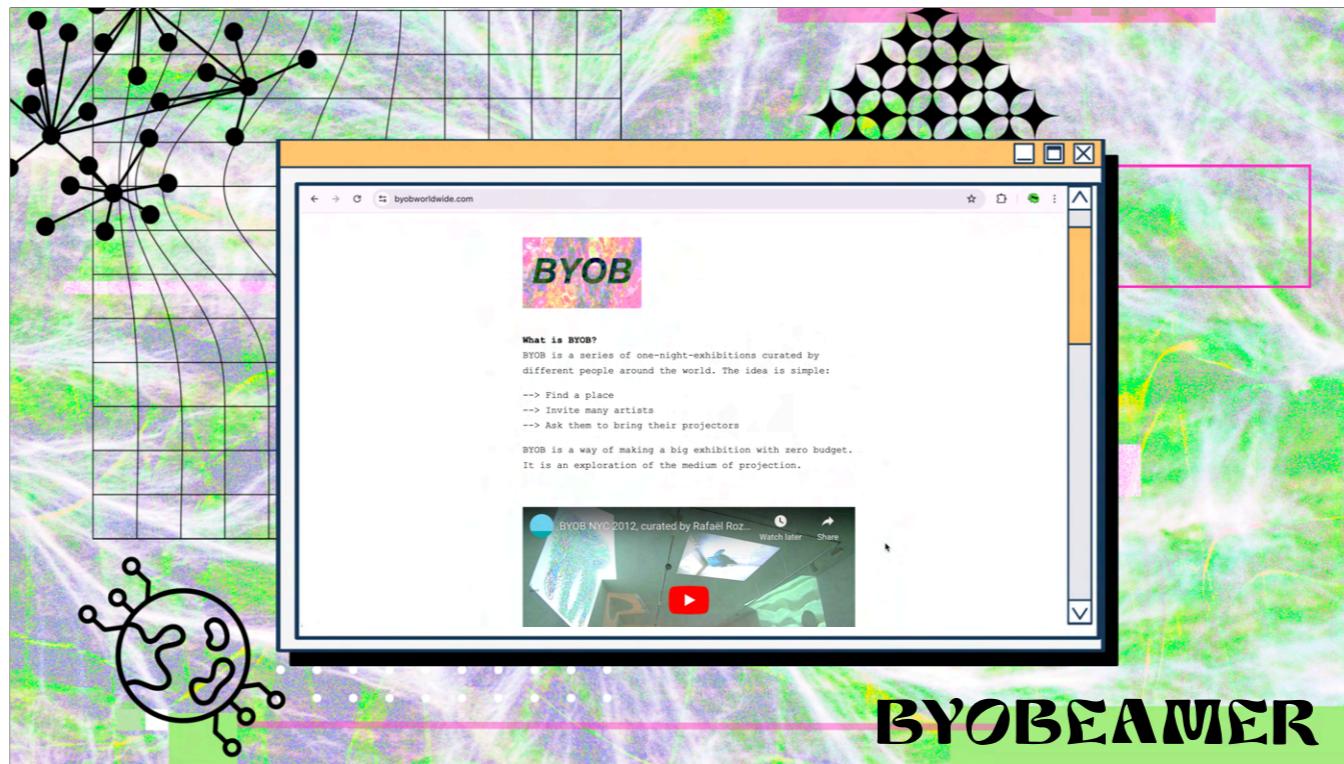


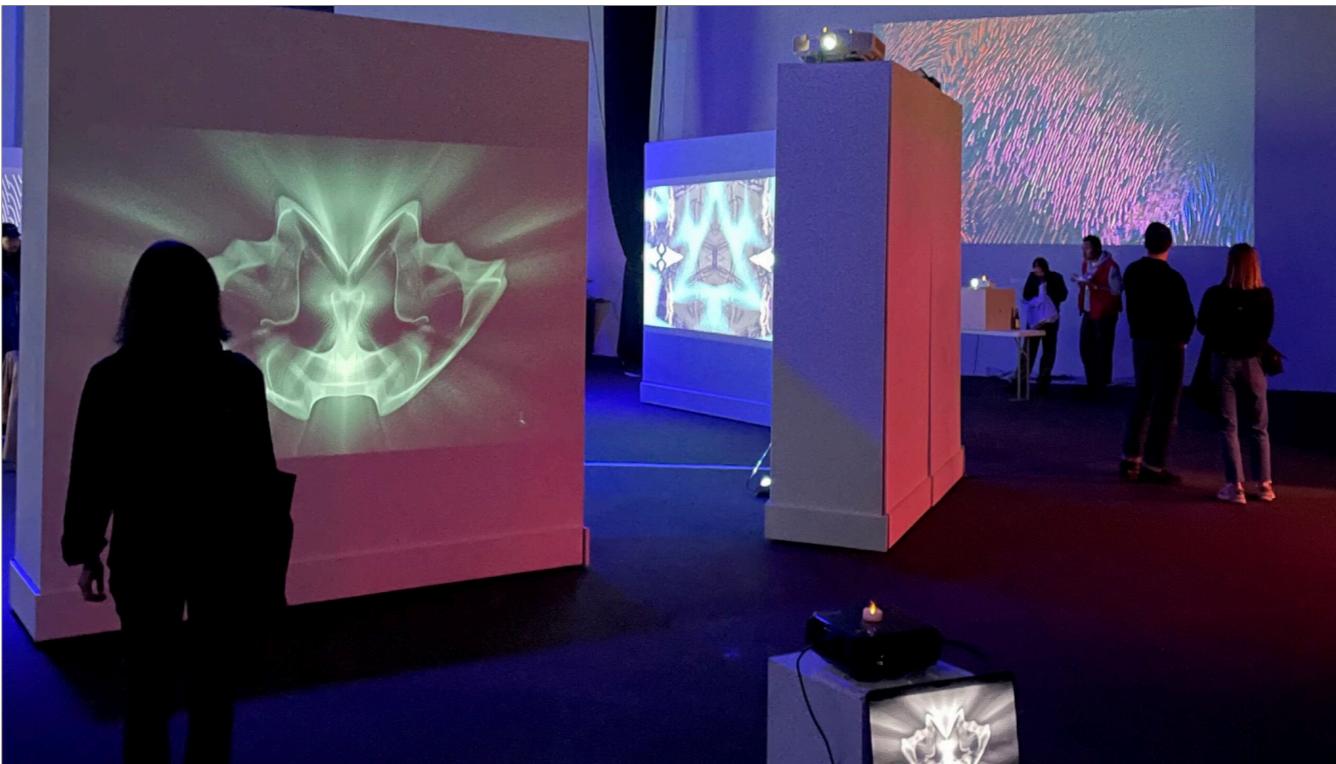
Survey of an online avant-garde, experimental solidarity movement that was creating it's own context.



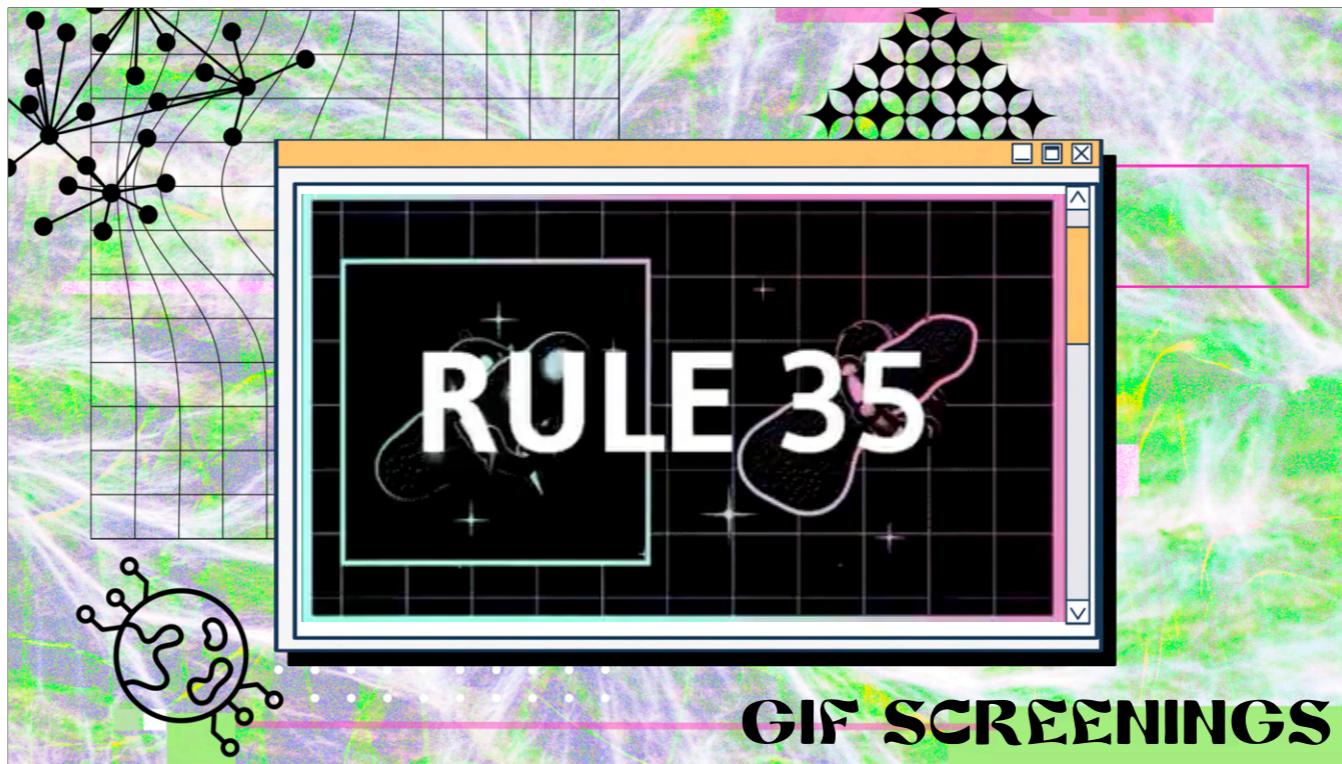
The first example is speed show, this is a very simple idea. The artist Aram Bartholl invited artists to exhibit their work in internet cafes. Each computer in the cafe had a different artwork. These happenings created an offline community, creating visibility for a ton of artists who hadn't had a chance to show in physical space.



Similarly Bring your Own Beamer is a format created by Rafael Rozendaal, another artist making opportunities for his peers. The idea is very simple, arrange a place, time, and support infrastructure (like power) and invite artists to bring a projector and show their work in a physical space. This is a very successful and still thriving format, free to participate for everyone. The format itself is also open for anyone to use.



