9e2: Art, Science, and Technology

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[00:00:37] My name is Davida Ingram and the public engagement program's manager and I'm so excited to see so many people come out for any event that we have. I know it's cliché to say that it's raining in Seattle but today seemed to be a particularly tough day and I'm glad that you decided to spend a month day talking about art technology science at the library.

[00:00:58] It's really important that we begin our programs by acknowledging that we are going to let that close that we are on Duwamish land. In 2018 I am very excited because the library is going to have a strong focus on community engagement with Native American artists and community. We will be doing that through the Edward Curtis celebration but also through standalone programs so if you have ideas about how we can do that work in a very thoughtful and considerate way. Let us know especially if you happen to be native in tonight's program and all programs for public engagement are made possible with the Seattle Public Library Foundation. So are there any donors in the house tonight can we please give them a round of applause if they are. We appreciate you and we can do what we do without you. Your voice matters. So if you haven't done so already we can get surveys to you and comment cards. In a moment I'm going to introduce John Poilâne. But you know if you are someone who comes to his conversations regularly that a big part of the evening is the exchange of ideas not just with the with the presenters but with the audience. And as someone who's very verbal I realize that some people need time to fill their thoughts together so if you tend to be more internally focused person we've passed out comment cards and pencils so you can collect your thoughts because everybody's voice matters. So to introduce John John is a pretty familiar with John Boylen in this audience he has a pretty stellar guy right. I think I went to my first conversation about 10 years ago and I love that it's often in bars and in informal places. And it's such an honor to have someone like John want to share his gifts at the library and also his stunning ability to bring together groups of people whom you might not always see together. I hope you enjoy tonight's program and I'm looking forward to hearing your voice and without further ado. John

[00:03:12] Thank you.

[00:03:14] Oh this is a pretty good distance from the mike. Good. All right. I'm John Boylen think I'm

going to think the library thinker Lenddo in May for her for sending this up. And thank you all for coming up tonight.

[00:03:29] As many of you know I don't normally do this kind of event. Usually I'm in a bar with a bunch of people sitting around talking about something. So forgive me if I if I seem too formal or not formal enough. But I think we will get together. We will get through this well. This is part of a series we're doing an ongoing series of conversations around art science and technology that is under the rubric 92 92 was an art science and technology festival that we ran out in October of 2016. That was a half century commemoration of an event in New York called 9 evenings theater an engineering that was an amazing pivotal event wherein Robert Rauschenberg the painter got together with John Cage the composer musician of a group of dancer choreographers from the Judson Church Dance Project and a bunch of engineers from Bell Labs to produce one of the first art events driven by high technology of the time. So we're going we're continuing on in the vein of 92 by doing a series of discussions and we're going to be doing more events in the spring and later this year preceding and eventually to another 92 we probably will not be as big as the first one the first one around for nine days and was pretty astounding. There was a picture of Google's Deep Dream Of that's basically computers learning to hallucinate and creating their own hallucinations projected on bouto dancers. It was an amazing piece of work. All right.

[00:05:07] So for the subjective hands that we're going to talk about Seattle as a as a site as a place for for art for the Center for the interaction of art science and technology we have an amazingly technological city here where we're from the old days of Boeing creating a center for aviation technology to Microsoft. And then Amazon and then the addition of Facebook and Google research organizations and the huge amount of biotech and health research happening here. We are a city of science and technology. We're also a city with a huge cultural scene a major events in dance theatre music visual arts film video and now 3D video or virtual reality 360 video. So how do those mesh the guests we have tonight are from my first left is Christopher Shaw. Christopher Shaw is an artist and engineer who practices in Seattle Sandis offi next to her is a filmmaker and co-founder with Gretchen Berger a fearless 360 which looks to work. Produced in terms of art and narrative produced 360 video produced virtual reality augmented reality. Susie Lee is an artist with a with a science background she is practicing artist with a background in molecular biophysics and biochemistry education and fine arts and Christopher Paul Jordan is an artist based in Tacoma who.

[00:06:54] There's lots to say about Chris amazing all these people are amazing. Chris does great work. Integrate integrating virtual and physical public space to create infrastructures for dialogue and self-determination among dislocated peoples. All right. So what are we going to do. What we're going to do this evening is we will start each one of these people will speak for a few minutes then we'll ask them a few follow up questions and then we'll open it up for discussion with you all. We'll do that for about 45 minutes and then we'll have some closing comments.

[00:07:29] All right. Who wants to go first?

[00:07:33] Ok. All right. So my name is Christopher Shaw. I'm an artist and a practicing engineer here in Seattle. Raised here in Seattle so have a deep connection to this place. A lot of my on the aesthetic work that I produce is primarily ceramic. So I am a ceramicist I have a process that's very rooted in my medium and on the kind of more scientific side on the technological side. I do structural design for new and existing building projects so I'm constantly kind of weaving back and forth between different spaces and forms that have kind of different needs and rules around them on the in terms of my artwork. I'm really interested with value and order even when it doesn't necessarily look like it in my specific project. I do some site specific work I do interactive work sometimes but I'm really kind of constantly obsessed with these notions and especially as they dovetail with sovereignty and with other different values that are critical to the way that we live and how we navigate the systems that we've created. I think that crafting a sense of the forms that populate our world you kind of start to notice that there is a narrative technology that typically follows the material technology. There's a story that animates the technology and that's kind of to me the sweet spot where we all. It's not just an opportunity to investigate our creations but it's our responsibility and I am increasingly skeptical of the institutions of science. I'm increasingly skeptical of the institutions of art. Both have been really used as tools of conquest and so you know I think that for my practice and for I think all of our practices we can look at ways in which were complicit in you know maintaining these systems.

[00:10:00] I almost look like art and technology like maybe like cobalt and cadmium. They're really beautiful if you use them properly but they're also extremely toxic and caustic. So there's a responsibility that comes in wielding both practices and just as a small example that took place not far from here. When I was a younger engineer and I was working on some little small project and my boss at that time the principal of the firm he was explaining something to me you know you're kind of new and you're just trying to figure everything out. You have the whole world to learn. And he was like yeah we're going to do this. The existing framing is blue balloon framing and when you do like fix it. And I didn't know what the hell balloon framing was. I had never heard of that in my life. So you know what I do. I go when I do some research. Figure out what the hell is he talking about so I can do the job. Well I dig in and I kind of understand OK it's this method of assembling wood framed structures. Pretty simple but you dig further and. Also in the history is like it's a method of assembling wood frame structures that's made possible by the availability of manufactured nails. So you create a nail. And now you can put these pieces of wood together easily and you can put a house up in no time at all. So you know you hear people tell stories about in the in the west right and expansion west village a town going up overnight. Well that's because of these types of building technologies that people created.

[00:11:33] Well that building technology paralleled the narrative technology of manifest destiny.

[00:11:39] And so it it it's you know we're complicit in these things that we create and you can't really separate the technological the material knowledge from the aesthetic knowledge the material practice from the aesthetic practice so that being said I I take a lot I have a lot of value an appreciation that I hold for science and the combined practices of science and art. So I don't want to only critique the institutions.

[00:12:12] I think there's a lot of value in the way science and art kind of complement each other but I'm kind of in a space today of investing in the responsibilities that we have when we practice both thank you and thank you for what you said.

