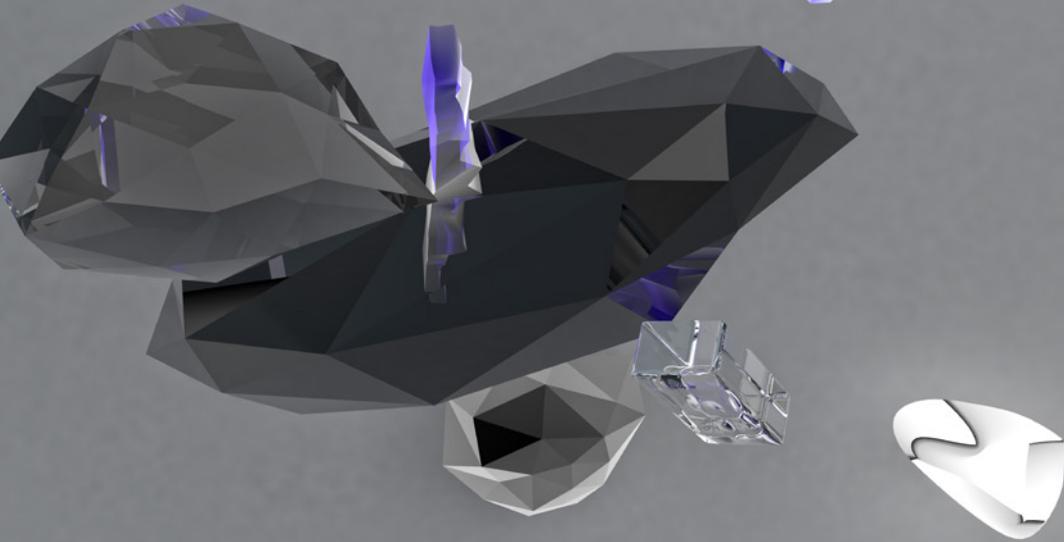


INSTITUTE OF  
NETWORK  
CULTURES  
PRESENTS

INTERNATIONAL  
SYMPOSIUM  
WORKSHOPS  
& ART

3-4 DEC 2015

PAKHUIS  
DE ZWIJGER  
AMSTERDAM



# MONEYLAB#2

## ECONOMIES OF DISSENT



# THU 3 DEC

09:00-9:45  
DOORS OPEN

ONGOING  
FOYER  
TRADING FLOOR  
EXHIBITION

9:45-10:00  
MAIN HALL  
INTRODUCTION

10:00-12:00  
MAIN HALL  
PANEL  
BLOCKCHAIN:  
REVOLUTION  
OR BUSINESS  
AS USUAL

12:00-13:00  
BAR  
LUNCH

13:00-15:00  
MAIN HALL  
WORKSHOP  
FREE MONEY  
MOVEMENT &  
THE COMMONS

13:00-15:00  
MEETING ROOM  
WORKSHOP  
AVENGING  
MONEY

13:00-15:00  
PRESENTATION  
ROOM  
WORKSHOP  
NEGOTIATING  
TRUST ON  
CROWDFUNDING  
PLATFORMS

15:00-15:30  
BAR  
BREAK

15:30-17:30  
MAIN HALL  
PANEL  
ARTISTIC  
INTERVENTIONS  
IN FINANCE

# FRI 4 DEC

09:30-10:00  
DOORS OPEN

ONGOING  
FOYER  
TRADING FLOOR  
EXHIBITION

10:00-12:00  
MAIN HALL  
PANEL  
BRINGING THE  
DARK SIDE  
OF MONEY  
TO LIGHT

12:00-13:00  
BAR  
LUNCH

13:00-15:00  
MAIN HALL  
WORKSHOP  
AN OWNERSHIP  
LAYER  
FOR THE  
INTERNET

13:00-15:00  
MEETING ROOM  
WORKSHOP  
PEERHOOD  
GAMING

13:00-15:00  
PRESENTATION  
ROOM  
WORKSHOP  
COMMONEASY  
AND P2P  
INSURANCE  
PLATFORMS

15:00-15:30  
BAR  
BREAK

15:30-17:30  
MAIN HALL  
PANEL  
TACTICS FOR  
ECONOMIC  
DISSENT

**MONEYLAB#2:  
AFTERPARTY**  
STARTS 21:00  
**ROEST** AT JACOB  
BONTIUSPLAATS 1  
IN AMSTERDAM

## MoneyLab#2 Economies of Dissent

Seven years into the economic mire, we witness the development and production of an impressive amount of financial counter-concepts, works of art, digital currencies, tools and hacks, which give shape to an emerging economy of dissent. These economies of dissent operate across borders, on different scales, from sole acts of financial defiance to a collective ‘oxi’ in Greece, and are expressed variously as: strategy, circumvention, innovation, visualization, and making-do.

This second edition of the MoneyLab symposium provides a platform for a variety of financial alternatives and interventions: the need for investigative journalism, the rise of peer-to-peer insurance, Robin Hood-style financial hacks like the Deleuzian hedge fund, evolving technologies of exchange and decentralized decision making platforms. These forms of dissent face serious challenges—and need our support. The challenges range from funding, scaling and competition with central monetary institutions to issues of personal security and decentralized trust.

Despite these challenges, the development of these alternatives represents a move away from the legacy powers and monetary institutions of our previous centuries. It is a move towards more bottom-up initiatives, a call for more control by citizens, and a need for a more participatory form of finance. They are nascent organizational forms and initiatives, operating on smaller-scales, aiming to harness network effects so that the economy of dissent will at some point reach a critical peak and

snowball into a wider social transformation. Amidst crashing markets there are dangers of falling back on populism, nihilism or anti-globalism. We need to talk innovation, develop critical concepts, and foster experiments with alternatives that serve the commons to allow for others to build upon and ameliorate. In this era of growing inequality we have to develop scalable models that allow for more autonomy and a sense of ownership.

