

Friday
June 26, 2020EARLY EDITION ★★
©All rights reserved 2019

UNFOLDBRICS

Unfold Daily News unfoldbrics.art

PRICE: DH 18
9 781565 924796

As Museums Start Reopening, Can Blockchain Cultivate a New Generation of Art Patrons?



JENNIFER & KEVIN MCCOY



AARON WRIGHT



CHRISTIANE PAUL, PH.D.



ANNE BRACEGIRDLE



DINIS GUARDA

UNFOLD Art XChange is pleased to announce that the final session of Art + FinTech 2.0's "blockchain fortnight" will focus on arts patronage using a blockchain ledger on Friday June 26.

Museums in countries including France, Germany, Italy and the US are cautiously reopening, while others, like those in the UK, are preparing to welcome the public back. Most have taken a big financial hit during the lockdown, losing income from ticket sales, restaurants and shops and from sponsorships connected to cancelled shows. Even before the pandemic, museums were highly dependent on patronage from corporations to mount exhibitions and from wealthy donors to add to their collections.

Because few museums ever sell their art, the acquisition of a work ends its life as a market commodity and cements the association between the final collector/donor and the artwork. With the growing need for support for museums from wider sections of society, can blockchain help harness the power of the internet, allow "fractional" giving to institutions of works of art by several people and cultivate a new generation of art patrons? In 2019, the Whitney Museum of American Art revealed an innovative art project — Public Key/Private Key — created by artists Jennifer and Kevin McCoy. The work addresses art ownership and the future of patronage by distributing "donor credits" through Monograph, a blockchain-powered artwork title registry and marketplace launched by Kevin in 2014.

As part of Public Key/Private Key, the artists lodged a 16mm film of the same name, a metal cannister and blockchain key with the Whitney Museum of American Art in New York. The work was backed by blockchain-based cryptographic certificates, allowing up to 50 people to be credited as the "donor of record" of the work. On this occasion, no money changed hands: members of the public were asked to submit an essay to the artists, who made the final selection. For a six-month period, donors were allowed to trade their certificates — with changes registered on the Ethereum blockchain. At that point, the list was frozen, and the final names credited by the museum as the work's donors. Could this provide a model for future museum patronage?

The session is moderated by tech entrepreneur and author Dinis Guarda, Founder and CEO of Ztodium, a blockchain, software, data research and artificial intelligence company.

The session will start with artists Jennifer and Kevin McCoy who make work that examines the conventions of film-making and language across media such as video, installation and digital art. As the creators of Public Key/Private Key, they will speak about the project in detail, showing part of the film and some of the interesting essays they received.

Christiane Paul is Adjunct Curator of Digital Art at the Whitney Museum of American Art, Chief Curator and Director of the Sheila C Johnson Design Center, Professor, School of Media Studies at the New School in New York, and an expert in digital art. She will speak about the history of the Whitney Museum's artport — a portal for internet art and online gallery space — and the institutional challenges of launching the Public Key/Private Key project.

Anne Bracegirdle is a Senior Director of Special Projects at PaceX — a project organized by Pace gallery that focuses on the intersection of art and technology — where she is responsible for programming and digital strategy. Before that she was a specialist at Christie's New York, where she spearheaded its Art + Tech initiative. She is also one of the 50 Public Key/Private Key "donors": she will speak about her participation and the role of donors in supporting artists and museums.

Aaron Wright is Co-founder of OpenLaw, a blockchain-based protocol for the creation and execution of legal agreements. He is an expert in corporate and intellectual property law, with extensive experience in new technology issues. OpenLaw was used to produce "smart contracts" for each donor as part of the Public Key/Private Key project. Fifty donor certificates were recorded on the Ethereum blockchain as a cryptographic ERC-721 Non-Fungible Token (or "NFT"). An NFT on the Ethereum blockchain is a way of representing any unique asset such as a work of art or other intellectual property. By layering a traditional legal agreement on to a smart contract, OpenLaw produces a fully enforceable arrangement.

CHRISTIANE PAUL, PH.D. | CHIEF CURATOR & DIRECTOR
Sheila C. Johnson Design Center Parsons School of Design,
the New School, New York, USA
Adjunct Curator of Digital Art, Whitney Museum of
American Art

Christiane Paul is Chief Curator / Director of the Sheila C. Johnson Design Center and Professor in the School of Media Studies at The New School, as well as Adjunct Curator of Digital Art at the Whitney Museum of American Art. She is the recipient of the Thoma Foundation's 2016 Arts Writing Award in Digital Art, and her books are *A Companion to Digital Art* (Blackwell-Wiley, May 2016); *Digital Art* (Thames and Hudson, 2003, 2008, 2015); *Context Providers – Conditions of Meaning in Media Arts* (Intellect, 2011; Chinese edition, 2012); and *New Media in the White Cube and Beyond* (UC Press, 2008). At the Whitney Museum she curated exhibitions including *Programmed: Rules, Codes, and Choreographies in Art 1965 - 2018* (2018), *Cory Arcangel: Pro Tools* (2011) and *Profiling* (2007), and is responsible for artport, the museum's portal to Internet art. Other curatorial work includes *The Question of Intelligence* (Kellen Gallery, The New School, NYC, 2020), *Little Sister* (is watching you, too) (Pratt Manhattan Gallery, NYC, 2015); and *What Lies Beneath* (Borusan Contemporary, Istanbul, 2015).