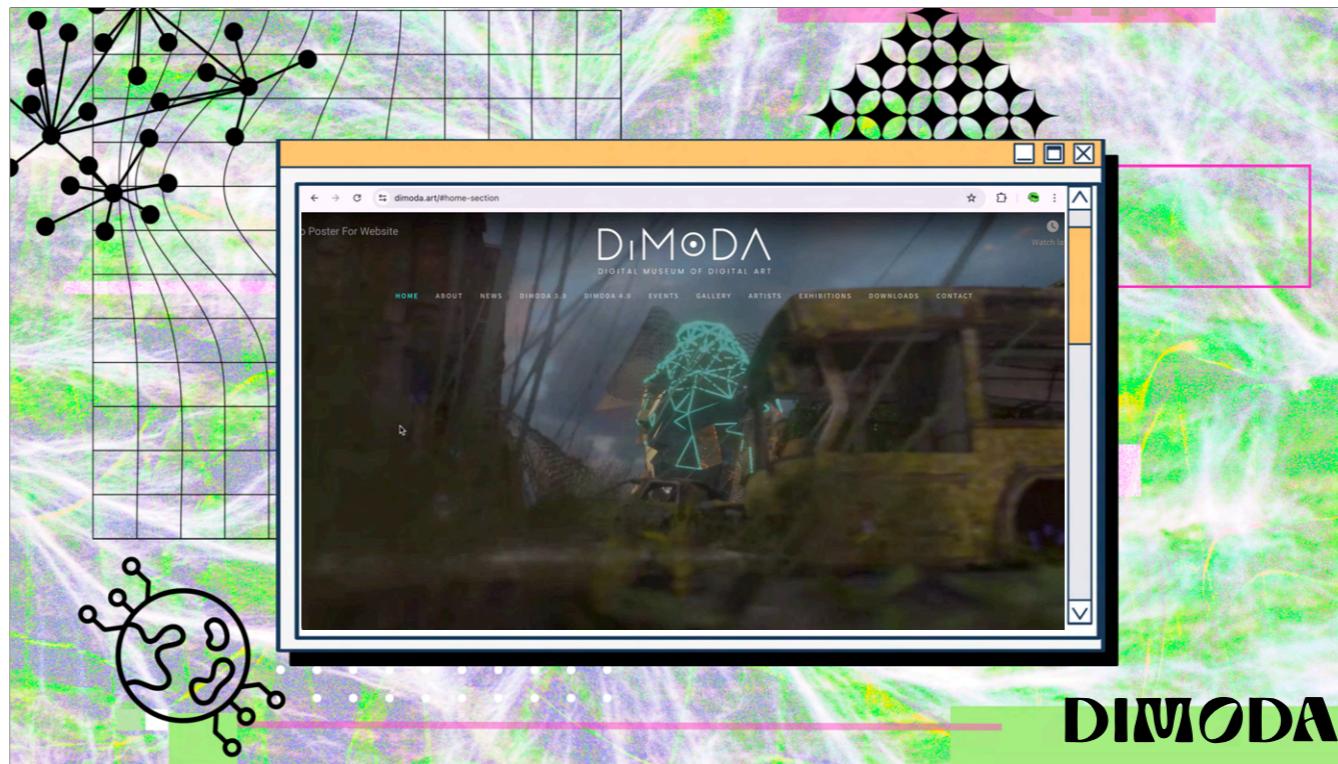
In fact, Gray Area has a tradition of hosting BYOB events that are gorgeously produced in the theater in Mission District SF.



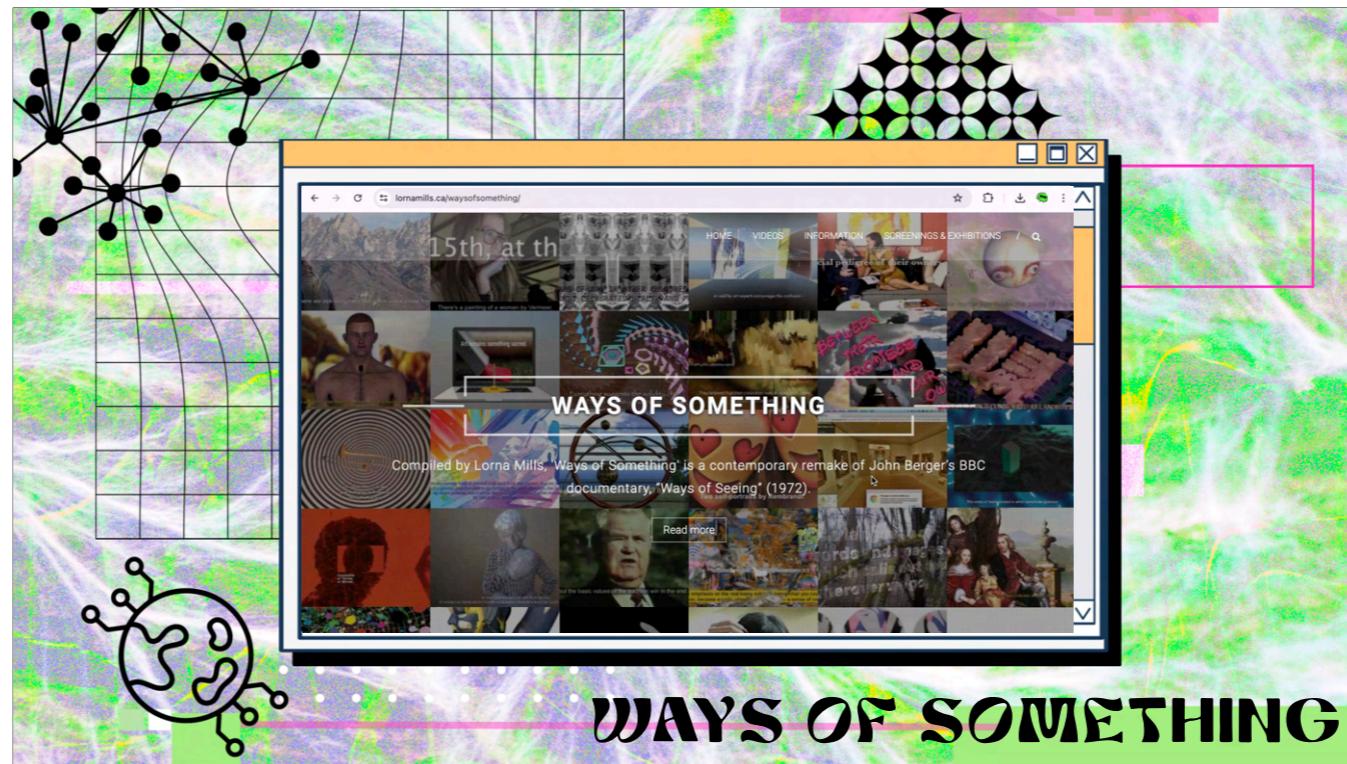
GIF Screening events ran in TRANSFER. At the end of artist's solo show a group of artists would be invited to respond to the work in the solo show with animated GIF contributions. This was curated by the exhibiting artist, so it was a generous act of opening up a solo show to a community of artists to showcase their work within the exhibition. It brought together a community of netartists in physical space, a way to support a large community of artists, supporting the work of hundreds of artists over the years.



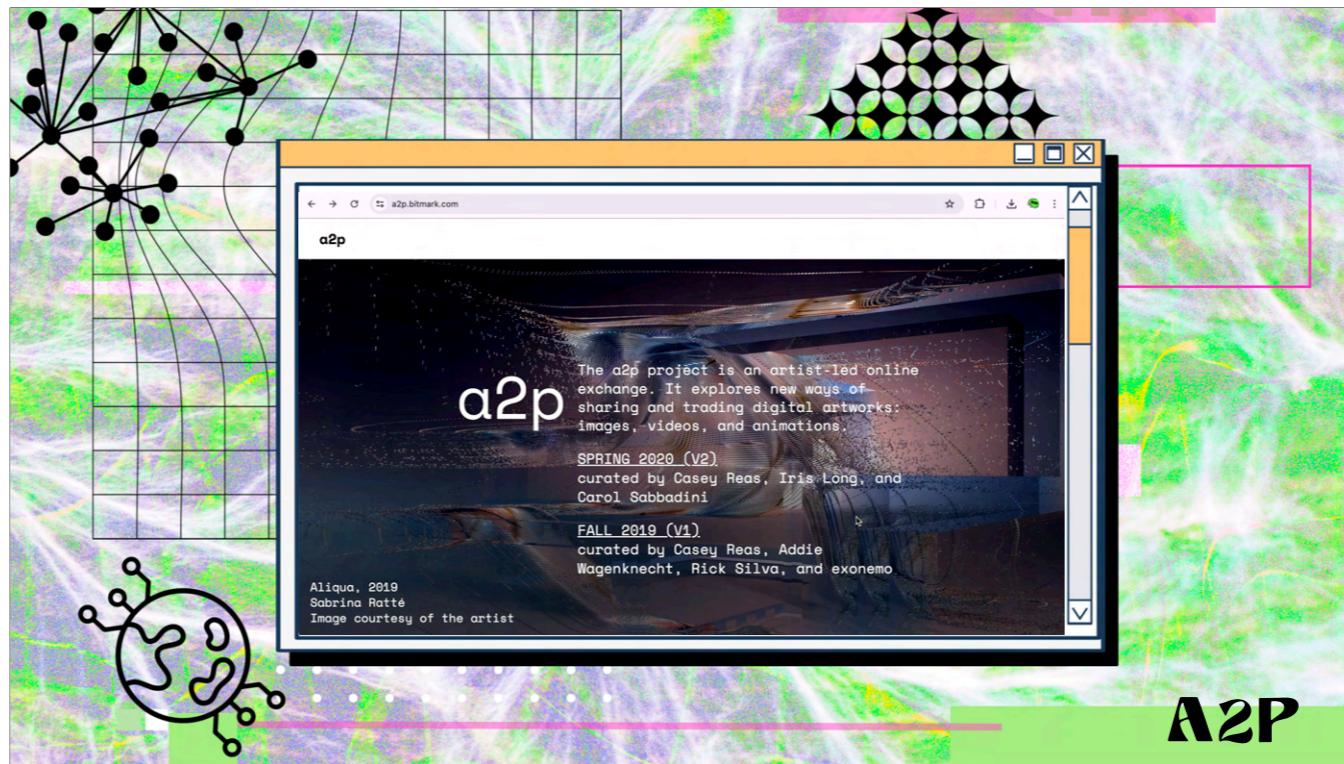
Founded by LaTurbo Avedon, this experiment was a virtual exhibition space that explored architecture and conceptual virtual worlds in contemporary art. Started in 2013, the project went on for years and featured artists who would rise to fame in NFT.



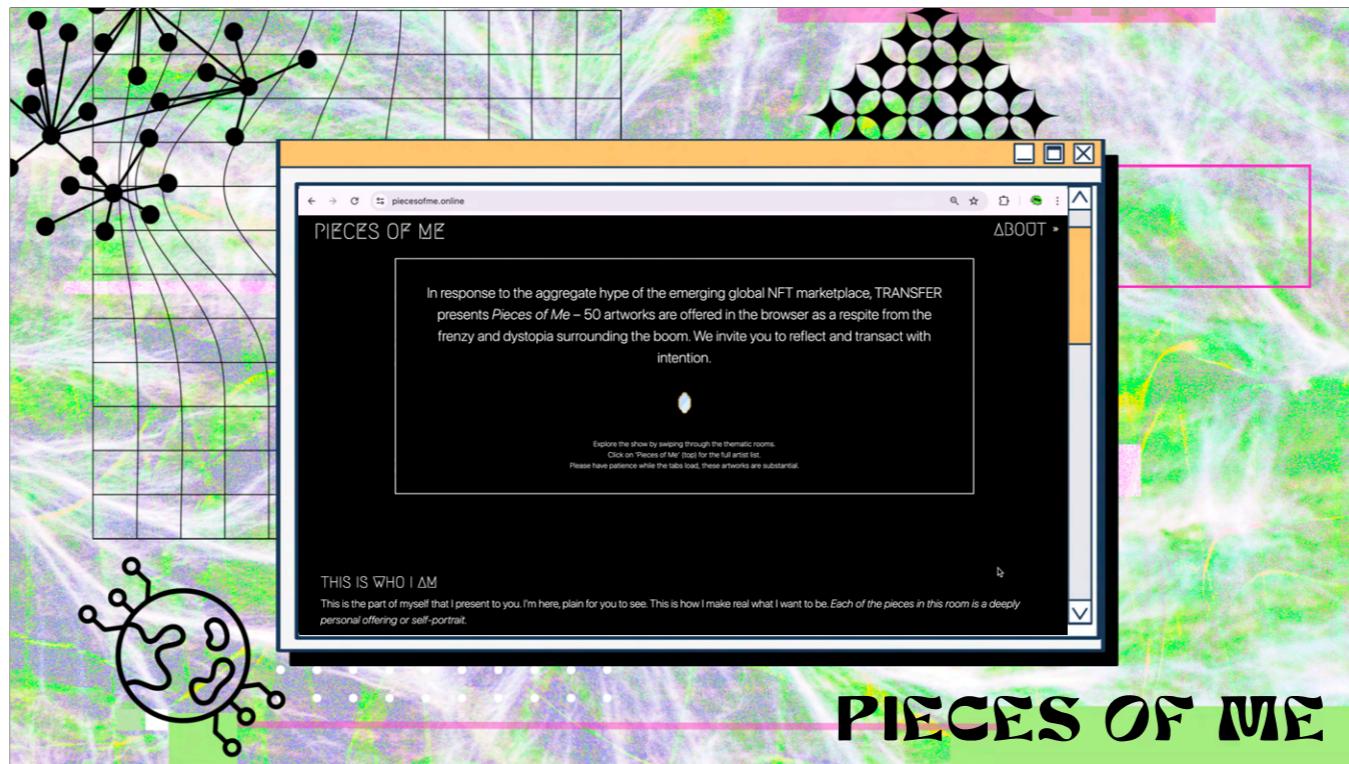
This is another virtual exhibition space, which existed in virtual reality and was experienced in a headset and also as a playable world online. Founded by Alfredo Salazar-caro, the artist would invite a curator to select artists working in 3D and world building on a theme, and then he would architect an entire museum around the show. The museum changed each time it was curated. Alfredo was very generous with his time to support artists to explore VR for the first time in their practice.