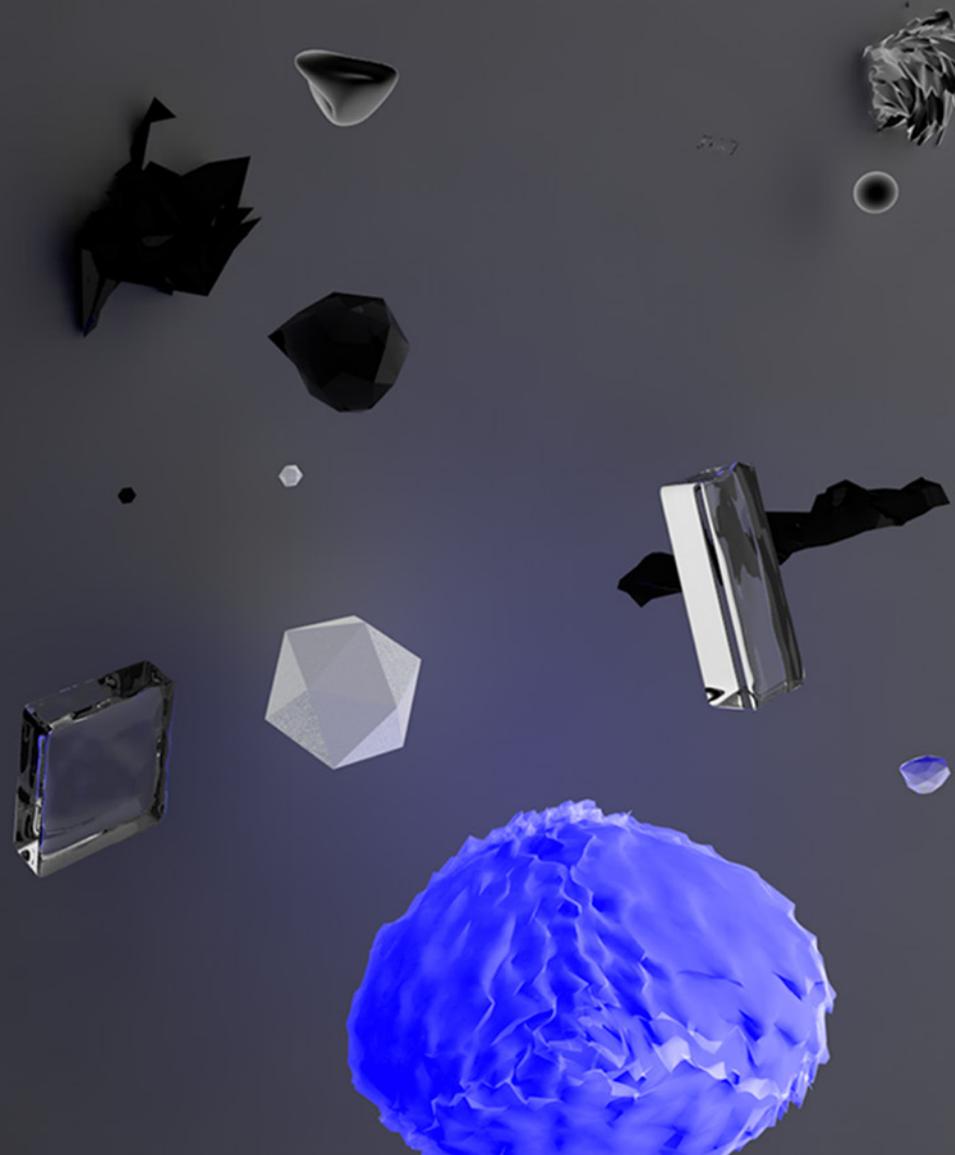
How do we become financially literate? What underlying structures, political and economic, does the blockchain tackle? Can we copyright digital art and music via the blockchain and get paid in Bitcoins? How can we re-design our financial infrastructures from the bottom up? What types of experiments do we need? Can we formalize value without relying on central mediators or the money form?

MoneyLab starts with the conviction that we need to experiment with initiatives that allow for the distribution and exchange of value in different ways. Or rather, we call for experimentation. The economic mire we're in is not merely a technological problem waiting for a technical solution or 'best practice'. Our creative interventions must be considered an exercise in future world building, spanning the political, legal, social, psychological, economical and technical. An important first step is to stand up and demand the democratization of global finance.

By Geert Lovink, Patricia de Vries, Max Dovey

# MONEYLAB#2

## THU 3 DEC



## SESSION 1 BLOCKCHAIN: REVOLUTION OR BUSINESS AS USUAL

Panel – 10:00–12:00 – Main Hall

The different usages of the blockchain—as the grid on which Bitcoin and other crypto-currencies are running, as a platform to sell art, and as an administrative and transparent decision-making and voting technology—show that it is a political-economic response to the question: what needs to change? The undermining of existing financial formations can be found in anonymity, peer-to-peer networks and bottom-up initiatives that are made possible by this consensus-based protocol.

How can we generate trust in these types of technologies on a larger-scale—expanding outside the domain of the small, tech-savvy communities—without falling back on a centralized mediator like banks? What underlying structures, political and economic, does it tackle? What does the future hold for crypto-currencies and blockchain technology? Will they be co-opted by the big banks or will they form parallel exchange systems of trust and security?

Primavera De Filippi, David Golumbia, Bruce Pon  
Moderator: Eduard de Jong

## Blockchain technology as a distributed governance tool Primavera De Filippi

The blockchain is a new coordination technology that relies on a decentralized network of computers in order to coordinate individual actions in a completely distributed and decentralized manner. By recording individual actions on a distributed database, it becomes possible for people to coordinate themselves, indirectly, and to collaborate on a large-scale. Blockchain enables large groups of individuals to interact with one another, to transact and cooperate on a peer-to-peer basis without relying on any central authority or hierarchical structure. By eliminating the figure of the middleman, blockchain can help achieve large scale and systematic cooperation in a distributed and decentralized manner—precluding the possibility for anyone to manipulate the network in order to profit from the work of others.

As such, the blockchain enables the emergence of new organization structures that are operated by the community and for the community—where every community member is simultaneously a contributor, and an actual co-owner in the organization. However, in order to govern these decentralized organizations, it becomes necessary to design new governance systems that do not rely on any central authority to coordinate the network, but rather rely on the effort of all community members to self-govern themselves. By replacing top-down hierarchical organizations with distributed bottom-up collaboration, there is the potential for social systems to eventually move away from the old paradigm of competition towards the new paradigm of cooperation.

Primavera De Filippi is a permanent researcher at the CERSA / CNRS / Université Paris II. She is a faculty associate at the Berkman Center for Internet & Society at Harvard Law School, where she is investigating the concept of governance-by-design as it relates to distributed online architectures, such as Bitcoin, Ethereum, etc. De Filippi holds a PhD from the European University Institute in Florence. She is a member of the Global Agenda Council on the Future of Software & IT Services at the World Economic Forum, as well as the founder of the Internet Governance Forum's dynamic coalitions on Network Neutrality, Platform Responsibility and Blockchain Technology.

## Algorithmic Autonomy: Freedom and the Blockchain

David Golumbia

Blockchain technology is frequently promoted for its ability to be used in the design of “autonomous” applications. The multiple meanings of the word “autonomous” can make it difficult to see what is being proposed, and why it would be proposed. To Kant, “autonomy” was a vital part of human existence, and in this sense the word embraces its connotations of “freedom”. Yet in the context of software development, “autonomous” can be thought of as the exact opposite of what Kant meant: when a software program (or robot, for that matter) is “autonomous”, it is beyond human control, either temporarily (as in the case of “autonomous weapon systems”), or permanently, as in the case of Bitcoin. This sense is magnified by the developers of the leading non-Bitcoin blockchain technology project, Ethereum, whose explicit goal is to “build unstoppable applications”. Despite the sound of the word it is by no means clear that the existence of autonomous software applications is compatible with most definitions of human freedom, beyond the highly attenuated and self-interested “freedom” associated with far-right anarcho-capitalism. It is not clear that blockchain technology can deliver on its promise to exit the political system as it promises to do; but given the stark nature of this promise, it is even less clear what the grounds are on which democratic polities should permit, let alone embrace, the development of such systems, outside of very narrow and specific and probably highly-regulated contexts.

