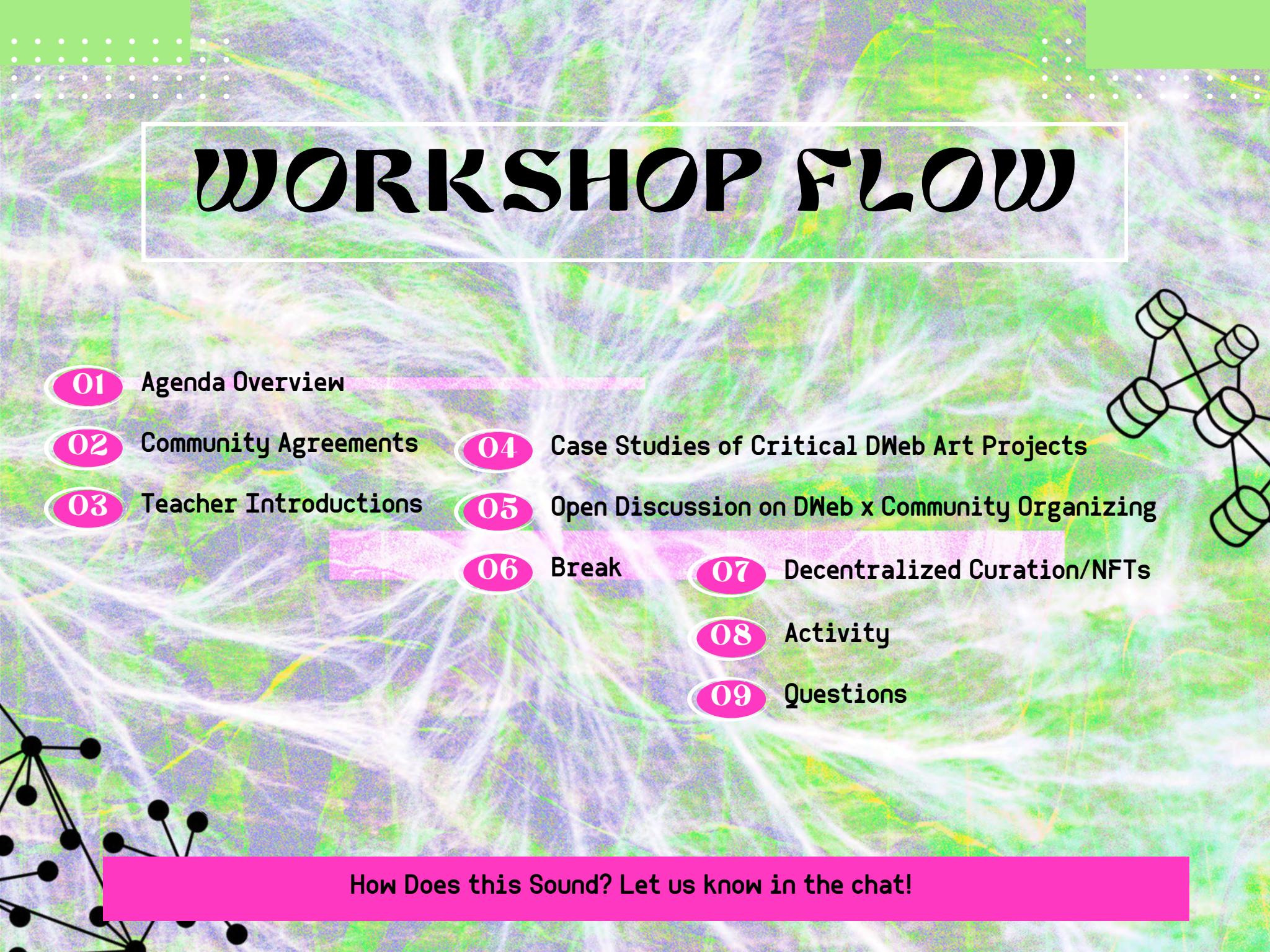


DWEB: CRITICAL DWEB ART PROJECTS + PRACTICES

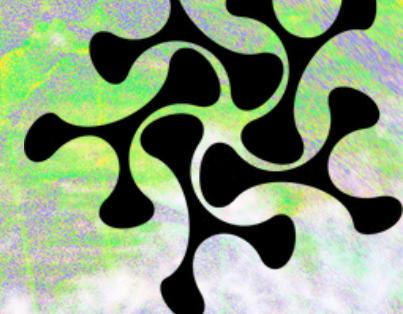
This class will look in depth at approaches to integrating Dweb tools into art practice, to curation, to publishing, to studio art and community building. We will kick the session off engaging with case studies of art practices and projects that leverage decentralization as a method of community building followed by an open discussion to critique, synthesize and imagine alongside these case studies. Next up, we will explore some of the tooling behind NFTs and artist DAOs (decentralized autonomous organizations), ways to hold assets in common. Together we will do a hands-on activity using some of these tools, looking at when they can be helpful as well as their pitfalls. What would a fully Dweb art world look like and is it a world we desire?

WORKSHOP FLOW



- 01 Agenda Overview
- 02 Community Agreements
- 03 Teacher Introductions
- 04 Case Studies of Critical DWeb Art Projects
- 05 Open Discussion on DWeb x Community Organizing
- 06 Break
- 07 Decentralized Curation/NFTs
- 08 Activity
- 09 Questions

How Does this Sound? Let us know in the chat!



COMMUNITY AGREEMENTS (1/2)

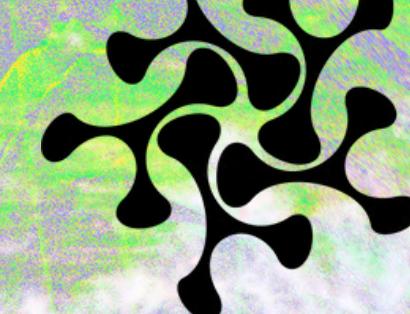
WE PRIORITIZE THE SAFETY*

Of queer, trans, black, indigenous, people of color (QTBIPOC), disabled, gender-nonconforming, low-income, survivors, and all other oppressed people over the comfort of those in privileged positions.

WE ALWAYS KEEP MUTUAL RESPECT*

In mind when sharing space with others, including virtual space. Ask people how they want to be addressed instead of assuming their identity or pronouns based on their outward appearance.

*From the Relational Guidelines borrowed from the cloth of the School of Poetic Computation.



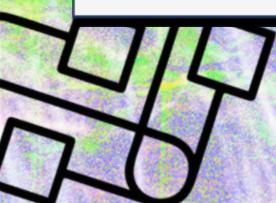
COMMUNITY AGREEMENTS (2/2)

WE TAKE UP SPACE MINDFULLY*

As there is a limited amount of space to speak in any given meeting, class or gathering. Be aware of how much space you and others are taking. Embrace awkward silences! An awkward silence is an opportunity for people who may take longer to respond to prompts or like to be sure they are not taking anyone else's chance to speak.

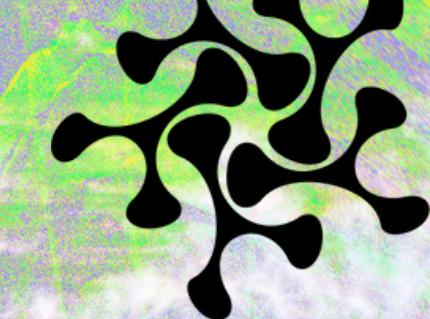
WE SHARE MINDFULLY

As these conversations are recorded we share only when we feel called and share only what we feel comfortable sharing. Sharing mindfully also means refraining from sharing personal stories, reflections and names outside the workshop without the expressed consent of the classmate you're citing.



*From the Relational Guidelines borrowed from the cloth of the School of Poetic Computation.

WE KEEP EACH OTHER SAFE...



A Reminder: Safety is a *relation* ...

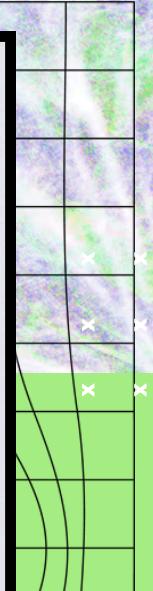
 tamara k. nopper
@tamaranopper

Mariame Kaba said on being safe, “I don’t believe I can possess safety. Because I don’t think safety is a thing. I think safety is a relation.”

12:03 PM · Feb 27, 2022 · Twitter for iPad

707 Retweets 32 Quote Tweets 3,353 Likes

Screenshot of slide from [Teaching and Learning as "PRIMITIVE HYPERTEXT"](#) led by [Kameelah Janan Rasheed](#) with support from [Elizabeth Pérez](#) through the [School for Poetic Computation](#).



AYANA ZAIRE COTTON

ARTIST, WRITER, FACILITATOR FOR THE WORLDBUILDERS

During my biotechnology residency at Ginkgo I wrote the non-linear speculative fiction novella [Cykofa: The Seeda Origin Story](#) in collaboration with creative writing software I engineered at the Recurse Center. I'm the founder and steward of [Seeda School](#), named after the future ancestor and protagonist from the prison-free parallel universe of Cykofa. Seeda School is a skill development platform for learning how to worldbuild through a black feminist lens. Through Seeda School I host a podcast [For the Worlbuilders](#). Inside the ecosystem of my practice I braid storytelling, engineering, and interspecies collaboration to engage our collective imagination around the worlds we need in the future we desire.





SARAH FRIEND



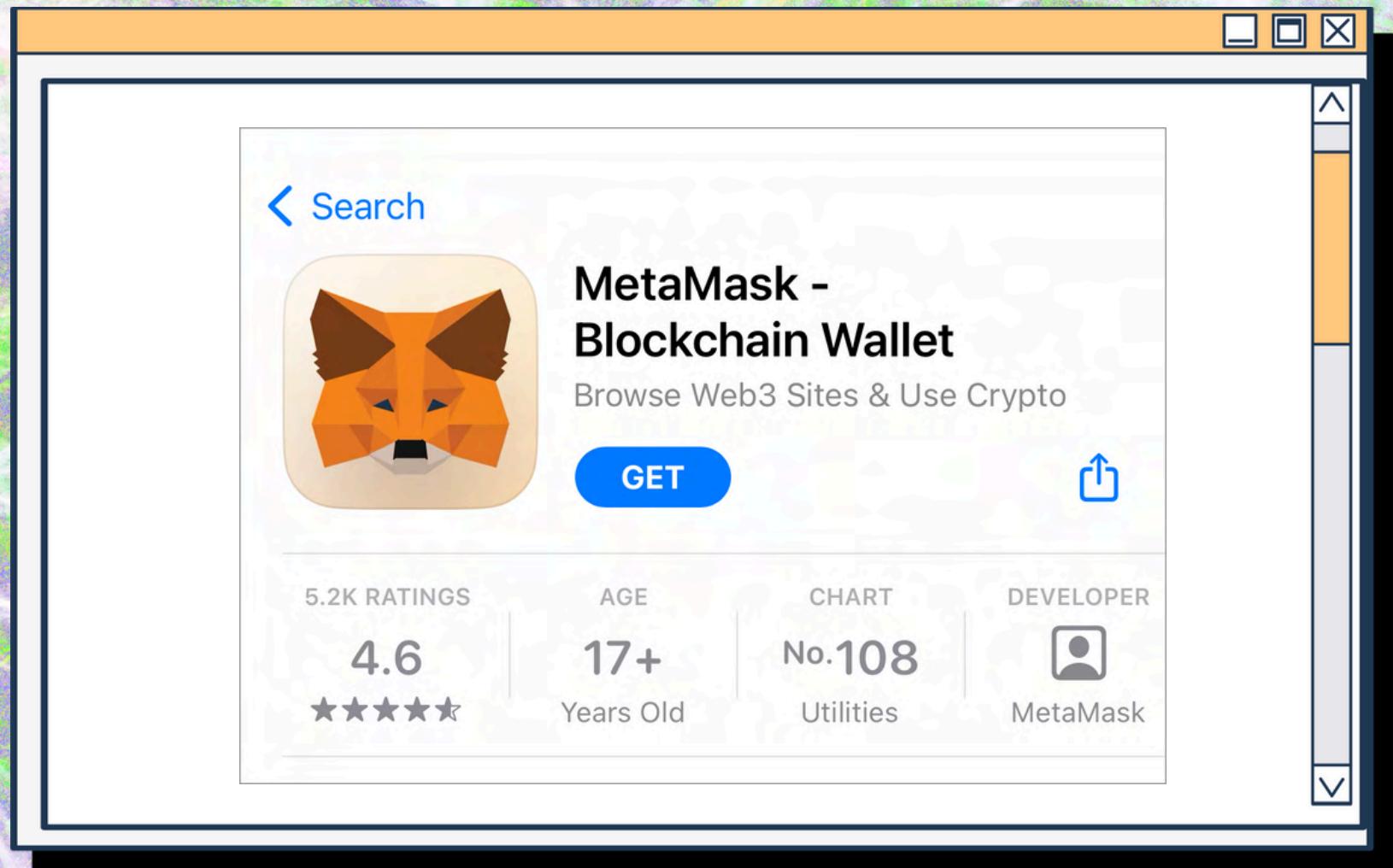
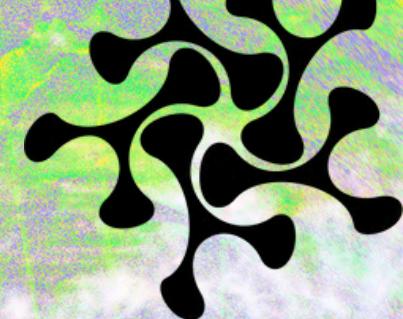
ARTIST/RESEARCHER/SOFTWARE DEVELOPER

Sarah Friend is an artist from Canada and currently based in Berlin, Germany. In 2023, she was a research fellow at Summer of Protocols, led by Venkatesh Rao and the Ethereum Foundation, and in 2022, she was a professor of blockchain art at the Cooper Union.