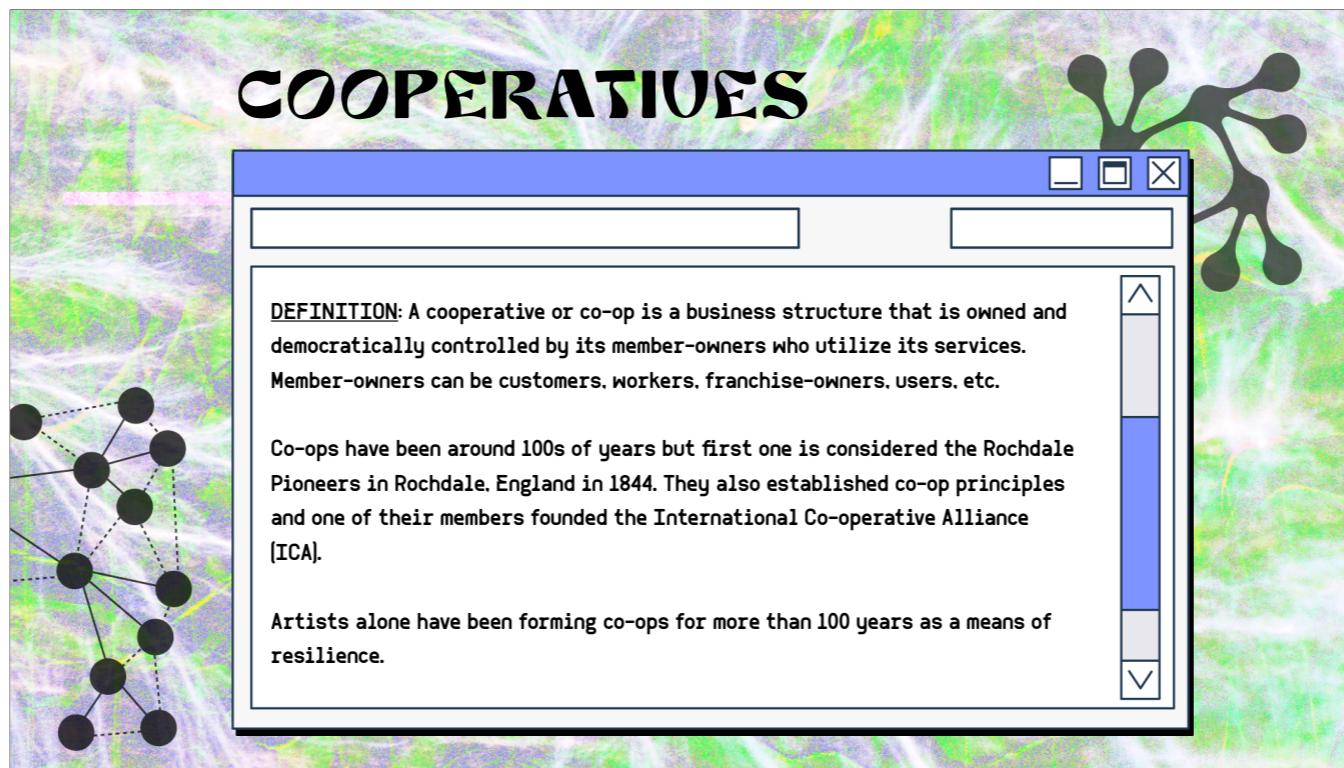
This is a recreation of John Berger's 'Ways of Seeing' compiled by Lorna Mills. She invited a group of artists to re-tell Berger's narrative minute-by-minute exquisite course style for art after the internet. The work was sprawling, including 113 global artists, and was acquired by the Whitney Museum of American Art. What are the limits of the institutions of the art world, and how can we think about solidarity and community in new conceptual formats.



A2p came a little later than these experiments, and it was the precursor to NFTs. Artists exchanged artworks on the bit mark blockchain, in an act of solidarity and generosity. This was the first experiment for NFT platform Feral File.



This is a project that was facilitated by TRANSFER, during the hype of NFTs. It was about bringing together artists who had very different perspectives on NFTs. This project is featured later in the course as a detailed case study in decentralized storage.



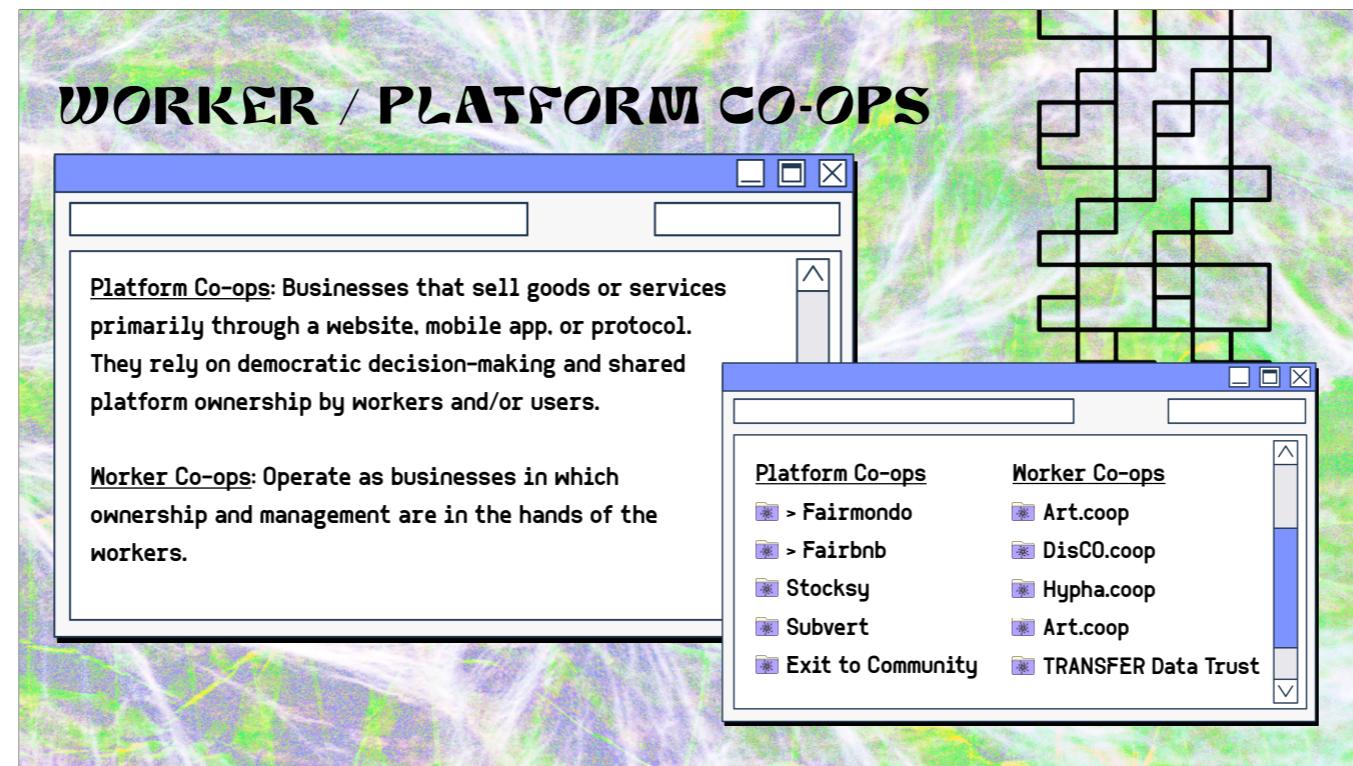
THE 7 CO-OP PRINCIPLES

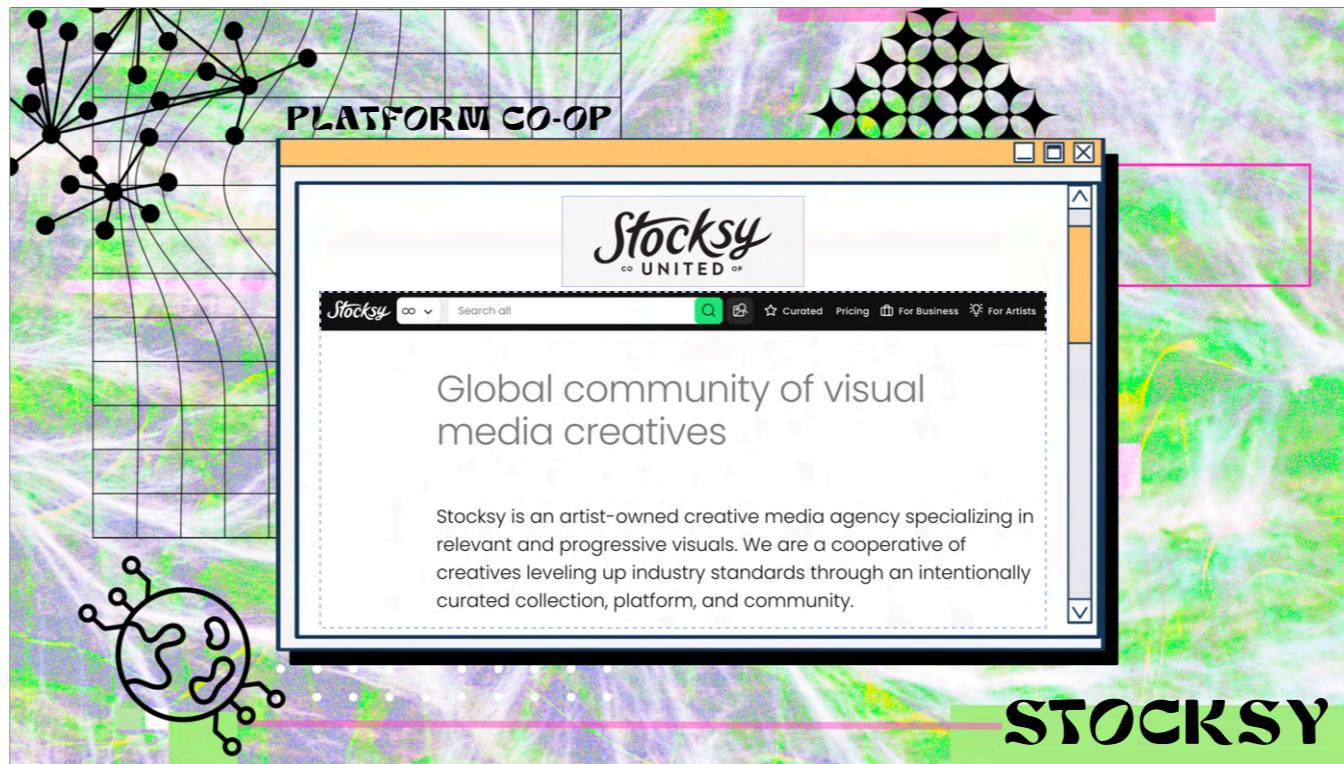
Adopted by the International Cooperative Alliance (1995) :

