UAR Working Group	~socryn-pinfeb
Request for Comments: 2	01/30/22

Status of this memo

This memo[1] describes methodologies for address space distribution in the international art world. It treats the "Residency" as a formal collaboration between Urbit and participating artists and institutions[2], beginning with the specification of a UAR Working Group as the Residency's ad-hoc board.

Overview and Rationale

The UAR Working Group (UARWG) will create a residential structure based on an "Urbit Prize", in which board members will formally award stars to individuals and organizations that we believe are aligned with Urbit's philosophy and who have made significant contributions to the art world as a global and historical arena of context. As of now, the UARWG consists of Anthony, Victoria & Alyssa[3] (AvA) in collaboration with Marisa and anyone else involved on the Urbit side of things. The Working Group will establish a board selected from a draft pool (included in this document) who will award the prize to at least eight (8) recipients annually.

The UAR will not function as a residency in a traditional sense, but as a consortium of artists and art workers pioneering web3 as a site of production and exchange. Stars will be awarded to board members as a means of incentivizing participation, stake, and institutional development through the Urbit network. This may result in an exhibition, an art fair, a dealers network, an activist project or a research initiative and we want to create a structure where an evolving set of possibilities can occur in an organized way.

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[1] See *memorandum.* See *briefing.*
[2] Listen: *I don't have any paper so please shut up*
[3] ~walrus-tolput, ~socryn-pinfeb & ~noclup-rablys

Our goal is to provide funding and access for artists who wish to work in a larger social and technological capacity, and to use Urbit towards sustainable infrastructure for what is essentially an informal and interpersonally oriented "grey market".

Because we are essentially creating a distinguished development network, we will implement hierarchies based on personal bias instead of concealing it with opportunistic goals. By focusing on early liquidity of resources, we make ourselves available to an increasing number of alternatives as to how something should go down. The "[backbone cabal](#)" of an extended network, in which significance in space and significance in time are a synchronous, we will

1. **The UARWG will collectively draft a charter that specifies terms of reference, association, and dispatch**
    a. Why an art residency– as opposed to an art fair, an art school, a seed accelerator, a MMOD, a DAO, an Urbit Prize[4]? Given that the UAR is not running a residency in physical space, is this the most useful abstraction?
    b. What are the success factors, risks & constraints inherent in any corporate sponsorship of the arts? In any institutional setting?
    c. Even if it is not important that the existing technology has any utility for artists or the art world at all, we need to identify a value proposition beyond Urbit ID's as a bespoke alt-coin.
        i.   We know that any art that gets produced through the residency doesn't have to be "digital art" or referential to Urbit, but does that mean we are excluding potential use cases for the art world itself – i.e., urbits utility as a project management tool, a first nation database for repatriation efforts,environmental visualization and other things to which an ACID database refers
        ii. We think Urbit can solve real problems in the art world and want to allow for this possibility as the residency expands through daily

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utility but are slowed down by onboarding. There should be a way to integrate onboarding into the routines of artists through software

2. **Specify a system of Star distribution that is isomorphic to existing "peer routing" channels in the art world and then distribute the stars as an art award. Recipients of the prize will be the "residents", without expectation that Urbit will provide a space for work or a final format.**
   a. Programming focuses on dispatch -> co-exhibition -> database -> federation
   b. Board members get locked stars on a 2yr runway
      i. Board members onboard for that duration after leaving residency
      ii. Low cost of saying yes, high cost of saying no: projects submitted and NOT funded will never be funded, projects that are we will make them work for it
   c. Solidify resource allocation system based on peer repute as evidenced by an event structure that might be an art show but who knows
   d. No criteria of selection

3. **Criteria of Selection:** Urbit is a 100 Year Old Computer. One of the things that we believe about the art world is, for all its nepotism and corruption, this is one of the few industries where you get to make friends for life. Our criteria of selection is based on who we can stand to be with on the Internet now and who we'd like to be working with decades from now, and we imagine these standards will ripple down the supply chain in interesting ways.