David Golumbia teaches in the English Department and the Media, Art, and Text PhD program at Virginia Commonwealth University. He is the author of *The Cultural Logic of Computation* (Harvard University Press, 2009) and more than two-dozen articles on digital culture, language, and literary studies. He maintains the digital studies blog [uncomputing.org](http://uncomputing.org) which critically reflects on computers and automation in society. He is currently working on the books *Cyberlibertarianism: The False Promise of Digital Freedom* and *The Politics of Bitcoin: Software as Right-Wing Extremism*.

## An Ownership Layer for the Internet

Bruce Pon

Our lives are fully digital now. We manifest our creative ideas in digital, we consume it in streams, and without connectivity, we experience massive withdrawal. But digital has different rules to the physical and can't be protected in the same way. Files are perfectly copied, storage is free and information is shared globally in seconds. Corporations use the full weight of the law to protect their interests and intellectual property against digital reproduction. But what about the rest of us who can't afford teams of lawyers to protect our interests? The original architects of the internet foresaw this problem. Already in the 1960's, they brainstormed ideas to allow for attribution to remain with creative works. But the technology to enable it wasn't possible. Thanks to advances in artificial intelligence, big data, and blockchain, we now can build the tools to secure attribution for everyone. Instead of preventing infringement, creators can make it easy for consumers to reward them and buy content. When consumers can discover and buy content legally and friction-free, there is less desire to be a pirate. Creative ownership can now be retained and distributed on platforms that create better revenue models for artists and designers. It's the ownership layer for the internet that the original architects of the internet dreamt about.

Bruce Pon has helped to build a dozen bank and industry startups in Europe, Asia and the Americas while working with leading companies such as Mercedes-Benz, Volkswagen, Mitsubishi Corporation, Accenture and DuPont. Prior to joining [ascribe.io](http://ascribe.io), Pon was a co-founder / partner of Avantalion International Consulting in Germany. He is an advisor / investor to six startups. Pon has an Advanced Executive Certificate from MIT Sloan and a B.Sc in engineering from the University of Saskatchewan.

### Moderator

Eduard de Jong is a computer scientist, inventor and entrepreneur trying to improve security in software systems. Starting his career at DigiCash, in 1990, he developed a passion for electronic money and privacy enhanced technology. At present he is involved in a privacy enhanced, off-line electronic cash system; suitable for community currencies it provides an alternative to centralized mobile payments.

## SESSION 2 FREE MONEY MOVEMENT AND THE COMMONS

Workshop – 13:00–15:00 – Main Hall

Alternative currencies, autonomous local economies, mutual aid and other forms of resistance to the corporate state have gained momentum since the 2008 financial meltdown. This workshop will examine different forms of resistance from the perspective of the New York City based Aaron Burr Society and Occupy Wall Street. It will also examine financialization from a historical perspective and its current manifestation of austerity, global monopoly structures and failed democracies. The Aaron Burr Society (ABS) was created in 2008 to challenge the history and political economy of America. In 2011 ABS joined Occupy Wall Street working primarily with Strike Debt (SD) and Making Worlds based on the Commons (MW). This workshop will highlight different anti-austerity movements and look at different modes of direct action and resistance. Through analysis and discussion a reflection can be made on the progress of collective resistance strategies since the financial crash and discuss practical steps in continuing to change financial systems.

Jim Costanzo is the founding director of the Aaron Burr Society (ABS). ABS was launched in 2008 to expose the myths of free market and free trade while challenging the integrity of Wall Street and their corporate cronies. ABS created a series of performances/direct-actions on Wall Street that were published to social media. In 2011 the ABS joined Occupy Wall Street. Costanzo's artworks have been shown internationally including the Whitney Biennial, the Berlin Biennale and out of venue at the Venice Biennale. He was a founding member of the artist collective REPOhistory and teaches at Pratt Institute in Brooklyn (NY).

## SESSION 3 AVENGING MONEY

Workshop – 13:00–15:00 – Meeting Room

It's no secret: Money, our powerful, volatile creation, is out of control. Money, as a cipher for neoliberal, financialized, debt-driven capitalism, has accelerated the commodification and monetization of nearly everything, even the most intimate aspects of our lives. It has jeopardized the global environment and climate to such an extent that widespread and deepening ecological and humanitarian catastrophes have become normal. And it has made our lives (even the lives of those of us who enjoy affluence) austere, competitive, precarious, stressed and generally unhappy.

What would it mean to take revenge on neoliberal, financialized capitalism and on its cipher, money? Could revenge name as its target the system as a whole, or only its individual agents and beneficiaries? What does revenge mean in an age when it seems like mass revolutions and the seizure and socialization of wealth is only a distant memory? Does revenge always summon terror and tyranny, or can today's social movements, artists and technologists call upon the spirits of vengeance to create new worlds and new possibilities?

Max Haiven is a writer and an Assistant Professor in the Division of Art History and Critical Studies at the Nova Scotia College of Art and Design, Canada. His research focuses on themes including the financialization of society and culture, social movements and the radical imagination, the politics and economics of culture, critical art practices, and social and cultural theory. He is author of the books *Crises of Imagination*, *Crises of Power: Capitalism, Creativity and the Commons* (Zed Books, 2014), *The Radical Imagination: Social Movement Research in the Age of Austerity* (with Alex Khasnabish, Zed Books, 2014) and *Cultures of Financialization: Fictitious Capital in Popular Culture and Everyday Life* (Palgrave Macmillan, 2014).

## SESSION 4 NEGOTIATING TRUST ON CROWDFUNDING PLATFORMS

Workshop – 13:00–15:00 – Presentation Room

At the first Moneylab event in March 2014, Van Boeschoten presented the crowdfunding toolkit—a report on crowdfunding in the creative sector. The toolkit revealed some well needed insight on the process of crowdfunding, the emerging market and some of the potential issues with the business model. Since launching the crowdfunding toolkit the market has continued to grow and the already strained tensions between the founders, investors and audience have increased. Crowdfunding platforms are now competing to produce more and more successful campaigns while campaigners are throwing all their energy into meeting financial targets. In this workshop we will ask if the current business model for crowdfunding platforms can do more to support the long-term development of creative projects? Can the platform engineer stronger relations between founders and investors to generate sustained relationships that continue to grow after the initial campaign? This workshop takes these questions as starting points, to explore how the interests of all the parties involved

in a campaign can be improved. This workshop is for anyone who has run a crowdfunding campaign or donated to one.

Robert Van Boeschoten (NL) is a philosopher (ph.D. on Marshall McLuhan, 1996) interested in the cultural impact of media on society at large, and organizations in particular. His work is divided over The Polytechnic of Amsterdam (HvA) at the Communication and Multimedia Department where he teaches Future Scenarios and The University of Humanistics (UvH) in Utrecht where he is a lecturer in Organization Studies.

