

# tender spots in hard code

( ... fraught with potential,  
fragile with indecision )

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garbajce

with works by  
Rebecca Gill, Leo Robinson,  
and Benjamin Hall

illustrations by  
Emelia Kerr Beale  
and words by  
Colm Guo-Lin Peare

# tender spots in hard code

## TRICK

2



### MAINTENANCE



#### Illusionary

Maintenance is a labour of care on a scale beyond the individual body or the immediacy of the present. What values need to be in place to encourage this? How is this sustained?

Coins | Economics



2

## TRICK

TRICK

RISK



RISK

TRICK







# tender spots in hard code

*(... fraught with potential,  
fragile with indecision)*

tender spots in hard code... emerges from the fraught and complex convergence of social, economic and technological space. In trying to navigate this pervasive architecture of power, decentralised and distributed systems hold the potential as organisational tools in the digital commons.<sup>1</sup> They can allow us to rethink the kinds of social relations that structure this space, to prioritise an ethics of care.<sup>2</sup>

Care and its labor has been systematically undervalued, constrained by the distribution and management of economic resources. Popular emphasis on care as an individual and solitary act renders out the necessity of interdependence, those of neoliberal agendas like self-care over communal care. The exhibition looks to an understanding of care as a collective and structural practice not only for others but with others, questioning how care translates into the governance of the digital commons and the relations this is formed upon. By centering and identifying 'care' as an essential category of value creation, what is valued does not need to be connected to capitalist-defined profitability. We can begin to see how care work/labour is linked to other non-market realms of value creation, like the commons or gifts, both of which are vulnerable to market changes and enclosure.

I learned of interdependence as my immune system began to attack my nervous system, triggered by the context it was embedded within. From this moment, it became pretty evident that interdependence simultaneously engenders both violence and support. I learned of the body as a blackbox, full of unseen, unknown systems rendered out of our lines of attention.<sup>3</sup>

*.. fraught with potential<sup>4</sup>*

The early era of the internet brought the dream of tools for producing shared infrastructure and methods of organising, yet we now are experiencing the capturing and enclosure of attention and data; social

- 1 The digital commons are a form of commons involving the distribution and communal ownership of informational resources and technology. Resources are typically designed to be used by the community by which they are created.
- 2 An "ethics of care" implies that there is moral significance in the fundamental elements of relationships and dependencies in human life. Normatively, care ethics seeks to maintain relationships by contextualizing and promoting the well-being of caregivers and care-receivers in a network of social relations.
- 3 The body as a multilayered and integrated set of systems that is fundamentally ambivalent. '...the body serves both as point of departure and as destination.' Henri Lefebvre. Taken from Russell, L. (2020). *GLITCH FEMINISM: a manifesto*. S.L.: Verso.





connections are used to produce value, to make decisions, to surveil. The rise of distributed ledger technology<sup>5</sup> provides alternative modes of organising, such as DAO's<sup>6</sup> (decentralised autonomous organisations) which offer the flexibility to choose and design incentives and value. However, the promise of their offering must be questioned when they remain imbued with the same libertarian economic ideals of late stage capitalism. Think here of a distributed capitalism<sup>7</sup> or a re-centralisation, built from a culture that privileges autonomy to the point of forgetting interdependence.

What relations do these systems need to be formed upon to create technological infrastructures that support collective welfare?<sup>8</sup>

.. *fragile with indecision*

Turning to games as a means of centering the value forms and architectures of choice that distributed systems produce, play is used as an active discursive form that invites visitors to consider how the game structures they play within engender priorities of attention and relation.

The exhibition involves an illustrated set of standard playing cards, offering the visitor different modes of participation. Through playing a variation of the game Whist (a trick-taking game of bidding) selected and altered by the artist, visitors are invited to play either competitively or cooperatively. Both modes of engagement with the cards provide thought experiments for ways of thinking differently around relationships of people, object and ideology.<sup>9</sup>

The images on the cards use metaphors of the body as portals to the digital commons, blockchain systems and the social relations formed within them; using renders by the artist, alongside commissioned models by Siri Black, Ariel Helyes, Jake Major and India Stanbra. The altered suits – hearts, vessels, tools and coins – gesture towards ideas of relation, bodies, technology and economics. The cards are

- 4 'You're not where you think you are. In hypertext, everything is there at once and equally weighted. It is a body whose brain is dispersed throughout the cells, fraught with potential, fragile with indecision, or rather strong in foregoing decisions, the way a vine will bend but a tree can fall down.' Shelley Jackson, *STITCH BITCH: the patchwork girl*. [online] Available at: <http://web.mit.edu/m-i-t/articles/jackson.html>
- 5 A distributed ledger (also called a shared ledger or distributed ledger technology or DLT) is a consensus of replicated, shared, and synchronized digital data geographically spread across multiple sites, countries, or institutions.
- 6 A decentralized autonomous organisation (DAO), sometimes labeled a decentralized autonomous corporation (DAC), is an organisation represented by rules encoded as a computer program that is transparent, controlled by the organisation members and not influenced by a central government. A DAO's financial transaction record and program rules are maintained on a blockchain.
- 7 ...that privileges individuality over interconnectedness, that whittles down to an idea of the self / the collective, the high probability of reproducing systems we are already in.
- 8 Care can intersect these dichotomies and circulate outside them. It has its own economy, one based on generosity rather than scarcity.
- 9 It is... 'not the nature of technologies themselves, but rather, the discourse that surrounds them, that guides how these technologies are appropriated by a society.' Taken from [networkcultures.org](https://networkcultures.org). *Institute of Network Cultures | Radical Care: Embracing Feminist Finance*. [online] Available at: <https://networkcultures.org/blog/publication/radical-care-embracing-feminist-finance/>



5



backed with drawings by Emelia Kerr Beale which respond to the suits, and together with the images on the cards allude to desires of interdependence.