   a. **Capacity**: Cultural programmers, computer programmers, contemporary artists: we just want to work with conscious, capable, and creative people who either make art or make art work. We want to include people who have experience running arts programs, or at least possess the audacious aspiration that arts programming demands. Many of these people happen to be our friends.

      i.   **Galleries** - people whose business dealings depend on the integrity of an existing, and often international and intergenerational, social network

      ii.   **Institututions** - formal and informal constellations of artists, art workers, art writers, art historians, art students and art practices that operate within a legible system of value production

      iii.   **Activists** - individuals or groups that leverage collective enterprise towards specific projects or goals that may exist outside any formal organization, but possess the network power of an institution or business

b. **Ability**: We don't think that having a computer, or even being able to use a computer, should be a prerequisite for UAR– but even Luddites understood the tradeoffs between efficiency and convenience.

      i.   Technical prowess might matter more now than it will later, and the inclusion of digital artists/ net artists can shift the scope of the residency by introducing use cases and the potential for experimental collaborations.

      ii.   We don't want to have to do a lot of marketing or outreach teaching people the logic of Urbit in the initial stages, so we should make our initial selections based on alliances with those already informed about technology or using social networking towards creative practice. Then, these people can onboard less technical artists or organizations based on individual cases.

c. **Alignment:** We want artists, not creatives– or we want a few sincere amateurs on board who know how to turn professional problems into purposeful ones. We don't really care if everyone involved has a career or visibility in the industry– what's important are the connections (social, historical) and a commitment to creating something of relevance in the context of a felt community. We want freaks and high-functionaries.

4. **Each board member has the ability to vote on address space distribution and membership protocol, to propose development projects and to pursue arts programming, if they wish, using the software with the ultimate goal of increasing the valuation of Urbit address space.**
   a. The criteria of selection will emerge from the people involved because that's how the art world always already works.
   b. If we can explain the difference between an arts program and any other digitally driven enterprise-level program, we would say that most enterprise programming exists to accumulate capital and an arts program exists to spend it. If the goal is to distribute address spaces, formally award grants to artists and art organizations whose work already reflects the principles behind Urbit– and then use this as an excuse to throw a party that will then provide the rationale to throw other kinds of capital around in a spirited way (e.g. an NFT auction, a seed fundraiser, a DAO). This would be a "lean" way of arriving at what it sounds like Marisa hopes to achieve by initiating a program that would require a significant administrative layer.

Scope

The current value of an Urbit Star is Avg: $22,950.71 (Source: https://urbit.live/stats) – or roughly the equivalent cost of an MFA. We think this is a fair valuation. We see no reason why self-organized teams of artists, art workers, functional programmers and cultural developers can't derive the same value out of a formal collaboration on Urbit land as they would from the six-figure art institution, or at least a Christie's MBA– both of which are full of mostly the same people, using the same internet.

The UAR could take a serious position in relation to nascent discourses on digital sovereignty, autonomy and new media by putting teaching artists at the helm of the board, alongside kids from the MIT hacklab and Peter Thiel-like weirdos. The school

isn't a digital allegory for the residency, but like the *univers*ity itself, a scope. We believe that we can use the UAR to make significant contributions to art and to computer science particularly by paying attention to what's been done.

We imagine the UAR can be something of a bastard child between Black Mountain College and Xerox PARC.

UAR Working Group	AvA
Request for Comments: 1	01/31/22

Art Fair Scenario

Status of this memo

This memo specifies a scenario based on word-of-mouth recruitment with criteria of selection based on existing channels of resource allocation and projects with institutional focus.

Overview

What is the white box in web3? Utilizing the art fair as a distribution scenario could consolidate an on-chain dealers network with the scope of an international flight map.

Criteria of Selection

- Valence. The capacity to combine a diverse set of elements: interstitiality.
- Backbone. These galleries establish standards and contextualize change.
- Peer repute. Nominees will be scoured via word-of-mouth recommendation. We'll look to where our friends are, because that's never not worked.

