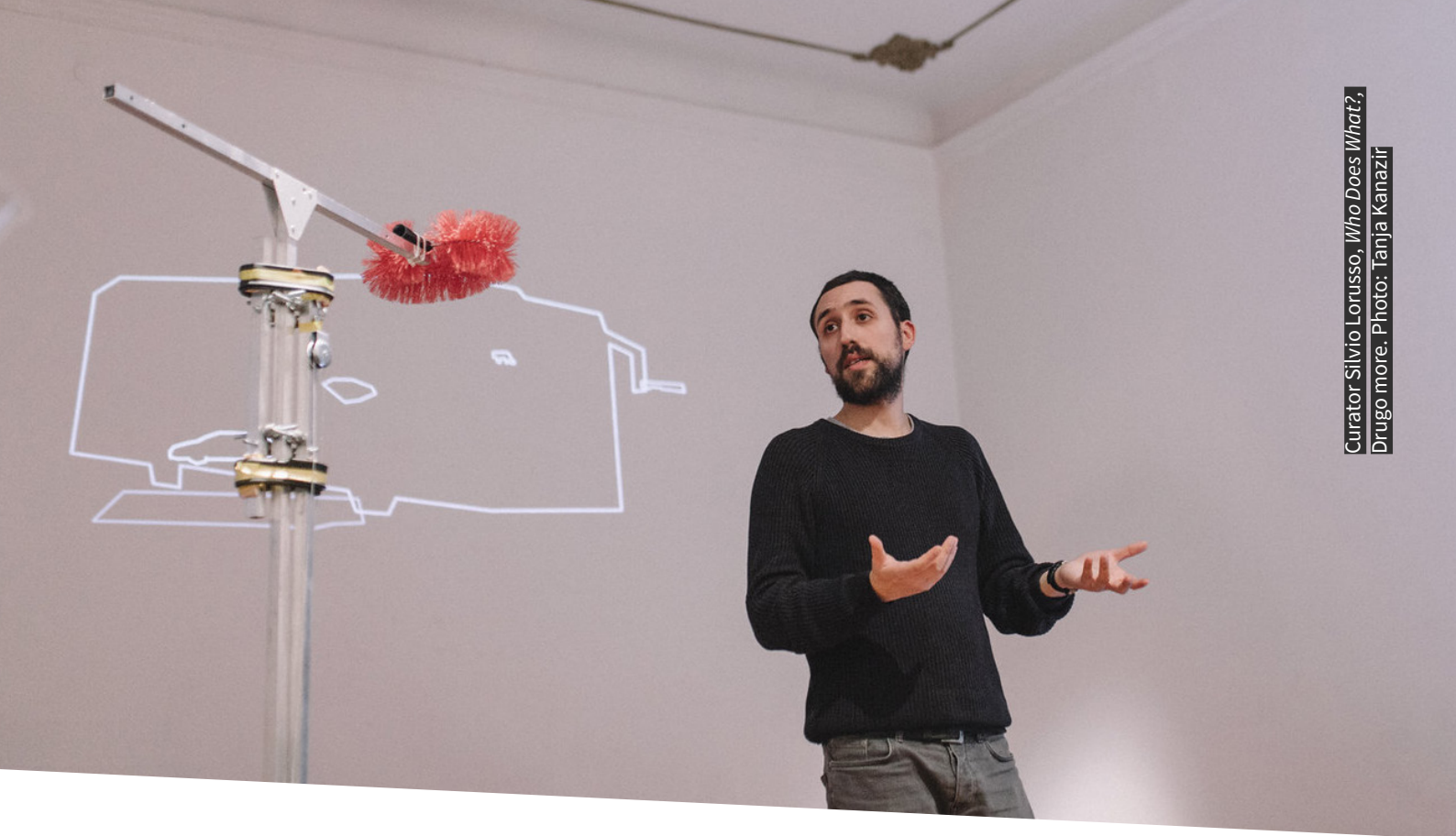
<i>Janez Janša®</i>	Anthological exhibition curated by Domenico Quaranta guided tours	+MSUM – Museum of Contemporary Art Metelkova, Ljubljana, Slovenia
<i>My Name is Janez Janša</i>	Documentary screening artist talks	Veem House for Performance, Amsterdam, the Netherlands NeMe Arts Centre, Limassol, Cyprus CACT – Thessaloniki Centre of Contemporary Art, Thessaloniki, Greece Cinema Măraști, Cluj-Napoca, Romania Goethe-Institut London, UK
<i>Proper and Improper Names</i>	Conference curated by Marco Deseriis produced by Aksioma	Kino Šiška – Centre for Urban Culture, Ljubljana, Slovenia
<i>Improper Names</i>	Conference curated by Drugo more	Cinema Europa, MaMa, Academy of Dramatic Arts – Zagreb, Croatia
<i>The World Without Us</i>	Group exhibition curated by Inke Arns (HMKV) guided tours talk	The Match Gallery / Museum and Galleries of Ljubljana, Slovenia Rijeka Group Exhibition Mali Salon, Rijeka, Croatia
<i>Self as Actor</i>	Group exhibition curated by Helene Black and Aysu Arsoy	NeMe Arts Centre, Limassol, Cyprus
<i>SUPERPOWER Finsbury Park</i>	Residency/workshop led by Ling Tan in partnership with All Change Arts	Furtherfield, London, UK