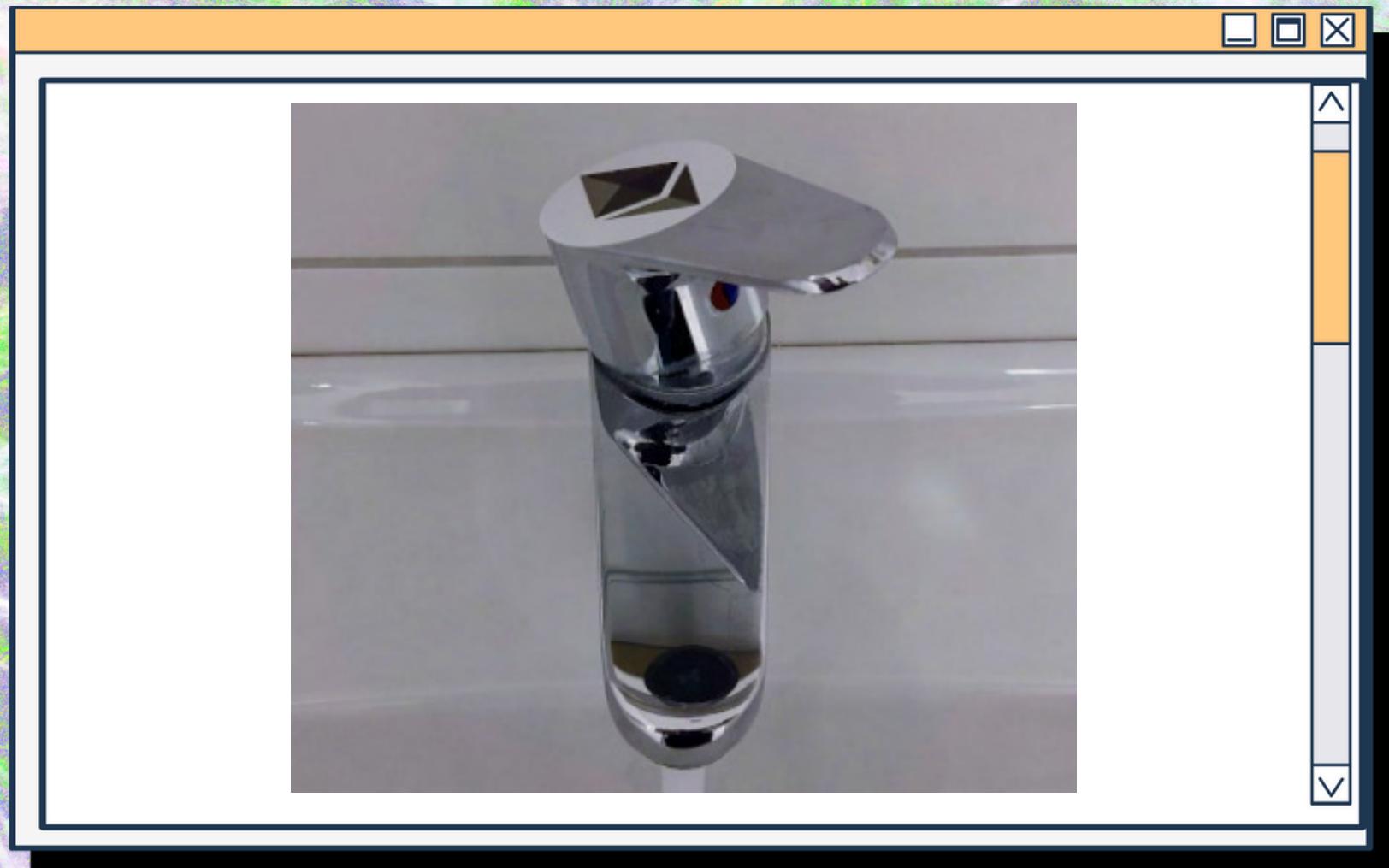
She has exhibited at and worked with MoMA (NYC), Centre Pompidou (Metz), Kunsthaus Zürich, HEK (Basel), Haus der Kunst (Munich), ArtScience Museum (Singapore), bitforms (NYC), Albright Knox Museum (Buffalo), Rhizome (NYC) and KW Institute for Contemporary Art (Berlin) among others.



... DID YOU INSTALL METAMASK?



... CAN YOU OPEN THE
FAUCET? (OPTIONAL PREP)





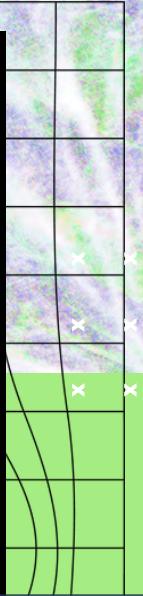
3 CASE STUDIES

of Critical DWeb Art Practices and Projects

FINISH THIS SENTENCE

A “Critical DWeb Art Project or Practice” is _____, _____ and _____.

Drop your responses in the chat. There are no wrong answers!



RUHA BENJAMIN



"By pulling back the curtain and drawing attention to forms of coded inequity, not only do we become more aware of the social dimension of technology but we can work together against the emergence of a digital caste system that relies on our naivety when it comes to the neutrality of technology. This problem extends beyond obvious forms of criminalization and surveillance. It includes an elaborate social and technical apparatus that governs all areas of life."

**RACE AFTER TECHNOLOGY: ABOLITIONIST TOOLS FOR THE
NEW JIM CODE (2019), PG. 11**



CASE STUDY 01

NON-FUNGIBLE PLANTS (NFP)

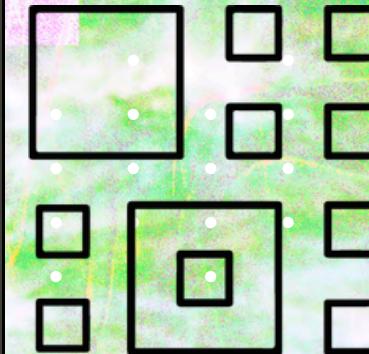
by Cyrus Clarke of Grow Your Own Cloud

"Imagine if you could store your memories in a format that would live forever. Imagine if you could take a walk in a musical garden, where each of the flowers contain a different song. Imagine if you could share a file with someone by sharing seeds. Imagine if you could grow NFTs that were alive.

This is the vision of Non-Fungible Plants: blending regenerative thinking, artistic creativity, web3 technology and synthetic biology to develop a symbol for what might be, if we allow our imaginations and emerging technologies to combine in unexpected ways."

Clarke, C. [2024, January 25]. Introducing non-fungible plants. Introducing Non-Fungible Plants. <https://paragraph.xyz/@cyrus/introducing-non-fungible-plants>

(1/3)



CASE STUDY 01

WHAT ARE NON-FUNGIBLE PLANTS?

by Cyrus Clarke of Grow Your Own Cloud

"Non-Fungible Plants (NFPs) are living plants with digital data encoded in their DNA. They are a biological equivalent of an NFT. Like many NFTs, an NFP can be seen as simultaneously an artwork and an asset. Depending on the file size, an NFP could host an artwork, or simply act as a certificate of ownership / authenticity.

While NFTs live on-chain, NFPs are in-plant. Since plants have life-cycles, NFPs are distributed via seeds and synthetic DNA. This represents an early experiment with the possibility of using biological computing as a low-carbon complement to data storage, data archival and blockchains. An evolution from the digital to physical, bytes to bases, carbon emitting to carbon absorbing."

Clarke, C. [2024, January 25]. Introducing non-fungible plants. Introducing Non-Fungible Plants. <https://paragraph.xyz/@cyrus/introducing-non-fungible-plants>

(2/3)



CASE STUDY 01

HOW DO YOU GROW AN NFP?

by Cyrus Clarke of Grow Your Own Cloud

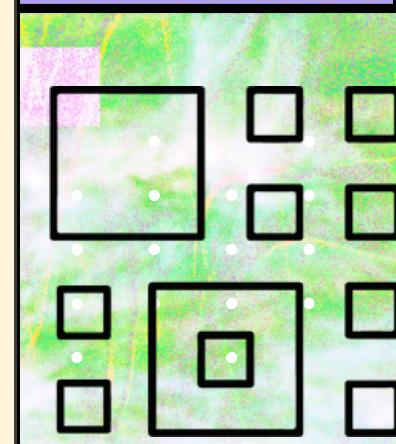
"To create an NFP, we start with a digital file (like a JPEG) and convert the binary code (0s and 1s) of digital data into the language of DNA (A, T, C, G). Next, strands of DNA are created through a process known as DNA synthesis, ultimately transforming digital data into biological matter.

This synthetic DNA can then be incorporated into the genome of an organism such as a plant through targeted genetic engineering techniques. Thereby seamlessly integrating digital data into a living breathing organism.

Using a small amount of digital data (in this case an NFT) does not affect the plant's characteristics or interfere with the plant's living processes. The data is furthermore stored in the non-coding regions, sometimes known as 'junk DNA', to avoid any disruption to the plant."

Clarke, C. [2024, January 25]. Introducing non-fungible plants. Introducing Non-Fungible Plants. <https://paragraph.xyz/@cyrus/introducing-non-fungible-plants>

[3/3]



CASE STUDY 01

LET'S DISCUSS!

The NFP Garden website invites us to:

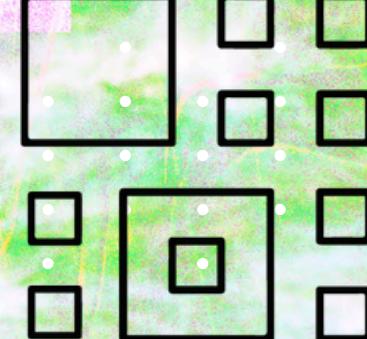
- "Imagine if you could store NFTs in plants"
- "Imagine if NFTs could absorb CO2"
- "Imagine NFTs that are alive"

With the long term goal of "making it possible for anyone to encode precious digital data into a plant that might serve as a memory across generations".

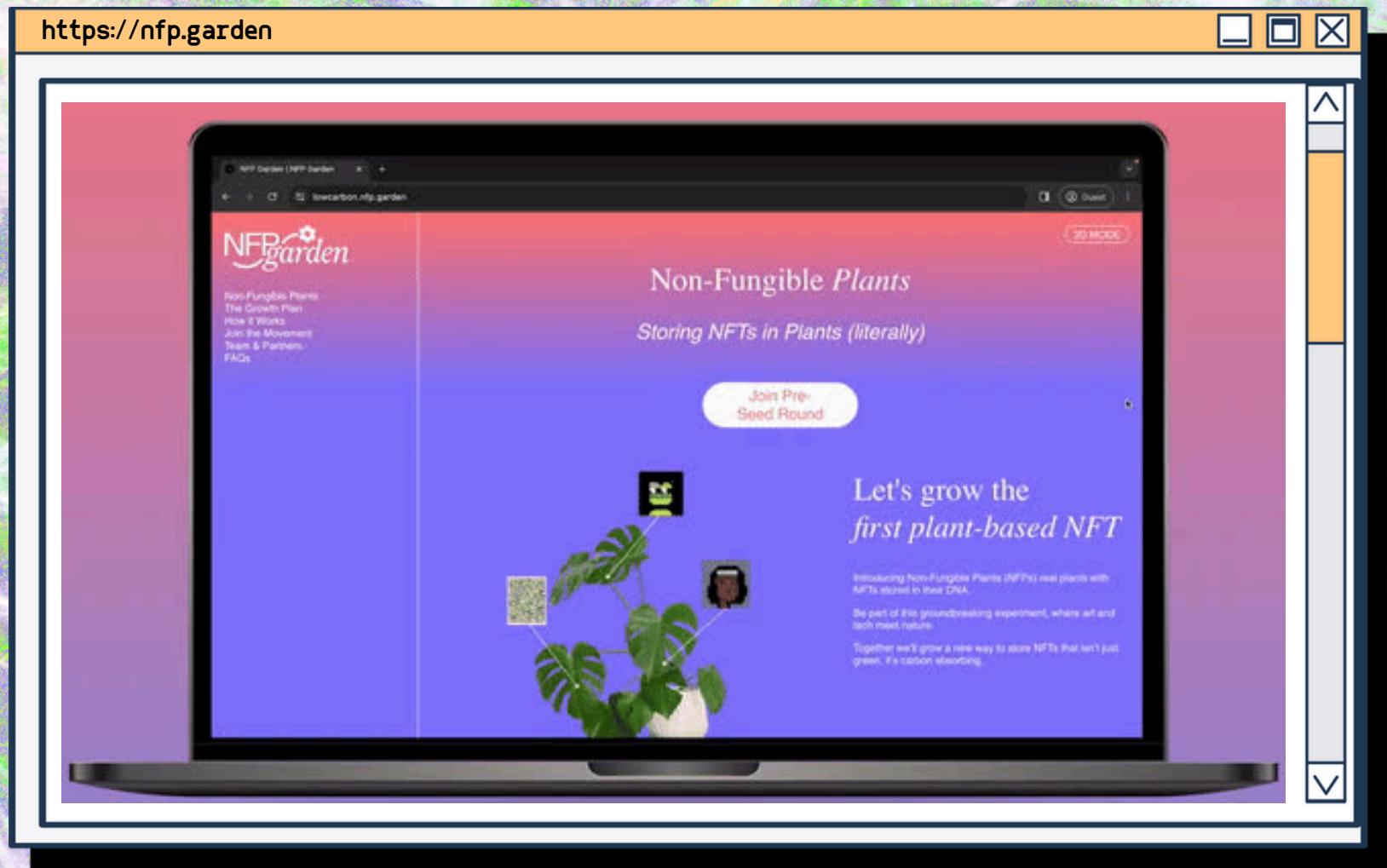
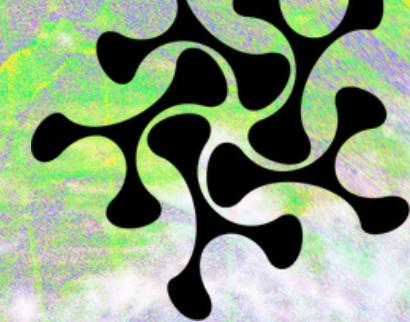
Discussion Questions:

- Whose plants?
- If we can store NFTs in the DNA of plants, can we store NFTs in the DNA of humans? How might we imagine "ownership" in this instance?
- What happens to the data when the plant dies? (From website: "The data might be replicated when the plant reproduces in the form of seeds. It may even be remixed through cross-pollination or mutations.")

LEARN MORE: <https://nfp.garden>



LEARN MORE DEEPEN CRITIQUE



CASE STUDY 02



FORKONOMYO

by TzuTung Lee and Winnie Soon

"China's claim over virtually the entire sea—through which about a third of the world's maritime trade flows—is contested in places by Taiwan, Vietnam, Brunei, Malaysia, and the Philippines, with additional involvement from the United States. Against this fraught political backdrop, Forkonomy[] reimagines oceanic autonomy through a queer hackerist ethos. The project began in late 2020 as a workshop at Taiwan's C-LAB, in which artists Tzu Tung Lee and Winnie Soon brought together policymakers, scholars, marine life conservators, cultural workers, artists, and activists to consider one question: "How do we buy, own, and mint one milliliter of the South China Sea?" Simple to the point of audacity, this proposition nonetheless launches a playtest for what it means to fight hostile legalities with codes—both computational and ethical."