1. Voluntary and Open Membership
2. Democratic Member Control
3. Members' Economic Participation
4. Autonomy and Independence
5. Education, Training and Information
6. Cooperation Among Cooperatives
7. Concern for Community

Source: <https://ncbaclusa.coop/resources/7-cooperative-principles/>







Stocksy: <https://www.stocksy.com/service/about>

- Stocksy is one of the longest standing and successful examples of a platform co-op
- It came about when iStockPhoto was sold to Getty Images
- The owner of iStockPhoto created Stocksy in 2013 as a creator-owned co-operative with the resources we had from the sale
- As of 2025 they have 1,800 artists in over 80 countries
- 50%-75% of license sales goes directly to the artists



Subvert: <https://subvert.fm/>

- Subvert is a music streaming platform that is in development, slated to be launched in 2025 that markets itself as a Bandcamp alternative
- They currently have over 5,000 members, who are either musicians/artists/labels themselves or joined as an investor-member ("Supporter & Allies") with a \$100 one-time membership fee



Exit to Community (E2C): <https://e2c.how/>

- Emerged out of the Media Economies Design Lab (MEDLab) at the University of Boulder Colorado
- E2C is an effort to develop alternatives to the standard model of the startup “exit”, where a business is acquired by a more established company or a public stock offering,
- It provides resources for business instead to “exit” by ownership of the entity by the community of stakeholders — employees, customers, etc.
- E2C attempts to make the creation of co-operatives and other stakeholder-ownership models more viable by providing case studies, legal templates, and various other resources and educational materials.



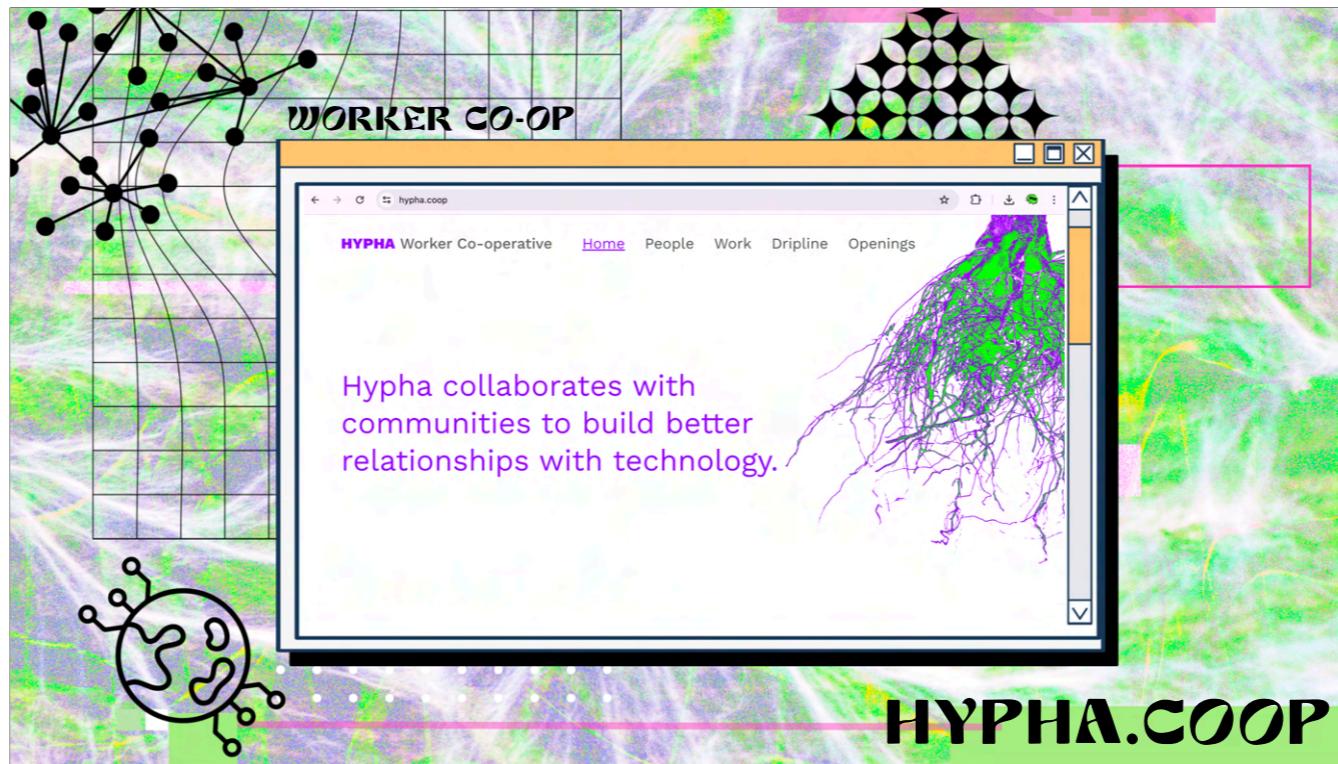
Art.coop: <https://www.art.coop/>

- A solidarity network for artists / culture-workers and groups “who make the Solidarity Economy” irresistible
- They have a directory of projects and other resources including podcasts, courses, and case studies.
- They also have grants and fellowships for artists working at the intersection of cultural work and solidarity economics.



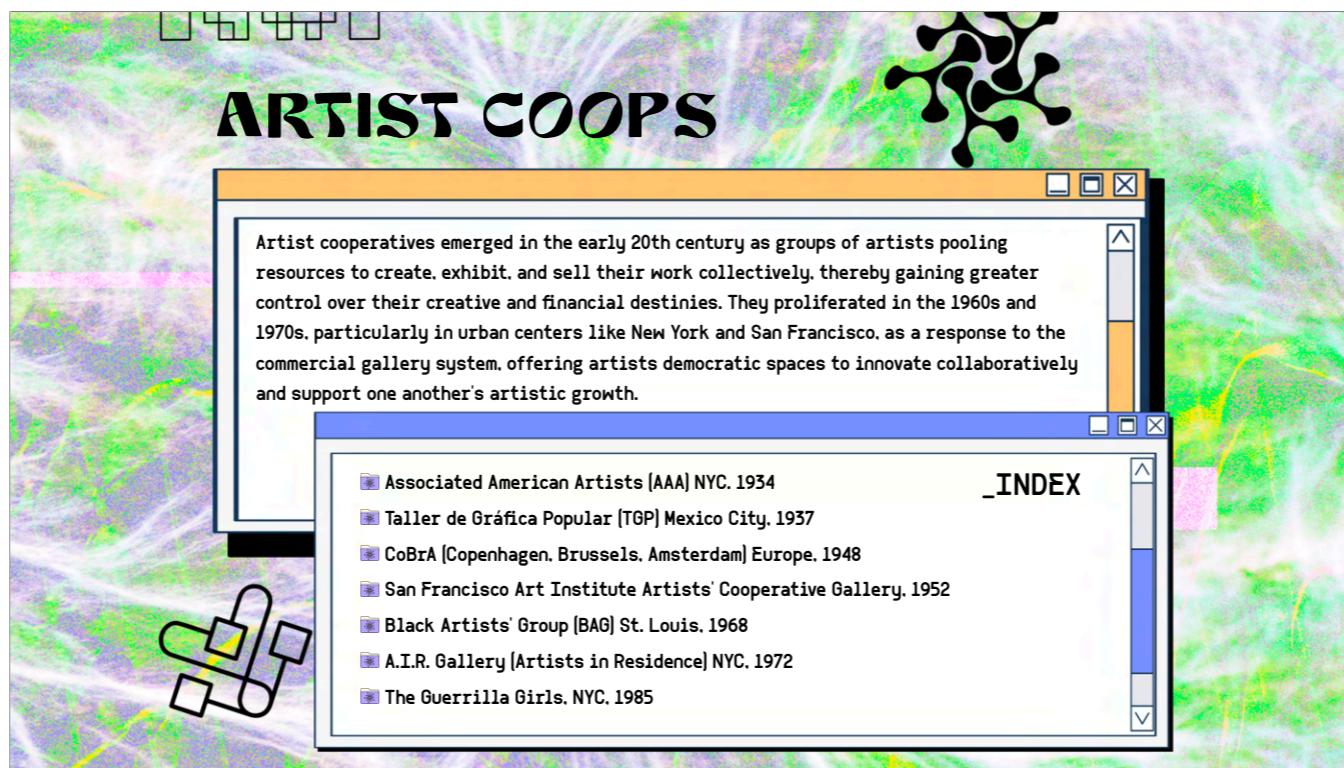
DisCO.coop: <https://www.disco.coop/>

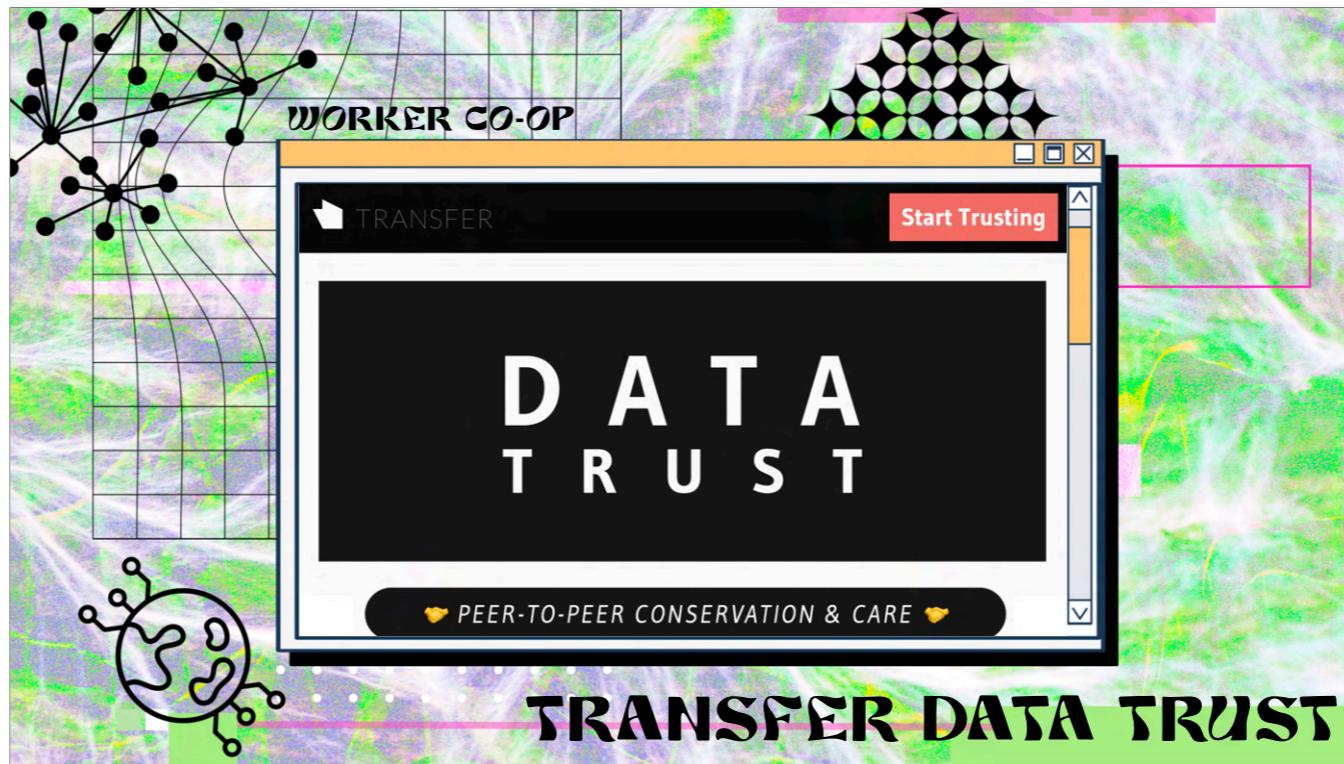
- Disco is a co-op that advocates for “distributed co-operatives for radical workplace democracy.”
- They produce documents and media to describe and model approaches to co-operative, commons-oriented entities rooted in feminist economics.
- For example, they have developed a framework for organizations to distribute labor based on different categories, Livelihood work, Love work, and Care work.