Digital work: labour + economy

Jennifer Lyn Morone: <i>Jennifer Lyn Morone™ Inc</i>	Solo touring exhibition curated by Aksioma + group exhibition lecture guided tour talk publication	Aksioma Project Space, Ljubljana, Slovenia Drugo more, Rijeka, Croatia Furtherfield Gallery, London, UK Designmonat Graz, Graz, Austria
<i>James Bridle</i>	Part of <i>Unbuilding Citizenship</i> activity, led to the exhibition <i>My Delight on a Shining Night</i>	NeMe Arts Centre, Limassol, Cyprus
<i>Monitorial Citizen</i>	Conference	NeMe Cyprus University of Technology, Limassol, Cyprus
Share Lab: <i>Exploitation Forensics</i>	Solo exhibition and talk by Vladan Joler	Aksioma Project Space, Ljubljana, Slovenia
<i>Playbour: Work, Pleasure, Survival</i>	Group exhibition + Lab curated by Dani Admiss	Furtherfield Gallery, London, UK
<i>Who Does What?</i>	Group exhibition / Conference curated by Silvio Lorusso	Drugo more, Rijeka, Croatia
<i>Vending Private Network</i> by Julian Oliver and Danja Vasiliev of The Critical Engineering Working Group	Art commission touring presentations of new work	Furtherfield Gallery, London, UK NeMe Arts Centre, Limassol, Cyprus Aksioma Project Space, Ljubljana, Slovenia Drugo more, Rijeka, Croatia
<i>Clickmine</i> by Sarah Friend	Blockchain art commission Furtherfield and NEoN Digital Arts Festival	NEoN Digital Arts Festival, Dundee, Somerset House, London, Gallery Vass, Geneva, Ethereum Summit, NY



Jennifer Lyn Morone, *The Girl Who Became a Corporation*, artist talk,
Drugo more. Photo: Tanja Kanžir



Curator Silvio Lorusso, *Who Does What?*,
Drugo more, Photo: Tanja Kanazir

Self as Actor

Open call for artworks and
residencies in the group
exhibition

NeMe, Limassol, Cyprus

Garrett Lynch (IRL)
residency

Part of *Self as Actor* open call
+ exhibition

NeMe Arts Centre, Limassol,
Cyprus

Creative Visions
for Blockchain and
Digital Economy

Lecture and book
presentation

Spui25, Amsterdam, the
Netherlands

Geert Lovink:
Digital Money for
All!

Lecture presentation

Poligon Creative Centre,
Ljubljana, Slovenia
Drugo more, Rijeka, Croatia



James Bridle, *My Delight on a Shining Night*, Aksioma | Project Space,
Ljubljana. Photo: Janez Janša