Yuan Zhang 張元. A. [2023, March 8]. Sea Change. Outland. <https://outland.art/forkonomy/>

[1/3]

CASE STUDY 02



FORKONOMYO

by TzuTung Lee and Winnie Soon

"Forkomyo[] takes its name from the software development process of "forking," which means to copy the original code and start working on it as a separate project with its own community of developers. This is a powerful strategy in situations of collaborative deadlock: it can be enacted without permission in the case of open-source software or by pirating proprietary software. As state-led governance calcifies over the South China Sea, Forkomyo[] seeks an alternative path forward. Through a series of workshops, participants agreed on a cooperative ownership model with a set price of 1.61 New Taiwan Dollars (TWD) per milliliter of seawater."

Yuan Zhang 張元. A. [2023, March 8]. Sea Change. Outland. <https://outland.art/forkomyo/>

[2/3]

CASE STUDY 02



FORKONOMYO

by TzuTung Lee and Winnie Soon

"A collectively authored contract, written in English, Chinese, and the Bash programming language, endows each purchaser with the material asset as well as ecological and economic responsibility for the South China Sea at large. The artists later published 10,000 editions of the contract as NFTs on the Tezos blockchain with the aim of using potential royalties to generate subsequent editions, such that the number of member-owners may grow to eventually fork the South China Sea out of its current nation-state binds. In the process of setting a price, signing a contract, and drafting a code of conduct together, workshop participants found themselves confronting daring questions..."

Yuan Zhang 張元. A. [2023, March 8]. Sea Change. Outland. <https://outland.art/forkonomy/>

[3/3]

CASE STUDY 02

LET'S DISCUSS!

Some of the workshop participant questions cited in Alice's article, "Sea Change":

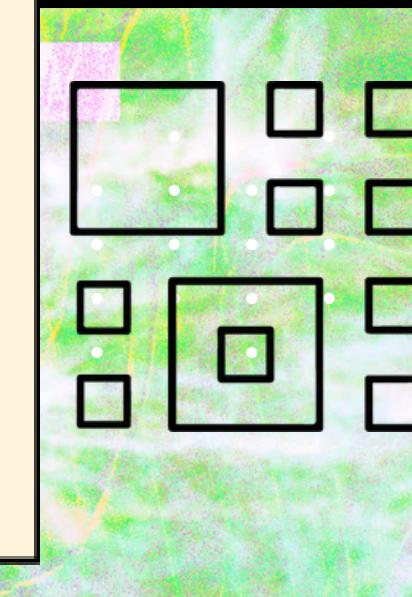
- "Who has the right to make decisions about the sea?"
- "Can the act of collecting be in service of a commons?"
- "What does watery liberation consist of?" (i.e. "wet ontology" coined by: Phil Steinberg and Kim Peters in 2015)

"The Forkonomy[] contract for the South China Sea itself can be taken as open source, replicating across translocal groups to make many situations of fugitivity possible, until they ultimately corrode the very notion of ownership itself." — Alice Yuan Zhang 张元

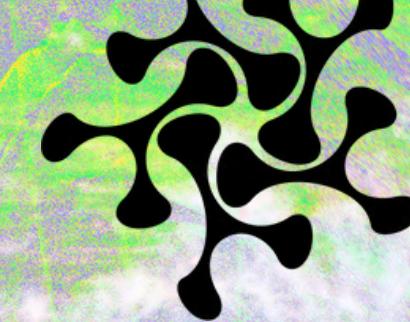
LEARN MORE: <https://hackmd.io/@siusoon/forkonomy-public>

Discussion Questions:

- Can critical DWeb projects such as these facilitate pathways to reparations? (Ravon Ruffin, "D is for Domain")
- What can DWeb learn from the Land Back Movement?
- How might we think about cooperative ownership in the context of NFTs so as to not replicate colonial imaginaries inside this new technology?



LEARN MORE DEEPEN CRITIQUE



<https://hackmd.io/@siusoon/forkonomy-public>



CASE STUDY 03

DISTRIBUTION
INSTEAD OF
DECENTRALIZATION

DISTRIBUTED WEB OF CARE

by Taeyoon Choi

"Can we code to care and code carefully? The Distributed Web of Care (DWC) is a research initiative on communication infrastructure, exploring the Distributed Web as a peer-to-peer, alternative web which prioritizes collective agency and individual ownership of data and code. Through collaborations with artists, engineers, social scientists and community organizers, DWC imagines distributed networks as a form of interdependence and stewardship, in critical opposition to the networks that dominate the world today."



Choi, T. [n.d.]. Distributed Web of Care. Taeyoon Choi. <https://taeyoonchoi.com/soft-care/distributed-web-of-care/> [1/3]

CASE STUDY 03

DISTRIBUTION
INSTEAD OF
DECENTRALIZATION

DISTRIBUTED WEB OF CARE

by Taeyoon Choi

"The Distributed Web of Care (DWC) project is an initiative of Taeyoon Workshop based in New York City in collaboration with DWC stewards, fellows, and participants, weaving together different ideas and expertise. Much of Taeyoon Choi's work engages with concepts of personhood and technology, particularly as it intersects with the experiences of minority and disability communities. His article, Artificial Advancements, published in The New Inquiry, challenges the notion that technological innovation is an inherent good for disabled people, offering instead the concept of Soft Care. He writes, "Care, in contrast to cure, is a form of stewardship between people who support each other in communication, action, and social engagement. It is actualized by extending one's mindfulness of another person's dignity and feelings, while respecting their independence."

Choi, T. [n.d.]. Distributed Web of Care. Taeyoon Choi. <https://taeyoonchoi.com/soft-care/distributed-web-of-care/>



[2/3]

CASE STUDY 03

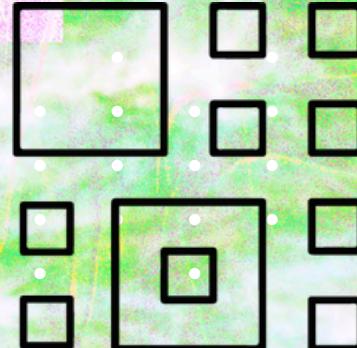
DISTRIBUTION
INSTEAD OF
DECENTRALIZATION

DWC — SKILLSHARES: PEERS IN PRACTICE

by Ari Melenciano, Jessica Lynne, Mindy Seu, Stephanie Gray, Shannon Finnegany and Eliza Chandler

"The Distributed Web of Care presents a skillshare series called "Peers in Practice". This series invites the artists in residence at the Ace Hotel to investigate the distribution of power, autonomy and control. Through an intimate interactive event, participants and artists will develop a dialog related to their practices by performing acts of collective caring, discussion and documentation. As a participant in the skillshare, all we require is an open mind and desire to share together. We will be experimenting with different modes of documentation throughout the events. We will also send out a small set of readings and ask you to generate a few questions based on those readings so we can come together with an informed baseline."

Choi, T. [n.d.]. Distributed Web of Care. Taeyoon Choi. <https://taeyoonchoi.com/soft-care/distributed-web-of-care/>



[1/3]

CASE STUDY 03

DISTRIBUTION
INSTEAD OF
DECENTRALIZATION

LET'S DISCUSS!

Session 1 Review → What's the difference between Distribution and Decentralization? (Reflect Expansively)

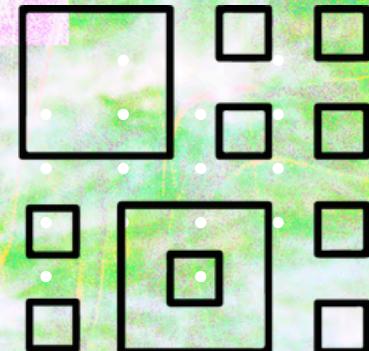
"In a distributed system, the workload is shared, unlike in a decentralised system where each node can act as a master server of its own." Source: StormGain

- "Can we code to care and code carefully?"
- What are some examples of Distributed Web?
 - A: Beakerbrowser: P2P browser with tools to create and host websites. Scuttlebutt: a decent[ralised] secure gossip platform. Rotonde: P2P Social Network. Dat: Distributed Data Community.

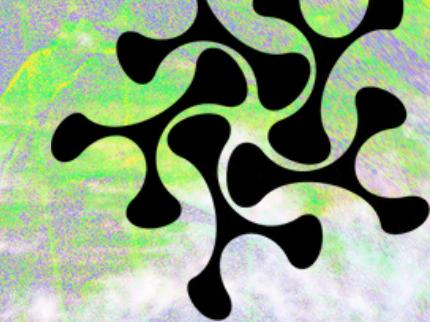
LEARN MORE: <https://taeyoonchoi.com/soft-care/distributed-web-of-care/>

Discussion Questions:

- How do we collectively create a "distributed web of care", "a distributed web of power", "distributed web of ownership"?
- How do we stabilize inside our networks of care while destabilizing systems of oppression that depend on our unpaid, precarious networks of care work and mutual aid?



LEARN MORE DEEPEN CRITIQUE



<https://taeyoonchoi.com/soft-care/distributed-web-of-care/>

DISTRIBUTION
INSTEAD OF
DECENTRALIZATION

CARE
INSTEAD OF
CONTROL

INFORMATION
INSTEAD OF
DATA

3 CRITICAL QUESTIONS

What can DWeb
stewards learn
from indigenous
land stewards as it
relates to
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What can DWeb stewards learn from indigenous land stewards as it relates to ownership and the ecological entanglement of tech infrastructure?

How do we ensure our distributed web of care work does not stabilize systems of oppression harming people and the planet?

3 CRITICAL QUESTIONS

What can DWeb stewards learn from indigenous land stewards as it relates to ownership and the ecological entanglement of tech infrastructure?

How do we ensure our distributed web of care work does not stabilize systems of oppression harming people and the planet?

Does capitalism, as an economic framework, make encoding distrust and corporate choreographies into our collective work inevitable?

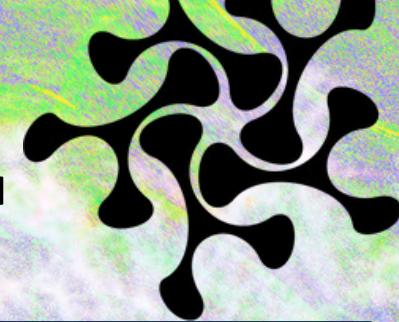
3 CRITICAL QUESTIONS

What can DWeb stewards learn from indigenous land stewards as it relates to ownership and the ecological entanglement of tech infrastructure?

How do we ensure our distributed web of care work does not stabilize systems of oppression harming people and the planet?

Does capitalism, as an economic framework, make encoding distrust and corporate choreographies into our collective work inevitable?

Let's look to a few researchers to help us think through these open questions...



What questions do we need to ask to make sure we aren't replicating a culture of conspiracy and supremacy with new tech tooling?

<https://www.wired.com/story/the-hidden-dangers-of-the-decentralized-web/>



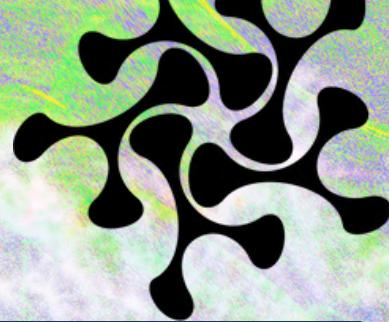
The Hidden Dangers of the Decentralized Web

by Jessica Maddox

"Decentralization emerges as the solution to seemingly questionable established institutions—be they banks or platforms—because it promotes individual ownership. It is predicated on seeking out a place to protect one's self and one's specific group. Distrust, like that described by Columbia, and the feelings prompting many to flee Twitter for Mastodon, often manifest into conspiracy, augmented when institutions are inconsistent or have acted badly. Pushing for decentralization doesn't make users inherently conspiratorial. But when they decamp to a new platform—even one that is decentralized and purportedly more trustworthy—because they're wary of the old one, they often bring this distrust-qua-conspiracy with them."



What questions do we need to ask to make sure we aren't replicating a culture of conspiracy and supremacy with new tech tooling?



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<https://rebelliousdata.com/p2p/>



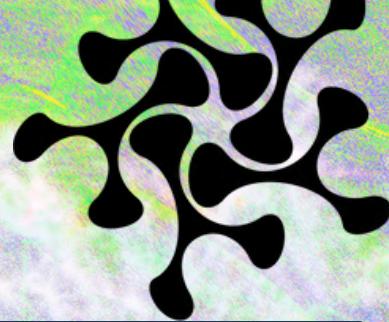
The Decentralized Web of Hate

by Emmi Bevensee

"As many white supremacists themselves expand use of "leaderless" tactics, they are becoming more agile at routing around centralized approaches to thwart their efforts such as policy, automatic content moderation, or the arrests of "lone-wolf" attackers. The decentralization of white supremacist groups is being increasingly facilitated by irrepressible and encrypted P2P technology. As such, many methods from typical government systems and structures, such as legislation or surveillance, are proving less effective at the more modern threat landscape. Only a network can defeat a network."



What questions do we need to ask to make sure we aren't replicating a culture of conspiracy and supremacy with new tech tooling?



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The Hidden Dangers of the Decentralized Web

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"Decentralization emerges as the solution to seemingly questionable entities—such as banks or platforms—because it promotes individual ownership. It's a place to protect one's self and one's specific group. Distrust, like the feelings prompting many to flee Twitter for Mastodon, often

augments the decentralized web. The decentralized web doesn't have a central authority that is often biased or

<https://rebelliousdata.com/p2p/>

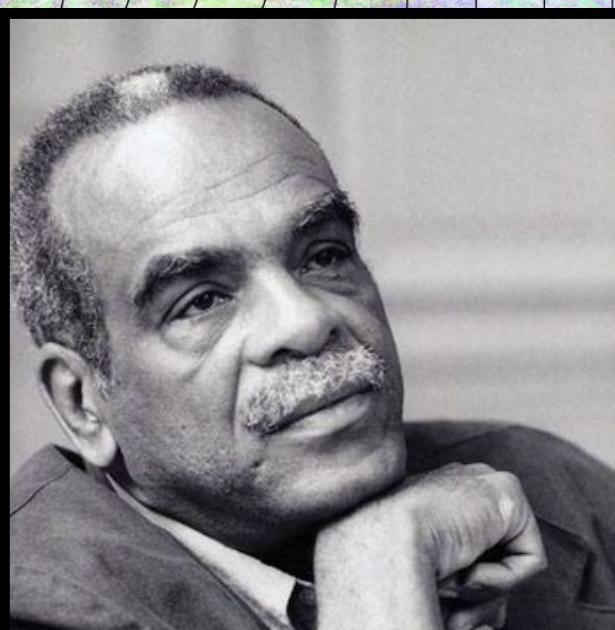
Decentralization is neutral. All worldbuilding creativity is informed by a politic whether it's explicit or not. What's yours?