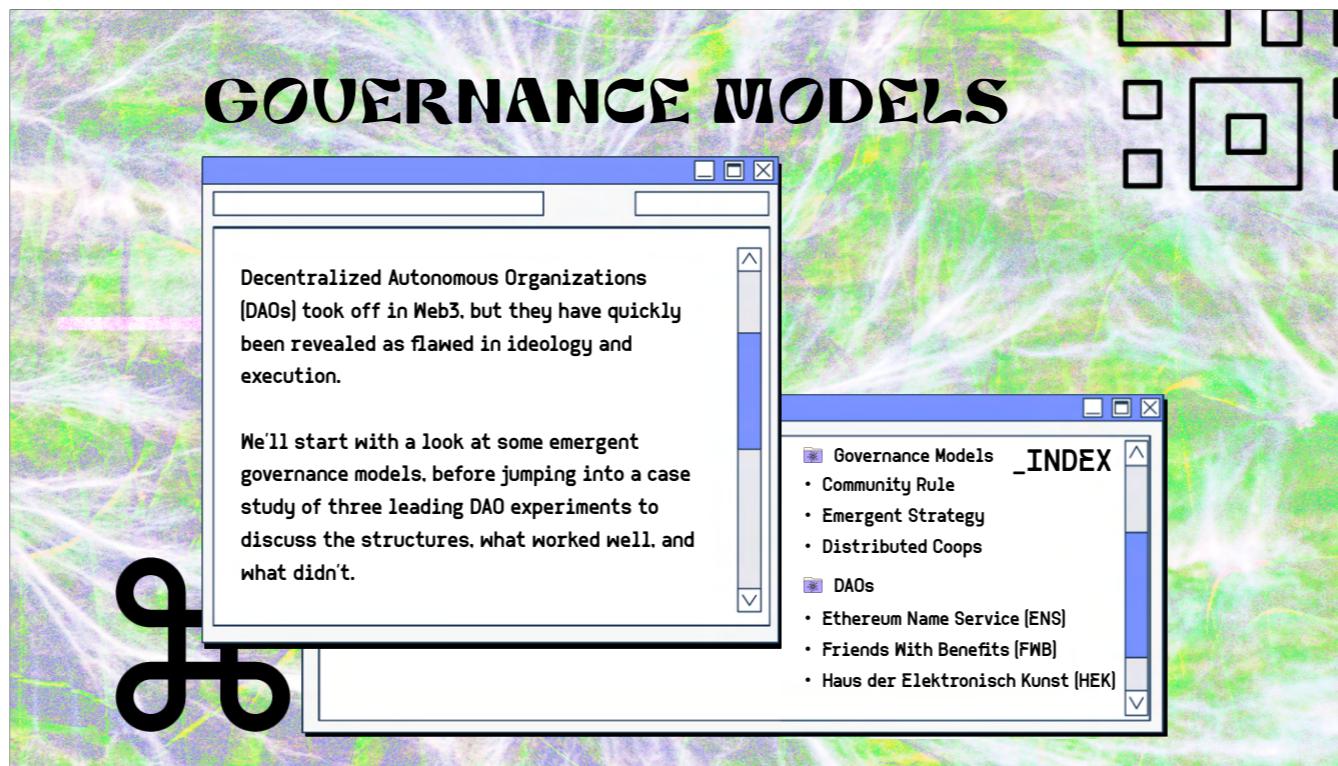
Hypha Worker Co-op: <https://hypha.coop/>

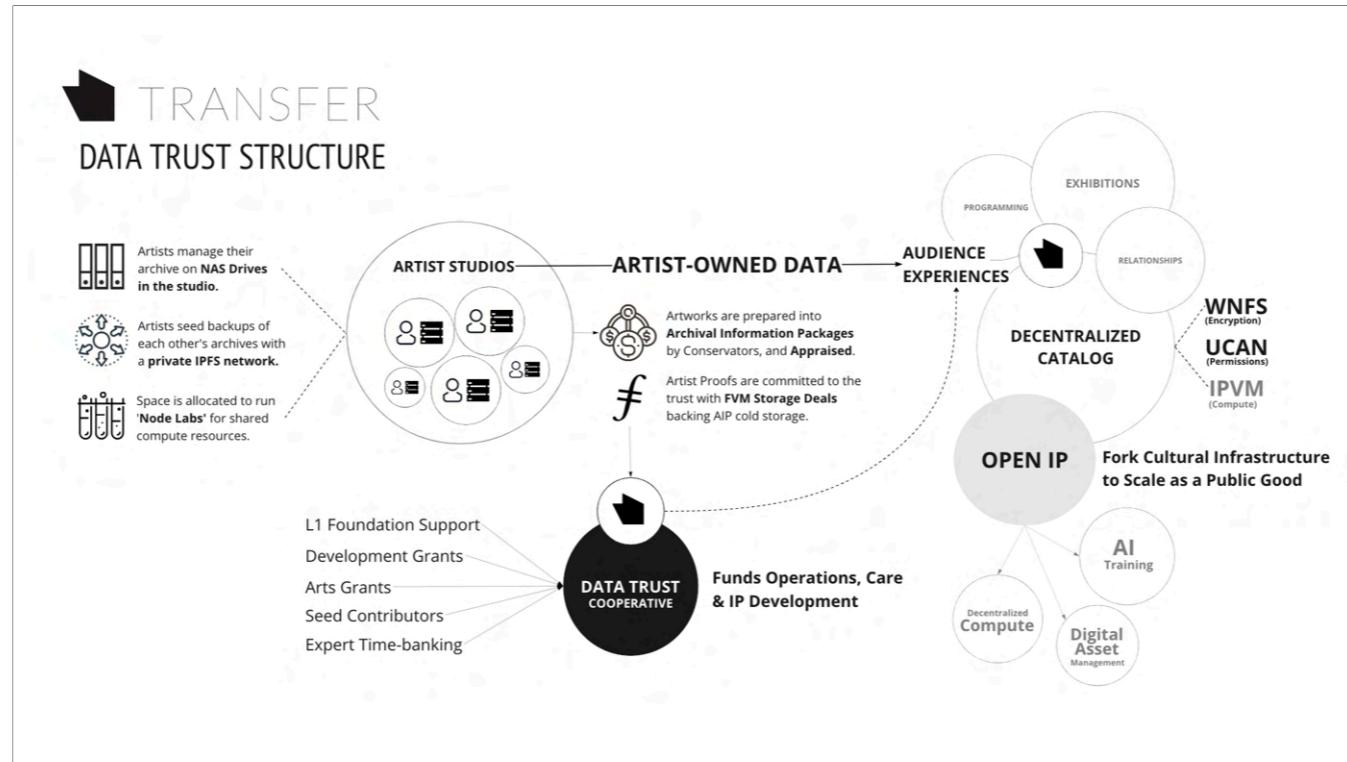
- Hypha is a tech worker co-op based in Toronto, Canada.
- It has 12 members (as of Summer 2025), and works on a range of projects from decentralized data provenance, governance and test net operations for blockchains, and creation of platforms and tools for arts, culture, and activism.



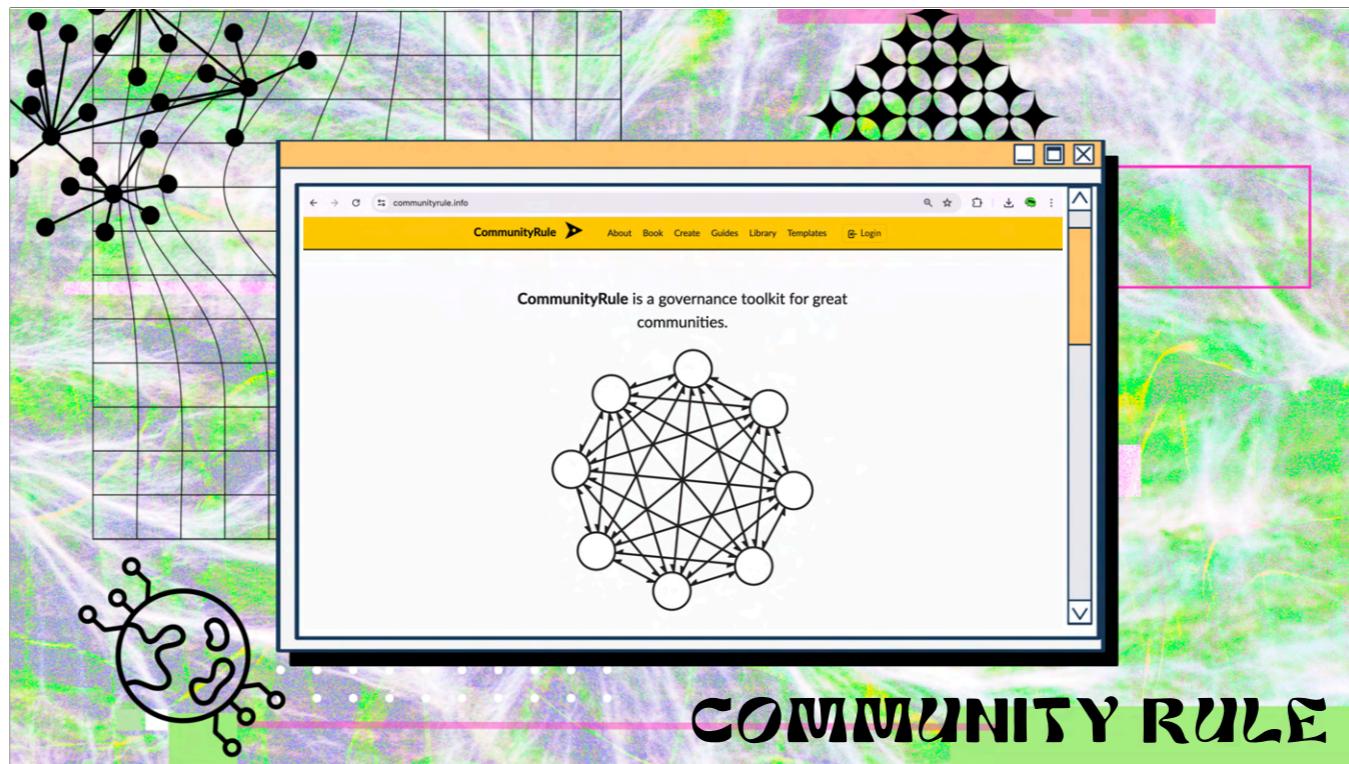


The work that we are doing at TRANSFER Data Trust fits somewhere in between a worker cooperative and platform coop. 'Exit to Community' inspired the idea of exiting ownership of the gallery to the artists. Thinking about a new model for supporting data-first artworks like video games, virtual worlds, net art, etc.