See attachment: [Nascent galleries](#) for a list of galleries prepared by Alyssa Davis

Distribution of Urbit Address Space to Artists/Institutions

Each season five galleries will be chosen to nominate eight artists for the residency. From those nominations of 36 artists, 12 artists will be selected by the UAR team and board. Urbit Address Space can be split evenly between the selected artists and the respective galleries.

Between each season of the residency the director(s) and board will apply principle #6 from part D (Theory): "There is an eternal wheel of system design. Given a system, use practice to discover what is bad, missing, or unnecessary. Then, use theory to fix the bad, add the missing, and remove the unnecessary. Repeat."

Comments: There might be some confusion as to how we are using this paradigm. The art fair residency scenario confuses the status of the residency and risks using the art fair as a "leaky abstraction", especially given the already fraught infrastructure of the art fair itself and its role in urban or national development projects.

The commercial art fair does two things:

1. *Consolidates collectors and dealers across international lines*
2. *Provides the illusion of a structure to a market that doesn't have one– "blue chip", "emerging", "established" are not real categorical distinctions*

The institutional art fair does these things:

1. *Aids in national development projects (Documenta, Venice Bienniale)*
2. *Enables curators, press, VIPs, tastemakers, gatekeepers etc. to "preview" the dominant trends of a period – 2 years in the case of Bienniales; 5 years in the case of Documenta.*

We think if Urbit were an art fair it would be Documenta - prestigious, oriented towards institutions and curators (as opposed to galleries and collectors), long-tail scope. If

Documenta is the "Museum of 100 Days" could Urbit be the "Museum of 100 Years", featuring work that demonstrates the capacities of a 100 Year Language?

Marketing / Distribution of Artwork
The artwork created during UAR does not have to exist on the Urbit platform, and should be accessible via the sanctioned art blogs and aggregators that will garner attention from the uninitiated. The output format of each round of the residency should be able to be submitted to sites: e.g. Contemporary Art Daily, Tzvetnik, etc

Comments: *This scenario could partner with emerging w3 editorial arts platforms, such as Vito Schnabel's new platform Art Official or Outland Art. We don't believe this would be successful without strategic partnership, and maybe from an "upstart" such as Simchowitz. Else, galleries could be selected based on regional or neighborhood affiliation.*

implications for the Berlin Bienniale– Urbit might as well have been an art project featured, alongside Soylent, at the 2014 edition– as well as legacy editorial platforms such as e-flux.

Larger galleries such as Zwirner are becoming franchises and traditional market hierarchies are breaking down. Emerging galleries struggle against the "middle market squeeze"; consolidation of power/resources at top

The strength of the art fair scenario is that participating galleries could share artists and collectors and potentially perform network administration over Urbit– promote exhibitions, share price lists and manage inventory, etc.-- as the platform develops.

Incentives

UAR will be an attractive residency option for artists because--if accepted or invited--they will join a cohort of respected artists. Their names will be linked and

associated in the archive, which is the basis of any roster of artists in a group show, selection of artists who are represented by a gallery, or group of artists who decide to collaborate out of mutual respect.

There will be no requirement of producing physical works nor do artists need to be visual artists; writers or theorists will be included.

By incorporating an editorial dimension, such as a catalogue, we can create a record of participation that will contribute to artists' career narratives long-term. Each season will produce a pdf catalogue with submissions from each artist, which could include images of physical work, essays, appropriated material, rants, etc. This catalogue can be similar to [OFluxo's flatland reader](#) or [Gruppe magazine](#) in terms of the mutually-respected selection of artists.

Formats

Address Space (Artists receive address space. There are no studio spaces provided, trips to Italy, etc nor is there a lazy patron taking artists' paintings in exchange for their spare summer cottage)

Archive (Residency is a database that evolves with each season. There will be a public facing brutalist data visualization of the artists and galleries involved; thus functions as a portal between web2 and native-Urbit, how the audience of UAR may start with Urbit)

PDF* (In exchange for address space, artists contribute to the seasonal PDF)
*The hosting galleries and director(s) can choose a format for physical work if they choose to produce a physical show

Recommended Advisors

The following individuals are suggestions for an ad-hoc committee that may not be representative of the UAR board as a whole. Criteria of selection is based on ranges of positions relative to the art market– from "Blue Chip Dealer" to "Digital Artist" to "Researcher" to "Enterprise" to "Activist."

