



*Unfortunately, the beginning of this event did not record correctly. To provide some additional context as part of Co-Convener Lucy Sollitt's introduction, please find a transcript of this section of the talk below:*

Hello everyone, I think everyone is here. Welcome to reimagining economies online event. I really hope everyone watching is well and feeling healthy and it's really nice that you're joining us here today. I'm just going to give you a quick overview and then you'll be hearing from and I'll be introducing the various people that are also on your screen right now. So welcome.

This is the first of four events in the Redefining Value in the Art Market series. I'm Lucy Rose Sollitt and the curator of this program. I'm a curator, writer and strategist and my practice focuses on the intersection of art and technology and emerging art economies, and I'm your chair for today. Just to really briefly tell you a little bit about this programme, the series follows on from the Future of the Art Market report which I researched and wrote for Creative United back in 2019. It was launched at Somerset House and the world feels like it's become a very different place since that moment, and the events of 2020 have highlighted both the kind of precariousness and the inequalities of the systems which underpin the art market and what it actually kind of depends on. And it's increasingly evident that these systems need to be remodeled in order to make the art world more relevant and more beneficial to more people. And so this series responds to that challenge by trying to look for inspiration from the thinking and experimentation that's taking place both within and outside of the art market and art world to explore the viability of alternative economies, and it asks whether those kinds of economies could serve us all better.

Now to introduce the panelists. So, we have Cade Diehm, currently appearing as a fluffy furry dog and Cade is the founder of the New Design Congress, which is a research group developing a nuanced understanding of technology's role as a social, political and environmental accelerant. He is a technologist and was an integral part of Tactical

Technology, a Berlin-based NGO that works to raise awareness of issues of data privacy and technology and societies.

Danielle Braithwaite Shirley, Danielle is an artist working predominantly in animation, sound, performance, and video games to communicate the experiences of being a Black trans person. Her work has been shown in Focal Point Gallery, Science Museum, Barbican, Tate. Danielle was also part of BBZ alternative graduate show Copeland Gallery.

Then Helen Knowles, Helen's another artist and also the curator and founder of the Birth Rites Collection. She studied Fine Arts at Glasgow School of Art before doing an MFA at Goldsmiths University and lectures widely around the UK and abroad. Her work is in several public collections. And this year Helen's piece Trickle Down, A New Vertical Sovereignty, which was shown by Arebyte earlier this year - Arebyte is in London, it's a gallery in East London. And, yeah, for that piece, Helen won an honorary mention at Ars Electronica.

And finally, Kieren Reed is Director for the UCL School of Fine Arts. He is Head of undergraduate sculpture, Director of studies for undergraduate programs and undergraduate teacher at Slade. He is a practicing artist and his work has been shown extensively, and I'm not sure if you can see her on screen now, but Jo will be joining us later. Jo Townsend, she is the Co-convener of this event and will be collating your questions. She is the principal partnerships manager for Creative Industries at UCL Innovation and Enterprise.

So now I'm just gonna really quickly frame some of the questions that we're exploring in this session before we move on to the panel presentations.

So the goal of today's session as you can see on the screen is to explore "Can digital technologies reveal possibilities for more ethical and sustainable art economies?" Slightly big question, we're going to have a go. So, when I was writing the Future of the Art Market report and researching that it really, I kind of wanted to talk about what seems to me that some of the ways in which born digital art is being made, would really start to lend themselves to alternative forms of experiencing art, kind of wider forms of experiencing art, and more ways, potentially, of making money. And making money is not something to be sniffed at, I think it's really important, and perhaps a privileged position if you're not kind of thinking about that. So yeah, I was thinking about this, the possibility of born digital art to lend itself to new forms of experiencing are other ways of making money. So for example, an artwork can be made in many different parts. A VR simulation created in a games engine might be activated also via a ticketed performance or an immersive installation. Endlessly unique 3D prints may be drawn from it, stills may be taken to and traded or sold on mass. Today it's even popular as you might have seen in the news for, it's even possible for an avatar like lil Miquela to be represented by the top US talent agency. So when trying to answer the overarching question for today's discussion, there are many threads to unpick. Can born digital models actually make creators more money to live off? Who are they viable for? Who can access them? And how much do they replicate or reinforce existing market dynamics and platform capitalism online, or an art market, where the only the privileged few succeed?