Accompanying the card game is a collection of hypertext fiction, essays and games made by Rebecca Gill, Leo Robinson, and Benjamin Hall, which speak to the patchwork of thought and multiplicity of perspectives within the exhibition. Each game forks the conversation in new directions, and solidifies the artist's relationship to their peers and the notion of decentralisation within making.

The work aims to dissolve the narrative that there is a single privileged vantage point, and instead posits that value comes from collaborative and inclusive methodologies. tender spots in hard code... looks to the perspective of a learner, to the process of study, to the non-expert, to value creation through play and asks if love, care and intimacy of relationships can alter deeply rooted ideologies surrounding existing frameworks of the financial, societal and the political realms.

We don't need totalizing narratives but a proliferation of daydreams: lateral, experimental, and situated within the localities of political experience. We need to imagine systems that read signals other than market signals, that answer to dreams other than Silicon Valley dreams.<sup>10</sup>

BEGIN



5



a means of control

## PROTOCOL

within  
layers

to involve  
with  
care





RISK



RISK

# JOKER

*RISK/POSSIBILITY*

*exposure, hope, fear*

To be exposed to the possibility of loss. Searching for that which does not yet seem possible.

This card shows a grey swan in flight.

POSSIBILITY



POSSIBILITY



A



## THE (IN)DIVIDUAL



### The economic individual

The myth of an individual. How can we begin to unlearn this narrative? Can we image the body always in relation with another?

Coins | Economics



A

# ACE

## THE (IN)DIVIDUAL

*the human,  
the user, the node*

A distinct entity,  
a component.

This card shows a singular thyroid gland trapped under a bell jar, fluttering at the surface.

# KING

## PROTOCOL

*control, framework,  
communication*

A set of rules, for  
transmitting data,  
information between  
different nodes, devices  
in a network.

This card shows a lymphatic system  
supporting a tablet  
inscribed with terminal commands.

K



## PROTOCOL



### Communication

Protocol is a means of control. What rules define the way the body has navigated the fossilised system? What does it mean to embody relations of care and intimacy at the level of protocol?

Hearts | Relations



K

Q

TRUST(LESS)



Vulnerability

As trust is lost in centralised economic systems, where does it move to? What happens when a technology or a system is built on the presumption of the absence of trust? How do we then understand the trust of the other?

Vessels | Context and environment

♁

# QUEEN

TRUST(LESS)

*shared belief,  
scalability,  
dependence*

A firm belief in the reliability, truth, or ability of someone or something.

This card shows a claddagh ring, a promise ring, formed from the peripheral nervous system ganglion. The central stone dissolves from the clasp.

# JACK

ENTRANCE

*access,  
permission(less),  
openness*

An opening,  
for opportunity?

These cards show a lock, in which crystallised flowers grow from within and a set of keys, growing from the cochlea.

J

ENTRANCE



Permission(less)

The keyhole is a portal between overlapping systems. Space is often enclosed with barriers to access. How can this be opened? Who holds the keys to the means of production and how can they be distributed?

Tools | Technologies

♁



10



(UN)MEASURABLE



Boundaries

Are there certain things that cannot be measured?  
What is lost in a process of measurement?  
How do the devices of measurement reflect those that produce them?

Vessels | Context and environment



Model by Siri Black

10

(UN)MEASURABLE

*measurability,  
devisable,  
(ir)rational*

Not able (or able) to be measured objectively.

These cards show speculative measurement devices.

9

(IM)MUTABLE

*iterative,  
(un)modifiable*

(un)modifiable state,  
(un)able to be changed after creation, either liable to change or completely static.

This card shows living objects, flattened and pressed in a book, a ledger. Each object changes state across the suits.

9



(IM)MUTABLE



Ownership

The body is in constant flux, yet our scattered traces are cemented into the systems we move through. What happens to these trails? What are the possibilities and risks of both mutable and immutable states for the body?

Coins | Economics



6





8

*(IN)VISIBILITY*  
*interface, foundations,*  
*(under)valued*

That which is seen and  
 that which goes unseen,  
 possibly below  
 the surface.

This card shows a lymphatic system  
 with layers below a surface.

7

*INCENTIVE*  
*feedback, motive,*  
*participation*

A motivation or  
 encouragement, to  
 behave in a certain way,  
 to cooperate, to maintain,  
 to play the game, or to  
 win the game.

This card shows a series of love tokens  
 entangled in vessels and nodes.



7

INCENTIVE

Currency

What currently incentivises the body to play the game? The token holds the values that may motivate the body. What values could this token carry? Can this token be engraved with values that enact care?