W.A.G.E. Working Artists and the Greater Economy (W.A.G.E.) is a New York-based activist group and non-profit organization whose stated advocacy mission is "to establish sustainable economic relationships between artists and the institutions that contract our labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy".

Jon Rafman Artist known for large-scale digital installation scaled to the pavilion, and for getting cancelled. His gallery is Spruth Magers.

Michelle Proksell Sociologist, UX researcher, digital anthropologist & artist who has made significant contributions to the discourse on internet art particularly from the standpoint of the Chinese cultural economy.

Stolbun Institute Forward-thinking art investment fund. Or something.

Carol Greene Conceptual art dealer.

UAR Draft Pool

The following individuals have been culled from AvA's immediate community (with a few select exceptions.) We believe these candidates represent a creative domain both in line with Urbit's philosophy and also recent developments in technology relative to contemporary art as a field. We'd like to emphasize current, diverse approaches to art and art making and think that the Urbit Prize should recognize those who have played significant roles in arts institutional and historical development. While we are not by any means "against" arts commercial reality, we would like the UAR to give space to those working in a networked capacity with the awareness that the production of discrete objects subject to the means of poetics represents only a fraction of art activities today.

We believe these candidates are representative of the great capacity artists and art workers have to make significant contributions to Urbit's social architecture.

Taeyoon Choi (born 1982, San Mateo, California) explores the poetics of science, technology, society, and human relations. He works with computer programming, drawing, and writing, oftentimes in collaboration with fellow artists, experts and community members. Most recently, he collaborated with Christine Sun Kim on lecture performances about sound and technology. He collaborated with Nabil Hassein and Sonia Boller to organize the Code Ecologies conference about the environmental impact of technology. He co-organized the first New York Tech Zine Fair with Mimi Onuoha to support independent publishing about technology. He collaborated with Cori Kresge, Jerron Herman, stud1nt, Chancey Fleet on Distributed Web of Care.

His projects, participatory workshops, performances, and installations were presented at the New Museum of Contemporary Art, Whitney Museum of American Art, Los Angeles County Museum of Art, Smithsonian Asian Pacific American Center, Van Alen Institute, M+ Museum and more. He participated in Shanghai Biennale, Mediacity Seoul Biennale, Istanbul Design Biennale and Biennale Architettura 2021. He was an artist in residence at Eyebeam Art and Technology Center, Lower Manhattan Cultural Council,

Frank-Ratchye Studio for Creative Inquiry, Pioneer Works, NEW INC, Data and Society and Centre for Heritage, Arts and Textile. He's worked with the support of the Open Society Foundation and the Knight Foundation. He spoke at Creative Time Summit, Decentralized Web Summit, Google SPAN, Adobe 99U, and various academic conferences. He contributed to alternative education such as the Public School New York, Occupy University and Triple Canopy Publication Intensive. He taught at the New York University, Parsons School of Design | The New School, The City University of New York and the University of Seoul. As a cofounder of the School for Poetic Computation, he helped build the school's curriculum and administration.

Joshua Citarella is an artist, researcher, and Twitch streamer from New York City who studies online communities.

Aditya Surya Taruna aka **Kasimyn** is an electronic music producer, sound artist, DJ, amateur researcher and graphic motion artist based in Bali. His work is inspired by points of crossover between tradition & technology, dance music, and the fascinating connection between the past and the future of Indonesian culture. His experimental collaboration with a fellow artist/MC, Gabber Modus Operandi, makes an imaginary Indonesian version of rave by using traditional scales with hardcore dance music. He has also worked solo as Hulubalang. He has been featured in multiple festivals, including Dark Mof, CTM Festival, Unsound, and NYEGE-NYEGE Festival Uganda, and has released on labels including YESNOWAVE Indonesia, Shanghai's SVBKVLT, Ireland's CANVAS INDEX, SFX Berlin, and the Swiss label DANSE NOIRE.