[00:12:31] I'm going to build on that then I'm going to say when I was preparing for tonight I was thinking a lot about the context of being in a library and the incredible public knowledge base that is both cared for and nurtured here. And I was thinking a lot about the power of art and technology and some of the things I might speak about in a way tonight that veers on being too exuberant. Because I'm so extraordinarily I guess because the word is I'm given so much hope by the possibility of the use of some of our highest technology right now. If it were used to enquire about the deepest questions of what it means to be human and how we're going to treat one another moving forward fundamental evolutionary questions. And so I thought a lot about the Renaissance and the fact that we're here at this time and this art and technology question and I'm going to add to it that a lot of my and my colleagues work is about what do we do with the fact that the great majority of the resources being spent both money humans intellectual capital the way it's being aggregated and focused is in the pursuit of even when art and technology are together they're there in pursuit of profit and certainly plenty of really good things are coming out of that.

[00:13:56] But in the question of the public space and the future of knowledge base and human learning human choices in an era where human learning in intellectual ways will be eclipsed by machine learning what will that mean for the intractable problems we already haven't solved that the expanse of the choices of technology are only making the Grand Canyon of that inequity and what our human evolutionary flaws have already brought us to. And our greatest dark hour. Could that be the moment that the conversion of serving a god of what it would mean to create better human community with that technology as the only God we serve in public spaces and actually make certain that we have every public cultural arts educational institution look very seriously at its role. To your point there are collapsing and they're collapsing for reasons so a lot of the work of Fairless 360 is in how to be outside of all of those structures and be nimble enough to work with the incredible capacity and work inside local communities to bring some of the technology that often seems like it's just being used against you particularly things like the internet of things sensors sending data and the data inside a community its own story once again being extracted that even community storytelling becomes an extractive technology.

[00:15:27] If there's not a way of engaging that public and understanding that it is theirs in every sense of the word. So a lot of our work right now will be focused at an incubator at the Pacific Science Center with the intention of working collaboratively to be public facing and meaningfully ask what would we do if this laboratory as opposed to the I believe there are 28 really well funded research and development labs in the area from all of the tech companies that you could name. But there is not one fully funded that is serving only an answer to the question of what would it mean for example if you were to teach a group of sensors to work together to make healthier quality air. Downtown Seattle. And what if a public block chain crypto currency experiment were the act of public art the intersectional act of saying that's how the community can come to know what the value of that data is

and when they're listening to inane conversations about the Sundance deal of virtual reality that was worth a million dollars.

[00:16:34] If any of that happened to seen the story at Sundance last week for the first time a piece of virtual reality was sold for a million dollars or over a million dollars a seven figure deal the way that people say it and the headline read Darren Aronofsky is sphere's sells for a seven figure deal. Darren Aronofsky is an extraordinary filmmaker a well-known name in the indie field and he's an executive producer on the project and he helped out with it. But the media maker is a young woman and we saw her on a panel she's in her 20s and has been pursuing this work to answer questions about the humanities not to do a seven picture a seven figure deal and it was a reminder that as all of these resources and all of the same problem that has happened with every other powerful intersection of art and technology we're not going to fix or address the questions of sovereignty. If we answer with the same value system we did getting Herr's so a lot of the incubation will be about acts of creative economy itself whether that's issuing new financial instruments working in what's called in theory smart contract environment in essence playing with the things that are truly barriers to a community able to fully engage and own its own story moving forward in an environment where displacement and loss of those stories is unfortunately at its highest level of danger that it's been.

[00:18:04] So to me it's about this framework of employing the art and technology at this point in time with an actual point of view toward using it for public good.

[00:18:23] I feel so intimidated like that with those deals that were done and we learned never. Yeah so I my background is as someone who was premed and then to the disappointment of my parents I decided to become an artist and then an artist that I accidentally stumbled into becoming an entrepreneur and really investigating what the technology space was like in my mind. There was always a distinction to say that Art and Sciences were ways of thinking and that the technologies were always the tool for those things and so like Sandy and Christopher were saying depending on who has that tool that the outcomes can be vastly different. And when I started to look at Silicon Valley and everything that you've seen now in the last year or so where all of these structures are now collapsing because you know there's been a light shot you know shining on basically a rat's den. You know I saw this in 2013. I saw this in 2012 when we were just starting the startup. And at the time no one believed me. And they said things like you know the Internet is a democratic place. It's totally equal for men and women. There's no problems with it but the people who are creating it. We're all very entitled Young wealthy white men. And so the problems that I saw were absolutely about not having enough opinions and perspectives at the tables making the decisions and ultimately like Sandy was saying though the problem is that it's about money and who has access to the kind of capital to make certain kinds of really big moves happen.

[00:20:10] So one of the frustrations that I oftentimes saw in the art world was that because there was so little capital to go around you had amazing ideas that could only get 3 percent of the way there and that all of us could imagine how much more impact something could have if they actually had the support that a lot of these startups had. Even though the startups had the stupidest ideas ever and one of the things that made me really think about that was that when I initially launched the site which

was a dating site it was for women and like empowering women. And that was like a no no in Silicon Valley. I asked how much money they thought it would take to run it at first and without blinking one of the programmers and engineers that I was working with said it would take about three to five million dollars. And I remember sitting there in the coffee shop and almost falling off my seat because as an artist I thought.

[00:21:09] You bet had three thousand five thousand dollars right. Like that's what we get for our budgets. And they said No that's absolutely not how it works. And it took me a while to think why couldn't I as an artist actually own the idea that my project also deserved the three to five million dollars and that if I had or if any of us had that kind of capital that we would make the things that really talk about innovation and take that word back in some ways I think from San Francisco. So I kind of stand here thinking like I don't know what those answers are but I do know in some ways what the sources of the problem is and as much as we want to get away from you know the profit driven model the ultimate goal is to say well maybe we just need to have a better way of thinking about capital redistribution. And how do we do that so that the people that we really do think of as true innovators and people who ask the what ifs and the ones who you know make Grey the more binary spaces the technology oftentimes does. How do we get those people the support that they need in order to make those visions a reality.

[00:22:32] Now this is super exciting.

[00:22:36] So where to start.

[00:22:39] Like so for me I'm really most I started out just playing around on a website called black planet. When I was like 11 years old and you remember that. Right. OK so I had made it a black friend of profile. I think I had to lie about my age to get on there I had to lie and so I was like 14 or something and um and you could play around with the codes on this site and. You change and customize it you know. So I just started playing around with that. And so I ended up having to teach myself like coding stuff and then the best websites had their own like little graphics. So I had to teach myself graphics. But it was always about like making myself and my friends the cool is possible you know Black Planet pages and I really reminisce about that aid that like 2001 2003 time span of the Internet where it felt like there was so much more play that could happen within the social media.

[00:23:40] Things are so streamlined now and really like everything is just scrolls like infinite scroll that it was like different and it's really weird for me to look back to that because like everything that my whole career today is based on the fact that I was just I had a computer in my room. So you know as you know a little African-American you know some of the pastor's kid in the hood in Tacoma like just me having access to the Internet and having a computer. I didn't do good in high school like that. But that's how I got into the university was. They all came back to that that play that I was doing. So for me I'm most interested in like how we get young people like access to ability to play with these technologies play with possibilities interact across space. Right. Like I learned how to vector design from a 12 year old who was in Jefferson Oregon you know and I learned how to do 3d rendering from a 14 year old who was in Malaysia and we were just playing around over like M.S. and messenger

and sharing knowledge and you know so. So I'm interested in that. Like how do we expand the opportunities of play and then like I believe that youth and particularly youth of color the more access they have to resources to play around with different possibilities whether it's art or technology or whatever they eventually like find themselves exploring these like deep existential these life changing like world changing transforming questions that I think can really change the way we engage with everything and so.