Coins | Economics



7

6



(EN)CODE



Resisting readability

What are the values that the body is rooted in? What processes are needed to decrypt the values of the fossilised system? If the body was to be re-rooted, how could different values be encrypted?

Tools | Technologies



9

6

(EN)(DE)CODE

*movement, translation, encryption*

Convert/translate from one form to another.

(EN) This card shows a cluster of thyroids around a cypher disk

6



(DE)CODE



Translation

What are the values that the body is rooted in? What processes are needed to decrypt the values of the fossilised system? If the body was to be re-rooted, how could different values be encrypted?

Hearts | Relations



9

(DE) This card shows a group of hands signing the words 'translate', 'interpret' and 'convert'.





5

## INDEBTEDNESS

*obligation,  
contract, gift*

Something owed to  
something else,  
an obligation.

This card shows a series of links in a  
chain, hanging in light of the setting sun.

4

## CONSENSUS

*coordination,  
pluralism, alignment*

To align, to meet  
at intersections.

This card shows a set of scales covered  
with lymphatic systems tipping it in  
and out of balance.







3  
GIFT

*value, exchange,  
data, contract*

Something given,  
often without something  
returned, something  
that is taken.

This card shows a movement of energy  
between two power cells.

2  
MAINTENANCE  
*tend, longevity,  
health, renewal*

To provide  
necessities for life,  
for continuation,  
for existence.

This card shows flowers blooming from  
a fossilised lymphatic system.



2  
MAINTENANCE

Tendance

Maintenance is a labour of care on a scale beyond  
the individual body or the immediacy of the  
present. What values need to be in place  
to encourage this? How is this sustained?

Hearts | Relations



# *Notes on Contemporary Art, 'Capital as Power', and Blockchain*

*Colm Guo-Lin Peare*

This text employs a fragmentary and partial account of Suhail Malik's explication of Jonathan Nitzan and Shimshon Bichler's *Capital as Power* framework. I will draw from other texts by Malik and his contemporaries that use the contemporary art market's political economy as exemplary of this theoretical armature. The result is a reductive sketch that hopes to offer an entry point for rethinking the presuppositions of neoclassical economics, contributing to tender spots in hard code's various explorations of value systems in decentralised and distributed networks.

The hegemonic formation of contemporary art has its origins in Western modernity's individualising ethos. Through a constitutive centring of aesthetic experience, art has been defined in distinction from other forms of social production by its autonomy from use. It is art's independence from the social whole that distances it from the instrumentalisation of modernist rationality. Historically, contemporary art is temporally demarcated as emerging in the late 1950s after the mass violence of the first half of the twentieth century. Crucially, its distance from the social whole allowed a critique of this horror and, informed in part by poststructuralism, continued a liberalisation of what could count as art. The linear progressivism of art, manifest in the centrality of formal material development, was transfigured by a critique of objective determination. In this framework, which importantly maintains art's ethical and political virtue and reinforces its inherent ability to be critical of the social whole, every reading must be individual and meaning can only be constructed as a correlate of experience. To be perceived, distributed, or judged as contemporary art, an artwork does not have to be constituted by a specific medium, politics, geographical origin, or conceptual definition. In order for it to be ultimately plural and heterogenous, contemporary art must be semantically indeterminate so it can be constituted by each receiving individual's interpretation.

As such, contemporary art must innately reject any form of regulation or standardisation to maintain its plurality. This is necessary in order to maintain its ethical and political virtue which, to the signal frustration of many artists, is a condition that is antithetical to coordinated and



systemic change. What becomes apparent is that the inherent criticality of the representational endeavour, which affords the artwork its validation, cannot be effectively transformative of contemporary art's institutional milieu on a systemic level precisely because there can be no collective infrastructure to allow for ethical and political coordination. This condition is symptomatic of a wider malaise: the fear that poststructuralist accounts of universality have not provided substantive enough grounds for the constitution of a Left subject within our politics has been a long held concern in social theory.

The crux of this text is the claim that this condition justifies contemporary art's valorisation process in particular which reveals the truth of the price-setting mechanism in general and dispels neoclassical liberal presuppositions about the market's ability to provide maximum efficiency through competition. This in turn exposes the phantasms underlying our current economic ideologies and, with regard to the themes surrounding tender spots in hard code, allows us to be aware of such presuppositions when formulating alternatives using decentralised and distributed networks. Neoclassical economics assumes that the most efficient allocation of scarce resources can be achieved through free-markets. If all individual actors operating in a free-market act rationally with full access to market information, the equilibrium output and price will be reached as determined by the intersection of the independent market supply and demand curves. Therefore, free-markets prefer assets to be highly liquid, market information to be transparent, and transaction costs to be low. Due to contemporary art's primacy of the individual interpretive moment, it is averse to any sort of standardised criteria for the valorisation of artworks. When judged by the standards of neoclassical economics, the consequent pricing system is 'weak' with the contemporary art market unable to provide any of the listed preferences. It is this condition that allows the contemporary art market to explicitly demonstrate flaws in the logic of neoclassical economics.