The Decentralized Web of Hate

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ÉDOUARD GLISSANT

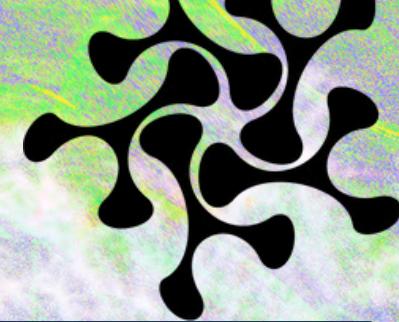
<https://www.poetryfoundation.org/harriet-books/2010/02/to-consent-not-to-be-a-single-being>



"to consent not to be a single being"

"It performs a rhizomatic voluntarity, roots escaping from themselves without schedule into the outer depths. This involuntary consent of the volunteer is our descent, our inheritance, should we choose to accept it, claim it, assent to it." — Fred Moten





Will "consenting not to be a single being" ever be safe?

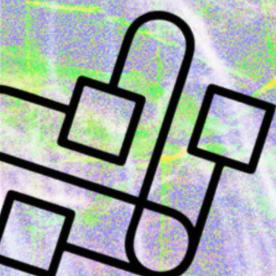
What does "wet ontology" look like inside the wake?

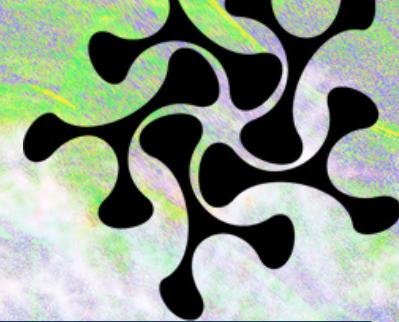


Legacy Russell on the "Collective Body"

"Contemporary art collectives – and the artists within them – must remain conscious, critical, and responsible. One ought not to fall into to a corporate model for its plain ease: one must make a choice, acting with transparency, intent, and determination. Understanding the failures of the structure itself is key to making changes and a stepping-stone toward modifying the rubrics that have been previously established. Corporations are not individuals – but individuals together are collectives. An obligation to the individual's agency and credit to his or her voice, as part of the collective task, is an essential anchor. In pouring our labor into the alternative collective effort, let it be in the name of palpable political progress, not solely commercial gain, and let our investment require of the collective an investment back into the populace that built it."

Russell, L. [2022]. Beauty and The Beast: Collectivity and the Corporation. In P. Rafferty & R. Catlow [Eds.]. Radical Friends: Decentralised Autonomous Organisations and the Arts (pp. 138–149). essay. Torque Editions.





Will "consenting not to be a single being" ever be safe?

What does "wet ontology" look like inside the wake?

Legacy Russell on the "Collective Body"

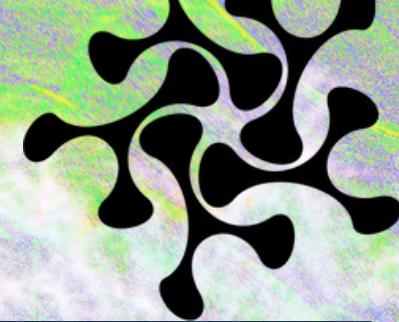
"Contemporary art collectives – and the artists within them – must remain conscious, critical, and responsible. One ought not to fall into to a corporate model for its plain ease: one must make a choice, acting with transparency, intent, and determination. Understanding the failures of the structure itself is key to making changes and a stepping-stone toward modifying the rubrics that have been previously established. Corporations are not individuals – but individuals together are collectives. An obligation to the individual's agency and credit to his or her voice, as part of the collective task, is an essential anchor. In pouring our labor into the alternative collective investment."

Russell, L. Autonomous

4chan as a "Collective Body"

"A couple things make 4chan unusual as a forum, however. For one thing, unlike Reddit, users never need to make an account or pick a username — even a pseudonymous one. That means participants can say and do virtually anything they want with only the most remote threat of accountability. It also means you can't message other users or establish any kind of social relationship with them, unless they reveal their identity in some way. For a social network, that's pretty weird. In fact, a number of sociologists have spent time studying exactly how it works."

Dewey, C. [2014, September 25]. Absolutely everything you need to know to understand 4chan, the ... Washington Post . <https://www.washingtonpost.com/news/the-intersect/wp/2014/09/25/absolutely-everything-you-need-to-know-to-understand-4chan-the-internets-own-bogeyman/>



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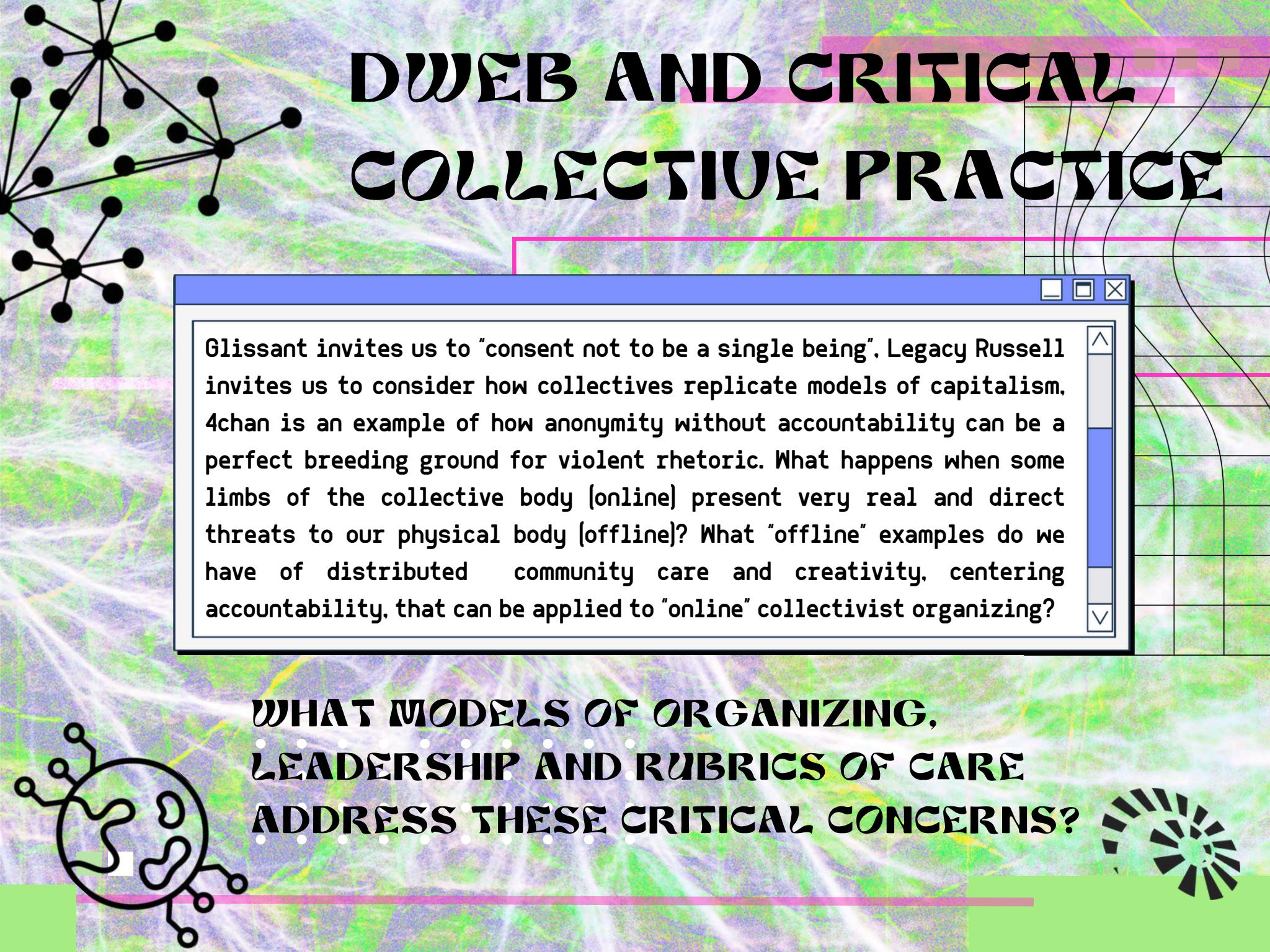
Russell, L. (2014). Autonomous. In *Autonomy*. (pp. 1-10). Cambridge, MA: MIT Press.

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Entirely different politics can be applied to the same technology and aesthetic. Critical DWeb Practices encourages us to clarify our values.

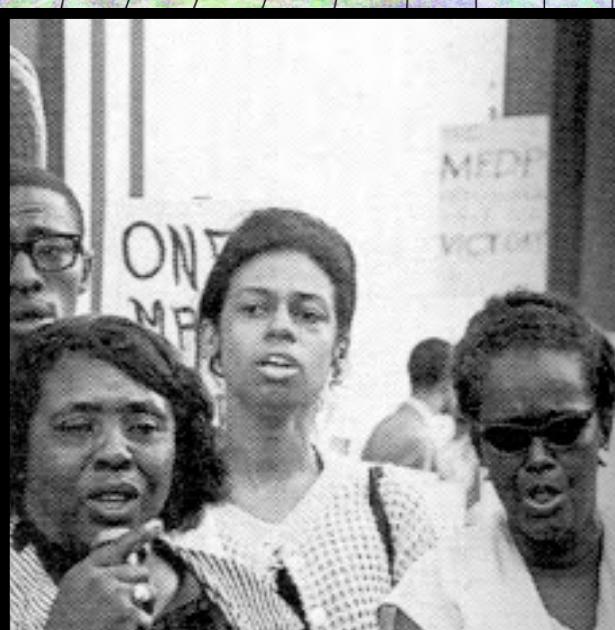


DWEB AND CRITICAL COLLECTIVE PRACTICE

Glissant invites us to "consent not to be a single being". Legacy Russell invites us to consider how collectives replicate models of capitalism. 4chan is an example of how anonymity without accountability can be a perfect breeding ground for violent rhetoric. What happens when some limbs of the collective body (online) present very real and direct threats to our physical body (offline)? What "offline" examples do we have of distributed community care and creativity, centering accountability, that can be applied to "online" collectivist organizing?

WHAT MODELS OF ORGANIZING,
LEADERSHIP AND RUBRICS OF CARE
ADDRESS THESE CRITICAL CONCERNS?





ELLA JO BAKER

Photo: Fannie Lou Hamer (center) & Ella Baker (right). Mississippi Freedom Democratic Party. 1964.

<https://colorlines.com/article/ella-taught-me-shattering-myth-leaderless-movement/>



Ella Taught Me: Shattering the Myth of the Leaderless Movement

by Barbara Ransby

"Collective effort required leaders who were accountable to one another and were not singular. There were many organizers in groups such as SNCC who modeled Baker's brand of what sociologist Charles Payne has called "group-centered leadership. Rather than someone with a fancy title standing at a podium speaking for or to the people, group-centered leaders are at the center of many concentric circles. They strengthen the group, forge consensus and negotiate a way forward. That kind of leadership is impactful, democratic, and, I would argue, more radical and sustainable, than the alternatives."

[1/3]





BLACK PANTHER PARTY

Photo: Panthers serving children free breakfast. Sacred Heart Church, San Francisco (~1969)

<https://colorlines.com/article/ella-taught-me-shattering-myth-leaderless-movement/>



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"If we think we can all "get free" through individual or uncoordinated small-group resistance, we are kidding ourselves. This is not a news flash to serious organizers, past or present. The veterans from the 1960s and '70s (SNCC and the Black Panther Party as two of the best-known examples), held meetings, workshops, debates, strategy sessions and reading groups to forge the consensus that enabled thousands of people to work under the same rubric and, more or less, operate out of the same playbook, splits and differences notwithstanding."

[2/3]





BLACK YOUTH PROJECT 100 (BYP100)

Photo: By Adrienne Battistella (~2015)

<https://colorlines.com/article/ella-taught-me-shattering-myth-leaderless-movement/>



Ella Taught Me: Shattering the Myth of the Leaderless Movement

by Barbara Ransby

We see many examples of group-centered leadership among today's young organizers. They combine their own vision and experience with respect for the collective will. For example, in contrast to the amorphousness, transience and sometimes-awkward anonymity of social media, if you join Black Youth Project 100 (BYP100) you know what you are signing up for. You know that the fast-growing group of 18-to-35-year-olds has been leading anti-police violence protests from the Bay Area to New York. You know it embraces a black feminist approach that seeks to build transformative leadership, employs nonviolent direct action and operates through a black queer lens. Thus, through organizational process, BYP100 has staked its claim on a set of ideas, politics and tactics. It has a leadership philosophy, structure and specific requirements for membership. At the same time it is open, democratic, accessible and collaborative with other organizations. Groups like BYP100 are playing a critical role in movement-building, yet they are often invisible to the mainstream and even alternative media.

[3/3]



EXAMPLES OF NETWORK APPROACHES TO GROUP LEADERSHIP

SNCC

The Student Nonviolent Coordinating Committee was the principal channel of student commitment in the United States to the civil rights movement during the 1960s.

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The organizing aesthetic framework: Group Leadership x Accountability.

How is this related to an internet-based art practice? Our art practices have the networked-power to inspire a culture of care and help us imagine new ways of working, learning and being.

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BYP100

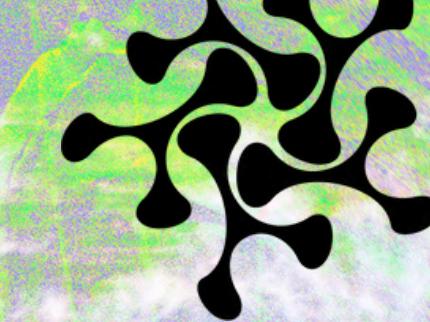
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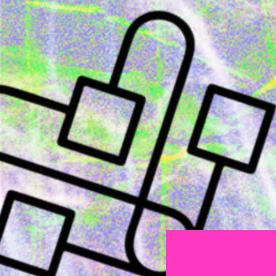
"Only a network can defeat a network" — Emmi Bevensee

How might we imagine our collective art and curatorial practices as networked solutions to injustice? What are the tech tools that might empower our collective imagination, action and group leadership efforts?