## SESSION 5 ARTISTIC INTERVENTIONS IN FINANCE

Panel – 15:30–17:30 – Main Hall

If money is a medium, it can be imagined in different ways. If money is a medium, it can be used to different ends. Over the last seven years we have seen the rise of finance art: shrewd, bold, well-versed, trickster-like tools, installations and objects actively engaging with high finance and banking systems. In-depth research, provocation and visualization are some of the tactics used to critique, visualize and materialize the virtual political economy of banking and finance. Ranging from a guidebook on how to extort money from banks, to a stock-trading algorithm running on emotions, an installation that visualizes market philanthropy and a critical reflection on the success of crowdfunding platforms. The work of artists' investigation into financial systems manifests into a variety of critical and multi-disciplinary projects.

How does money affect social processes and the way we relate to one another? Where is there room for intervention and autonomy? Is there such a thing as finance art? And what alternatives are imagined?

Núria Güell & Levi Orta, Silvio Luroso, Stephanie Rothenberg, Scott Kildall, DullTech™  
Moderator: Max Haiven

## Degenerated Political Art

Núria Güell & Levi Orta

*Degenerated Political Art* is a work by Núria Güell and Levi Orta in which the artists have used the designated production budget to create a society in a tax haven. The company *Orta & Güell Contemporary Art S.A* enables the artists to evade all the taxes related to their profits, in their home country Spain as well as on a global level. After creating an anonymous corporation in a tax haven, the artists donated the management of their company with all its benefits to a group of activists working on an autonomous society. This company allows for its employees to become citizens that evade the regulations imposed by the state, such as the BCE and the FMI, and challenge the financial system monopoly facilitating a free effectiveness for autonomous economic development.

Taking this action as a central motif, the artists invite the participation of thinkers and experts who have developed their work from different branches of knowledge and political action. Their presentation will ask how philosophy, ethics, politics and art, can reveal an implicit contradiction in capitalist strategies and build functioning anti-capitalist social dynamics.

Núria Güell's work analyzes ethics practiced by the Institutions that govern us detecting abuses of power committed through the established legality and hegemonic morality. Flirting with the established powers, the art world privileges and the complicity with different allies, all of them are the resources on which Güell bases her artistic operations that, dissolved in her own life limits, are developed as disruptive tactics in specific contexts in order to subvert established power relations. She graduated in Arts from the University of Barcelona and continued her studies at the Cátedra de Arte de Conducta in Cuba. Her work has been exhibited at different museums over the world, and in self-managed social centres.

Levi Orta Graduated from the Instituto Superior de Arte of Havana in 2010, and from Cathedra Arte de Conducta in 2009. Levís solo exhibitions include the Servando Art Gallery, Fonderie Darling, Ludwig Foundation and Salle Zero. He has participated in multiple biennials including the Havana Biennial, Pontevedra, Liverpool, Mercosul and The Frontiers. In recent years, Orta has participated in exhibitions in Germany, Austria, the US, Spain, France, Israel, Brazil, Mexico, Canada, Croatia, United Kingdom, China, Japan and Cuba.

## Kickended and the Competitive Aesthetics of Failure

Silvio Lorusso

Kickended is an archive of Kickstarter's \$0-pledged campaigns. By bringing to the fore crowdfunding projects with no backers, it highlights the 'survivorship bias' produced at the level of both media narrative and ranking algorithms. In this sense, Kickended develops a realistic and more accurate perspective on the much hyped self-entrepreneurship. The project ignited a lively debate on major news media such as the *Washington Post*, *The Guardian*, *CNET*, *Yahoo! Tech*, and *Buzzfeed*.

This talk will retrace the debate characterized by conflicting attitudes involving amusement and empathy, but also *schadenfreude* and public shaming. Discussing some of the symbolic aspects of crowdfunding and how they connect to a more general idea of success and personal achievement. How has startup entrepreneurship inflicted a collective social attitude to change the world and what individual anxieties and pressures does that create for artists and designers.

Silvio Lorusso is an Italian artist, designer, and researcher interested in the complicated relationship between technology and society. His ongoing PhD research in Design Sciences at Luav University of Venice is focused on experimental publishing informed by digital technology. From 2012 to 2014, he was a member of the Digital Publishing Toolkit Consortium. He took part in exhibitions and events such as Transmediale (Berlin, Germany), Impakt (Utrecht, Netherlands), Off the Press (Rotterdam, Netherlands), Adhocracy (Athens, Greece). His work has been featured in, among others, *The Guardian*, *The Financial Times*, and *Wired*. Since 2013, he manages the Post-Digital Publishing Archive.

## Reversal of Fortune: Visualizing Marketized Philanthropy

Stephanie Rothenberg

Current conversations on crowdfunding tend to focus on Kickstarter-style cultural projects – your daily inbox filled with requests to fund an indie Rom-Com or some clever eco-friendly gizmology. Yet another side of this empathy-at-a-distance exists that is enabling new forms of humanitarian aid and so-called “entrepreneurship” in emerging economies. Through charity platforms such as Kiva.org, the ethical economy meets the reputation economy and with every “like” the privileged empower this new global “entrepreneur” in a seamless circuit of warm and fuzzy affective production. “Reversal of Fortune” makes visible this intersection of social media, micro lending and philanthropy through a series of real time data visualizations that use plants to represent human lives. Through a discussion of these artworks that examine the inherent contradictions of crowdfunded charity, questions around the marketing of philanthropy will be raised: What are the underlying mechanisms that enable these networks to emerge? How do these platforms shape the affective dimensions of empathy-at-a-distance that drive us to donate? Is it possible to intercept these instrumentalized patterns of giving and create more direct peer-to-peer forms of crowdfunding?

Stephanie Rothenberg is an interdisciplinary artist using performance, installation and networked media to create provocative public interactions. She has exhibited throughout the US and internationally in venues including Eyebeam in NYC, Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams (MA), the Sundance Film Festival in Park City (Utah), House of Electronic Arts in Basel (Switzerland), LABoral in Gijon, Spain and Transmediale in Berlin. She is Associate Professor in the Department of Art at SUNY Buffalo where she teaches courses in design and emerging technologies.

## EquityBot

Scott Kildall

EquityBot is an automated stock-trading algorithm that uses emotions on Twitter as the basis for investments in a simulated bank account. This art project poses the question: can an artist create a stock-trading algorithm that will outperform professional managed accounts? The premise for EquityBot’s trading strategy is that popular emotions on Twitter will influence specific stock prices. When an emotion is trending upwards EquityBot will select a stock that follows a similar trajectory. It deems this to be a “correlated investment” and will buy this stock. Conversely, when an emotion is spiraling downwards on Twitter, EquityBot will look for a correlation, and if it owns that stock in its portfolio, it will sell it.

In this era of advanced capitalism, high-frequency trading (HFT) algorithms comprise the large majority of stock trades. Traders often prefer abstracted entities such as Exchange Traded Funds (ETFs) rather than traditional stocks. EquityBot is both critique and experiment, architecting a system of emotional trading and, perhaps generating a (virtual) profit at the same time.

EquityBot was created by Scott Kildall in 2014 as part of the Impakt Works Residency in Utrecht. Scott Kildall is cross-disciplinary artist who writes algorithms that transform various datasets into 3D sculptures and installations. The resulting artworks often invite public participation through direct interaction. His work has been exhibited internationally at venues including the New York Hall of Science, Transmediale, the Venice Biennale and the San Jose Museum of Art. He has received fellowships, awards and residencies from organizations including Impakt Works, Autodesk, Recology San Francisco, Turbulence.org, Eyebeam Art + Technology Center, Kala Art Institute and The Banff Centre for the Arts.