Art dealers can strengthen their financial position by utilising, not reducing, the frictions to free trade. For instance, monopolistic control over the pricing mechanism of contemporary art can be gained by keeping commodities within an inventory and selling directly to collectors, consequently keeping market information opaque and accessible only to private interests. Nitzan and Bichler would position this monopolistic price-setting mechanism not as an aberration but as normative. They employ Thorstein Veblen's definition of industry as generalised social production whose productivity is measured by its effects within society. This is in contradistinction to business which is the organisation of







power through private ownership and thus the control of productivity. Private ownership generates earnings relatively: business profits from gaining advantage over industry it does not own and it can do this through damaging said industry. As such, it often works to decrease industry overall rather than profiting from its increase and therefore tends towards oligopoly and ultimately monopoly. The complete control over the market by a monopoly and the mutual interdependence of firms in an oligopoly both cause supply and demand to become dependant on one another, which undermines the neoclassical assumption that their independent curves result in equilibrium quantity and price. So, the counterproductive nature of private ownership tends towards monopoly and monopoly causes administered prices that are not responsive to the market.

Art investors have no way to determine the future returns on their purchases supposedly unlike, for instance, investors in the real estate market. However, in neoclassical economics the value of an asset is quantified by capitalising it. The rate of return of an investment is understood as the profit made divided by the capital invested. Following this formula, the value of an asset, its capital worth, is equal to the investment's profit divided by its rate of return. The profit is meant to be determined by how productive the capital is and the quantitative capital is determined by its productivity. This is cyclical because in order to quantify capital we must know the profit. The profit is essentially unknowable because it is based on future earnings. Even though this price calculation can be justified by trends in historic data, it is essentially purely speculative even in markets like real estate. The flaw in this logic is explicit in the contemporary art market because the semantic indeterminacy of contemporary art allows price-setting to be purely speculative without the hindsight justification of earnings based on consumption. Moreover, this semantic indeterminacy morally protects the monopolistic condition of the contemporary art market because of the aforementioned ethical and political virtue it can claim due to this inherency. The proposition employed here has been argued on a theoretical basis and is as follows: the semantic indeterminacy that defines contemporary art allows its market to explicitly demonstrate price setting without the obfuscation of attempts to rationalise valorisation through consumption.

This all too briefly and partially presented theoretical understanding necessitates a rethinking of the neoclassical liberal tenets that are often uncritically employed in the formulation of technological innovations. For instance, blockchain technology offers the possibility of decentralised, distributed and autonomous economies that do not need to be authorised by centralised institutions: cryptography secures ledger

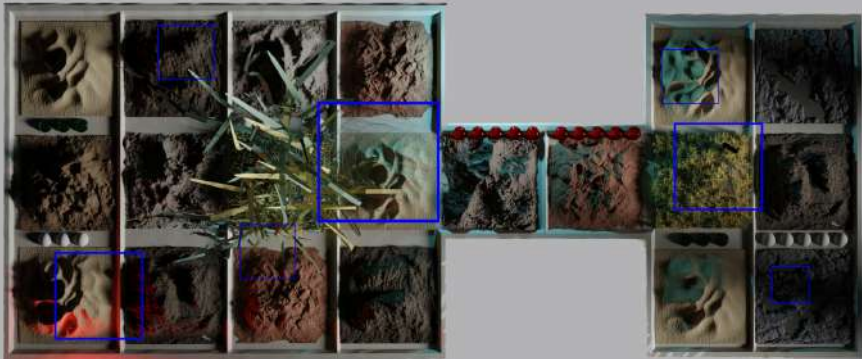




authentication which allows a consensus on history; peer-to-peer technology allows direct transactions between users; and code is executed as law. Disintermediating users from centralised institutions could help bypass regulation and increase accessibility to market information, as well as allowing the free communication and exchange of this information between peers. Decentralisation thus offers the promise of a 'true' free-market that is ordered by meritocracy and delivers maximum economic efficiency. However, if we draw from the theoretical armature sketched above, private ownership can maximise profit through damaging competing industry and thus leads to oligopoly and eventually monopoly. Additionally, the capitalisation of qualitatively different entities into a singular quantity requires knowing the unknowable value of future expected earnings. More control over the terms of this speculation allows more control over the valorisation of the asset. If capital's purposive desire is the maximisation of profits, the infinite accumulation of capital, and the reproduction of capitalist class power, then monopoly is well placed to provide this aggregation of needs. Capitalists will work towards the certainty and immutability achievable in non-competitive monopolies because it is profitable. Capitalism therefore inherently tends towards a centralisation and consolidation of power. Any innovation that allows this economic reason to operate internally within it will be folded back into its system and coerced into delivering its desires. Even though the infrastructure of blockchain is decentralised, the distribution of power within one can demonstrably tend towards inegalitarian centralisation. It proves more dangerous because the decentralisation ethos that is axiomatic to blockchain ideology can help obfuscate such an operation.

*continue?*





## *zero-sum*

*Rebecca Gill*

In this game you play as yourself, in front of your monitor, as you may find yourself now, on a night when you get lost in the experience of browsing. Half dreaming, you traverse old emails, forums, webpages, videos, images, amid a digitised gameboard of the Game of Ur. Phantasms of animal oracles leave you predictive messages as you slip between sleep and wakefulness.