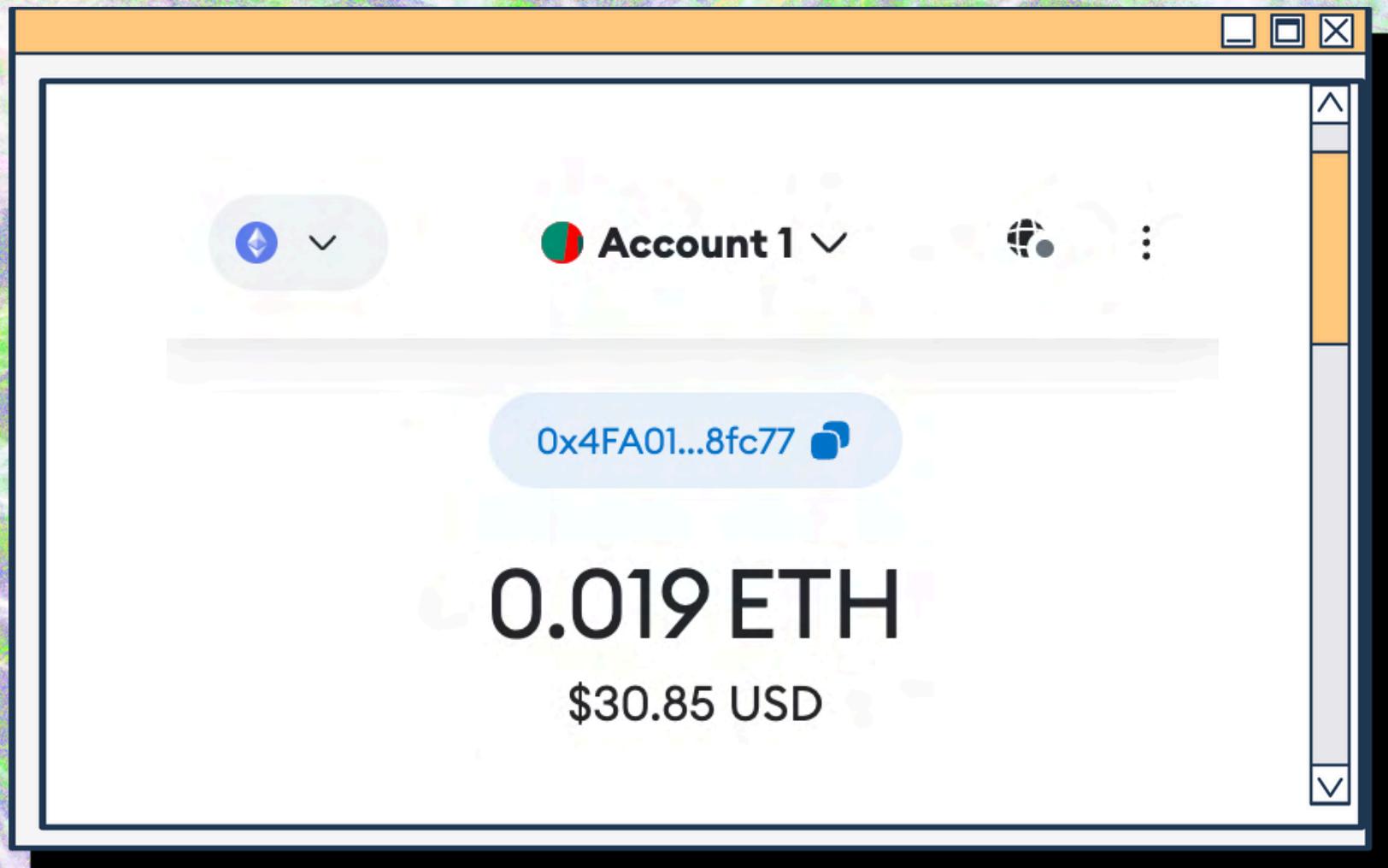
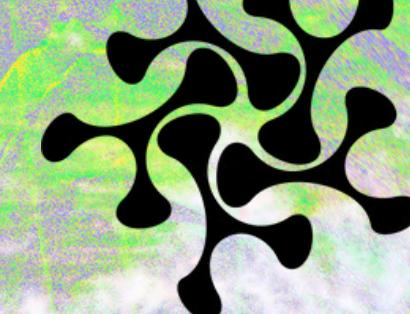
BREAK!

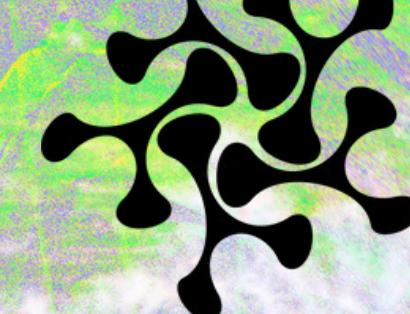
Let's take a 15 minute bio-break for relief, stretching, refilling our tea cup or grabbing more snacks. We can also use this time to review notes.



WE'LL SET THE ZOOM TIMER. SEE YOU SOON!

PLEASE DROP YOUR
ADDRESS IN THE WORKSHEET





WALLETS

VS

EXCHANGES

• supports one chain or one kind of chain
• you have your own private key
• "non-custodial"
• do not require KYC

• biggest risk: you lose your private key

examples: metamask, electron, argent, ledger

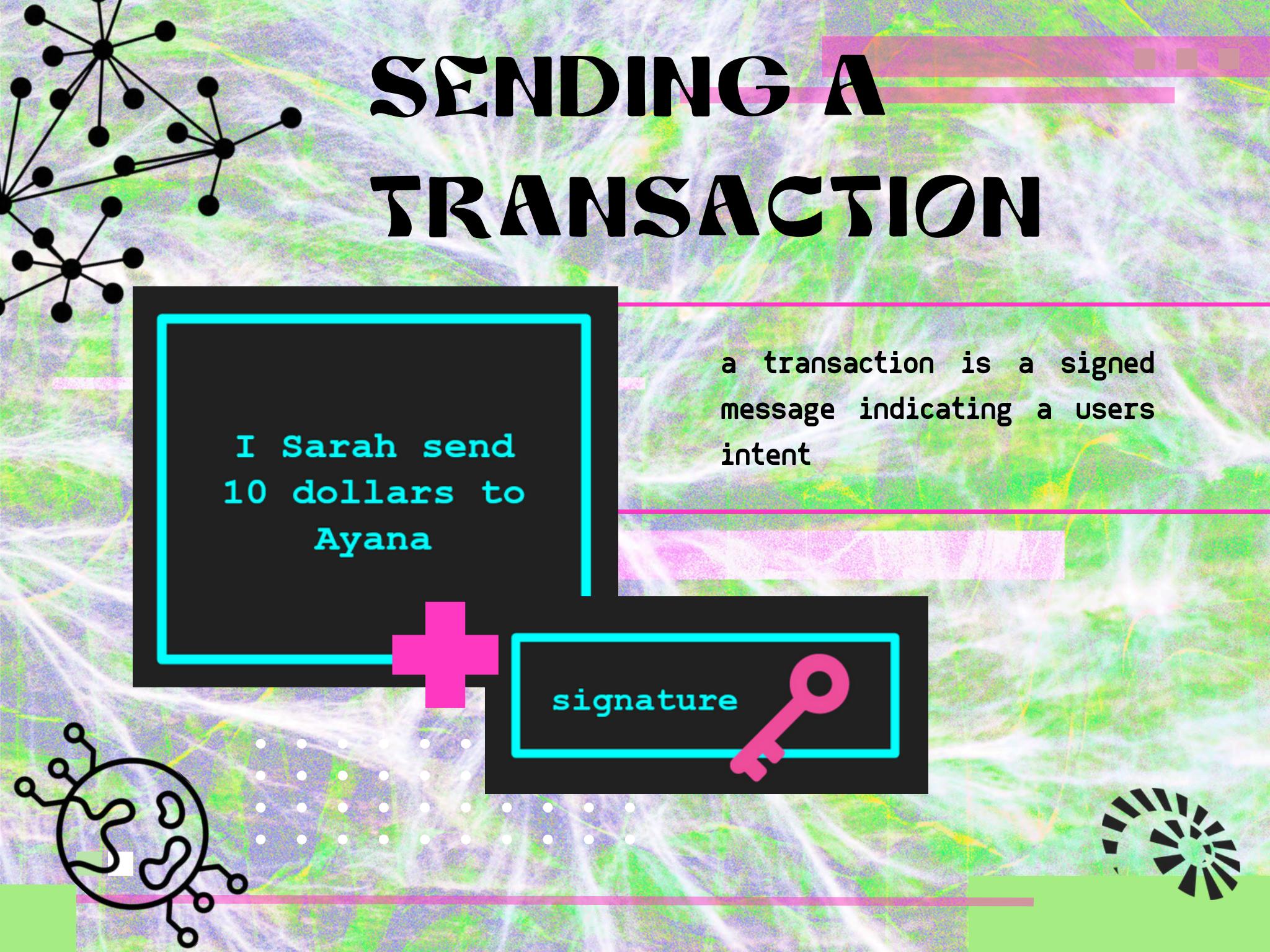
• supports many currencies
• require KYC
• holds your crypto in escrow

• biggest risk: the exchange collapses/is robbed

examples: coinbase, binance, kraken, bitrex

KEEPING YOUR ACCOUNT SAFE

- never tell anyone your secret phrase or private key
 - EVER!!!
- store your secret phrase or private key somewhere safe that you won't lose or forget
- always double check the url when you're interacting with a dapp
- avoid clicking links in emails or opening attachments that have anything to do with crypto, unless you are 100% sure they are legit