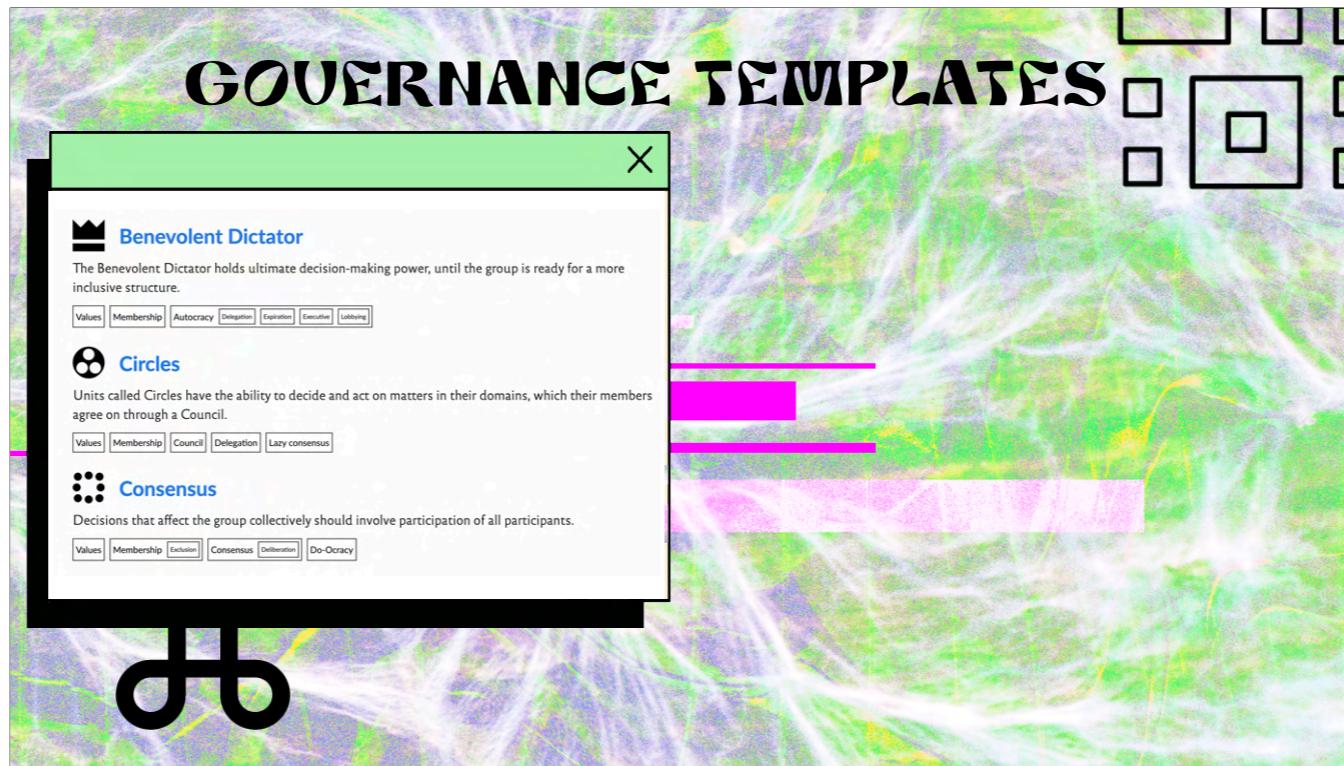


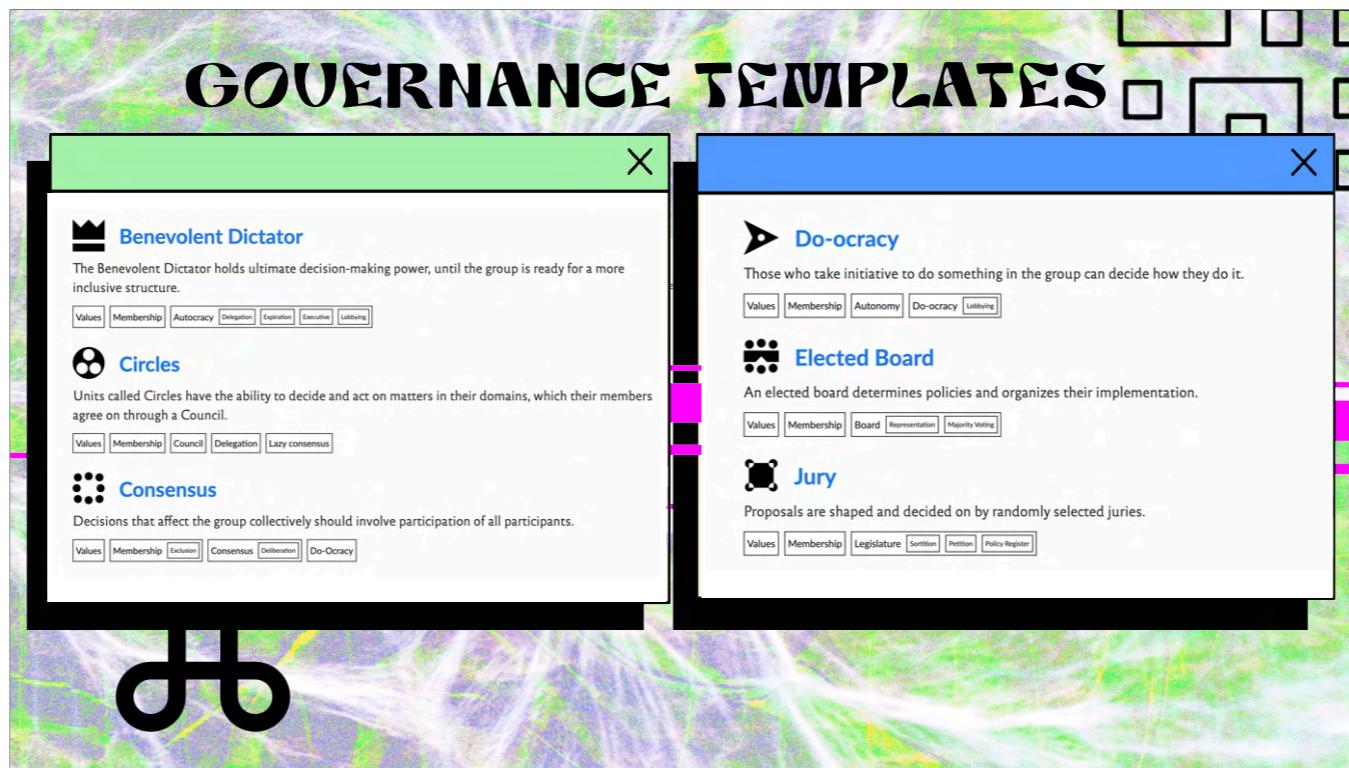


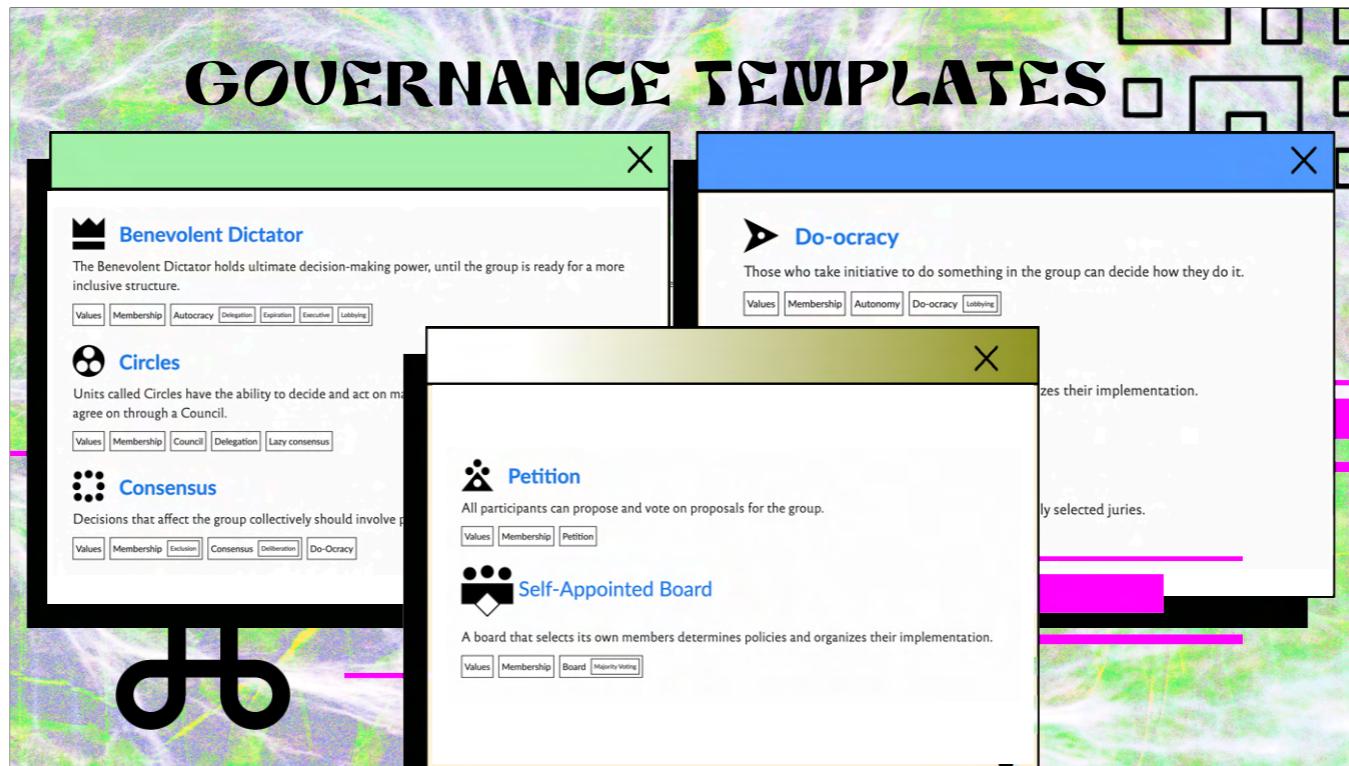
We have developed a new model, which you can see here at a high level. This will be flushed out in more detail in the upcoming course around 'Decentralized Storage' with Regina Harsanyi