Just as with browsing, there is no ending; no goal, no resolution, only the temptation towards narrative - towards the totality of understanding, the ownership of knowing. The survival strategy that is attempting to form knowledge networks - cognitive mapping amid chaos.





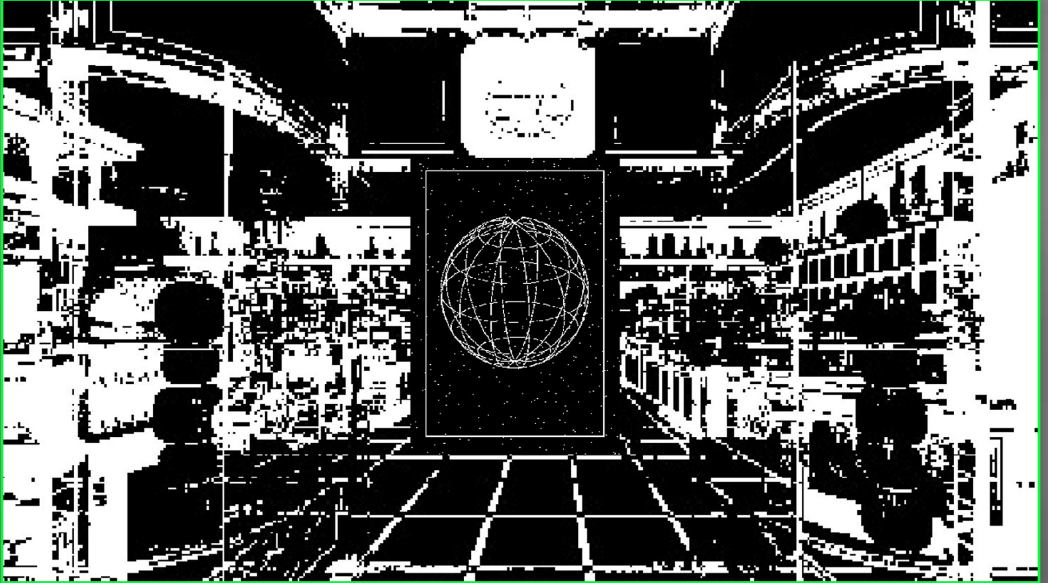
## *Compasses*

*Benjamin Hall*

Compasses is a series of conversations with a series of NPCs (non-player characters), in which players are presented with a range of optional responses to each twist in the ta(i)l(e). These options presented use the Zoomer's logic of political compasses (libertarian -> authoritarian, left -> right) and Dungeons & Dragons character alignments (chaotic -> lawful, good -> evil) to elaborate upon the ramifications of different semi-fictionalised methodological approaches to love, care, romance, value, connectivity and longing. Speak to monsters, ghosts, salesmen, ex-lovers and people. Align yourself, and see how they respond.

All names, characters, places and incidents are partially fictional. Any resemblances to actual events or locales or persons - living or dead - is entirely intentional.

