



CASTING FUTURES: ECONOMY AS A DESIGN QUESTION

10th Berlin Biennale, 23rd August 2018, 3-8PM
Akademie der Künste, Hanseatenweg 10

Economic Space Agency (ECA) invites you to a one day event at the 2018 Berlin Biennale with presentations, discussions and collective making around new crypto-economics theory and design.

Our starting points: (1) Economy has a history, and it has a future; (2) Finance is not primarily about monetary value but rather social-political design - a mode of coordinating the future and its emerging possibilities through the design of collective attractors; (3) With the emergence of distributed ledger technologies, we see the potential for the cultivation of truly p2p ecosystems of value fueled by artists' capacities to produce new aesthetic and social forms.

ECA conceives of finance as a creative medium and financialization as an artful practice with the potential to exceed the restrictions and extractive procedures of the current market economy. What futures can we call into being through a reprogramming of our social and financial protocols? What kind of new economic spaces and agencies can we start designing together?

With cryptoeconomics, it becomes possible to re-engineer and decolonize the money-form from within. In the economic spaces to come, we are all networked together, inter-holding pieces of each other's lives in metastable patterns we cannot yet imagine, to collectively distribute the risks and opportunities of living.

About the Economic Space Agency

We are a collective of radical economists, software engineers, artists, game designers, social theorists and crypto-technologists to take up a unique economic, ethical, aesthetical and political challenge: re-inventing finance as a collective practice of crafting futures and re-thinking value at the end of the economy as we know it.

Event Schedule

15:00-17:30 New Grammars for Distributed Value Capture and Production

This first session will introduce and discuss some fundamental notions about crypto-economics, following the path of artists and their self management experiences, experiments and autonomous initiatives around finance conceived of as an expressive medium. Each presentation will be around 20 minutes each followed by a short Q&A.

15h00: General introduction

15:30: **Cryptocurrencies: programmable critique** (Pedro Victor Brandão)

16:00: **Artists self organization movements: from Robin Hood Cooperative to democratization of finance** (Ana Fradique)

16:30: **Shorting Capitalism: A Logic of the Offer** (Erik Bordeleau)

17:00 **ECSA now: Space Grammar and the “Big Put”** (other ECSA team members)

17:30-17:50: Break

18:00 to 20:00 HackaRthon session

The HackaRthon will be an opportunity for participants to explore and engage with ECSA tools and grammar to co-design *economic spaces*, i.e. protocols of financial and social interaction forming emergent p2p networks of distributed value creation processes.

Initial propositions to work with:

DAE : a Distributed Arts Ecosystem

Some have suggested that the art world could be conceived of as the paradigm of the coming crypto-economy. The artworld is indeed a place where a plurality of incommensurable creative practices following different rules and protocols engage in complex and mostly opaque processes of qualitative evaluations and mutual recognition, overshadowed by the unfathomable “art market”. How can we make use of crypto-tools and grammar developed at ECSA to strengthen the art world resisting the pressure exerted by the current capitalist mono-economy, and by the same “token”, move towards more sustainable relations between its

different actors? What would it be a new distributed art ecosystem, and how would its new economic spaces look like?

Cooling Off Capital: an [Initial Ecosystem Offering](#) (IEO)

With crypto-economics, it becomes possible to re-engineer and decolonize the money-form from within. Could crypto-economics be used to *cool off capital*, that is, to foster an ecosystem of sustainable practices and values that processually integrates within its realm the externalities embodied in climate change and other precarious expressions of life that are currently not recognized in capital formation?

Other emergent propositions will of course be most welcomed!

Ana Fradique

Ana Fradique is a multi-artist, activist and digital nomad undertaking the co-creation and construction of the crypto palaces of the commons and other economic spaces of the present and the future. She is co-founder and co-manager of the Robin Hood Cooperative as well as co-founder and core team member at the ECSA, where she can act as aesthetics engineer, financial artist or butterfly manager. Her works aim at understanding the systems that govern our lives, find new modes of organisation and collectivity, invent tools for the coming forms of cooperation and exchange. She has participated in several other collective projects such as Afrontamentos in Lisbon, Molecular Organization in Helsinki, Casa Nuvem and Bota na Roda in Rio de Janeiro, among others. Ana holds a Licenciante's degree in Painting at Fine Arts Faculty of University of Lisbon, with a specialization in Audio-visuals, and a Master degree in Environmental Art at Aalto University School of Art and Design, Helsinki. She also worked as artist and project manager at the research unit Future Art Base and was a grantee of a fellowship at Solitude Academy where she continued to develop the collective Kafkamachine project.

Erik Bordeleau

Erik Bordeleau is researcher at the SenseLab (Concordia University, Montreal) and fugitive finance planner at Economic Space Agency. He is the author of Foucault anonymat (Le Quartanier, 2012, Spirale Eva-Legrand 2013 award), *Comment sauver le commun du communisme?* (Le Quartanier, 2014) and of numerous book chapters, academic articles and essays in art and cinema magazines. His work articulates at the intersection of political philosophy, media theory, contemporary, cinema studies and financial activism, with a marked interest for the speculative turn and the renewal of the question of the possible in contemporary thinking.

Pedro Victor Brandão

Pedro Victor Brandão is a visual artist. He has a degree in Photography at UNESA, has attended to liberal study courses at EAV Parque Lage, and also to Universidade de Verão at Capacete in Rio de Janeiro. He develops series of works considering different political landscapes on researches about economy, the right to the city, social cybernetics and the current manipulable nature of technical image. He has presented the solo shows *Pintura Anfiturto* (Casa França-Brasil, Rio de Janeiro, 2011), *Desvios na Paisagem* (Portas Vilaseca Galeria, Rio de Janeiro, 2012) and *Tela Preparada* (Sé Galeria, São Paulo, 2016). He has participated in many groups shows, such as *Take Me (I'm Yours)* (Villa Medici, Rome, 2018), *Vivemos na melhor cidade da América do Sul* (Fundação Iberê Camargo, Porto Alegre, 2017), *DURA LEX, SED LEX* (Centro Cultural Parque de España, Rosario, 2017), *Estudos sobre o mercadismo* (Casa Tomada, São Paulo, 2016), and *Novas Aquisições 2012/2014 – Coleção Gilberto Chateaubriand* (Museu de Arte Moderna, Rio de Janeiro, 2014). He was artist-in-residence at Pivô Arte e Pesquisa (São Paulo, 2018), FAAP (São Paulo, 2017), Lastro Centroamérica (Panama City, 2015), Z/KU – Zentrum für Kunst und Urbanistik (Berlin, 2014), Terra UNA, (Liberdade, 2013), and Cité Internationale des Arts (Paris, 2012). His work is represented by Portas Vilaseca Galeria (Rio de Janeiro) and Sé (São Paulo). He lives and works in Rio de Janeiro.

ECSA

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