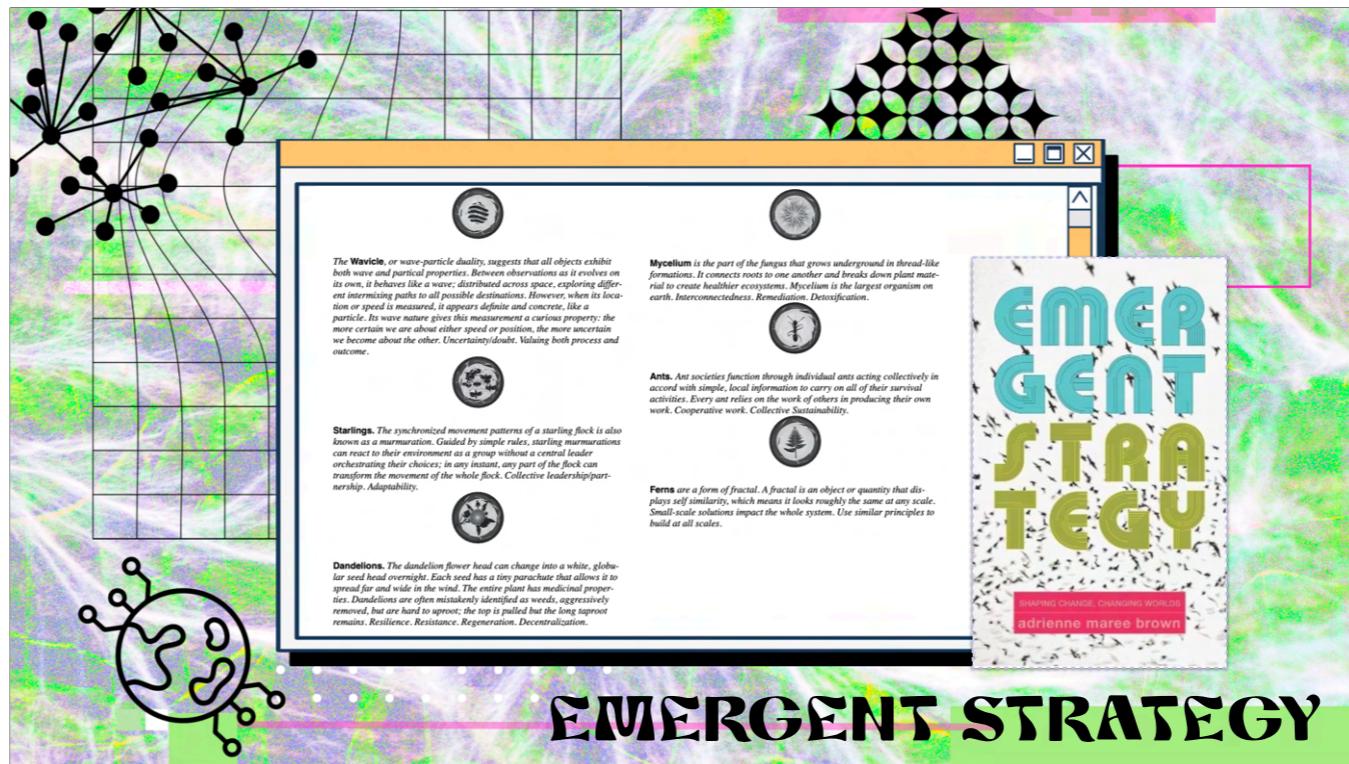


Next, let's dig into the governance models that we're going to look at in the workshop session. This is taken from 'Community Rule' an amazing online resource.