## DullTech™ celebrates its premier product launch in the Netherlands

Artist Constant Dullaart used the medium of the startup including a Kickstarter campaign to discuss the importance of independent cultural and social critique, especially critique towards tech culture. How much P.R. is needed, and T-shirts printed, to make the dull exciting? It is possible to do a product campaign as a performance, turning your social network into a consumer audience and asking them to financially support a social critique packaged as a consumer product. Has it become the norm to ask artists to validate their practice through social media begging campaigns, surfing the Edgerank and Pagerank systems to increase social capital in order to cash in on it through crowdfunding pledges or gallery sales? When previous generations aspired to be on TV in the nineties, is a successful startup with thousands of followers now the ideal? Should we embrace comparisons between art and business, with market research and management skills? Doesn't that say success is the same as quality?

DullTech™ is a hardware startup and performative artwork concurrently. Created as a form of radical corporate publishing in an age of high efficiency capitalism, it creates technologically simplified or 'dull' products in order to distribute artworks in tribute to the late Ray Johnson. Initiated during a 2012 OCAT residency in Shenzhen China, with the company's motto 'neoliberal startup lulz', most products relate to production processes in the artist's studio. The company has exhibited in the Stedelijk Museum Bureau Amsterdam, HMKV Dortmund, Transmediale Berlin and the White Building in London.

### Moderator

Max Haiven is a writer and an Assistant Professor in the Division of Art History and Critical Studies at the Nova Scotia College of Art and Design, Canada. His research focuses on the financialization of society and culture, social movements and the radical imagination, the politics and economics of culture, critical art practices, and social and cultural theory. He is author of the books *Crises of Imagination*, *Crises of Power: Capitalism, Creativity and the Commons* (Zed Books, 2014) and *Cultures of Financialization: Fictitious Capital in Popular Culture and Everyday Life* (Palgrave Macmillan, 2014).



# MONEYLAB#2

## FRI 4 DEC

### SESSION 6

## BRINGING THE DARK SIDE OF MONEY TO LIGHT

Panel – 10:00–12:00 – Main Hall

Some artists, journalists and activists have taken the important first step beyond moral outrage and uncovered stories that have shed light on the extensive corruption within the finance sector. From the Swiss Leaks project, that documented how the HSBC Bank helped its clients shield income from tax collectors, to the exposure of financial loopholes and visualizations of lucrative offshore tax avoidance operations. Much of the finance and banking scandals that have unraveled over the past year started off with whistleblowing and the work of investigative journalism. This raises some questions:

Do we need to become financially literate, and if so, what do we need to raise our financial literacy? What does it take to read the classified documents of the world's private banking systems? Can only experts make proper use of them? What are the key takeaways of these investigative projects? Are we drowning in material or have we only caught a glimpse of the tip of the iceberg?

Paul Radu, Femke Herregraven, Paolo Cirio  
Moderator: Cecile Landman

## Organized Crime and Corruption Reporting Project

Paul Radu

In the past ten years, the criminal services industry has built a solid infrastructure that allows for huge amounts of money to be laundered between continents. East European criminals, Mexican narcos, Vietnamese criminals and in fact mobsters of all kinds are moving crime money with impunity while using banks that are sometimes outright corrupt and sometimes just turning a blind eye. It's an industry made of proxies, offshore type companies, banks and formation agents all in the service of money generated by illicit trade, drug, weapons and human trafficking and all types of government corruption. The laundering schemes are put together by bright people who can set up complex, sandwiched, business structures stretching all the way from New Zealand, to the state of Delaware in the US, to Latvia in Eastern Europe and just about any other place on earth. In some instances, the criminals don't hesitate to insert themselves in the ownership of banks in countries where the rule of law is weak and the greed of bankers and politicians is strong. It's a global game where risk is always calculated and where law enforcement is helplessly confined to their lack of knowledge and to national borders. The Organized Crime and corruption Reporting Project has documented over the past five years many instances where black money was poured into Eastern European banks, especially in Latvia only to find its way to Western Europe where some of it became real estate and the rest enabled more crime and corruption.

Paul Radu is the executive director of the Organized Crime and Corruption Reporting Project and co-creator of both the Investigative Dashboard concept and of RISE Project that is a new platform for investigative reporters and hackers in Romania. He is the recipient of numerous awards including in 2004, the Knight International Journalism Award and the Investigative Reporters and Editors Award, in 2007, the Global Shining Light Award, the Tom Renner Investigative Reporters and Editors Award, the 2011 the Daniel Pearl Award for Outstanding International Investigative Reporting and the 2015 European Press Prize.

## The Privilege of Disappearing

Femke Herregraven

Where wealth once had a material condition and was contextualised by its territory it is now disconnected from a specific place, labour or material production. Capital is mostly no longer based on material territorialized assets but on abstraction, decontextualization, linguistic exchange and the circulation of signs, ideas, and information – which is similar to the language of (conceptual) art. Describing financial exchanges as “flows” suggest, however, a smooth and natural movement like water or other liquid material. The use of the conceptual metaphor of “liquidity” by finance implies a certain natural and free movement of capital that is only limited by “gravity”. Perhaps it's true that capital – like water – always finds ways of the least resistance but this doesn't necessarily mean a smooth circulation. The infrastructures through which capital circulates are a messy, multi-layered, architecture of places, materials, institutions, regulations and information networks that act global and are shaped by many different local contexts. There is an immense material world necessary to create the illusion of an ‘immaterial’ financial world. The more invisible and immaterial financial processes become, the larger its material base we might say. What then, is this material base of finance, where can we encounter it, how does it affect us? How can finance be metled back into a material condition, back into our sight, back into our human experience?

The work of Femke Herregraven traverses global finance, information and geopolitics. In her work she investigates which new material base, geographies and value systems contemporary financial technologies and infrastructures carve out. Herregraven's ongoing projects include *Geographies of Avoidance*, addressing the offshore escape of financial regulation and *The All Infrared Line*, revolving around the physical backbone of global finance. Her work has been presented at Dark Ecology, Serpentine Extinction Marathon and exhibited at T293 (Rome) Bureau Europa (Maastricht) V&A (London) Witte de With (Rotterdam) Centre Pompidou (Paris) SMBA (Amsterdam) Boijmans van Beuningen (Rotterdam) and ZKM (Karlsruhe).