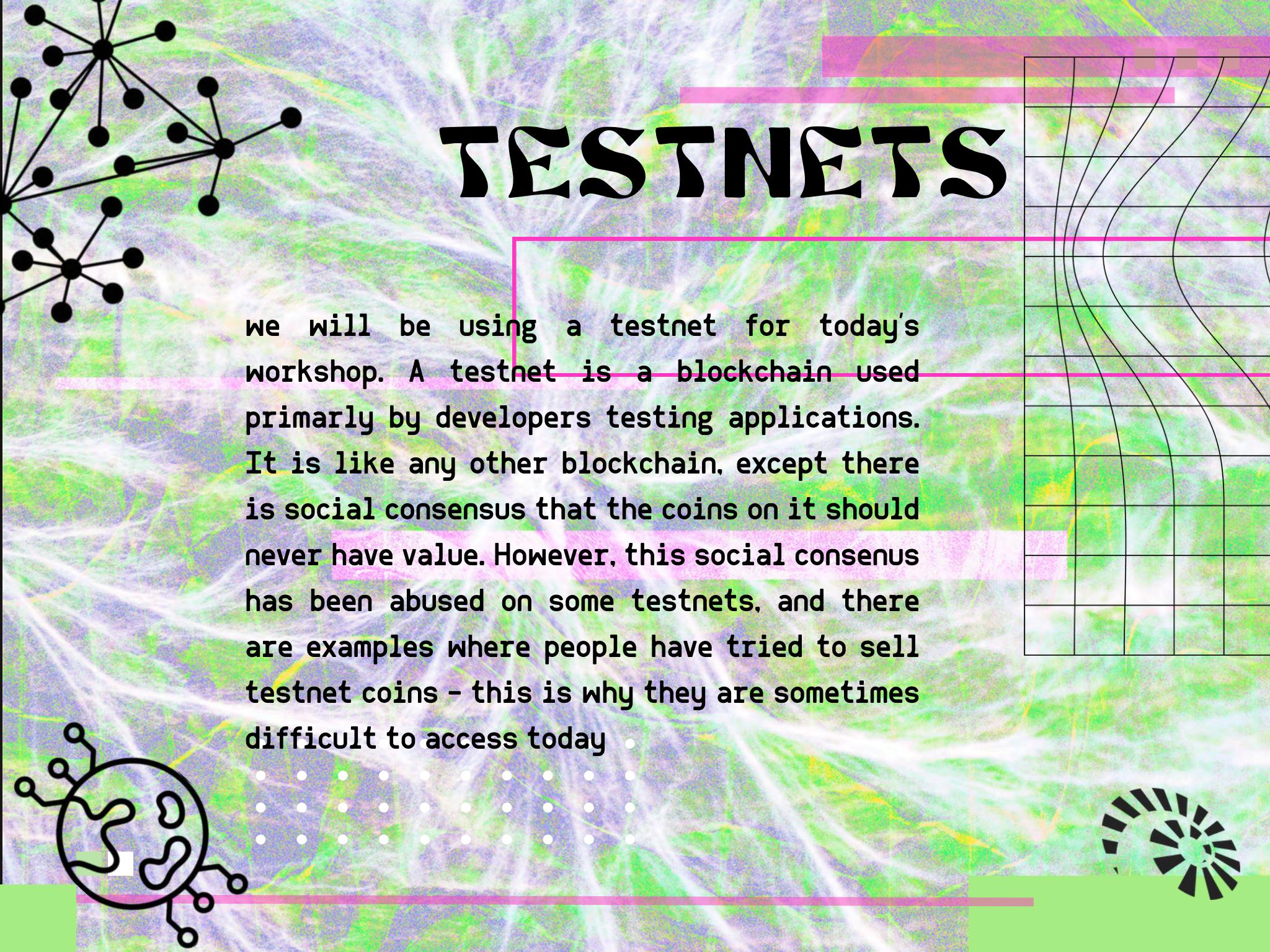
SENDING A TRANSACTION

I Sarah send
10 dollars to
Ayana

a transaction is a signed
message indicating a users
intent

signature

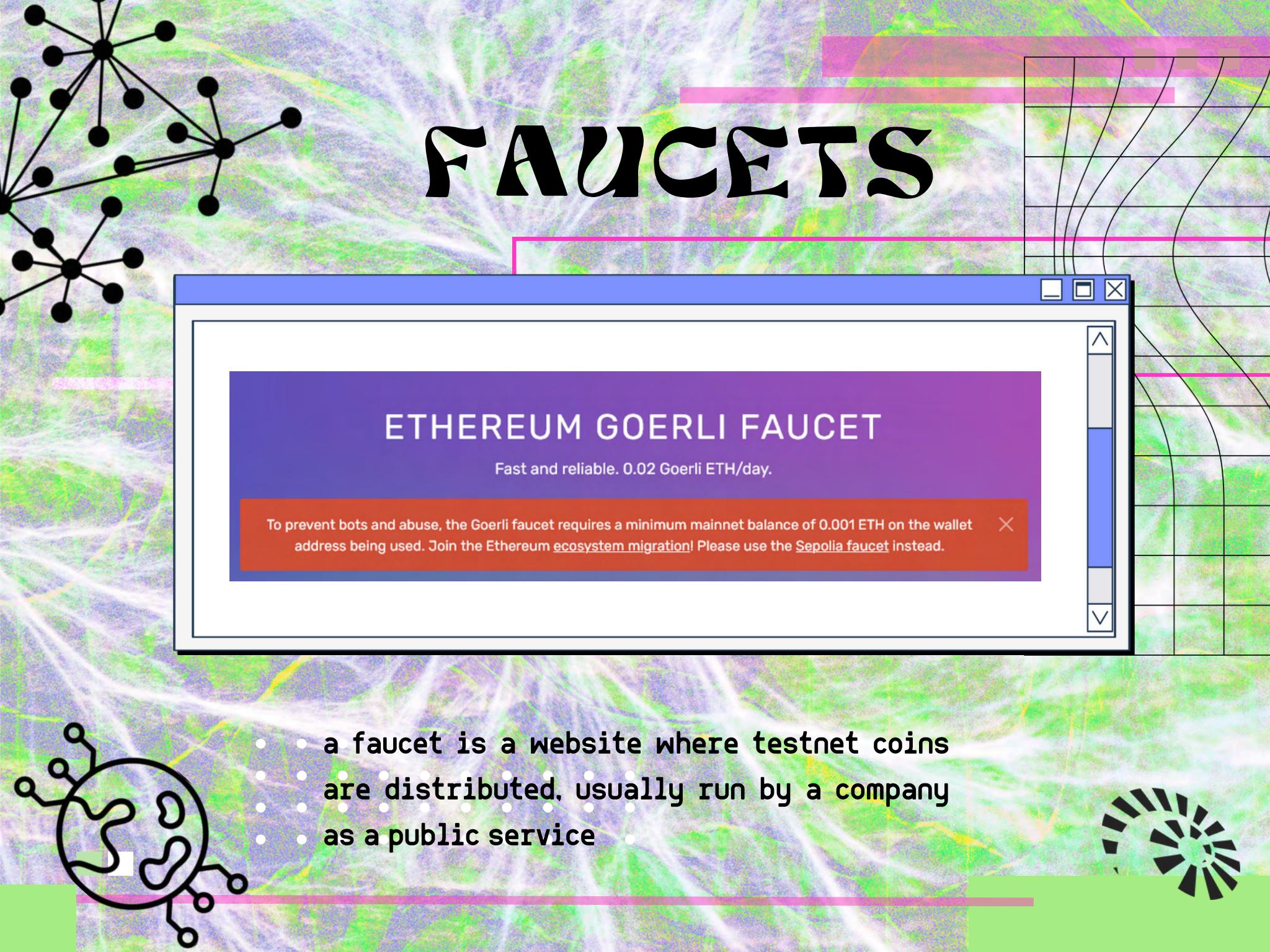




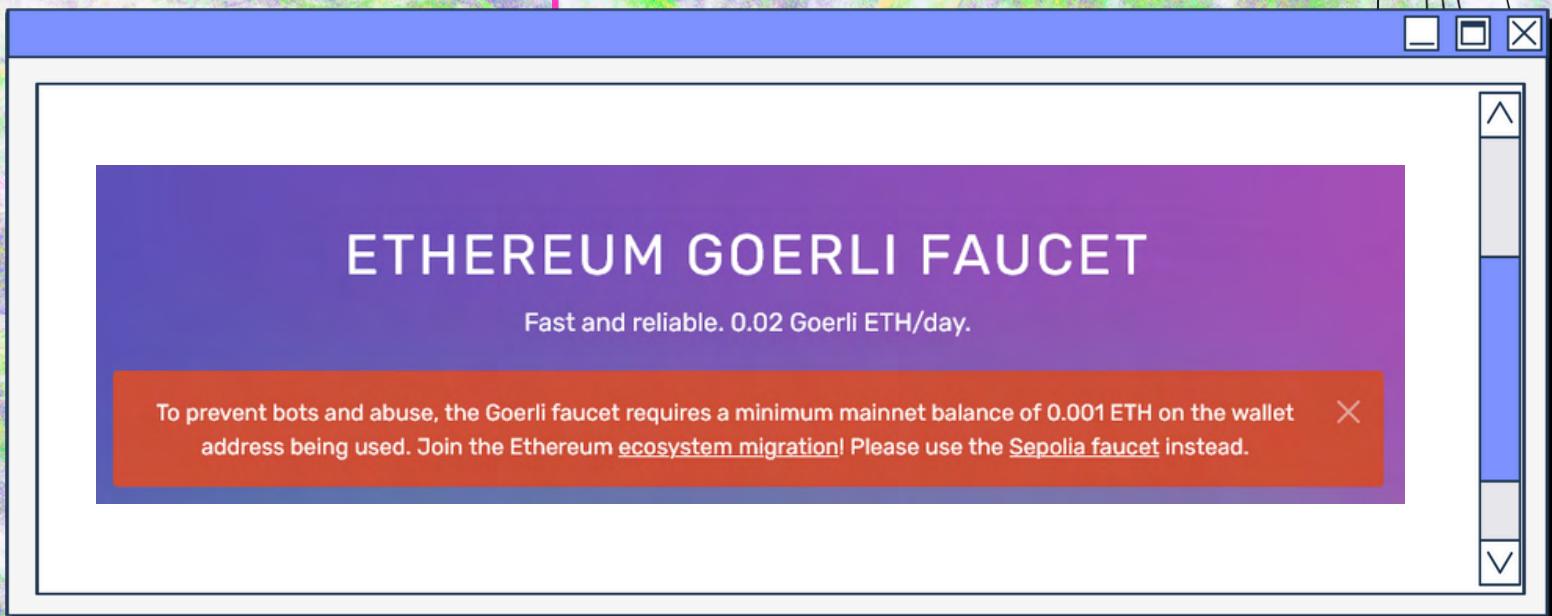
TESTNETS

we will be using a testnet for today's workshop. A testnet is a blockchain used primarily by developers testing applications. It is like any other blockchain, except there is social consensus that the coins on it should never have value. However, this social consensus has been abused on some testnets, and there are examples where people have tried to sell testnet coins - this is why they are sometimes difficult to access today.





FAUCETS



The image shows a screenshot of a web browser window. The title bar is blue with three window control buttons (minimize, maximize, close) on the right. The main content area has a purple header with the text "ETHEREUM GOERLI FAUCET" in white. Below the header, a sub-header reads "Fast and reliable. 0.02 Goerli ETH/day." A red callout box contains a note: "To prevent bots and abuse, the Goerli faucet requires a minimum mainnet balance of 0.001 ETH on the wallet address being used. Join the Ethereum [ecosystem migration!](#) Please use the [Sepolia faucet](#) instead." On the right side of the browser window, there is a vertical toolbar with a scroll bar, an upward arrow, and a downward arrow.

- a faucet is a website where testnet coins
- are distributed, usually run by a company
- as a public service



BLOCKCHAIN ECOSYSTEMS

bitcoin

tezos

ethereum

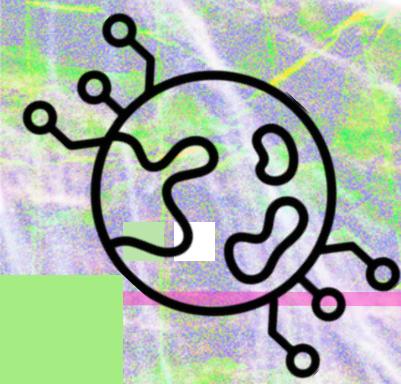
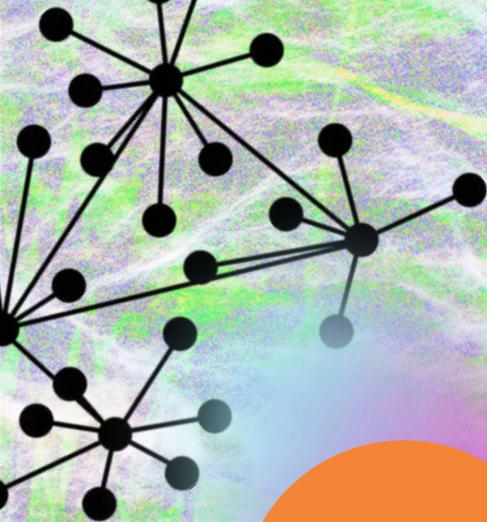
optimism

polygon

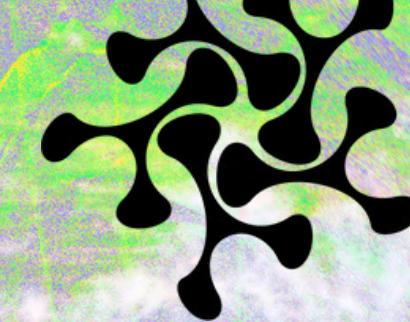
celestia

cosmos

not all blockchains run the same way, but they can be grouped into families - here are some examples



a block explorer is an external website used to view the status of transactions, accounts, and smart contracts on the blockchain



ETH Price: \$3,377.17 (-4.66%) Gas: 28 Gwei

Etherscan

The Ethereum Blockchain Explorer

All Filters Search by Address / Txn Hash / Block / Token / Domain Name

Sponsored: Smog Token: Next 100x SOL Meme Coin? Claim the FREE Airdrop!

ETHER PRICE \$3,377.17 @ 0.053104 BTC (-4.66%)

TRANSACTIONS 2,305.37 M (15.7 TPS)

MED GAS PRICE 28 Gwei (\$1.99)

MARKET CAP \$405,508,716,524.00

LAST FINALIZED BLOCK 19490437

LAST SAFE BLOCK 19490469

TRANSACTION HISTORY IN 14 DAYS

1 440k

1 120k Mar 7 Mar 14 Mar 21

Latest Blocks

Block Number	Time Ago	Fee Recipient	Fee Recipient Address	Fee	
19490509	11 secs ago	Fee Recipient	0xe...	313 txns in 12 secs	0.01943 Eth
19490508	23 secs ago	Fee Recipient	beaverbuild	137 txns in 12 secs	0.03309 Eth
19490507	35 secs ago	Fee Recipient	beaverbuild	171 txns in 12 secs	0.06193 Eth
19490506	47 secs ago	Fee Recipient	beaverbuild	135 txns in 12 secs	0.04122 Eth

Latest Transactions

Transaction Hash	From Address	To Address	Value
0x7d496869b3...	0xb681993e...	0xA1A73D15F	0 Eth
0x7e4c278877...	0xCb554cEA...	0xC2b481FD4	0 Eth
0x908d0c6114...	0x17526dD2...	0x001E70804	0 Eth
0x2e5dd7e85b...	0x79dc2b7f...	0x83C756Cc2	0 Eth

Address 0xd8dA6BF26964aF9D7eEd9e03E53415D37aA96045

Sponsored:  Hugewin - Huge winnings are waiting for you! [Play now](#)

vitalik.eth  Gitcoin Grantee 

Overview

ETH BALANCE
◆ 955.435574560697613589 ETH

ETH VALUE
\$3,226,556.02 (@ \$3,377.05/ETH)

TOKEN HOLDINGS
>\$140,651.12 (>201 Tokens)  

More Info

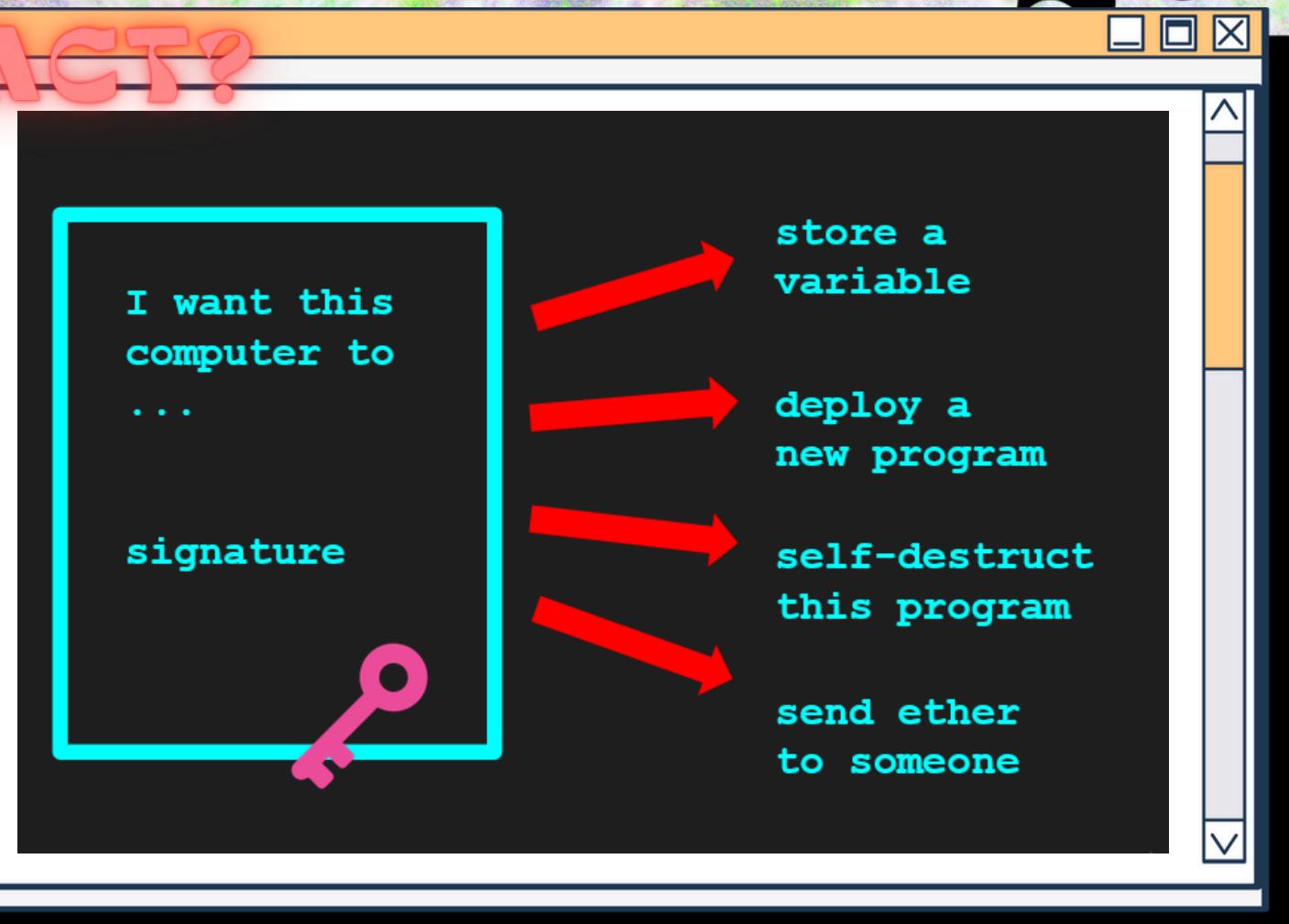
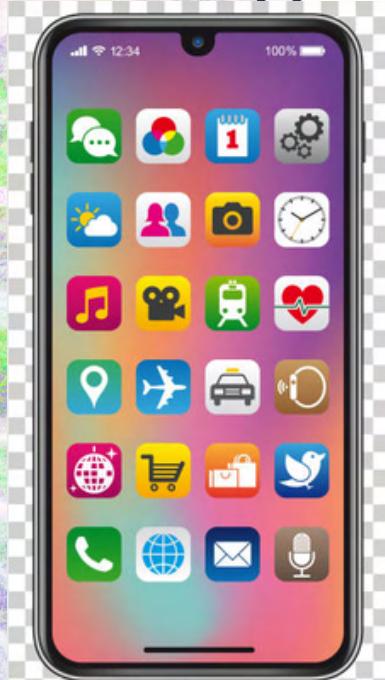
PRIVATE NAME TAGS
 + Add

LAST TXN SENT
0xbccc1644de... from 17 mins ago

FIRST TXN SENT
0x6ff0860e202... from 3094 days ago

EVERYTHING ON
THE BLOCKCHAIN
IS PUBLIC!!