Music by Ben Boswell-Jones  
Nilometer photogrammetry by Mohamed Abdelaziz



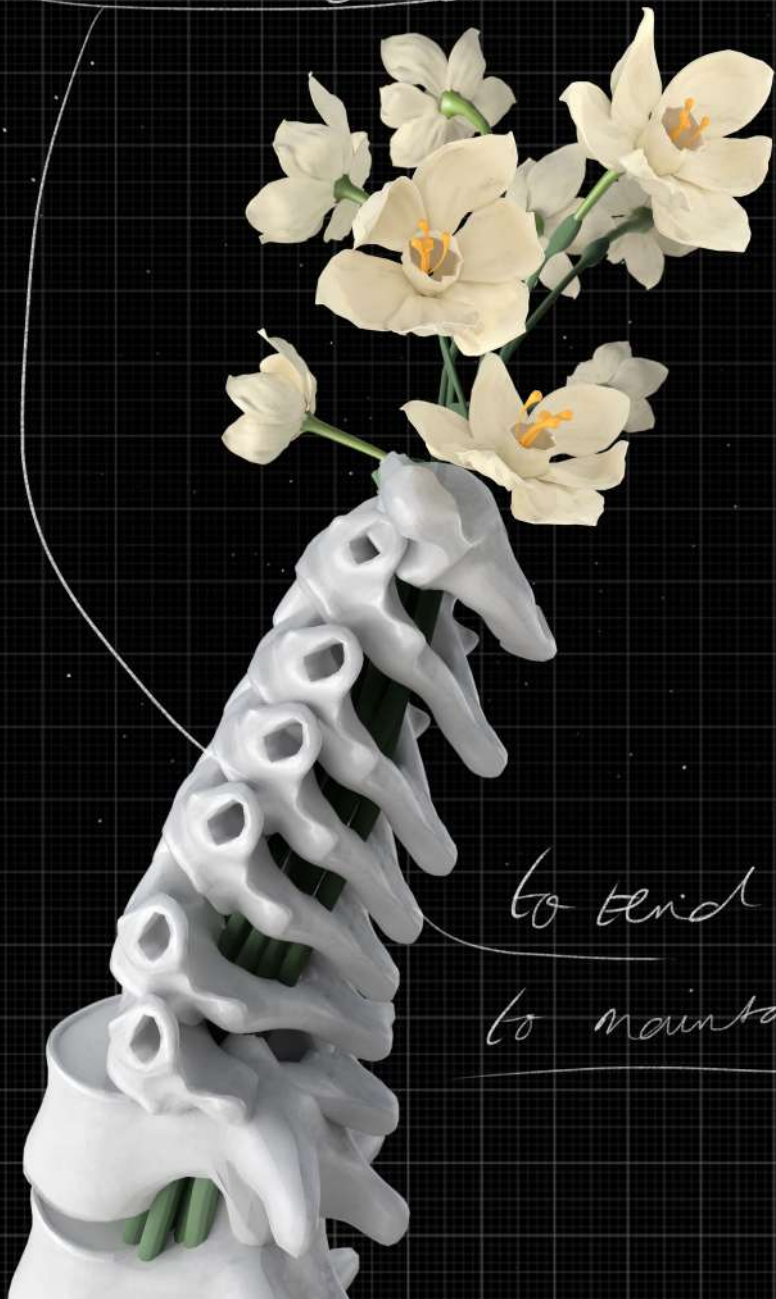
## *Destiny Forever*

*Leo Robinson*

Destiny Forever is an allegorical study of both micro and macro spiritual processes. It describes a journey from purity through decay or corruption and the difficult task of regaining what was lost. This could represent an entire epoch of global society, a human life cycle, or a single period of meditation or revelation. The player encounters a series of symbolic archetypes representing both obstacles and the tools for overcoming them, and over time may learn to navigate this cycle with ease.



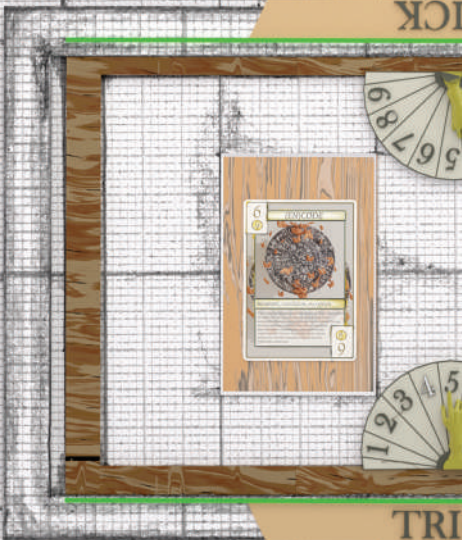
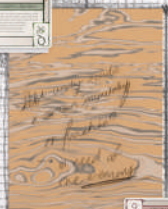
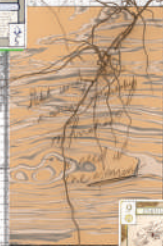
*a binding agent*



*to bind*  
*to maintain*



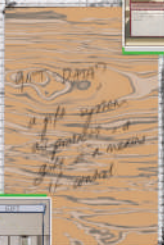
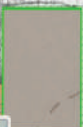




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TRI

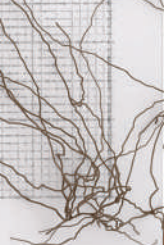
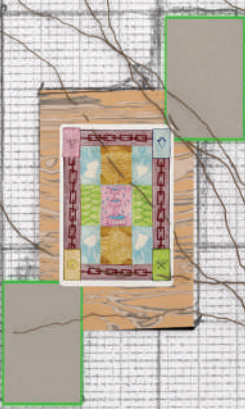
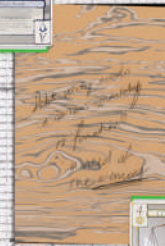
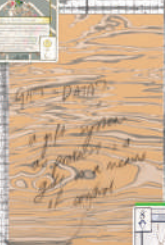
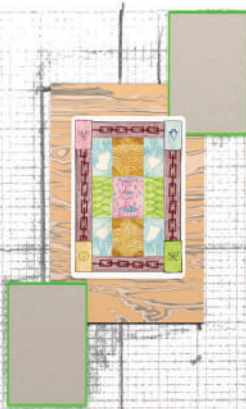




TRICK



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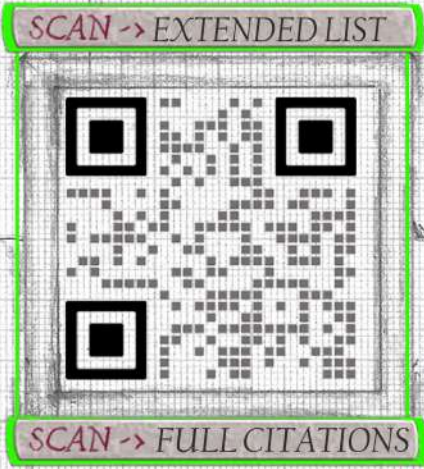


The soft spot of hard code: blockchain technology, network governance and pitfalls of technological utopianism  
Moritz Hütten

Protocol:  
How Control Exists  
After Decentralization  
Alexander Galloway

[On Control]

[On Care]  
Radical Care  
Survival Strategies  
for Uncertain Times  
Hi'ilei Julia  
Kawehipuaakahaopulani  
Hobart and Tamara  
Kneese