Camille Barton is an interdisciplinary artist, educator and embodiment researcher, who uses afrofuturism to imagine creative interventions towards systems change. They are invested in breaking down the mind body separation that is dominant in Western paradigms in order to create more space for flexible thinking, holistic healing and bridging across differences. Camille's art practice weaves dance, clowning, DJing, facilitation, film and cultural production.

Caroline Woolard: "My life's work is to co-create experiences of cooperation. I offer my skills in media-making, research, teaching, sculpture, and project management to the Solidarity Economy movement. For example I have co-written 3 major reports, co-founded 2 barter networks, and created sculptures for facilitators. I love connecting people. I have been told that I have a "witchipoo" ability to manifest the future with a formidable drive. I am an introvert and a Capricorn with a love of boundaries, loyalty, sensitivity, stocism, and accomplishments. My son was born in May of 2020 and is teaching me about the wonders of the present, the flow, and the unpredictable. I am 38 and honored to regularly collaborate with babies and grandmothers of all ages."

Leah Pires is an art historian whose research and teaching focus on the politics of representation in modern and contemporary art. Her current book project, *Finessing the Frame*, looks at the intersection of art and politics in New York circa 1980. It shows how the conceptual photographer Louise Lawler and her contemporaries reimagined critique as finesse—a tactic of resistance that comes from within communities and power systems themselves.

Nato Thompson: I am an author, curator and self-described "cultural infrastructure builder" based in the city of brotherly love, Philadelphia. I love this city. I write often about contemporary art and politics. Currently my passion is the production of cultural infrastructure. and alongside fellow artists and dreamers I launched The Alternative Art School. It has been a long time coming. I arrived at it by way of working in a variety of contemporary art non-profits while also navigating the complex territories of art, activism and the production of meaning. Quite honestly, this exploration into using alternative revenue models as a basic to build cultural infrastructure is both scary and exciting.

Jennifer Chan is a Canadian media artist, curator, and programmer based in Toronto, Ontario. She is known for work that addresses how gender and race manifest in the fields of digital and online art, using amateur aesthetics inspired by pop culture, YouTube mashups, and millennial experience.

Ward Cunningham is an American computer programmer who developed the first wiki and was a co-author of the Manifesto for Agile Software Development. He continues to develop digital infrastructure with an emphasis on the poetics of collaboration and the protocols that make open creative communities sustainable. (& Victoria meets with him weekly to hang out and talk Web 1.0…which still exists!)

Bruce Andrews (April 1, 1948) is an American poet who is one of the key figures associated with the Language poets (or L=A=N=G=U=A=G=E poets, after the magazine that bears that name). His work emphasizes the social production of meaning and taught political science at Fordham from the early 1980's to the early 2010's.

Laurie Rojas is an Independent Art Critic and Journalist, a Founder of Caesura Mag and a longstanding facilitator behind the Platypus Affiliated Society, a campus organization for radical political theory in the context of the institutional Left. Caesura: "Caesura is a modest project to collect the scattered fragments of art and criticism working to escape the aimlessness that plagues the present. What is necessary is a break, a pause, and some room to breathe. We are looking to publish visual art, poetry, prose, and music as well as fundamental criticism and commentary from artists and writers that recognize the task before us and the need for something new. We have no schemas or positive ideals to enshrine, nor do we endorse particular styles, techniques, or media. What we have to offer is a sense of history, of the dead-end of the present, and the disappointment of the past: "a total absence of illusion about the age and at the same time an unlimited commitment to it." What we ask is simply that art prove its right to exist."

Margaret Liu Clinton is an art historian, writer, and exhibition maker. Throughout her career as a gallerist and arts educator, Clinton has focused on critical art practices that employ interdisciplinary methodologies.

