

# Introduction to the Blockchain Art practices.

## Theory and practice Workshop.

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This is a Workshop addressed to those who have concerns with Media Art, Digital Culture and crypto-economy. The workshop aims is to create a series of diagrams which traces the impact of blockchain and cryptocurrencies as influential technology able to change the way art is produced and exhibited, explaining and discussing a set of artworks based in blockchain from different artists. This project provides complementary and competing pathways through Economy, Knowledge and Surveillance in the Age of the Cryptocene.

The workshop starts with an introductory tour throughout the diagram "Economy, Knowledge and Surveillance in the Age of the Cryptocene" Participants will become familiar with historical cryptographic events, hacker culture concepts as cognitive capitalism, dataveillance, P2P culture, artificial scarcity, piracy, cryptocolonialism. In a second step, participants will conduct own research and position themselves and their practice in relation to the overall historical development depicted on the diagram and the new artistic approaches related. The diagram—in its current manifestation in print measures 100x70cm—shows data, color-encoded, and annotated with keywords that are considered relevant for the coming into being of the information society. The advantage of the diagram as a format is that it provides a framework for an inquiry that is, at the same time, internally coherent and open to heterogeneous inputs and outputs.

### **schedule 4 hours Workshop.**

- *Diagram Introduction and framework.*
- *Diagram examples, methods and methodologies.*
- *Introduction to the research dynamics.*
- *Assemblage of the diagram (each participant will create a unique diagram).*
- *Participants diagram demo.*
- *Q & A*

### **Materials (included).**

- *blackboard or big wall*
- *Scissors, post-its, permanents, etc*
- *WIFI internet access, , etc.*
- *Proyector.*







Economy, Knowledge and Surveillance have been placed at the service of production, describing a new expression of power generated by the accumulation of information in the networked world. This historical context of relations between intellectual property, piracy, consumption goods and homogeneity of money is counterbalanced by cultural movements and communities defending the open society, proposing free access to information and speculating with non-monetary futures.

In 1988 the Crypto-anarchist Manifesto written by Timothy C, appeared as a premonitory text in which cryptography reshapes the realm of possibility and redefines power structures within society, especially those between individuals and governments. Three years later Phil Zimmermann developed Pretty Good Privacy (PGP) used for signing, encrypting, and decrypting texts, e-mails, files, directories, and whole disk partitions increasing the security of e-mail communications. Eric Hughes in A Cypherpunk's Manifesto(1993), makes an analogy between privacy and secrecy to defend the open society rights, pointing out that privacy is the power to selectively reveal oneself to the world.

### **Links:**

[APRJA.NET](http://APRJA.NET)

[Martin Nadal http://martinnadal.eu/](http://martinnadal.eu/)

[Cesar Escudero Andaluz](#)

<https://core.servus.at/en/projekt/bitcoin-dead-long-live-blockchain/workshop-democratization-cryptography-appearance>