[00:25:24] So for me like as I guess I don't want to go from there.

[00:25:29] It would be most interesting to me if like we like if our early childhood conversations in our tech conversations in our art conversations were like all wrapped up in one.

[00:25:44] And our youth conversations like just all integrated.

[00:25:48] And then like if there was like space where you could interact and exchange information and play that wasn't streamlined at all.

[00:26:01] That was just total like not total anarchy but like just like freedom for people to explore and share information.

[00:26:10] It's interesting to me today because like so a project that I just launched with a friend of mine named Arnaldo James called Mission black satellite is about using public space public art and social media to connect Black Diaspora and.

[00:26:26] And it was just such a weird thing to just kind of like let my brain trail back around to the fact that that's where it all started for me with someone who you know in the 90s was convinced that black folks having their own sacred space online to interact with any community would create some kind of possibility create some kind of you know. So it's like you know what I mean my world is like goes back to that and then I like aspire for that you know.

[00:26:55] So I actually I think and with a black satellite thing I don't know how relevant this is solely the conversation but part of how he drifted around to this black satellite theme for our project was during Hurricane Katrina.

[00:27:14] The only satellite that was in that region to like to observe that disaster as thick as a hurricane hit land was it was the only satellite from the Nigerian space program is called Nik's at one and that satellite was just what happened to be the one that was that was there you know and just happened to be the one that was able to share information with the rest of the world about what was happening. And so I think for me like especially in my work is really about engaging black audiences in creating space for manifestations of black indigeneity to service and be honored.

[00:27:59] But I think oftentimes a lot about how within these like hierarchies that exist spatial hierarchies and media hierarchies like oftentimes we in diaspora don't aren't or aren't attuned to or

are aware of how the rest of the world is watching us or is hearing us and we're not hearing them. And so I'm like super interested in like how in that moment of this that the satellite observing us as well as like how we how we have this kind of like sacred space to be able to interact and pay attention.

[00:28:35] Tune into the whole world the whole world of blackness the whole Black Diaspora like everything that's happening and create and share what would be possible if if it was just as easy to relay that information back and forth without any like white supremacist media satellites to balance those images or stories off of the same. So sovereignty infrastructure. I feel like everything we know is actually a byproduct product of infrastructure. And I can kind of say that because that was my experience.

[00:29:07] So yeah.

[00:29:11] So a lot of issues a lot of ideas.

[00:29:15] But I think it's interesting you take a look at the idea that the web that we thought we were getting we didn't get I mean in terms of when you were a kid Chris. And it seems so wide open and it seemed like there were so many possibilities I think in some ways there still are but it's if you look at the idea that we're living in a city where income distribution is probably at its at its most radically separate say I don't think even if you could Dubuque you're going to find the income range that you're going to find in Seattle. Maybe but I doubt it. And so a lot of that has happened because of the Internet. The two were living in this kind of epicenter of what the Internet could have been maybe can still be what the whole world of technology can be. And yet what is going toward which is possibly a model of greater control and more centralization and less opportunity for creating those spaces for just hanging out and being creative and making art that sounds negative and I don't necessarily mean it that way but I'm looking at that as a question we're facing and especially as I hear what you all are saying.

[00:30:43] So we're going to spend about a candidate by another 10 or 15 minutes with you guys talking and then we'll open it up for conversation with you all for a while.

[00:30:53] But I am curious to hear what you think we can do.

[00:30:58] I know you were and it was the answer I think will be. But what can we do to create the spaces to create options opportunities. Is it all about money or is it about something else. Is it about guerrilla action. Is it about. Is it about community action.

[00:31:16] What what what are the structures were we where do we have to go to use the technologies that were so busily creating to create options for art creativity humanity freedom expression. What do you think. Choose one.

[00:31:37] I'll take a teeny piece because key to what's being said is really important part of this which is we can't speak about the Internet and whether or not it's an unfulfilled promise in a sort of neutral term the institutional racism the structural poverty all of the problems in that system are only going to be amplified by a digital and additional digital divide. So there's already that context but I would say that in a I'll take a tiny part of it and it's building on its build on building on something you said Chris.

[00:32:17] I think there's no way for example net neutrality is not a fight that I any longer would engage in in 20th century terms because I don't think we have time for that. I think the internet already wasn't free or open or affordable or accessible or any of the words it already wasn't it only got worse. It's only become obviated what it really is and it has to be a peer to peer network without the institutions that have proven themselves untrustworthy. Peer to Peer transparent networks are the only from what I can see way to at least start experimenting with answers. That doesn't mean it's the answer back to your point about a tool it's a tool toward communities hashing out answers. That's it and that's it it's all decentralized which is part of why I mean I think it's pertinent to say because I want to that I think the grab for power and for culture represents not only wrongheadedness from a policy point of view but from understanding art and culture in the 21st century point of view it needs to become when there's anything that's causing friction that might need to be addressed and fixed and reenergized whatever those things are. The centralization grab is the wrong answer it's the wrong answer. And so once that's the grab it shouldn't be a pure dot government grab or a pure private sector grab part of what we have to redo are the ways that those block chain decentralized networks can be built. I believe that's at least a tool of an answer.

[00:33:47] I wonder too if sort of what you're talking about with play is that oftentimes when we think about technology we think about the most cutting edge technologies were which often are the most expensive and the hardest to kind of have the everyday person be able to access so you know one aspect that might disrupt things is to actually not look at the most cutting edge technologies but actually look at all the things that are easily and cheaply available and start using those for purposes that maybe they weren't used for originally and so maybe we can go back to those like give a good example. Not to put you on the spot

[00:34:34] Yeah I mean you know like yeah exactly like microcontrollers or even just the fact that all of us have you know in our pockets a way to bring transparency to a lot of different events right.

[00:34:45] So you know it used to be that filmmaking was extremely difficult to do but now all of us can basically be some kind of film maker you know not any professional level but we can still create stories right.

[00:35:00] But it might even be. It might even be simpler than that. I'm not exactly sure but you know there's a part of me that's also nostalgic about you know the mobile phones that don't have you know the flip phones and being able to use those in some ways I'm not sure how but there might be something in there where because it's such old technology the larger companies can't even track that data very well or something like that.

[00:35:30] I don't know.

[00:35:31] But you know there might be something there about using the older technologies in order to rebel at hand.

[00:35:51] Do.

[00:35:56] I don't know if I have my answer yet.

[00:35:59] I mean I said part of it before like play and access. I think

[00:36:10] Yeah. Do you want to go first. Sure.

[00:36:16] It's like this conversation is so juicy there's so much here to talk about and I feel like I feel deeply that one of the best things that both art and science give us a sense of connectedness like you know when we when we witness a really spectacular work of art it's like when you uncover a universal truth you know when you stand before you know the images of the universe like we're all humbled or when we were humbled almost like like equally humbled like regardless of our station in society. And you know similarly you know when we communicate ideas through art or acts you know feelings to art you have to start from a place of feeling. And so in that sense both kind of provide a similar experience for us in a similar way that we can empower all of us to feel more connected to understand how our material circumstances over here are directly connected to our material circumstances on the other side of the globe of climate change you name it. And that's true in very like know hard science stuff and social science as well. You know I feel like sometimes we get trapped in this kind of irrational bias of logic where we have like this you know idea that logic is a kind of it's kind of like a one-upmanship of logic that emboldens us to do things to each other that is inhuman. You know we wouldn't expect the machine to know how to treat a human humanely necessarily we wouldn't expect that from binary code but we do it to each other all the time. And so I think that we have to start from a place of empathy and feeling to use science to make our lives better.