## Daily Paywall

### Paolo Cirio

In 2014 Cirio researched the idea of economic and social structures as material for his work. With the project *Daily Paywall* he created his own financial newspaper by assembling over 60,000 news articles gleaned from *Financial Times*, *The Wall Street Journal* and *The Economist*. For the online and printed version of *Daily Paywall*, Cirio conceived a provocative economic model where readers could receive payment for responding to quizzes about featured articles and journalists could claim compensation for their writing. The project explored the concept of a creative form of distribution of information for educational means. Cirio also used financialization as material in the artworks *(W)orld Currency* and *Art Commodities*, adopting an approach that is both constructive and provocative. *(W)orld Currency* is a creative trading algorithm and equation that addresses the inherent instability of currencies through a new independent global reserve currency. With *Art Commodities*, Cirio began to investigate the financialization of the art market to find potential alternatives for trading and collecting digital artworks that would establish democratic aesthetic values. In 2013, Cirio investigated offshore financial systems with the project *Loophole for All*. He made public the list of all the companies registered in the Cayman Islands for the first time and exposed them through counterfeiting their Certificate of Incorporation, which he published on the website [Loophole4All.com](http://Loophole4All.com). Cirio invited international participation in the project through selling the identities of anonymous Cayman companies, a provocation that elicited reactions from Cayman authorities, local and international businesses, accounting firms and global banks. In 2014 *Loophole for All* won the first prize of Prix Ars Electronica's award "Golden Nica of Interactive Art".

Paolo Cirio is a conceptual artist, hacker and activist. He has exhibited in international museums and institutions and has won numerous prestigious art awards. Cirio's artworks investigate fields such as privacy, copyright, economy and democracy affected by communication networks. Cirio's artworks often engage power structures, global mass media and the general public in art performances that embody contemporary social, economic and political conflicts. Because of his artistic provocations, Cirio has often been subject to investigations, legal and personal threats by governmental and military authorities,

powerful multinationals and financial institutions, as well as crowds of ordinary people. His controversial artworks have unsettled Facebook, VISA, Amazon, Google, Cayman Islands and NATO, among others.

### Moderator

Cecile Landman started her career in journalism at the end of the 1980s with Amsterdam Collective Ultimatum, where she investigated international anti-democratic conspiracy structures, such as Gladio-Stay-Behind Networks, October Surprise and Italian P2. Landman worked in Italy as a correspondent for the Dutch daily *Trouw* focussing on refugees crossing the Mediterranean from Kurdistan and Africa. She conducted research on toxics for Greenpeace and on women-trafficking for Oxfam. Between 2003 and 2010 she was one of the key players in Iraqi-Linux, a network of bloggers that teamed up with Streamtime to start the first web-based radio service in Iraq.

## SESSION 7 BUILDING AN OWNERSHIP LAYER FOR THE INTERNET

Workshop / 13:00–15:00 / Main Hall

The workshop builds on the lecture – An Ownership Layer for the Internet – and gives participants the opportunity to delve deeper into the topic of protecting creators in the digital age. Audience members are encouraged to share their ideas and experiences with protecting and securing their creative work. Everyone is welcome but the workshop will be of most benefit to artists, designers and creatives dealing with authorship, intellectual property and rights management in the digital age. The workshop will crack open common misunderstandings regarding copyright and critically review the numerous attempts to create and enforce intellectual property online. The infrastructure of the internet will also be looked at in terms of its economic potential for the re-distribution of wealth and decentralized self-management. The workshop will then look at new tools that use the blockchain to enable artists to retain authorship and manage the rights of their digital creations, presenting potential scenarios that radically alter the production and distribution of digital art.

Ascribe lets you share your digital creations without worrying about losing ownership rights. Started in 2014, Ascribe offers a new revenue model for artists and designers to copyright and manage their rights online. Using blockchain and bitcoin transactions as authentication, Ascribe allows artists to copyright their art via the blockchain and retain ownership over their digital works. Furthermore, Ascribe enables others to collect and own artists and designers digital creations. With Ascribe, selling digital property is as easy as selling a physical piece of art.

## SESSION 8 PEERHOOD GAMING

Workshop – 13:00–15:00 – Meeting Room

In this workshop Robin Hood Minor Asset Management will explore the game of imaginary finance. Looking past the current economic reality into a limitless potential for new scenarios based on new contracts and social exchanges. These new interactions are designed to inspire us on what a post monetary society could be and form an important part of the research of Robin Hood. The workshop will look at money as a contract, a social bond, that can be used for different means and to different ends. The aim is to experiment with how these social contracts could create scenarios that open up new avenues, potential problems and change our social structures. The games will be played in small groups, mostly through conversation and with some writing involved. There are no special skills required to participate, neither in financial expertise or knowledge of gaming. There will be no acting or costumes either. The only preparation needed is to spend five minutes with the following questions before the workshop – What do I want to do/create? What/who would I need to do it? How would I do it?

Pekko Koskinen designs reality through the form of games, playing around with various forms of art and everyday life. His works have included fictional religions, social forms, conceptual tools and self-designs. Many of these have taken place within life at large, outside art institutions. Within the field of sanctified arts, his work has infiltrated several institutions offering modest artistic capital, such as Athens and Mercosul Biennials, Volksbühne and NY MoMA. In addition to working with Robin Hood Coop, he's currently one of the research administrators of Reality Research Center, and a member of YKON: an advocacy group for utopian thought.

## SESSION 9 COMMONEASY P2P INSURANCE

Workshop – 13:00–15:00 – Presentation Room

This workshop is about the P2P insurance platform CommonEasy and its aim to empower individuals from the exploitation of financial companies. This is most prevalent in the insurance sector where millions of people pay extortionate amounts to protect their lives and their property. Insurance companies calculate the cost of personal policies against the risk of everyone whilst CommonEasy allows you to create insurance policies between friends and family. With this radical alternative model every member of society can insure an other, creating an innovative model for collective social security.

In this workshop, CommonEasy founder Jip de Ridder will present the newly launched CommonEasy platform and expand on the potentials it has to establish a commons through the network. After an introduction to the p2p insurance model the workshop will explore how trust and security can be protected and invested through a decentralized online platform. For anyone interested in the commons, social organization and collective mobility.

Jip & Florian de Ridder have been working on CommonEasy; a peer-to-peer insurance platform. Jip started his study in economics with the question; is it possible to build an economy where somebody's gain is not built on exploiting someone else. Insights from his studies into common resource pools, transaction costs, human networks and some entrepreneurship have helped him to build the first building blocks. Commoneasy have made it their mission to make people aware that it is their own solidarity that gives them safety and freedom.

## SESSION 10 TACTICS FOR ECONOMIC DISSENT

Workshop – 15:30–17:30 – Main Hall

The tasks on the table after formulating a rigorous critique on the current banking and finance system are plentiful. The question is not what can be done, but where do we start? Financial activism today goes beyond calls for laws, regulations and institutional oversight. Different alternative practices are unfolding, ranging from networking initiatives, ethical banking, speculative hacks in high finance trading, and hands-on grass roots solutions. Although there are a variety of alternatives for new monetary exchange, they all seem to run into similar challenges. Amongst which is the challenge of how to engineer social political concerns into these new systems of exchange and what kind of social frameworks do these new systems produce? What are the power dynamics surrounding these different practices of dissent? What counter-narrative is produced in these first steps towards alternative monetary systems, and what do these alternative models have in common?