## **Selected Workshops**

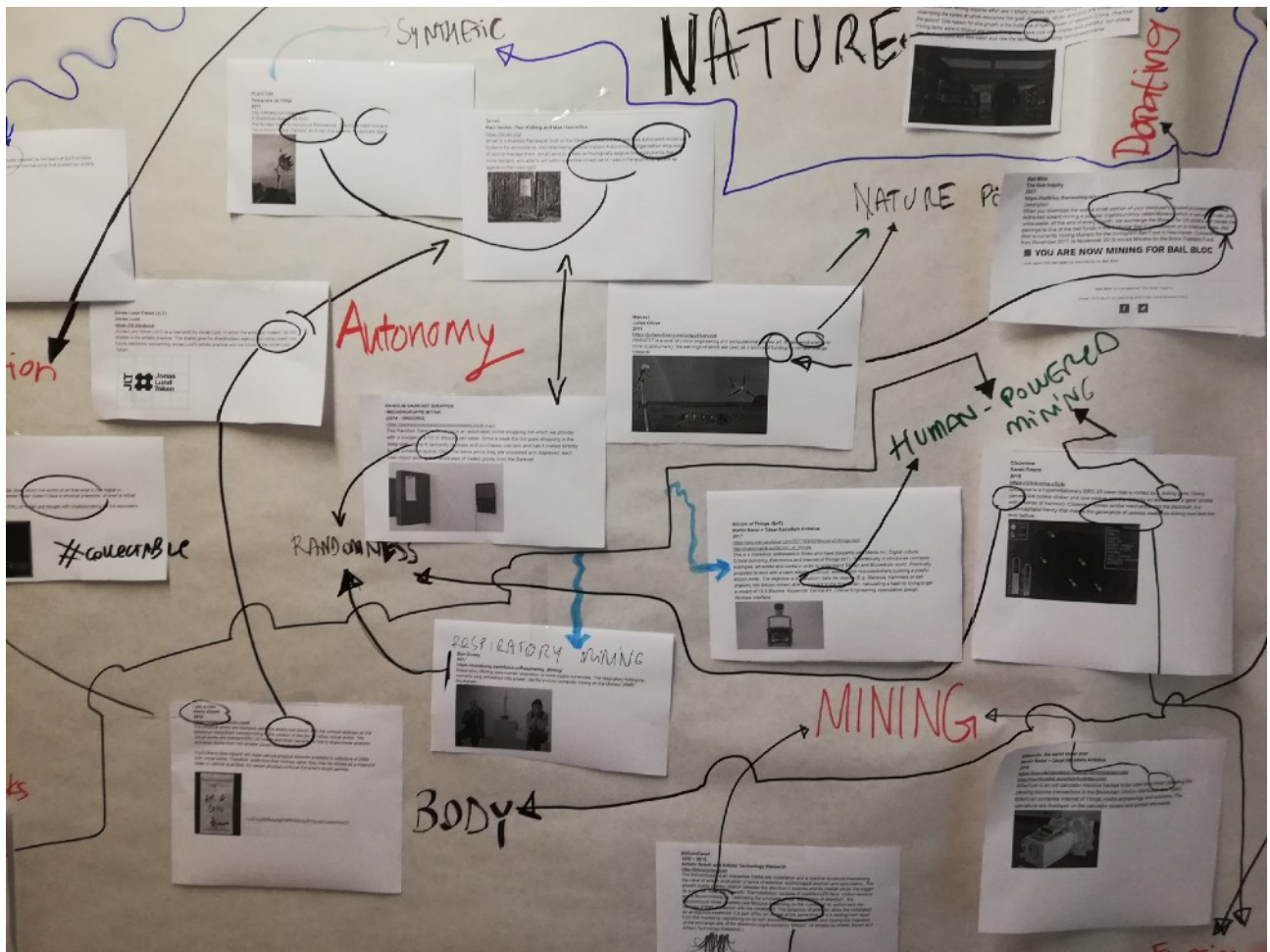
2019\* MoneyLAB#6. Institute of Network Cultures. (Germany).

2019\* Servus.org (Austria)

2019\* Aksioma+ALUO+Interface Cultures. (Slovenia).

2018.\* ADAF 14th Athens Digital Art Festival, Athens (Greece).

2018.\* AMRO Art, hacktivism & open culture, Linz, (Austria).







**Martin Nadal** (BSc) is an artist/developer based in Linz and studying the Interface Cultures program at KunstUni. In the past years he has collaborated in a variety of projects and taught some workshops related to art and technology. He is also interested in illustration and cinematography.

His works have been shown at Visualizar 11 (Medialab Prado), Ars Electronica, AMRO Festival y Settimana della Scienza (Genova). IAMAS (jp).

**César Escudero Andaluz** (Ph.D. Candidate) is an artist and researcher focused on Human-Computer Interaction, interface criticism, digital culture and its social and political effects. His work spans image-making, sculpture, videogame, installation, networked culture, IoT, robotics, media archaeology. Since 2011 he is researching at the Kunstuniversität Linz in Interface Culture LAB. His artworks have been shown in international electronic-art events, museums, galleries and conferences including ARS ELECTRONICA CENTER (at) /ZKM (de) ISMAR2015 (jp) / WRO2015 (pl) / TRANSNUMERIQUES (fr) / HANGAR.ORG (sp) / KIKK (be)/ ROME MEDIA ART FESTIVAL (it)/ ADAF (gr).