[00:38:20] Yeah. Yeah. And I'm thinking about what you were saying about the compounding challenges and how technology adds to those compounding issues that exist in society. So I think for me that compounding issue with technology is really I think we always attuned to how dangerous what how does technology exacerbate the school to prison pipeline for example. You know I don't think there's enough of a consciousness about the role of how what we're actually seeing play out as a corrupt education system or white supremacy education system and that intersection with with the with the information age. That's really what we have available to us right now is that this is the result of that.

[00:39:10] That coming together so for me and my journey like the education system never embraced any part of like how I how I learned or how I came into contact with technology or with art because I

went from like doing digital art to like doing graffiti and like neither of which were engaged with like institutions you know.

[00:39:33] But both of which were about the ability of what graffiti coming from this tradition of black and brown youth taking influence over public space you know and claiming that space and saying that they exist back in the Bronx you know so that's like something that's found its way to me. So I think um I think while it's really powerful to like each shift institutions to think about how we can make you know long standing like founded like solid changes like I'm also thinking like how much of our practice is feed the kind of decentralize shifts and change that you're talking about.

[00:40:18] So not necessarily a nonprofit result of what we're seeing and not necessarily a foundation result of what we're thinking about but maybe it's like how every person in this room who has a computer or a studio asks himself like how is this a place where young people can play you know we're young people of color can play.

[00:40:39] Is it accessible is it open and then like what.

[00:40:42] So for me the pick-up example from my experience it was like you know I only started painting with brushes maybe 3 2014 and I quote a wrecked youth organization called Fab Five that's been teaching you know break dancing and graffiti and music production for like 17 years.

[00:41:01] And I wanted to like show the show some of our students like about working the brushes because I used to hate brushes and I was like well maybe they maybe they'll like it too. Like now that I've found something fun to do with it. And I was trying to do these painting classes and nobody would come. They were not interested in any new brushes at all.

[00:41:21] And then eventually it was like lab have stuff I need to do and maybe so I just started painting from the appetite. I just started bringing my I would paint on corporate boxes are just bringing my canvases and I would paint from there.

[00:41:34] And then you know 11 year old or a 7 year old kid will walk around like kind of look at me like you know and you know get curiously interested and then all of a sudden 12 people around the table are creating paintings and there are you know there were good brushes and they're doing all sorts of things but they're really more interested in sharing information with each other than they are in learning from me. And they're more really more interested in play than they are in class.

[00:42:00] So thinking about so I needed to further the design question for me was to bring to open to bring my studio to this public space.

[00:42:09] And that that made the technology or whatever it was that I was playing with something that was more welcoming inviting to them.

[00:42:19] So now I continue with that question I guess on other folks is like how do you or how can you make your studio a place of play for young people or for more for a community.

[00:42:34] I mean isn't wasn't hip hop about bringing technology into the public space.

[00:42:39] I mean just at its root whether it's aerosol cans or turntables in the park and in a sense I mean I was talking to Sandy a few weeks ago about analog internet and the idea that we've long had an analog internet and hip hop was very much an analog Internet in ways that a lot of traditional culture before that was it was it was kind of broadcasting culture the street culture or the back porch and bringing making it writ large.

[00:43:19] Is that true.

[00:43:23] Absolutely.

[00:43:23] I mean like I think about that with with so with graffiti in particular is really interesting because you have networks of folks that are anonymous with screen names that are in all these underground spaces all over sharing information. But like. But using the infrastructure of the city as a as a as a space to do that and then like train graffiti is even more like you know accelerates that right because you're painting something in one neighborhood and then it's going to another one or you're painting something in one state and it's going completely to another one. And there's conversations between crews that happen across state lines like up and down the West Coast to this day I haven't got to into the into the fray graffiti scene because it's so logistical and so intense like it's a big thing.

[00:44:14] But yeah it's absolutely about when you say analog internet I guess I guess what I think about is again without that right. Who's right. Who has the power and the right to shape public space. Who has the power and the right to shape the environment. And so you know it's important to remember like the context of graffiti popping up was like the burning of the Bronx you know and the divestment from the city of New York from an entire sector of the community and just allowing the houses to burn down and crumble. You know so like that the urgency and the need to like shape or environment and with that context it's like such a powerful thing.

[00:44:58] But again like thinking about the resource aspect I guess it's like we can think about like decriminalizing play you know as another avenue of creativity like decriminalizing experimentation with resources and with materials and how much room is there for our young people to play in ways that are not facilitated by some kind of institutional power. You know really like asking those questions because like that movement would not like that.

[00:45:32] That movement had it sprung out of like you know rich white kids from like you know one other community like it would probably be received differently but it is sprung out of black and brown folks you know working class like it so you know what I mean.

[00:45:47] It's not the same.

[00:45:48] So I guess like how do we find.

[00:45:56] How do we actually support what young people are doing as opposed to try and shift the dynamics or push them from one space to another so we Seattle a place for that.

[00:46:08] I mean it seems like Seattle's in some ways so many hidebound by Seattle and Tacoma. I mean I include all this metropolitan region. It seems like we're so structured and so driven by our separations in so many ways.

[00:46:30] Is there is there an avenue here for creating those options for creating the sorts of play for using technology to build up that sense of freedom.

[00:46:45] I'm going to jump in on one part of that. I would say that let's see three things one.

[00:46:52] Some communities have a tradition over at least my knowledge of the 23 years I've been here I've been in a very specific thread of community and in my thread in sort of media arts and early media activism and kind of the Indy Media Center the WTO there has been a good Scrapy back to the point about really a DIY understanding of these things whether it's somebody tell me a great story the other day about the Internet in Cuba being a hard drive being carried from community members to community member in a really smart node which of course you can take that analog and put it on to digital and you would have a block chain network of communities and that so that's nothing new. The thinking is nothing new to the understanding of what tools of technology you're using for what reason is maybe something we get dangerously a little bit silly about when the tech becomes so turnkey and you can't see it and then you don't see what's coming which is late stage capitalism as many symptoms and one of them is the speed with which those things that were just finding legs as ways to encourage low power FM and communities truly owning their own stories and we could talk about all the winds but the acceleration. A friend of mine calls it the incredible willow tree that grows but sinks it's like you try harder and harder to build community but it's sinking under the weight of evaluation system that's going to keep taking the value out of that and not reinvesting it. So it seems to me that as much as it's a temptation to sound like this is easy just about everything we know has to change.

[00:48:34] And so who's going to change that in one community a sense of play it might be the most urgent thing. In another it might be older people learning to engage in a technology that's really impacting their life or the fact that a lot of data formulas are being written with the same problems we have now and it's only getting worse so the way the police might allocate SWAT resources might be based on a data map being written today. So to me the answer to the sort of powerless dystopia is a real true that radical transparency and for young and old people to assume we're all engaged in a project right now a project of redoing all of it how we're going to determine ways we distribute our food are our currency as we know it within five years is going to change the value system that the story that will the narrative that will accompany that is ours to write. So to me one of the reasons I'm the most excited about some aspects some of the new technology tools like the ones that give you a chance to simulate options and have a sort of imagination machine around you seems to me like

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something in this region back to responsibility. If this region if we called it the silicon rainforest instead of Silicon Valley's values or a Silicon Beach the sort of L.A. Santa Monica entertainment God if we committed to humane community as our intersection point if that was a community goal then perhaps that's a value that then it's not prescriptive. There might be one community in Des Moines that needs one thing another and effort that needs another.

[00:50:12] That's the idea of respecting the knowledge base that exists in human silicon human communities.