Enric Duran, Rachel O'Dwyer, Robin Hood Minor  
Asset Management  
Moderator: Brett Scott

## Economic Disobedience

Enric Duran

Fair Coop is an initiative that aims to build a new society based on self-organization and assembly based action. The project has successfully been mobilizing and empowering different groups in the Catalan region and further field. The group has been built upon a radical vision of alternative social systems that exist outside of capitalism. Integral to this vision is the term *economic disobedience*, a concentrated form of civil disobedience, that frees the people from private or state economic power and enables collective resources to build alternatives to the current financial system. Economic disobedience can involve all forms of civil or social disobedience and aims to empower free people, breaking the chains that enslave society in the current capitalist system. Today, with each new austerity legislation and anti-democratic policy economic disobedience must become a basic need together with the holiest right, to resist and mobilize communities against the current economic system.

Some instances of individual actions of economic disobedience include; Insurgence to personal income tax, declaration of fiscal resistance to PIT, refusal of V.A.T, total tax resistance and refusal of rent payments. Collective actions of economic disobedience include; getting organized as debtors of invaluable mortgages, rent exchange networks, social housing cooperatives and cooperatives to protect the self-management from the acts of the banks and the state.

Enric Duran has been an activist in different social movements from 1999 onwards. On September 17th 2008, he publicly announced that he took out 68 commercial and personal loans from 39 Spanish banks amounting to nearly half a million euros. This was done as part of a political action of civil disobedience, to denounce what he termed 'the predatory capitalist system'. In 2010 Duran co-founded the Cooperativa Integral Catalana and in 2014, Enric founded the Fair Coop initiative to contribute in building a new global economic system in the post capitalist era.

## Other Values

Rachel O'Dwyer

Alongside the financial crisis there have been proposals to technically instantiate or engineer more equitable forms of money. These include cryptocurrencies, crypto-equity and a variety of algorithmic lending and sharing schemes. "Can't gain access to affordable credit? Suffering the fallout of a commercial banking crisis? PayPal blocked your account because they don't like your politics? There's an app for that!"

Many of these proposals focus on the use of network-based algorithms to foster non-state or non-market forms of economic cooperation on a large scale. These include alternative economies based on algorithms for matching needs, for indexing trust and social capital or for establishing consensus in the absence of social institutions. Others propose 'gaming' or 'hacking' the financial system through an algorithmic sabotage or 'exploit' of existing weaknesses in order to produce wealth for 'commonfare' (health services, education, interest-free credit and so on).

Both of these approaches are problematic. This is because building a monetary commons is not simply a technical question or even an economic question, but a political one. Where money is a complex system of social relations we need to take a step back and ask what kinds of subjectivity or sociality we are engineering into our alternative monetary systems. What kind of commons do we want to produce and are algorithmic modes of governance—or, indeed, accounting technologies—compatible with this?

Rachel O'Dwyer is currently a government of Ireland Research Fellow in Maynooth University and a lecturer in Trinity College Dublin. She is the curator of the openhere festival and the Dublin Art and Technology Association [www.openhere.data.ie](http://www.openhere.data.ie) and a core member of the P2P foundation. She writes about the political economy of communications, the digital commons and new media cultures. Her research areas include mobile communications and radio spectrum, open networks and alternative currencies. She is a regular contributor to Neural magazine and the founding editor in chief of the open access peer-reviewed journal Interference: A Journal of Audio Culture.

## The Creative Medium of Money

Robin Hood Minor Asset Management

In the continual changing of payment methods and financial models it is important to consider how money functions. To use money is to pledge allegiance to its rules. Fundamental rules are visible with very basic transactions, for example if you ask for five dollars, you'll get five dollars. But there is a social bond beneath each transaction that operates within a nested hierarchical infrastructure that retains a dominant mode of power. For example, in a basic transaction whoever charges you is normally connected to a validated bank, the bank and the currency are validated by a recognized state, which is a partaker in international agreements. The chain runs all the way up, and branches all the way down. It's a complex synchronicity, but presents at least one shared denominator; that is each exchange is based on rules. Rules that are packaged into contracts that become the fabric of social relations. Would it be possible to approach this particular medium in a creative fashion: to look at these contracts as a creative medium like a novel or a canvas? Could the rules used in contracts become instruments of expression? The medium of contracts does not limit itself to money. How we designate social roles such as work or any collective organization through contracts can be coordinated through collaborative, creative methods.

Robin Hood Minor Asset Management is an activist hedge fund. We use financial technologies to democratize finance, expand financial inclusion, and generate new economic space. Robin Hood's proposition is no different than it was 600 years ago in Sherwood: arbitrage the routes of wealth and distribute the loot as shared resources. Today we just use different methods to achieve the same: we analyze big data, write algorithms, deploy web-based technologies, and engineer financial instruments to create and distribute surplus profits for all. Why? Simply, we believe a more equitable world is a better one.

### Moderator

Brett Scott is a journalist, campaigner and the author of *The Heretic's Guide to Global Finance: Hacking the Future of Money*. He works on financial reform, alternative finance and economic activism with a wide variety of NGOs, artists and students, and writes for publications such as *The Guardian*, *New Scientist*, *Wired Magazine*, *Aeon* and *CNN.com*. He tweets as @suitpossum.

# EXHIBITION



## TRADING FLOOR

Exhibition – 10:00–17:30 – Foyer

### **The Gray Zones of Creativity and Capital**

Gordana Nikolić & Šefik Tatlić

The Gray Zones of Creativity and Capital (Ed. Gordana Nikolić and Šefik Tatlić) consists of works from authors that tackle the relationship between art industries and capital. Institute of Network Cultures is proud to present this publication at the Moneylab#2 conference as the most recent addition to the 'Theory on Demand' publication series. *Gray Zones* will be launched in print as on various digital platforms developed by the Publishing Lab.

### **EquityBot**

Scott Kildall

EquityBot is an automated stock-trading algorithm that uses emotions on Twitter as the basis for investments in a simulated bank account. During the symposium, EquityBot will trade shares and stocks according to human emotion measured on Twitter. The software captures fluctuations in the number of tweets containing certain emotions and correlates them against changes in stock prices. Over time, the project will track the performance of eight different emotions and their relation to popular managed funds. EquityBot is both critique and experiment, architecting a system of emotional

trading and, perhaps generating a (virtual) profit at the same time.

### **Facecoin**

Rob Myers

Facecoin creates patterns by taking the random sets of data used to validate Bitcoin transactions and converting them into grids of 64 grayscale pixels. It then scans each pixel grid, picking out the ones that it recognises by matching its machine-definition of a human face. Facecoin uses the production of "portraits" (albeit by a machine) as a proof-of-aesthetic work. Facecoin is a meditation on how we discern and value art in the age of cryptocurrencies.

### **Blacked Thursday**

Aline Baggio

After making this short film set inside Beurs van Berlage, the first stock exchange building in The Netherlands, the artist was asked to censor the images for security purposes. This result of this censorship is the large black frame that obscures the activity of the financial workers for the entire film. For the viewer, very little remains outside of the black box to interpret and understand creating a reflection on the transparency and complexity of stock market trading.