WHAT IS A SMART CONTRACT?

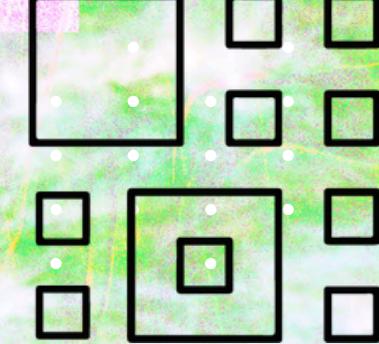
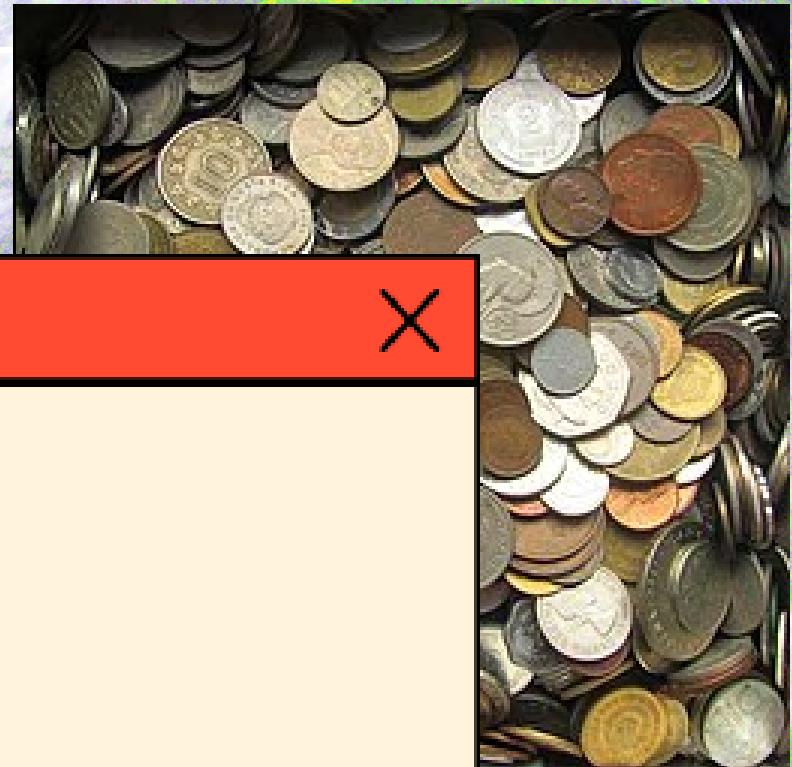


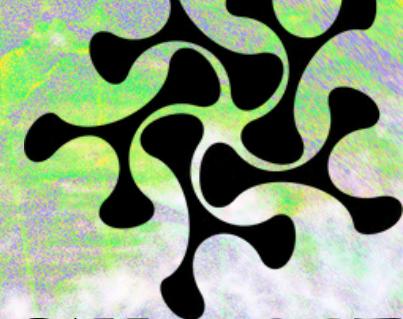
a smart contract is a bit like an app on your phone, in that it's a mostly self-contained program running on a larger computational platform (the chain)

WHAT IS A TOKEN

A token is data in a smart contract that conforms to a standard interface

Token standards, otherwise called EIPs, are written by the community in a discussion/governance process





FUNGIBLE US NON-FUNGIBLE

can be exchanged 1:1 with other tokens of the same kind

eip 20

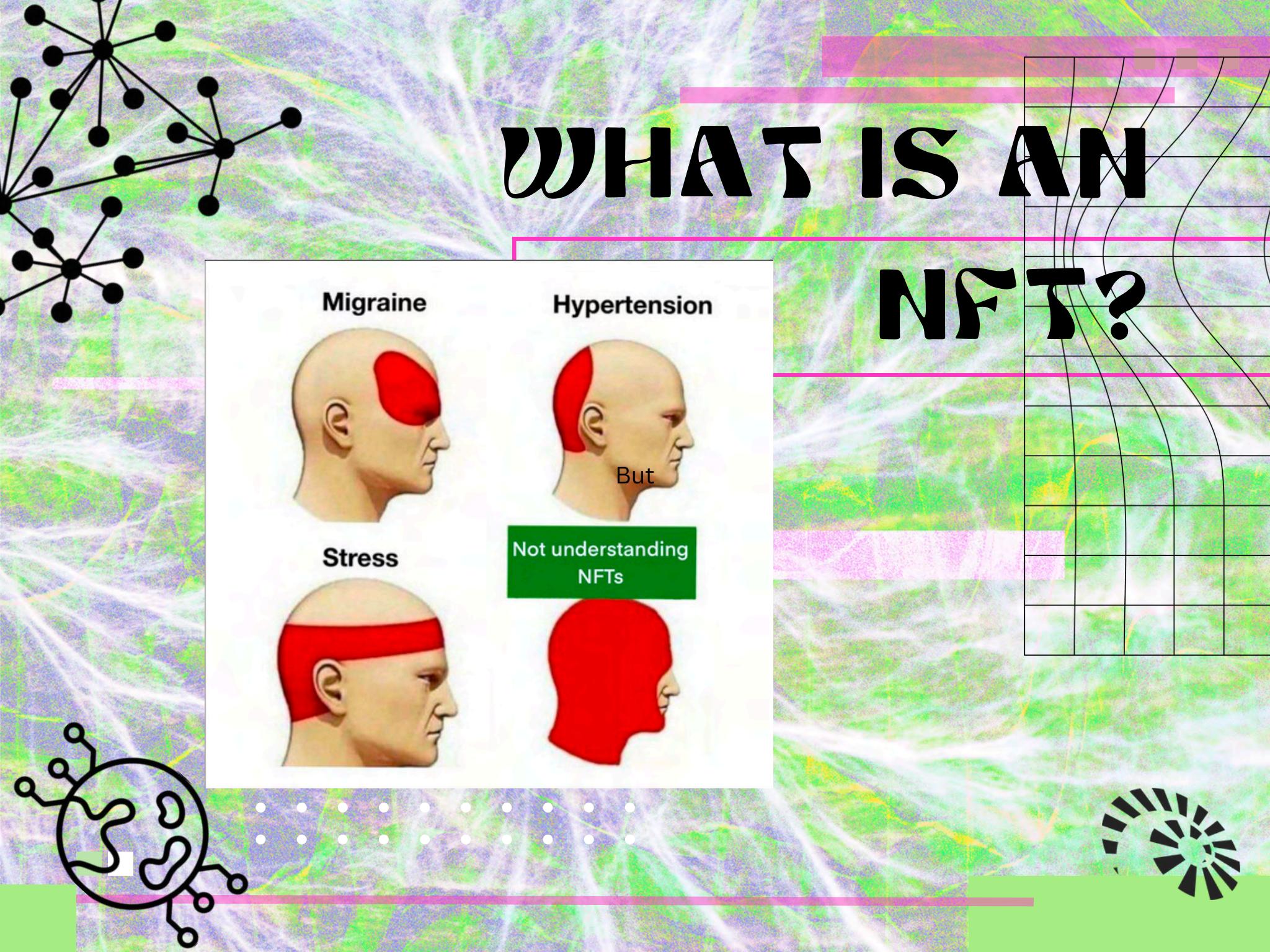
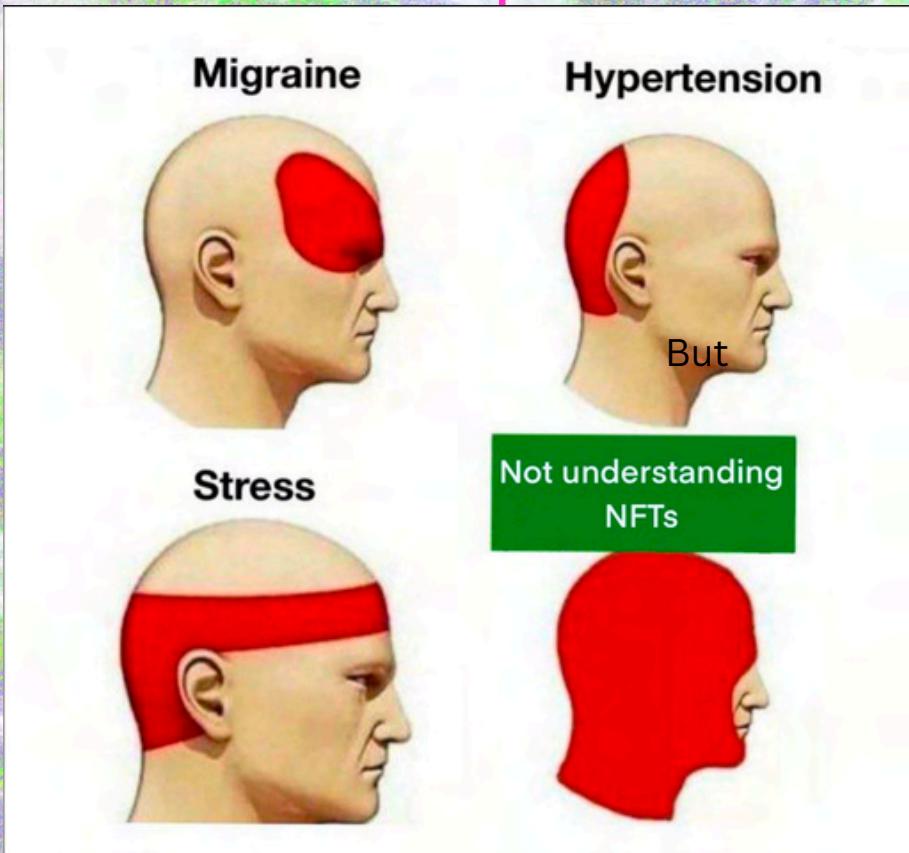
examples: a dollar, an ounce of gold, stocks, a can of beer

can NOT be exchanged 1:1 with other tokens of the same kind

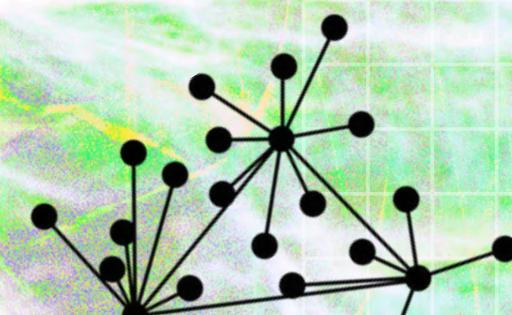
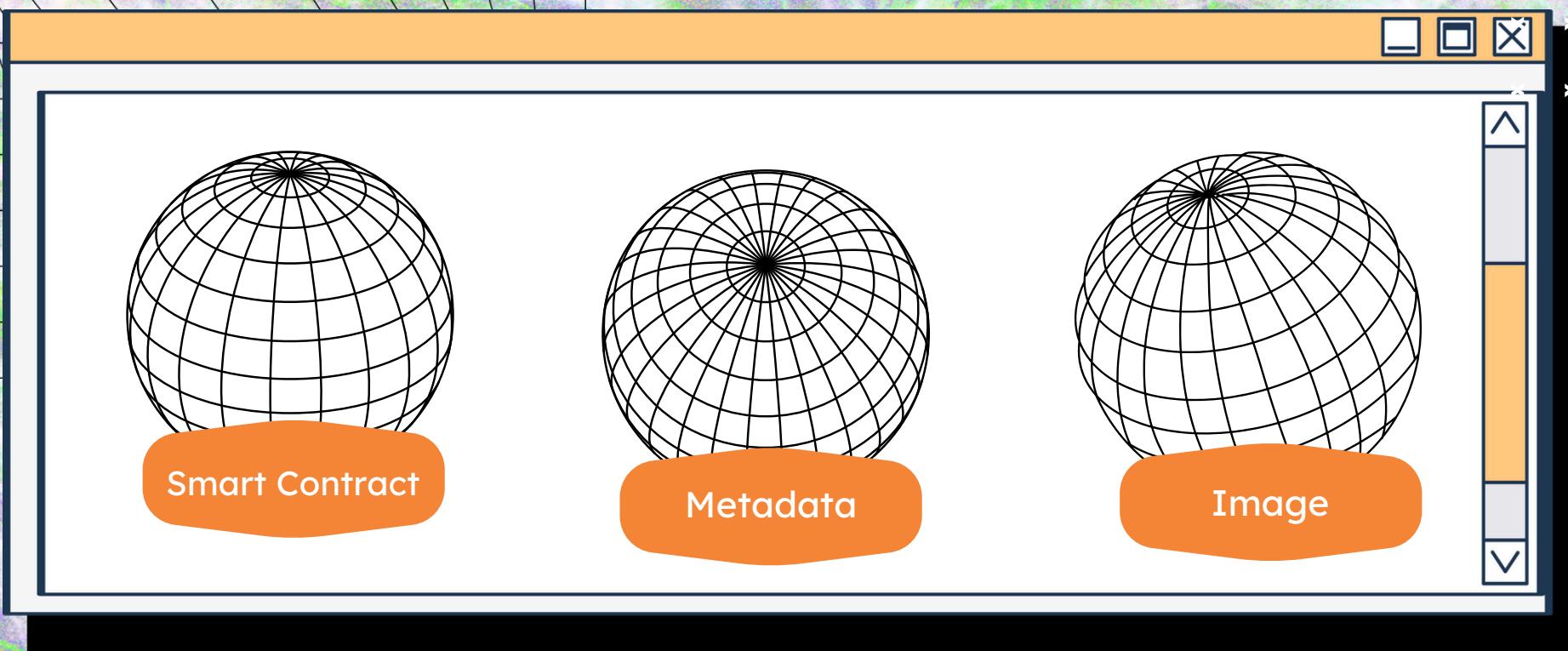
eip 721

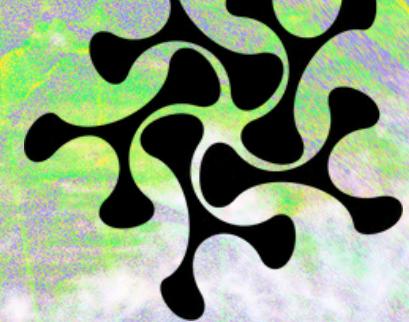
examples: artwork, houses, used bicycles

WHAT IS AN NFT?