Printed & online publications

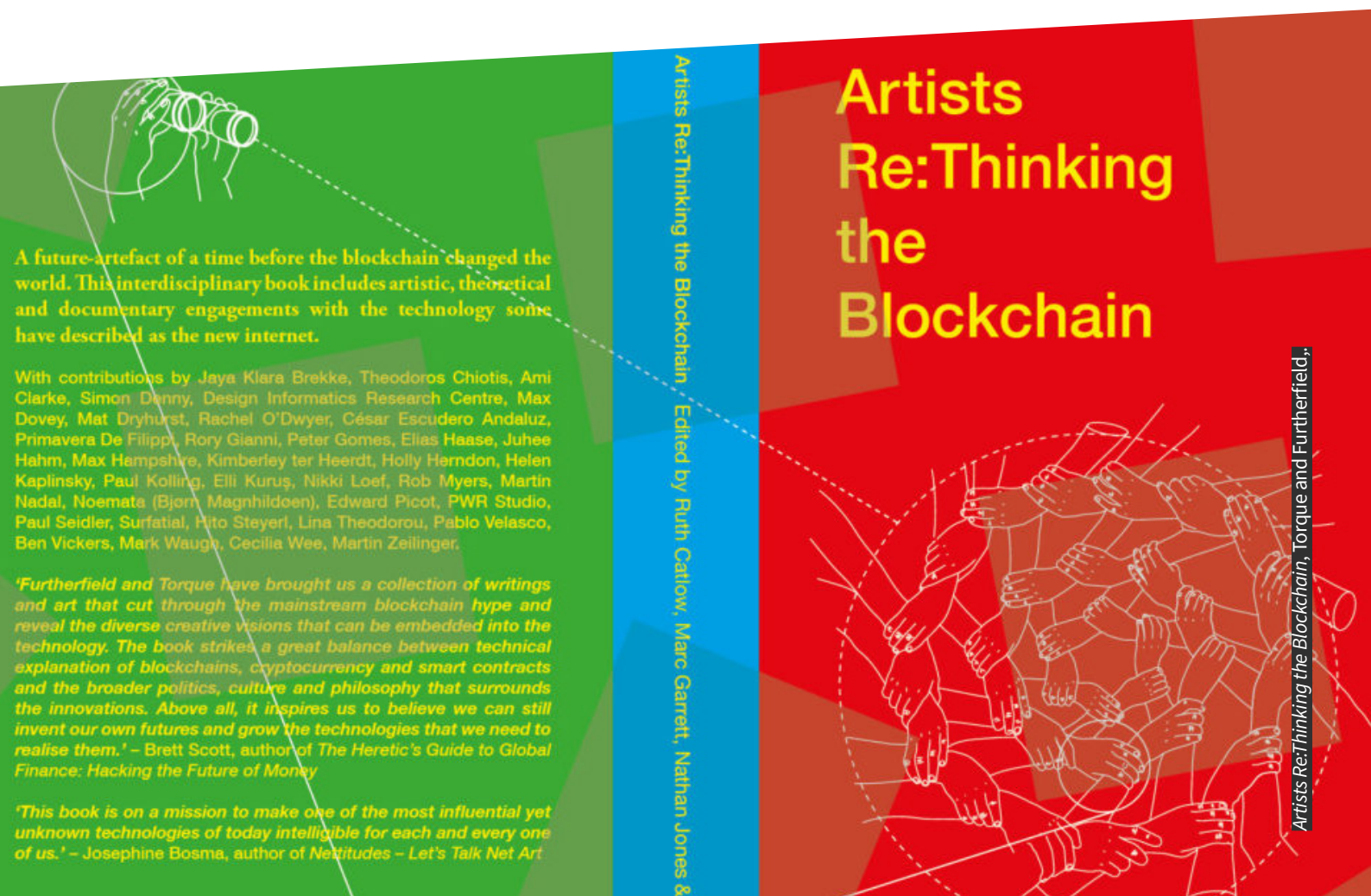
State Machines: Reflections and Actions at the Edge of Digital Citizenship, Finance, and Art

MoneyLab Reader 2: Overcoming the Hype

Janez Janša® Exhibition Catalogue & Janez Janša and Beyond

Online publications

Šum #10.2 – Cryptocene (eng) | *Challenging Infrastructures. Alternative Networking & the Role of Art* by Daphne Dragona and Dimitris Charitos (eng) | *I Saw the Blockchain at the End of the World, Turned Around, and Walked Back* by Jaya Klara Brekke (eng/slv) | *Notes from the Excluded Middle* by Daniel de Zeeuw (eng) | *Reclaiming the Corporate Owned Self* by Marc Garrett (eng/slv) | *State to Stateless Machines: A Trajectory* by James Bridle (eng/slv) | *Who Does What?* brochure (eng/hrv) | *Transnationalisms* Curatorial Statement/Catalogue (eng)



STATE MACHINES

Art, Work, and Identity in an Age of Planetary-Scale Computation



Steven Ounanian, Playbour: Work, Pleasure, Survival, Furtherfield. Photo: Pau Ros

statemachines.eu
aksioma.org
drugo-more.hr
furtherfield.org
neme.org
networkcultures.org



furtherfield



institute of
network cultures



Amsterdam University
of Applied Sciences

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