# MONEYLAB#2 AFTERPARTY

## ROEST

JACOB  
BONTIUS-  
PLAATS 1  
AMSTERDAM

STARTS AT  
21.00 / 9 PM

Geert Lovink is a media theorist, internet critic and author of *Zero Comments* (2007), *Networks Without a Cause* (2012) and *Social Media Abyss* (2016). He holds a PhD from the University of Melbourne and in 2003 was at the Centre for Critical and Cultural Studies, University of Queensland. Since 2004 he is researcher in the School for Communication and Media Design at the Amsterdam University of Applied Sciences (Hogeschool van Amsterdam) where he is the founding director of the Institute of Network Cultures.

Patricia de Vries is project coordinator at the Institute of Network Cultures, and is responsible for coordinating current research projects. Patricia has an academic formation in Media Studies (BA), Cultural Analysis (MA) and Liberal Studies (MA). From 2010 until 2012 she was based in New York where she served as a research and communications associate at the think tank World Policy Institute, and as a teaching assistant of prof. James Miller at The New School for Social Research.

Vera van de Nieuwenhof is project associate at the Institute of Network Cultures and is involved in event organization and communication. Before joining INC she has worked for other Dutch organizations in the e-culture

and creative industries realm: Waag Society, Submarine, Virtueel Platform and Het Nieuwe Instituut. She has recently graduated from the University of Amsterdam with a Bachelor in Architectural History.

Max Dovey assists with the MoneyLab project. He describes himself as 28.3% man, 14.1% artist and 8.4% successful. He holds a BA Hons in Fine Art: Time Based Media and a MA (MDes) in Media Design from Piet Zwart Institute. His research is in liveness and real-time computation in performance and theatre. He works as a producer and creative technologist for live events and theatre in both The Netherlands and U.K.

Anastasia Kubrak assists with the MoneyLab project. She is a designer & researcher, currently obtaining a BA in Communication at Design Academy Eindhoven. Her interests revolve around politics of information and protocols of communication and language. With her work, she aims to engage viewers in unconventional interactions with information in both digital and physical realm. By telling complex stories in a very accessible way, she aims to address a broader audience in critical evaluation of emergent digital phenomenon.

### Special Thanks To

Patrice Riemens  
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### Partner Organisations

Robin Hood Minor Asset Management  
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**MoneyLab Reader: An  
Intervention in Digital Economy**  
[networkcultures.org/publications](http://networkcultures.org/publications)

### MoneyLab Team

Geert Lovink, Patricia de Vries,  
Vera van de Nieuwenhof,  
Max Dovey, Anastasia Kubrak

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### Location

Pakhuis de Zwijger  
Piet Heinkade 179  
Amsterdam

### Visual Identity

Femke Herregraven  
& Alonso Vazquez (Unit 19)

All conference documentation  
will be available at:  
[networkcultures.org/moneylab](http://networkcultures.org/moneylab)

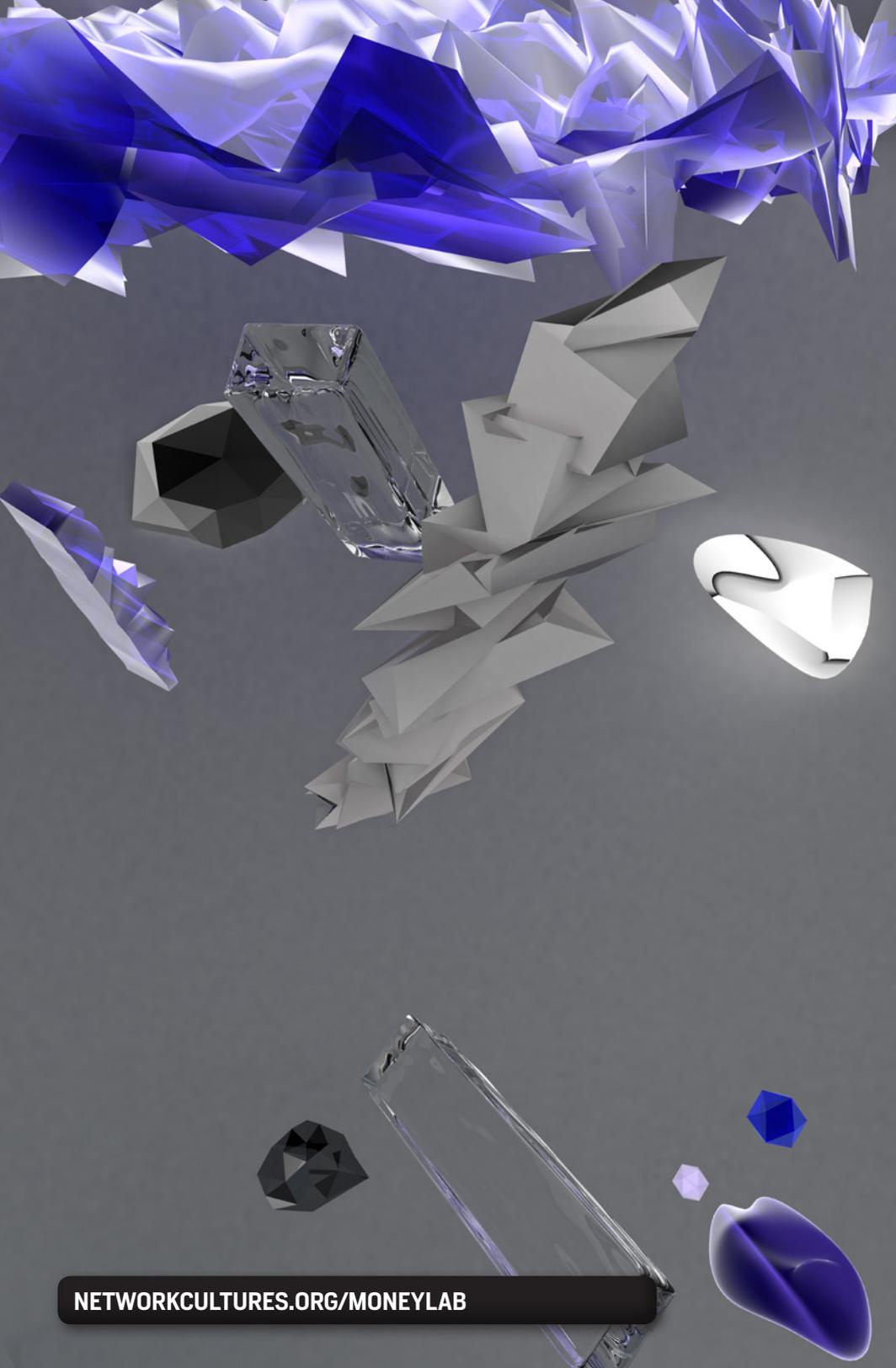
### Contact

Patricia de Vries  
Project Coordinator  
[patricia@networkcultures.org](mailto:patricia@networkcultures.org)

### Visiting address

Institute of Network Cultures  
Amsterdam University of Applied  
Sciences | HvA

Rhijnspoorplein 1  
room 04A07, 4<sup>th</sup> floor  
NL-1091 GC Amsterdam  
The Netherlands  
T: +31 (0)20 595 18 83



[NETWORKCULTURES.ORG/MONEYLAB](http://NETWORKCULTURES.ORG/MONEYLAB)