[Games]  
New Rules  
Essays compiled by  
Holly Gramazio

To Mind Is to Care'  
edited by Joke  
Brouwer & Sjoerd  
van Tuinen

Glitch Feminism :  
A Manifesto  
Legacy Russell

[On Care and the economy]  
Radical Care: Embracing Feminist Finance  
Amateur Cities in collaboration with the  
Institute of Network Cultures

[On the digital commons]  
A CONCISE LEXICON OF/FOR  
THE DIGITAL COMMONS,  
Raqs Media Collective

Infrastructure of Intimacy  
Ara Wilson



# *Glossary of Terms*

Taken from Kate's are.na page ([www.are.na/block/8845062](http://www.are.na/block/8845062))  
and Wikipedia and Dictionary.com

## ***Hypertext***

Hypertext refers to a word, phrase or chunk of text that can be linked to another document or text. Hypertext covers both textual hyperlinks and graphical ones. The term was coined by Ted Nelson in the 1960s and is one of the key concepts that makes the Internet work. Without hypertext, following a link on a topic to a related article on that topic – one of the primary means of navigating the Web – would be impossible.

## ***Peer-to-peer networks***

Denoting or relating to networks in which each computer can act as a server for the others, allowing shared access to files and peripherals without the need for a central server.

## ***Open source software***

Open source software is software with source code that anyone can inspect, modify, and enhance.

## ***Decentralisation***

The transfer of control of an activity or organization to several local offices or authorities rather than one single one. 'efforts to promote decentralization and reform of the national political party'.

**(In networking)** Decentralization means the Internet is controlled by many. It's millions of devices linked together in an open network.

No one actor can own it, control it, or switch it off for everyone.

**(In blockchain)** Is a measure of how much authority is held by a central holder. You can argue that blockchains are naturally more decentralized than other methods of distributing data because there is (at least in public chains) no gatekeeper on who can join: as long as you have the computing power, you can participate in the blockchain

## ***Digital Commons***

The digital commons are a form of commons involving the distribution and communal ownership of informational resources and technology. Resources are typically designed to be used by the community by which they are created.

Examples of the digital commons include wikis, open-source software, and open-source licensing. The distinction between digital commons and other digital resources is that the community of people building them can intervene in the governing of their interaction processes and of their shared resources.

### ***Decentralisation/Decentralise***

Decentralization or decentralisation is the process by which the activities of an organization, particularly those regarding planning and decision making, are distributed or delegated away from a central, authoritative location or group. Concepts of decentralization have been applied to group dynamics and management science in private businesses and organizations, political science, law and public administration, economics, money and technology.

### ***Distributed System***

A distributed system is a system whose components are located on different networked computers, which communicate and coordinate their actions by passing messages to one another. The components interact with one another in order to achieve a common goal.

### ***Distributed Ledger***

A distributed ledger is a database that is consensually shared and synchronized across multiple sites, institutions, or geographies, accessible by multiple people. It allows transactions to have public “witnesses”. The participant at each node of the network can access the recordings shared across that network and can own an identical copy of it. Any changes or additions made to the ledger are reflected and copied to all participants.

### ***Blockchain***

A blockchain is, in the simplest of terms, a time-stamped series of immutable records of data that is managed by a cluster of computers not owned by any single entity. Each of these blocks of data (i.e. block) is secured and bound to each other using cryptographic principles (i.e. chain). Blockchain is a type of distributed ledger used by bitcoin.

### ***DAO's (decentralized autonomous organizations)***

A decentralized autonomous organisation (DAO), sometimes labeled a decentralized autonomous corporation (DAC), is an organisation represented by rules encoded as a computer program that is transparent, controlled by the organisation members and not influenced by a central government. A DAO's financial transaction record and program rules are maintained on a blockchain.

### ***Late stage capitalism***

Late capitalism, or late-stage capitalism, is a term first used in print by German economist Werner Sombart around the turn of the 20th century. Since 2016, the term has been used in the United States and Canada to refer to perceived absurdities, contradictions, crises, injustices, and inequality created by modern business development

### ***Libertarian***

Libertarians seek to maximize autonomy and political freedom, emphasizing free association, freedom of choice, individualism and voluntary association. There are various schools of libertarian thought. It originated in left-wing anti-authoritarian politics, evolving and fracturing into ideas such as laissez-faire capitalism (economics free from regulation.)

### ***Cooperative***

To be cooperative is to work or act together willingly for a common purpose or benefit.

### ***Interdependence***

The dependence of two or more people or things on each other.





*tender spots in hard code...* is the outcome of arebyte's annual development programme, hotel generation, which selected Kate Frances Lingard as the finalist in 2020. *tender spots in hard code...* will travel to David Dale Gallery in Glasgow later this year.

**Kate Frances Lingard** lives and works in Glasgow. At the moment they are thinking about care and accessibility in digital spaces. They are interested in the possibilities and complexities of decentralised and distributed technologies as shared infrastructure. Working with digitally created images, objects, environments, games and playing around with code, they hope to question systems that define how we act and live together.

**Rebecca Gill** is based in Glasgow. Her research interests include (re) distributions of power in network politics, game theory and technologies, and the possibility for accessing/organising in digital space through these.