[00:50:26] And you were talking about a silicon and identity for the silicon rainforest of basically human communities.

[00:50:33] All right questions and comments from up above are or you have a microphone right.

[00:50:43] From over way over on the left.

[00:50:53] Check.

[00:51:01] As a fellow black artist I just was curious what your take is on. I grew up in South Carolina on the East Coast and my parents growing up in the 60s and 70s. Their idea of when I would tell them about my our projects their idea was that money was the only access to becoming a black artists because you need to own your home studio on your art it and your own material. Lauder Sari but you're saying my parent's idea of access to the ability to become a successful black artist was their money. I tend to think that it especially living in Seattle now that the access is now shifting to technology. The Baladi to spread your art as quickly as efficiently as possible on social media and things of that nature. You agree with that. Or do you think there is a bit of a mixture of both. Or I wondered is curious what you thought about that.

[00:52:02] That was I think it just depends on what success means to you and not to just throw that in there. But like you know if it's you know probably it's correlated to the input you know. So like if the input is like curiosity about what is possible and how what kind of languages we can use to communicate with each other. You know what I mean.

[00:52:40] That input is going to drive it to a certain kind of successor like a certain kind of thing. If the input is money you know that's going to deserve that kind of thing.

[00:52:52] And I guess Tim to me like the way that so how I think of success it really is about staying in community and how so though my job is as a volunteer my job my day job is a volunteer job. And then my job is kind of its kind of weird but I do public art for a living but I run a youth organization for free and then both of those things keep me deeply ingrained in community. They also keep me like sharp communication wise they also keep me like deeply reliant on collaboration and having to rely on my community to keep things relevant to make things happen to an end. And really I rely a lot on the youth that I work with to understand what's possible. They to me are the limits of what a black

subjectivity they are. They to me are like the universe expands like everything is up for me being in touch with them is like where inspiration ideas come from. And then like so then what I would consider success would be like being able to take questions that come from my experiences of working with them and being up to create time capsules out of them for a future generation you know and to be able to preserve the things that they're curious about I'm interested and so that people me liberal black liberation is an intergenerational project. So it's and it's necessary that this generation be in contact with the past and with the future. And I just see our as an opportunity to help maintain and continue to weave those threads know so. So yeah I think being a community would be what I would say even with even and in a lot of different articulations of success being a community to me is the answer for it.

[00:54:55] For that and also to kind of briefly add to that one of the things I feel like has been floating in a lot of what's been said between all of us is you know looking outside of the existing spheres of thought for the resources that we need. You know the reason the technologies that we need. I mean we create the technologies that we need out of necessity right out of necessity. Our inventiveness has been a tool for survival. So like whether it's the analog Internet of you know broken you know media collage and hip hop or you know any number of other things. I feel like being willing to you know look outside of these systems to find things that oftentimes serve our needs better than we're led to believe. We can be provided for if we if we follow the status quo of resources.

[00:55:58] I was then in Seattle for six years now. I was born and raised on an Indian reservation in Montana. So my question was for the ceramic artist there was this the Catholic Church has been there for us pretty much probably since it was first there and we had this nun that was really involved in the community. And she had ceramics classes and I don't remember ceramics ever being there before my grandparents raised me and I don't remember ceramics being there after she died and I was just wondering like what happened like ceramics because I see a ceramics.

[00:56:45] I live in the south and Seattle southeast. And I see I drive by the ceramic studio all the time and I've been wanting to stop and go check it out and even my kids are like hey we should go there and you know go take classes over there but it's like the ceramic art or whatever just disappeared from my life when Sister Laura passed away. And then when I grew up and moved away. So like what is how is ceramics like is it.

[00:57:16] I know you do it professionally but how does a person or a family get back into that.

[00:57:24] Short answer is talk to me after and I love to connect you up with the studio where I work at Seward Park Clase studio. They have a lot of different programs but that being said it is a very resource intensive material like a lot of equipment and a lot of expertise so you usually need groups of people who are very specialized expertise. I'd also add that one of the things that I find so special about that medium is you know learning you know the history of the technique and the technologies kind of all of the established technical masters of clay. We're not from the West you know so it's like those technologies literally were like people were being kidnapped for those technologies. You know a thousand years before they even landed in Europe. So there is a very there's a there is an

important part of ceramic work that is not centered in whiteness that I think it should be more accessible than this derivative or to this. Yes and first Hugo

[00:58:42] So tell me. Can you hear OK. OK. Thank you. First of all for all of your beautiful teaching to me tonight and I'm so delighted to be here. I would like to pose a question and ask if each one of you would just give a little input to it. And my question is I would like to give you a classroom in this classroom as a classroom of kids. It's an imaginary classroom now. But for our discussion tonight can you enter the classroom and can you talk about how you would bring values understandings to that classroom. Now Chris you've talked a lot about that tonight. What you are currently doing and each of you has had a piece of that but well with that classroom look like let's say let's start at age 3 2 or 3 maybe till age 5. What does that classroom look like that brings your values and what is important to you.

[00:59:53] To those kids before you would like to also then tie that back into the topic at hand just in terms of a city of technology. I think I think it. I think they kind of mesh in a way.

[01:00:07] Ok.

[01:00:08] I'm going to try an imaginary case study and I'm going to be utopian because it's a Monday night and it rained a lot today.

[01:00:20] I think that regardless of the age in my perfect classroom it's not really you wouldn't recognize it as anything other than a room in which it would be intergenerational learning and it would be project based community owned direct learning that I would say back here where in the library you know back to John Dewey and Paolo Frary and bell hooks back to some understanding of public pedagogy.

[01:00:49] I would say case study of something I just learned about some young students who were working on sensors in beehives that can speak to sensors and other beehives and adjudicated only by a computer. The algorithm of which is written entirely for the health of bees. And if you take this to its logical conclusion you might just ask yourself what the bees might do with us.

[01:01:13] They consider there are threats right.

[01:01:15] But if you imagine this classroom in which these young people have become conversant in all rolling their sleeves up in the way that's been described in an art framework which is constantly going in the next question if they're playing with learning this Internet of Things a term that won't therefore be scary anymore it'll just be the humidity of a beehive saying how scared they are speaking to other beehives. And what do you know the beehives are making each other smarter and these students might learn a way to represent it visually engage in it. Talk about the value system of why that matters but real world making is thinking work with a point of view where the educators are directly saying they have a point of view for human well-being. They're not talking about workforce learning. So you have a skill set for a job that won't be there and a community that won't have food

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and a value system that fall apart a really long time ago. It would be direct we all students. All teachers and we will have to rebuild those systems. We have to create those ways of growing food. So you'd be doing that work using whatever technologies are appropriate with lots of sense of play and of course infusing all of that back to the fact that we're in the Renaissance your liberal arts learning would be in there you'd be doing that work as part of having to become smarter and save one another.

[01:02:40] That was my happy there's my happy story. Smart BS.

[01:02:48] Well this is kind of interesting because I have a 4 month old right now and one of the things that you know everyone likes to give advice to new parents. Like all the time. And one of them is that you're supposed to be always talking to your kids and telling them what things are right. So you're like This is a bottle. This is a code. And I actually think I don't want to do that. I don't want to put names and identifiers on things that she's just learning to see and I want her to imagine the possibilities of what these things could possibly be without identifying what those things are. So in some ways I wish there was a classroom that could protect that space where you don't have these prescribe notions of what things are supposed to do and what things are supposed to be in that way.

[01:03:39] I think it's the fundamental aspect of play.