Neal Davis teaches Martian Computing at the University of Illinois, a class we'd confuse with an art project if we didn't know better.

William Powhida is a visual artist and former art critic born in 1976 in New York City. Powhida's work is critical and addresses the contemporary art world. From his project, *Store-to-Own: "*I've launched a new project called Store-to-Own that invites the public to store available works from my personal inventory in their homes, offices, businesses, or institutions. After a period of five years, title of the works transfers to the borrower, while I retain a 50% stake in any future sale of the work based on a simple contract Amy Whitaker and Alfred Steiner wrote for me. The project is hosted on a Google Site that you can access here. I will update the site with inventory that returns to me from the last 16 years of exhibitions. The contract is also freely available for modification and use by anyone who has art in storage they would prefer to have out in the world. Embedded in the contract is also a re-sale rider that introduces a resale royalty currently unavailable to artists in the U.S., unless of course, we make that part of all of our contracts."

Markus Miessen is a German architect and writer. His work consists of projects and architectural initiatives that provoke the subject of participation and collaborative approaches in the fields of architecture, spatial practice and art, from a distance so to speak, from an outsider's perspective. "I am interested in the role of someone, who is not – by default – assuming the character or position of the good-doer, but a passer-by, an observer, who is attempting to understand a particular phenomenon, or cliché one might say – and then to act upon it without being entangled in its intra-politics."

Karen Archey is an American art critic and curator based in New York City and Amsterdam. She is the former editor of e-flux Conversations and current Curator of Contemporary Art for Time-Based Media at Stedelijk Museum in Amsterdam.

Gene McHugh has written about the relationship between art and technology for *Rhizome* and *Artforum*, and was a panelist at "Internet Browser as Exhibition Space," a roundtable conducted as part of the exhibition In Real Life. He is currently writing about the Franklin Street Art Center, a largely undocumented downtown Manhattan art space where seminal work in new media art took place in the 1970s. McHugh studied film at

New York University and received a graduate degree from the Center for Curatorial Studies, Bard College, where he also curated a solo show with the post-internet artist Marisa Olson.

Alexander Galloway is a writer and computer programer working on issues in philosophy, technology, and theories of mediation. He is author of several books on digital media and critical theory, including The Interface Effect (Polity, 2012). His collaboration with Eugene Thacker and McKenzie Wark, Excommunication: Three Inquiries in Media and Mediation, has recently been published by the University of Chicago Press. With Jason E. Smith, Galloway co-translated the Tiqqun book Introduction to Civil War (Semiotextunknown element: linkReference, 2010). For ten years he worked with RSG on Carnivore, Kriegspiel and other software projects.

Amy Ireland is an academic, philosopher, poet, feminist, book reader, theorist, an Internet and cyber social media user, a cyberpositivist, probably an Accelerationist, and apparently a student of the Occult. She is writing a PhD on xenopoetics, where she also teaches and lectures on Creative Writing and is co-convenor of the philosophy and aesthetics research cluster 'Aesthetics After Finitude'. Her research focuses on questions of agency and technology in modernity, and she is a member of the technofeminist collective Laboria Cuboniks. Amy is an instructor at The New Centre for Research & Practice, a member of York University's Sonic Research Initiative, and has worked closely with the Performing Arts Forum (PAF) in France. Amy has exhibited and performed her creative work in Australia, the UK, Canada and France, and has brought to life numerous rogue publications, some of which can be found in the National Library of Australia. She is currently engaged in various poetry projects involving sound, linguistic transcoding, performance, 3D-printing, stealth technology, and projectiles.

Haley Mellin is an artist and conservationist who founded the Art to Acres initiative to support permanent large-scale land conservation. She supported the first carbon-neutral exhibitions at the Museum of Contemporary Art Chicago and the Guggenheim. Her work with conserve.org enables low barrier to entry conservation

efforts on the part of individuals, and is suggestive of the kinds of art projects that can be integrated into the Urbit ecosystem.