THREE PARTS OF AN NFT



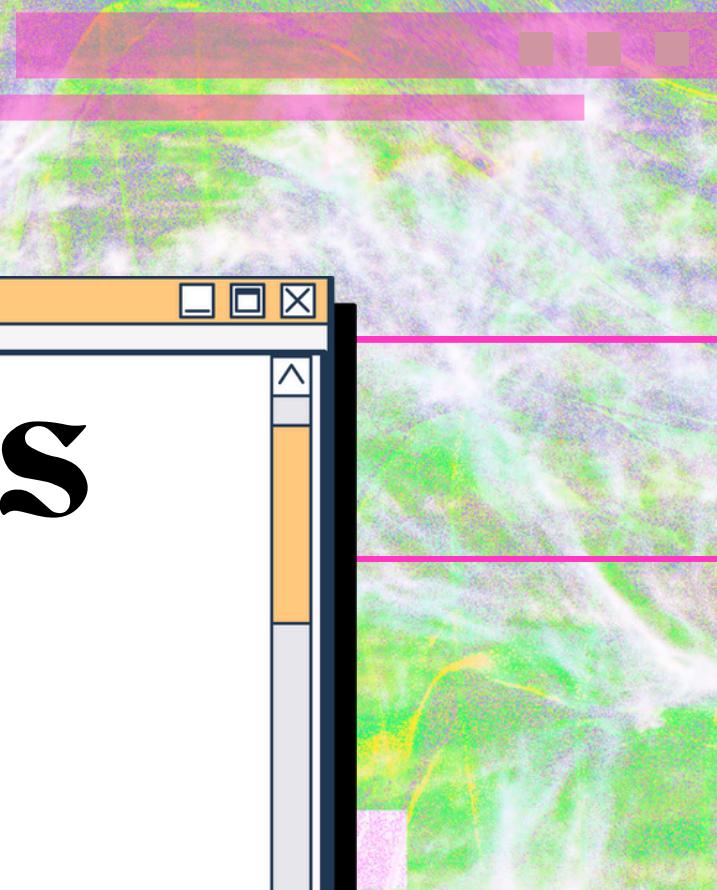
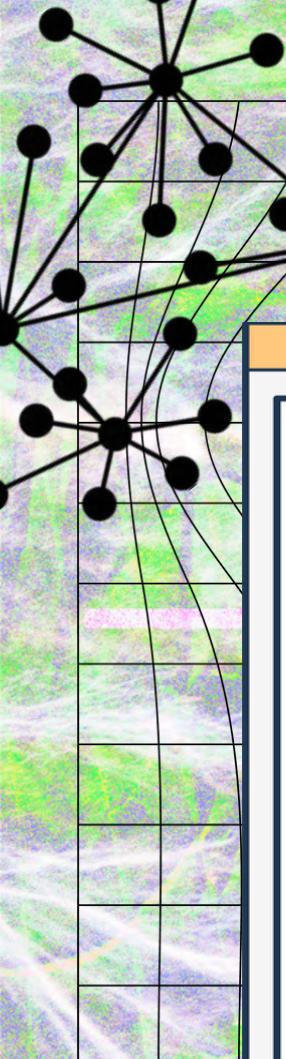


WHAT DO PEOPLE DO WITH NFTS

- a membership or subscriber badge
- as part of an artwork collection
- a proof of attendance or digital souvenir
- an authentication mechanism - "sign in with" or token-gating
- a voting token
- a fundraising vehicle

ARTIST DAOs

- Collecting/curation/commissioning DAOs
 - shared purchases
 - grant distribution
- Artist collective DAOs
 - income pooling
 - fundraising
- DAO-as-artwork





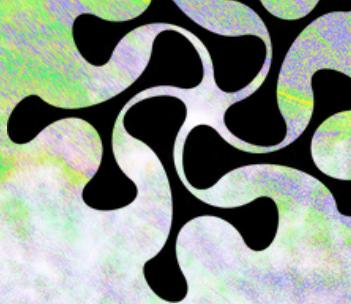
What are the possibilities and weaknesses of
these tools?

QUESTIONS?

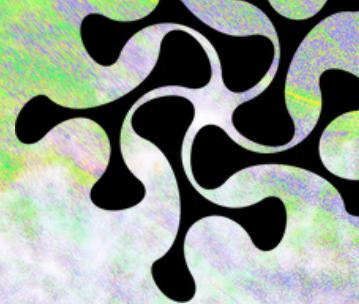
Feel free to use the raise hand feature or drop
your question in the chat!

THANK YOU!

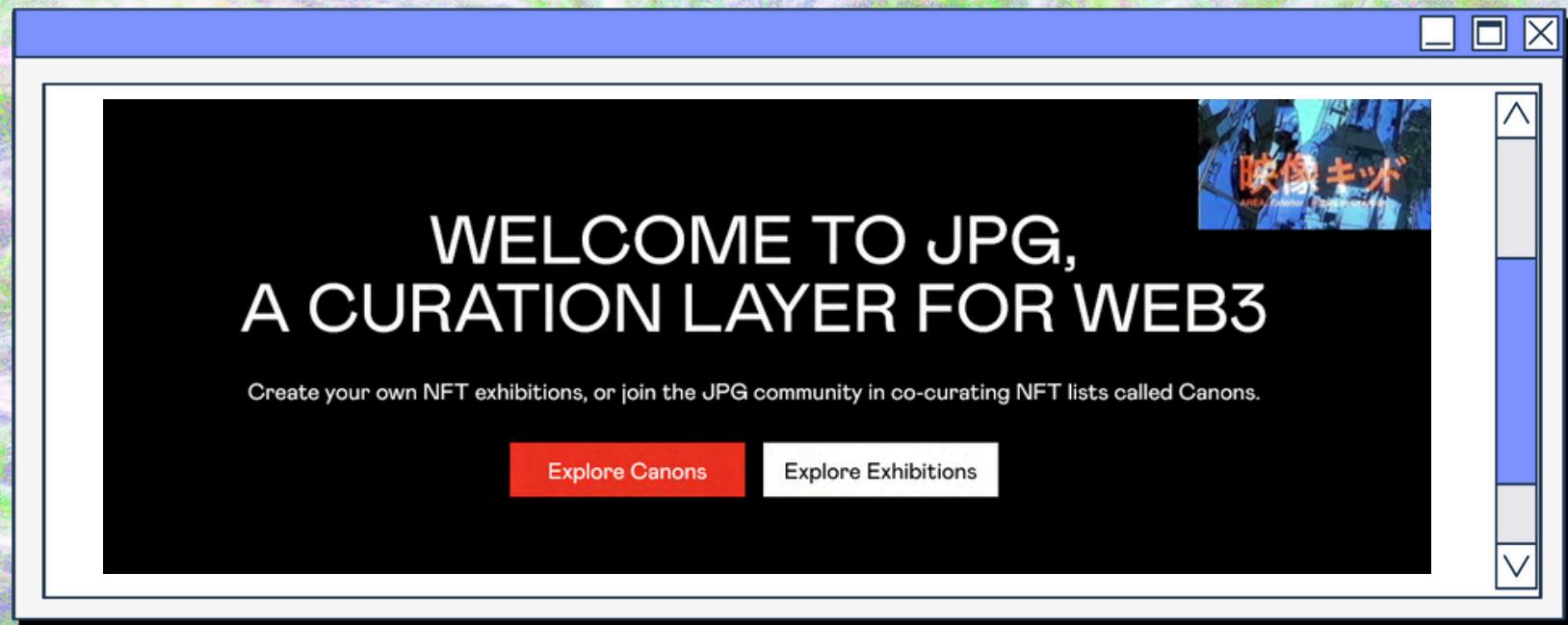
EXAMPLE: ARTIST-LED EVENTS



THANK YOU!



EXAMPLE: CURATION PLATFORM



THANK YOU!

EXAMPLE: PARTIAL COMMON OWNERSHIP



A token's owner must self-assess its valuation and broadcast this assessment to the network.

At any time, anyone can purchase the token by paying its owner their self-assessed valuation: owners cannot refuse to sell.

The owner periodically pays a fee to the network, proportional to the self-assessed valuation. This fee compensates the network for positive externalities accrued to the token's owner and negative externalities imposed by the token's ownership.

"EVERYBODY WORKS BUT THE VACANT LOT"

I paid \$3600. for this lot and will hold 'till I get \$6000. The profit is unearned increment made possible by the presence of this community and enterprise of its people. I take the profit without earning it. For the remedy read

"HENRY GEORGE"

*John Tully
Fay Lewis*

THANK YOU!

EXAMPLE:

SIMON DE LA ROUVIERE, 2019



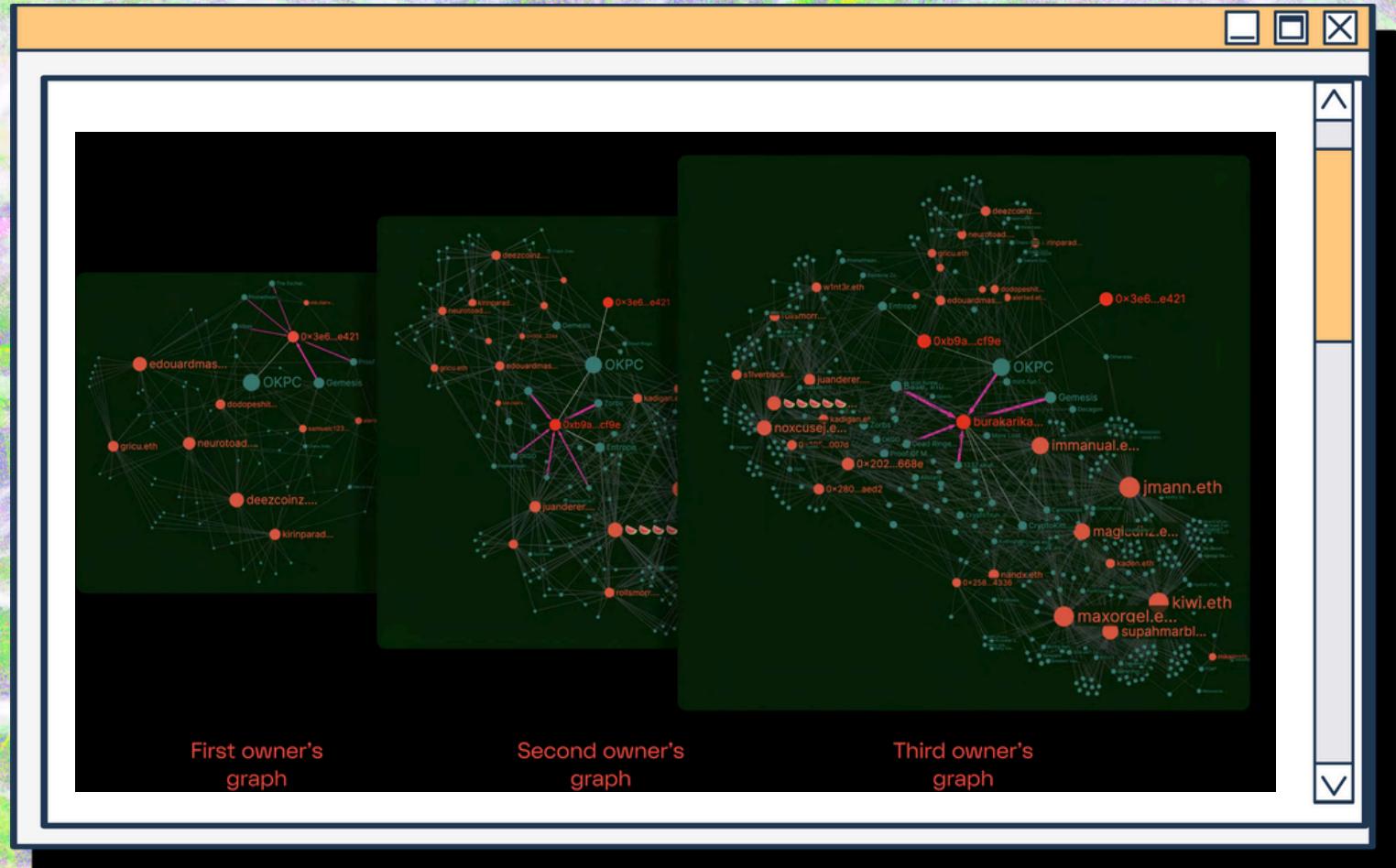
THANK YOU!

EXAMPLE: KUDZU, 2021



THANK YOU!

EXAMPLE: SOCIAL CONTRACTS, 2023



THANK YOU!

ACTIVITY