[01:03:42] So when we look at things I don't actually go that's a tree and that's a law. I just make up words and I just off time just be like singing at her. In some ways and have nothing to do with saying you need in order for you to learn you need to know what the right name for something is. So that would I that's kind of I don't know if I can even say that that's a classroom but that's sort of like the inspiration of what I'd want to start with.

[01:04:14] It's very much like a realist education in a way.

[01:04:18] I mean the idea that you just go out and do look at this car. It's a beautiful car.

[01:04:27] Without any question mindfulness practice I think that there is like scientific reasons and it's like social reasons and I think that sensitizing ourselves to so many different things is something that we can achieve through mindfulness practice.

[01:04:47] And I think that earlier that we start the better Yeah it's interesting to me like whenever some revolutionary educational reform practice or model comes up I think it's so hilarious to me but also painful because really oftentimes what we're just dealing with is like sensational like like if you imagine what it would be to like fully decolonize and fully indigenized like what education looks like in our society and then but people take a little sliver off of that and then and then they sensationalize it and then they amp it up and then they draw a lot of resources into it and they just drive it into eternity. I was thinking about one example where. They think it was something about putting the Laundromat in the school you know and with a laundromat in the school all of a sudden parent interactions with

teachers and community is like all of these things are happening because laundromats in the school. You know what I mean.

[01:05:46] And it's like that's awesome that's really cool. But what happens if you just tore the whole school up.

[01:05:54] You know I mean it actually just fully like fully indigenized the entire community fully and fully decolonize the whole institution. Like don't just take one sliver of revolutionizing education and run with that.

[01:06:06] So because when you're looking at education models that come from Indigenous communities or look whether that's in West Africa or in the Northwest you're looking at project based learning you're looking at interactive learning you're looking at intergenerational learning and lifelong knowledge you're looking at embodied knowledge.

[01:06:28] You know how does how does the community learn to sustain itself and thrive and survive as a whole collectively. That is what that's what's happening within the education systems that people have created together.

[01:06:41] And I just think it's so terrible how we take little pieces and don't realize that what we're missing is a whole you know. So for me that's sort of what look like it would be.

[01:06:53] And oftentimes I think about that kind of being what we're doing by working outside the education system is that is you know putting young people in community and giving them access to ways to play and interact and learn together in collaboration empowering them as Creative leaders who inspire change in the world around them. That that happens outside. And then they go to school the next day and then they come to us afterwards.

[01:07:23] So low so I've just been thinking about Seattle at this moment now and what when we talk about intergenerational health wealth and mean and what that actually means passing over of what we have. I tend to think about the intersection of art science and technology thinking about how there is this aspect of the late techno technological narrative.

[01:08:05] There is more and more and more of the capacity of these resources going on where in my time in my life are you just been seeing that the narrative has been shifted from one of exponential growth to one where we have to think about a logic of austerity. And I wonder for your for all four of you what your response to that question of what with the unseen nature like how opaque the Internet is and my personal life I've seen since the 90s into the late 2000s that in some ways that technology has created this capacity in both the infinite aspects of resources. Yet we live in. You live in a time where things are quite limited in terms of natural resources where you know those databases are they are part of landlines that actually feed our access. And so I wonder what kind of logic should we adopt to adjust to the environmental aspects of all these intersections where things are quite limited

but yet we are trained to think that in our minds that things are limitless. And so I wonder should we think about a logical austerity. Or is there another alternative to that or something else or what.

[01:09:36] What kind of framework are thinking in your making do you consider solar.

[01:09:44] Just to clarify the question is more specifically about scarcity and conservation as kind of things that we're balancing as we're using technology to solve our problems.

[01:09:58] It made me kind of immediately think of one of my favorite artists a man named Muhsin Wilco who has kind of adopted a lot of those problems as features of his work not as the focus but just as what he would describe as a culture of maintenance you know a very utilitarian name but really in the most practical sense I kind of feel like there's a moral imperative for conservation even if you have enough. Like

[01:10:32] Even if we didn't need to save all of our water or you know preserve all of our land like even when you have enough there's a kind of moral impetus I think behind conservation behind a culture where you value things and what you have. And I think that's nowhere more evident than with our human resources. Right. And we kind of treat people like things sometimes you know.

[01:11:00] So in the end I don't think anything is truly disposable. Everything gets recycled one way or another.

[01:11:07] And if our systems don't value that reality then they're going to not be sustainable at all levels. So I think that the culture and the mindset of that is critical.

[01:11:24] How do we get there.

[01:11:27] I think that the best part is the best part is on the other side of the raggedy part right like there's a kind of like you have to go through the death before you get to the resurrection. You know.

[01:11:43] And so I think that takes a certain amount of commitment and faith to all kinds of different work to all kinds of different struggle.

[01:11:51] But knowing that I think can help us hold on to get to the things that are really special and the work that we do so questions for all of you or any of you kind of prompted by some of the specific comments from earlier this evening from Suzy and Sandy in terms of kind of the level of resources going into exploring technology for good or for the humane and sort of the order of magnitude of funding that you saw going into technology. And so you know as technologists are often obsessed with scale. Like and that is why they're Shalish so many dollars and resources kind of being put into it into scale and so I think my question is is that is there a parallel or does that idea translate to art or is it the right goal or is it the right framework in the sense that scale is very convergent. But maybe that's not right for art like I guess I just want to hear kind of your comments on what is the element. What is the role of scale in technology and art.

[01:13:04] That's a terrific question. I'm going to get a I'll get there but I'm going to try to quickly say something in addition to what you said earlier because I think it relates. I think that right now as an act of art practice working with the reality that part of it is about how we're going to revalue things not necessarily the marketplace questions of of scarcity and the clarity that abuse of all those commodities the earth is. It's beyond being neo colonial neo liberal it's just at this point it's counter evolutionary. Among other things. So I think for me there's a really profound truth that the as financial instruments gain more value in most cases the things that I will take to sustain most life as we know it are in more jeopardy. So that's axiomatic. So if the US dollar is going up in value that the quality of drinking water for its citizens is going down. We're obviously at a place where it's beyond the question of how we afford better priorities and technology even at scale.

[01:14:10] So part of it to me is that the science of economics is both an art and a science. And to me employing technology in a region like this where it's as dicey as it is I still believe the David and Goliath because I'm now going to be specific about scale that models are still really useful back to those back to the point about whose hands are on the tools. If if communities that are working to take control of drinking water in the face of collapsing systems are working with acts of art and science that are in economics that are going to feed that community then the instruments that you trade a value with trust with one another.

[01:14:54] That exchange has to change fundamentally and we do have the technology to do that.

[01:14:59] And to me that's where we can talk about a really powerful relationship of community to technology. To me that's the scale that I think we have to start to reinvent and to take the word innovation back because I hate it now so much. It's so owned by neoliberalism I can't even go around my mouth anymore. But to reinvent I would say it would be at that scale. I hope I answered your question.

[01:15:21] I think also when technology companies talk about scale they're talking about something that's the lowest hanging fruit and something that's so easy to adopt because they're like reinforcing addictive behavior or laziness or you know a shortcut of some sort. So the question is are there other things that are scalable. That are a little harder to do but more worthwhile. And that I have to believe especially as an artist that that's absolutely true you know I think even more interesting than the topics of scale is like vitality. In other words how fast and how many people can a certain kind of thing spread to many different communities. And I think arts artists can actually do that really well because they somehow understand there's something out there in the air that everyone's kind of feeling and somehow they distill that into something magical and then that idea activates a lot of different imaginations and that to me is a different kind of scaling and a different kind of definition of scaling.