Steve Kurtz is an American artist and co-founder of the art collective Critical Art Ensemble. His work with CAE is considered pioneering in the areas of politically engaged art, interventionist practices, and cultural research and action in the field of biotechnology and ecological struggle.

Legacy Russell is an American curator, writer, and author of Glitch Feminism: A Manifesto, published by Verso Books in 2020. In 2021, the performance and experimental art institution *The Kitchen* announced Russell as the organization's next executive director and chief curator.

Andrea Fraser is a performance artist, mainly known for her work in the area of Institutional Critique. Fraser is based in New York and Los Angeles and is currently Department Head and Professor of Interdisciplinary Studio of the UCLA School of Arts and Architecture at the University of California, Los Angeles. "If we are always already serving, artistic freedom can only consist in determining for ourselves—to the extent that we can—who and how we serve. This is, I think, the only course to a less contradictory principle of autonomy."

Diamanda Galas is an American musician, singer-songwriter, visual artist and soprano. With her art she campaigns for AIDS education and the rights of the infected.

Gregg Bordowitz is a writer, artist and activist currently working as a professor in the Video, New Media, and Animation department at The School of the Art Institute of Chicago. From *The Work of Art in the Age of Technological Reproduction:* "AIDS artists produced some of the first images to ever go viral. Most recognizable are the subway posters. General Idea's transgressive visual campaign is a perfect replica of Robert Indiana's famous pop image, "LOVE," except the red and blue lettering, instead, reads

"AIDS." This was another radical attempt to force the government's hand and make AIDS a national research priority.

What this cultural intervention ultimately accomplished was a radical shift in the way drugs were identified, tested and, of particular importance today, how future pandemics were to be handled. These breakthroughs included: putting media attention on National Institutes of Health (NIH) protocols, enacting faster regulatory reviews of drugs, and changing drug testing protocols. Prior to AIDS, experimental pharmaceuticals were tested on a small batch of cases, over an extended period, but the activists effectively shifted the protocol to one in which a huge sample of cases could be tested over a short span of time. This revolution of drug trial practices has, since the 1980s, implicated multiple fields of medicine."

Michelle Proksell – A Third Culture Adult, born in Saudi Arabia to ex-patriot American parents. She left the Middle East in 1990 because of the onset of the Gulf War. She is currently an independent researcher, curator, artist, musician, photographer and writer based between Europe and China. The majority of her research and curatorial practice is published under an archive she started, documenting and interviewing emerging digital artists in China at www.netize.net.

She began exploring art curatorial practices as curatorial assistant for new media, digital and Internet art space/gallery in Dallas, TX from 2007 to 2009 and was In-term director of the Pollock Gallery at Southern Methodist University in 2008. While in China, she has co-curated BYOB Beijing, BYOB Shanghai and co-founded a curatorial collective called TRIA PRIMA 三元.

As an artist, she works with video, sound, performance and her ongoing Chinternet Archive – a collection of vernacular digital artifacts from the Chinese Web. She is most interested in the physicality of the Internet and its relationship to human behavior, emotions and social interactions. She sees her role in this world as a cultural translator, using forms of media and text to express her observations from the "in between", a

place she has spent of most of her life while living and navigating through various cultures and countries.

Marisa Olson is an artist, writer, curator, and former punk singer.[1] Her work combines performance, video, painting/drawing, and installation to address the cultural history of technology, experiences of gender, and the relationship between pop culture and politics. Olson was a founding member of the Nasty Nets' "Internet Surfing club", a web-based net art group documenting and remixing their experiences online.[3] Olson is a writer and lecturer in the field of media theory and politics. She has been a visiting artist at Yale, SAIC, VCU, Oberlin, Brown, and elsewhere, and she has also worked on the faculty team at Rhode Island School of Design and New York University.[4] She has been a Master Artist in Residence at the Atlantic Center for the Arts, an Eyebeam Resident, and an Artist in Residence at the Corwin Physics Labs at the University of Oregon.[5]

Other names: Emily Segal, Holly Herndon, Justin Murphy, Sigrid Lauren,