JENNIFER & KEVIN MCCOY | MULTIMEDIA ARTISTS
New York, USA

Jennifer & Kevin McCoy's are New York-based artists whose artworks examine the genres and conventions of filmmaking and language across media such as video, installation, and digital art. They are well known for constructing subjective databases of narrative material, making fragmentary miniature film sets installations, and experimenting with blockchain as a system of artistic exchange.

The McCoys' work has been widely exhibited around the world - their exhibitions include The Whitney Museum of American Art, the Pompidou Center, the Museum of Modern Art in New York, The British Film Institute in London, Hanover Kunstverein, The Beall Center in Irvine, CA, pkm Gallery in Beijing, The San Jose Museum of Art, Palazzo della Papesse, The Addison Museum of American Art, The Sundance Film Festival, and Artists Space in New York. Their work can be seen in the collections of the Museum of Modern Art, The Metropolitan Museum of Art, the Whitney Museum, the Milwaukee Art Museum, the 21C Museum, the Nevada Art Museum and the Speed Museum along with many private and foundation collections in the US, Europe and Asia. They received a Creative Capital award in 2003, the Wired Rave Award for Art in 2005, a Guggenheim Fellowship in 2011, and a Headlands Alumni Award in 2014. Their work is represented by Postmasters Gallery in New York.

AARON WRIGHT | FOUNDER
OpenLaw, Consensys, New York, USA

Aaron Wright is an expert in corporate and intellectual property law, with extensive experience in Internet and new technology issues. Before joining Cardozo's faculty, he sold a company to Wikia, the for-profit sister project of Wikipedia, where he ran Wikia's New York office, served as General Counsel and Vice President of Product and Business Development, and helped build an open source search engine. Wright has clerked for the Honorable William J. Martini of the U.S. District Court for the District of New Jersey and worked as an associate at several prominent New York law firms, including Patterson Belknap and Jenner & Block. He received his J.D. from the Benjamin N. Cardozo School of Law, where he served as the editor-in-chief of the *Cardozo Law Review*. He has a forthcoming book about blockchain technology and the law (co-authored with Primavera De Filippi) that will be published by Harvard University Press.

ANNE BRACEGIRDLE | SENIOR DIRECTOR OF SPECIAL PROJECTS
PaceX, London, UK

Anne Bracegirdle is a Senior Director of Special Projects at PaceX, where she focuses on programming and digital strategy. Previously, as an AVP and Specialist at Christie's New York, Anne spearheaded Christie's Art + Tech initiative, which culminated in two Art + Tech Summits, *Exploring Blockchain* (2018) and *The A.I. Revolution* (2019), in collaboration with Hyundai's Art Lab. During her ten years at Christie's she served as a specialist of Russian Art, 19th Century European Art, and Photographs. Anne speaks widely on the topic of art and blockchain and has been cited in *The New York Times*, *The Financial Times*, *Forbes*, *The Art Newspaper*, among others; she has held speaking engagements with SXSW, the World Economic Forum, The FT Festival, and more. Anne received her MA from Sotheby's Institute in London and BA from Fordham University in New York.

14:00-15:30 UTC

PANEL DISCUSSION:

ARTS PATRONAGE VIA THE
BLOCKCHAIN LEDGER

Public Key / Private Key

MODERATOR: DINIS GUARDA

PANELISTS: CHRISTIANE PAUL, PH.D.,
JENNIFER & KEVIN MCCOY, AARON WRIGHT,
ANNE BRACEGIRDLEDINIS GUARDA | FOUNDER & CEO
Ztodium, London, UK
Author 4IR Books

Dinis Guarda is an author, academic, influencer, serial entrepreneur and leader in Society 5.0, 4IR, AI, Fintech, digital transformation and Blockchain. Having started his career in the literature, art, film and music world Dinis Guarda has collaborated with leading art and culture global organisations and personalities such as Gulbenkian Foundation, Tate Modern, Photo Espana, Serralves Museum, and George Pompidou, late David Bowie, Patti Smith, Chris Marker and much more.

Dinis is the founder citiesabc, a digital transformation platform to empower, guide and index cities organisations and institutions through society 5.0 technologies such as AI and Blockchain.

Dinis has created various companies and global platforms such as citiesbac.com, intelligenthq.com, Ztodium and techabc platforms among others.

He has been a guest lecturer at Copenhagen Business School, Group INSEEC/Monaco University, where he coordinates executive Masters and MBAs.

As an author, Dinis Guarda published the book *4IR: AI, Blockchain, FinTech, IoT, Reinventing a Nation* in 2019, among others. His upcoming book, titled *4IR Magna Carta Cities ABC: A tech AI blockchain 4IR Smart Cities Data Research Charter of Liberties for our humanity* is due to be published in 2020.

He is ranked as one of the most influential people in Blockchain in the world by Right Relevance as well as being listed in Cointelegraph's Top People In Blockchain in 2019 and Rise Global's The Artificial Intelligence Power 100. He was also listed as one of the 100 B2B Thought Leaders and Influencers to Follow in 2020 by Thinkers360. Dinis is a sought-after speaker, on AI, blockchain, fintech, and digital transformation. He has been working with the likes of UN / UNITAR, UNESCO, European Space Agency, Davos WEF, Philips, Saxo Bank, Mastercard, Barclays and governments all over the world.

STRATEGIC MEDIA PARTNERS

artnet

ARTnews

Art in America

Le Quotidien de l'Art

canvas

COINTELEGRAPH
CT.COM

.ART

SUPPORTING PARTNERS



Center for art law

PIANOS

MUSIC AND ART CENTRE
LOT-ART

records



teo

bc/a



CV VC

NIFTIES



ART TECHNOLOGIES