[01:16:32] But a powerful one that will actually change the way people really do think.

[01:16:38] Look at that a little further. I mean when you think about it we're all living in a in a capitalist structure that has been based on growth for centuries and the idea that that we have to grow or die

was that has produced a sense of art say where if you produce a 40 foot canvas it will probably be taken more seriously than a one foot canvas or if you produce a blockbuster movie it will be taken much more seriously than a tiny in the movie or something like that all through. We grow up. Tech is part of scale but all of its scale.

[01:17:18] We learn that the bigger more pervasive more expansive is better. Is that part of it.

[01:17:30] Well yeah I mean that's Haraway thinking.

[01:17:33] I feel like we in our generation I feel like we best serve the future by thinking of ourselves as seed bankers as opposed to people who will necessarily save or stop the world from ending in the end.

[01:17:50] Kind of like to address your question about scale a little bit as well as yours.

[01:17:56] Like we don't know how long it will be before this plane crashes but we know that it's on a trajectory to crash. You know we don't know how long before this ship sinks but we know it's on a trajectory to sink.

[01:18:07] And I think if we do save the world so to speak by coming into balance with the environment and some kind of way it would be more like one of these communities that has come together and modeled and played around with something and got another plane into the air of a different kind you know and.

[01:18:29] And it would be by accident. I mean ultimately they are probably the only way we could say the world is by accident so.

[01:18:37] So I think if we think of ourselves as seed bankers and how that relates to scale through diversity you know and how that relates to scale in terms of honoring these really small sacred and unique site specific environments or civic culture specific models for thriving and sharing and nourishing but also prioritizing this seed over the tree even and over the fruit in a few different ways where we're more invested in in banking. We're as invested in banking it for the future as we are and in allowing it to nourish the current generation if that makes sense. So but I think we've been trying to like I think we've been trying to stop the world from ending and I don't know if that's a sustainable model for social change.

[01:19:32] I see it all kind of like it's kind of like bouncing together on like the like the one the one thing that comes to my mind is Adrian Browns emergent strategy book just started to dig into that recently finally and looking at this like Oh wow yeah like this can go Eskin and go all the different places but then it's like can we scale the decentralization of power.

[01:20:01] Like can we scale the decentralization of the means of production.

[01:20:06] That seems like a contradiction but that's the kind of scale that I'm interested in supporting for sure but also like to what you'd just say Chris about you know things of being site specific like I see that in construction all the time you know preservation of your existing architectural infrastructure that's really important for a lot of reasons. It's important for the aesthetics of your city for the cultural heritage of your built environment right. Like there's a whole series of important reasons why preservation is necessary but it usually doesn't always pencil out.

[01:20:43] You know like it doesn't.

[01:20:45] You know there's a point where people are like well let's just be cheaper to just tear it down and build what you lose so much and not just in the value of the of the structure but also in the expertise and the way that construction employs so many people with a living wage.

[01:21:05] There's so many layers to that that that's why certain things don't get skilled because of the capitalist engines behind these kind of choices so layered I would want to add something quickly that they made me think of all kinds of things because one of the things that we do want to remember is that all of the tools of technology we're talking about are not neutral and they have they're good at some things more than others.

[01:21:39] And one of the things that's a little bit sad sometimes is one of the things that augmented reality and real time data can be very good at actually is a way of layering community stories and located to a particular place but that's not back to what gets invested in whether or not it will scale whether or not it can be sold in a way that it's worth the investment.

[01:22:03] Except that like Microsoft's bbl in the Consumer Electronics Show in Las Vegas is more than they spent on community based content last year.

[01:22:12] And I'm probably not exaggerating although I know fact checker would be good but I doubt I'm off on that and that and it's not to just impugn them because we can't sit around and expect that Microsoft is going to solve that problem.

[01:22:25] In fact it's quite the opposite but it is to say we should remain mindful that we are in a particularly accelerated time of the tools themselves being pushed by the interests of of making money not by the interests of solving other problems and what's terribly tragic is some of the technology tools that are developed right here in Seattle whether it's simulation gaming engines that are blistering paces that could simulate ways to solve mobility. Air quality in of course neighborhoods that are always the ones that get hammered with the worst air quality and engaging those communities in ways of using the tech to fix it would be so reasonable. Such a fantastic investment etc. And yet that's still not what's happening. So I just the narrative around oh well it just it's not a good investment is so bananas because that's not right. Anyway it would be a great investment on every level.

[01:23:27] So we have no further questions. I guess what I'll ask you guys to do is wrap up and maybe see if you were to the end of ideas from this whole conversation. That makes sense to you.

[01:23:39] Can I ask the audience question since we saw some time.

[01:23:44] Did anyone come here tonight when you read the description. You said Oh there are those people and those questions. Did you come here thinking of a particular aspect of this you wanted that didn't get covered. Because I feel like we've been free ranging so wildly and I know it's a big choice some people get childcare you pay for parking you take buses you care.

[01:24:05] So is there good question.

[01:24:13] I didn't come with the question but it came up when you were talking there's art and science which are beautiful things and then there's technology which is put to use by art and science and then they all live in an environment of this thing we used to call democracy that's been sort of destroyed by static capitalism. So are you suggesting through what I've been hearing you talk about so brilliantly. Are you suggesting that we need to develop a different mode of interacting that is outside of the powers that be right now that are basically destroying the Internet and subverting art and subverting science and technology.

[01:25:03] Hi.

[01:25:05] I think that one important aspect that I personally would like to hear about more commenting on would be open source technologies and open science because nobody mentioned that. And I think that this is a practice that already exists and it can be reinforced. We don't have to think of art and science and technology only in terms of monetization.

[01:25:34] So I would like your opinion on that.

[01:25:40] I think that's absolutely true. But sometimes there's like a weird reality and I see this play out actually in social media which is open source and sharing ideas is is the ideal.

[01:25:52] And then you'll hear a lot of artists talk about theft of their ideas or you know that somehow they made something and then someone else copied it. And then you know what do they do and what are the legal ramifications in that kind of stuff and it's a hard reality and it's something that that individual artist is fighting against but then systemically it's kind of disheartening. And the same thing goes with this idea of like money it's like yes absolutely we would want to subvert the system and go around the systems of money. But those same artists are going to be talking about how frustrating it is that they don't have the money to do the work that they want to do.

[01:26:30] So I look at something like that and I think yeah that be great.

[01:26:34] But then as individuals we have to be accountable to say that we would be willing for our ideas and our hard work to be put into some open source bank so that everybody could actually have access to it and then make other things from it. And I'm not sure. And not to be cynical but I'm not sure if we were totally honest with ourselves that we would be willing as artists and creators to do that.

[01:26:59] I don't know what you guys think.

[01:27:05] One of the weird things I don't know much about open source stuff I just kind of Cruzeiro forums and things like that.

[01:27:12] But like how do you create something open source for a community but like Hiep like Coca-Cola from like stealing it and money you get from seeing and I've seen those kind of questions asked. And I think even the concept of open source exists within a kind of utopia it's kind of exists within a kind of utopian sense about those types of things.

[01:27:34] Like I would love to innovate and I do innovate like all the knowledge that I have. I tried my best to just share and community. That to me is how I work you know especially with the youth that I work with. But to keep something from being co-opt it like I think about like even back to that scale thing about like whole foods like the trajectory of whole foods you know I mean like it's just like things that scale and things that do well and things that are good and get coopted by corrupt by the powers that be and do harm.

[01:28:04] So how do we how do you stop that. Is there a way to do that legally.