**Leo Robinson** is a multimedia artist living and working in Glasgow whose practice stems from his own meditations and inner experiences. Robinson's work observes the existing canon of world religions, magic and spirituality and creates new mythologies with the aim of fluidifying this canon into a living fabric of narratives using an array of re-appropriated images and symbols.

**Benjamin Hall** is an artist working in film, new media, animation, installation, creative computing, printmaking and writing. His work is concerned with the expectations and formatting issues attached to 'content-creation' and the communities that form around them, on and off the internet.

**Emelia Kerr Beale** is a Nottingham born artist currently based in Glasgow. Working across drawing, sculpture and textile, their work explores the relationship between imagination and resilience, and seeks to create moments where anxiety and joy can intersect. They also think about interdependence, dedication, exhaustion, and things that do not yet seem possible.

**Colm Guo-Lin Peare** is a former committee member of Transmission Gallery and currently sits on the Advisory Board of LUX Scotland. Recent contributions to conferences and panels include Reorganising Cultural Institutions, BALTIC, Systems are doing it for themselves, Embassy Gallery and Edinburgh College of Art, and A Place for the Work and the Human Being, The Common Guild.

*Digital models by...* Siri Black, Ariel Helyes, Jake Major and India Stanbra.

*With thanks to...* Seren Metcalfe, Finn Rabbit Dove, Anna Vlassova, Oscar Lingard, Marc Blazel, Stelios Ilchuk, Lenart Kirbis, Christopher MacInness for production and Rebecca Gill, Siri Black, Toby Mills, Florence Eckersley, Clara Hancock for playtesing in a very difficult period of isolation.

arebyte

arebyte brings innovative perspectives to art through new technologies. arebyte leads a pioneering digital art programme at the intersection of new technologies and social sciences. Following the long tradition of artists working across emerging artforms, multiple voices in digital cultures are invited to create immersive installations at arebyte Gallery (London) and online experiences on arebyte on Screen.

arebyte 2021 programme

# realities

Full text @ [arebyte.com](http://arebyte.com)

arebyte Gallery's 2021 programme Realities explores various speculative truths (and fictions) present within the complexities of living and nonliving bodies, those who are represented within real-life experiences and encounters and those who are present in avatars and online platforms. Questioning the circumstances surrounding our states of individual and collective being, the programme traverses the myriad ways we conduct ourselves and our behaviours - our emotions and body language, our learned social etiquettes and intimate gestures, and our ability to work and talk together to enforce change as a way of asserting new forms of experience. The layering, multiplicity and diversity of our collective existence is interrogated in the programme through computational, cultural, political, and other perspectives.

Our supposed reality is in a constant state of flux, and increasingly so when faced with major global transformation. The premise of the global village (with all its inherent systems of community, care, movement of goods and transport) is narrowing physically but expanding digitally, and is not exempt from change; the fundamental structures of our societies are volatile, with each depending on the other in times of growth and subsequent decline. We are facing a new reality which is yet to be fully unveiled to us - A New Normal - parts of which we negotiate through endless speculations on the one hand, and through scientific knowledge on the other. New (or renewed) markets for technology, science, food and stocks, and the distribution of communication are shifting and now exist via dispersed elements of rationing, multiplatform communications, video conferencing, social distancing, community driven initiatives and the abundance of so-called free voice-video messaging applications.

In the pre-Covid-19 world, we were haphazardly finding our way through ingrained routines and the mundanities of existence. Personal identity, our personal realities, are an effect of the unification of the past and future with one's present. The inability to unify these passages of time, especially in times of stress or routine mundanity, reduces us to being an experience of pure material signifiers, unrelated markers of gesture, object, form (a facial expression, words on a page, an image etc). This dislocation of our bodies situated firmly on solid ground exacerbated our fears for the uncertainty of the United Kingdom and Europe; frustration at austerity motivated funding cuts in our National Health Service; our cultural sector; inherent racism and sexism without our emergency services; and our complex education matrix. In a post-Covid-19 world, we find it difficult to forget the impacts of "social distancing"; what it felt and looked like to have empty streets and empty supermarket shelves from the spread of panic; the acceptance of resigning a set of personal liberties in favour of the greater good; embracing an enforced police state; and the growth of conspiracies. Remembering these thoughts will be implicit in understanding our new reality. We may now be in a position to logically understand our future, but how we respond to these past events - and how we should treat our social systems with more respect, love and care - will be paramount.



**7** 

**INCENTIVE**



**The game token**

What currently incentivises the body? What values could this token carry? Can engraved with values that enact or

Tools | Technologies

**5** 

**INDEBTEDNESS**



**Unacknowledged debt**

What conditions does the body's debt from its parasitic negativity understand our debt? How is it distributed?

Coins | Economics

**9** 

**(IM)MUTABILITY**



**Traces**

The body is in constant flux. How are these traces cemented into the system? What happens to these traces? What are the possibilities and risks of immutability states for the body?

Vessels | Context and Content

**3** 

**GIFT**



**Curated**

The gift is exchanged with expectation, but this can be a body gift? How do we understand this enclosure? How is it distributed?

Hearts | Relations