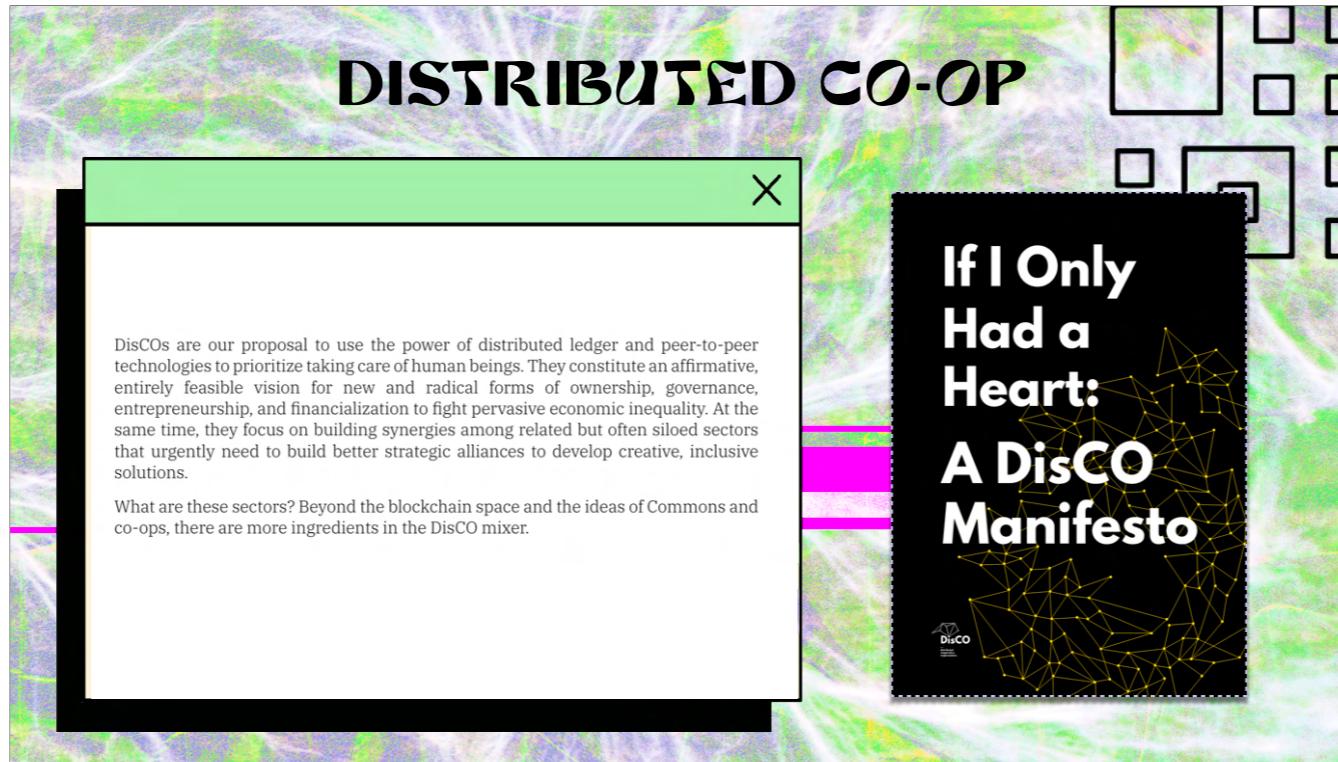




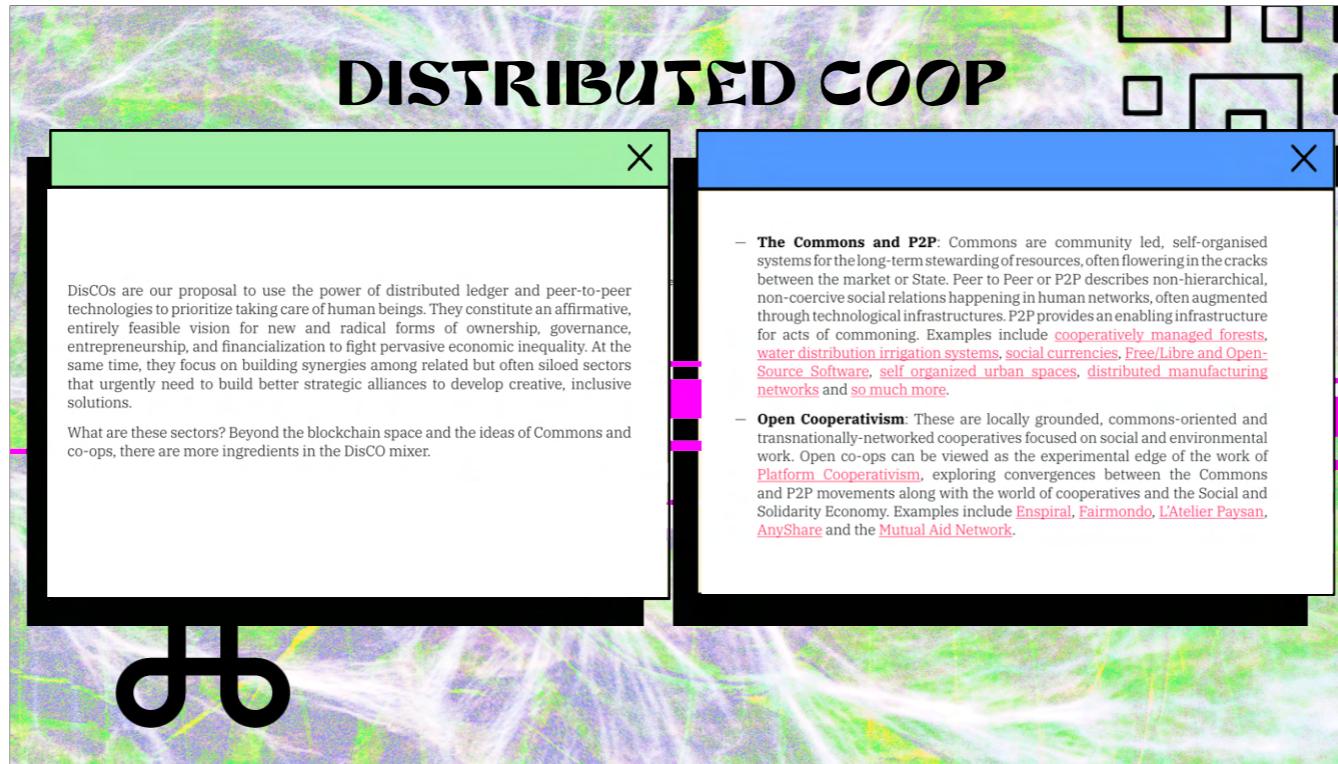


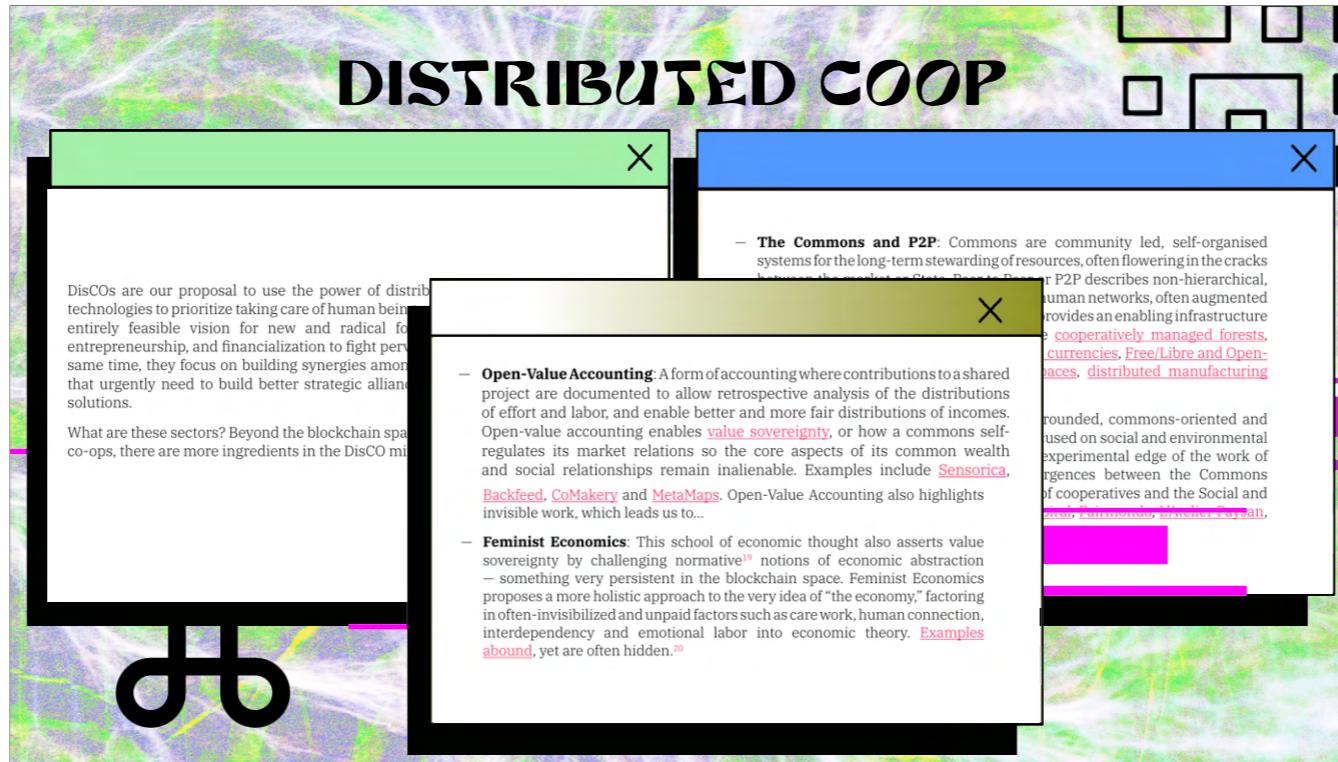


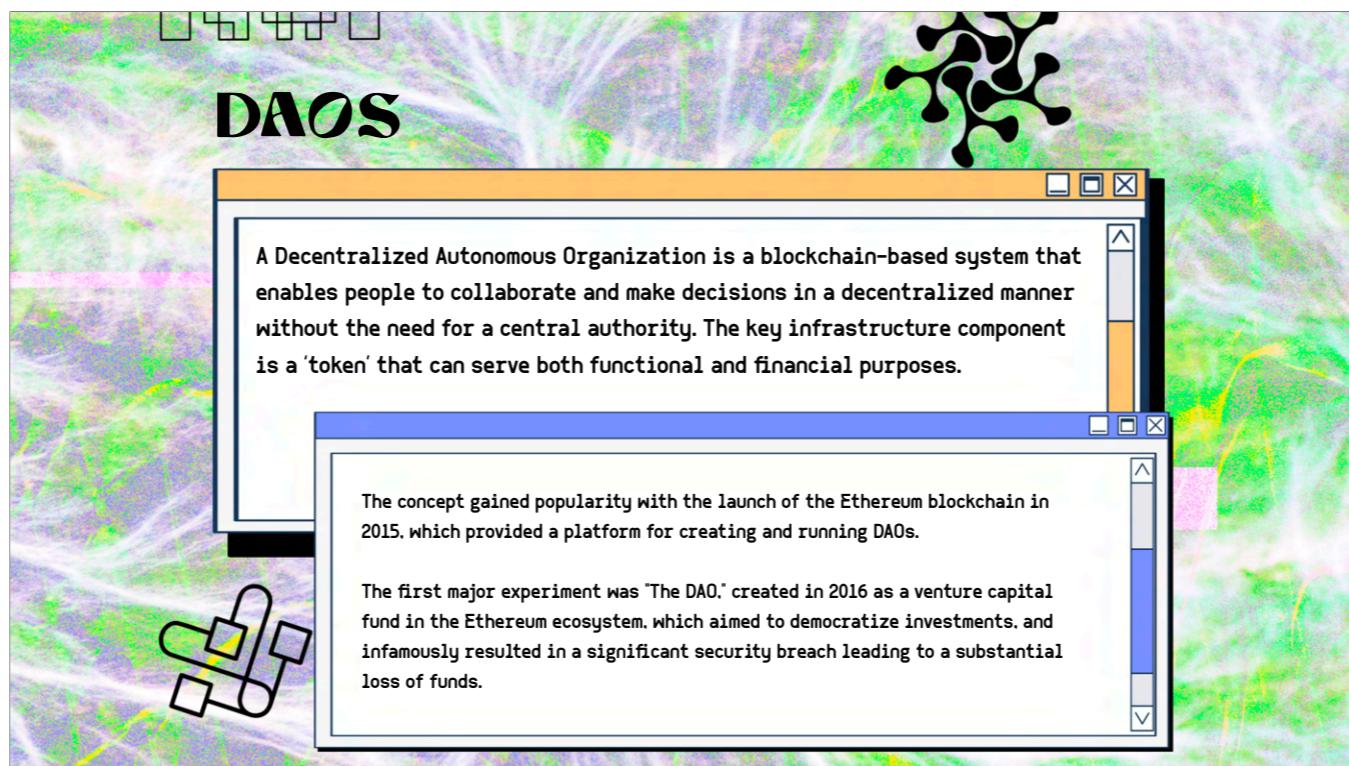
This is another amazing example from Adrienne Marie Brown, thinking about natural systems as a way to model governance, instead of around capital and power, thinking about natural collaboration and symbiotic balance.

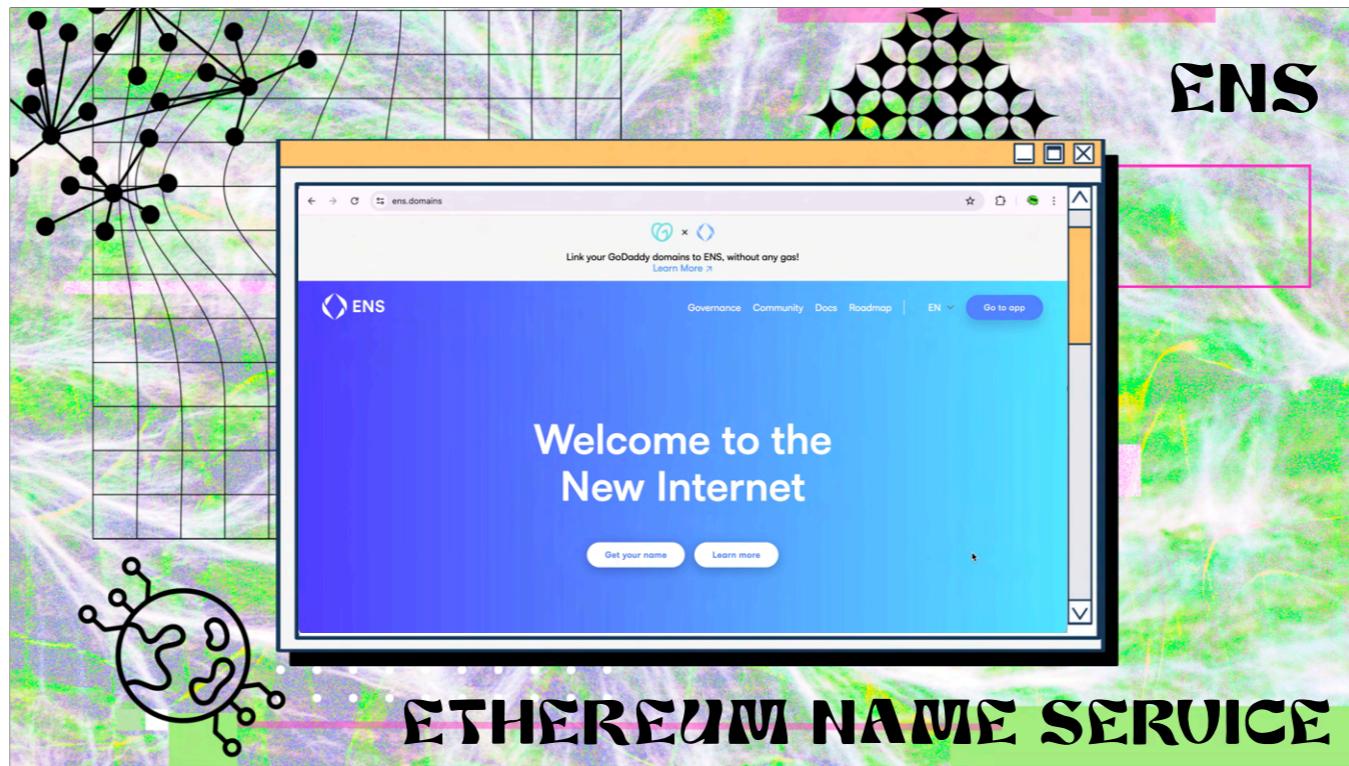


And a powerful example of governance can be found here in the DiSCO manifesto.

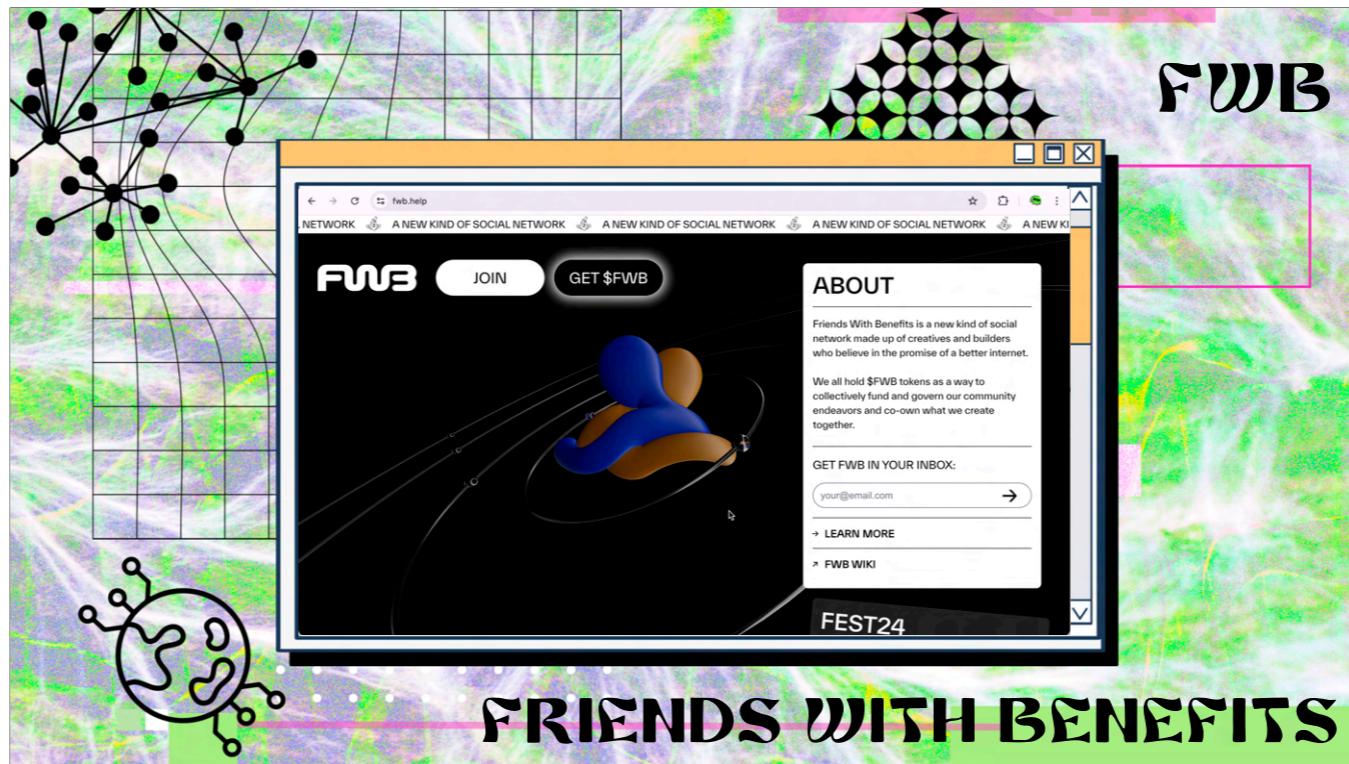








ENS is a human readable name that links to your ethereum wallet. Once it was already up and operational as a service, it decided to tokenize and give the namespace governance over to the people who had purchased these names. Airdrops were quite lucrative, and the governance was effective in making decisions, raising the value, and removing bad actors.



Social token experiment that was a vibrant community and IRL gatherings. When the price of ETH plummeted and the token crashed, the reserves got short and the humans doing the labor to maintain the DAO started to ask questions about how people were being compensated. Tensions rose and the nature of the DAO changed considerably. The entity still remains as an annual fest with a L2 'arcade' token but it doesn't hold the value of the original \$FWB.



This is a DAO founded around artworks. The founder acquired artworks, and each artist was issued tokens. Because this was later in the lifecycle of DAOs it was never fully monetized, which is why it's great. It was more about access to events, and recognizing a community on-chain.