[01:28:11] I mean it a super simple thing I would say that one. One experiment that I just have been reading about in Eastern Europe is a group of farmers who issued their own and I Scio an initial coin a community coin offering for the value of the actual goods that they were selling.

[01:28:28] But they built into the code that you can in that code. Everything that's happened along the chain is revealed if you have the key to it so you can actually see who generated the idea and it would always be the imprimatur of the watermark of that would always be there and you could build in values like it can't be used by a corporate entity you could build in it can't be used to ever make money. You could. I'm not saying it's a turnkey solution that's ready but playing with those things right now as artists who are Vout who are using them to place different values. Because I think that's also the only way you manage to change how you could pay for things. If enough of the system is changed to that value

[01:29:16] So I have heard John many times reference the Northwest. I'm from the south and like this guy and I guess I just want to mention that the origins of the Pike Place Market in Seattle came out of people getting tired of the middlemen and coming together. And so I'm sort of wondering and Sandy you and I have had many conversations about this because I believe ultimately that you could describe crypto currency as the barter system. And I would probably better understand that. So this is

less of a question then and ask for another conversation can play and barter as crypto currency become the next conversation because I think actually Seattle and Tacoma and the totality of the Northwest like we have thousands of years of history that support that. So I guess that's just my request for the next conversation.

[01:30:18] One more and loves that from the I'll do final announcements before we wrap up two more Yeah yeah.

[01:30:26] So you and you get sent in I just met. And so I was one of those people took a bus thinking that I was going to hear a conversation about something more along the lines of the necessities and the novelties of art making right with the idea that technology is a tool and therefore it is enabling you to pursue artistic ideas that you just cannot with the available tools. So that's why I thought I was entering into this is a far more interesting and mind blowing conversation. And so but I'll just put it out there to say it gets maybe the more interesting conversation more interesting question is I guess what are the new technological tools that you're inventing right now to pursue the idea that you cannot pursue. Because there isn't technology. In other words I'm asking how are you all technologists as opposed to artists. And if you're not interested that question I guess going back to the whole the scale thing that's brilliant. That's like a Ph.D. thesis right there. I guess another question that that was not interesting is is are you or is anyone else that you know of in the artist community actively involved in sort of campaigning around the universal wage movement. Because what I'm hearing from you all is what communities need are more time with each other to play and we know that we do not have the work and the late we have too much labor. So this seems to be a pretty good fix. So I'm just curious are any of you all involved actively in that space.

[01:32:09] So how are you technologists or how are you.

[01:32:14] Yeah how are you involved in universal wages.

[01:32:20] I want to be but I don't think I am like I really want to be but I don't think I am. And I think that's part of like when I talk about my skepticism of a lot of the you know institutions of art or institutions of science because I'm part of them you know when I stamp a set of plans who's smiling back at me as George Washington like someone who I deeply resent you know so yeah that's I want to be

[01:33:01] To the first question to be a technologist I think is to be willing to and I use the term manipulate in the same way that you would do with clay which is to say how can you find the boundaries of the tool and then be able to reframe how you use those tools. And I think artists have a chance to be able to do that. I wish they would do it more actually to be able to take the technologies that are out there and not just use them kind of out like from the box as is but to really like say is there a better way that we can do this thing. Or is there a more interesting way or even a more playful way of doing it. So in that way I think there's actually more to I hope there's more people who actually believe that they're technologists than probably think that they are in terms of the universal wage.

[01:34:02] I think I think what all of us have done probably is to simply question how much we need absolutely in order to do the things that we want to do.

[01:34:13] And so you know one of the things that I thought was interesting about launching a startup and then investing pretty much like all of my resources and savings into it is unlike the golden handcuffs which people talk about when they when their wages actually go higher is when you find out the absolute minimum you need to still be OK and actually be able to do the things you think you want to do. That's an incredible freedom. And a lot of us don't actually get the chance to test that. So once you find out what that threshold is. Everything else is like.

[01:34:52] That's amazing. What am I going to do with that extra fifteen hundred dollars. I don't know.

[01:34:57] You know but it was incredibly freeing to actually find out what that was. And so I find that there are probably a lot of creatives who test that boundary and find a certain way to identify happiness that's not material based and that's not very capitalist and that does actually very much either selfishly or for every good reason out there preserve their sense of creativity and playfulness.

[01:35:27] You guys do wrap up. We have space for one more. You

[01:35:33] To justify over the years to have technology innovation. Camille what do you guys hope for the future. What excites you. Universal Basic Income

[01:35:44] Excites me tremendously. But it doesn't excite me in 20th century terms. It won't work. We already know that. So one of the things that we should do if we're really devoted to art science and community we would show that by knowing better right now and building on what is building it's not working. So to go to whether or not I'm a technologist No I'm a hopeless generalist.

[01:36:14] I love knowing enough about technology to be able to go back to I think Michelle's question about cryptocurrency being understood as Bartter being able to really use let's say you know a Raspberry Pi anyone here who plays with soldering wires and writing basic code would know when you watch an 8 year old learn how to do that you can never take away the way in which that's no longer technology to them it's just an if then statement and it's something they can own.

[01:36:43] And I love understanding any paradigm enough to know it's through line its trajectory its cultural traditions that have been ignored or know that they're there and I have no idea what they are and know that the value system is almost always what would be in the way of the way that those ancestors already sorted out how to properly value things and fix them. So ironically sometimes I think we need unthinkably contemporary technology to bring us back to ancient wisdom. You know I don't know if anyone here gets sometimes weirdly sucked into the television show ancient aliens but I totally confess I find myself watching it and I think it's because the story of ancient aliens is that somewhere there is an encoded knowledge that belongs to people whose values got taken away and we lost our way a long time ago.

[01:37:34] And do you really need an ancient alien to have left you with that five thousand year old culture knowing how to do that. No you don't. It's just an appealing fairy tale about it you know. So I would say that what excites me about the future is that I do believe there's a window of time an incredible crisis to call us together to the ways in which those systems are not working that that act of community and art in public where it it's truly something where we're committing to fixing what we have done wrong with other aspects of the inordinate amount of wealth of resources here to fix those things moving forward.

[01:38:13] To me universal basic income will only work in an environment where a reformed barter economy with the representation of coin which is something that communities can value in a peer to peer and get rid of the bank get rid of the government in that network and you can revalue and rebuild how you do those things.

[01:38:32] So that gives me tremendous hope so I think we're going to wrap it up with that closing comment. I want to thank all of you guys you've been amazing. Brilliant. Thanks to live

[01:38:58] Tv. We'll have the last word. Which is mostly two things one can we have a round of applause again for our speakers and for Don

[01:39:14] Super quickly. One of the things that we've learned over the years of doing public engagement programs is that it's extraordinarily helpful to say when the next one is happening

[01:39:25] February 7th we are doing the people's geography of Seattle. We're starting a little bit earlier this year so we'll be starting at 630. We'd love to have you here and if you'd like a tip on how to keep up with the. I think last year we had not through just public engagement for the whole library over 10000 programs. So if you happen to be on social media I would encourage you to check out our Facebook page and also if there is something about this conversation tonight they're really stuck with you which you mine if you happen to be on Twitter tagging us at

[01:40:02] At SPL Buzz to say what touched you about tonight and just use the hash tag 9e to think.

[01:40:13] And if you have a moment to complete your surveys thank you.

[01:40:19] This podcast was presented by The Seattle Public Library and Foundation and made possible by your contributions to The Seattle Public Library Foundation. Thanks for listening.