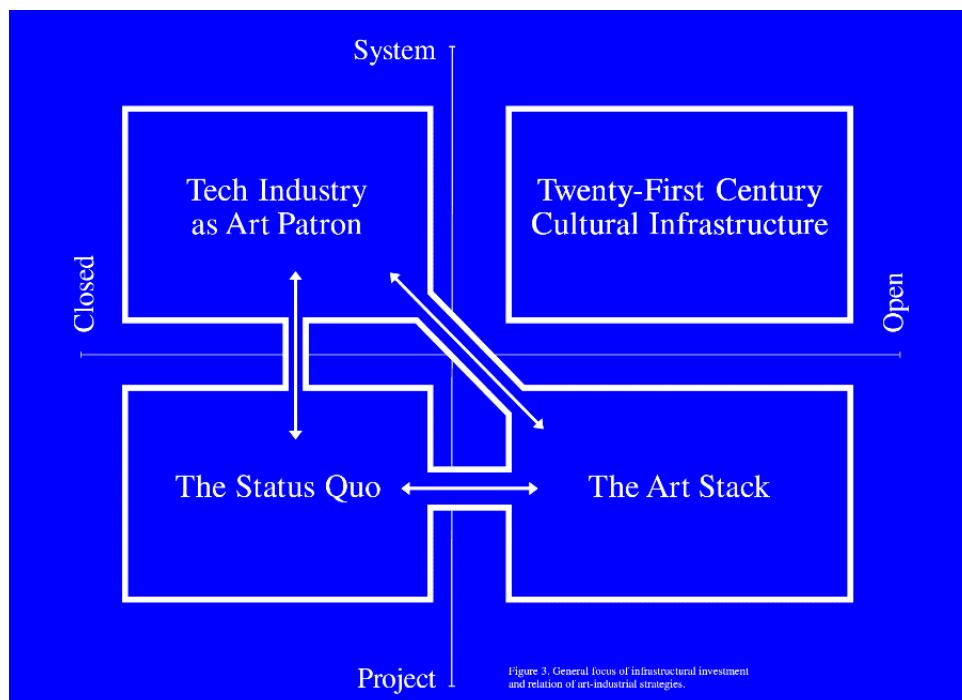


Press Release

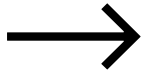
9 July 2020

SERPENTINE LAUNCHES FUTURE ART ECOSYSTEMS REPORT AND ESTABLISHES NEW CREATIVE AI LAB

- *Future Art Ecosystems* report investigates how artists and organisations are shaping and being shaped by the technologies of the future
- Creative AI Lab in partnership with King's College London provides research space for cultural sector to engage with artificial intelligence
- Download report at futureartecosystems.org



The Serpentine is pleased to announce the release of the first issue of *Future Art Ecosystems on Art and Advanced Technologies* produced in collaboration with **Rival Strategy**; and the establishment of the **Creative AI Lab** in partnership with **King's College**. Both initiatives emerge from Serpentine's new experiments in art and advanced technologies over the last seven years.



The first in an annual series, *Future Art Ecosystems on Art and Advanced Technologies (FAE: AxAT)* focuses on the new infrastructures being built around artistic practices engaging with advanced technologies, and traces new paths for the role of art in shaping technologies of the future.

The report is designed as a strategic briefing for practitioners and organisations across art, science and industry. It shares insights and experience from the Serpentine's work with artists including Hito Steyerl, James Bridle, Cécile B. Evans, Ian Cheng and Jakob Kudsk Steensen, ongoing conversations across broader networks, and observations from a series of interviews conducted with artists including Holly Herndon, Rebecca Allen, Takashi Kudo of TeamLab and Refik Anadol; Ece Tankal and Carmen Aguilar y Wedge of Hyphen-Labs; Julia Kaganskiy, founding director NEW Inc; Noah Raford, Futurist-in-Chief and Chief of Global Affairs for the Dubai Future Foundation and Rachel Armstrong, Professor of Experimental Architecture, Newcastle University amongst others.

The Creative AI Lab is a partnership between the Serpentine R&D Platform and the Department of Digital Humanities at King's College, founded to address the changing skill sets of artists and arts organisations when working with artworks that employ artificial intelligence. The lab serves artists, technologists, academics and art institutions in developing a common language and practices around new AI technologies such as machine learning, opening a space for critical investigation of AI, a technology that will shape human development over the next century.

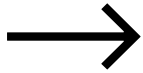
The Creative AI Lab today launches creative-ai.org, a database for software, research, theory and education at the intersection of art and AI. A PhD candidate, Alasdair Milne, is appointed as a recipient of the London Arts and Humanities Partnership funded scholarship at King's College London in partnership with the Creative AI Lab at the Serpentine and will contribute to the Lab's research and database; the Lab has also received funding from the Arts and Humanities Research Council.

This week's launch is a multipart event across futureartecosystems.org and creative-ai.org. Serpentine Chief Technology Officer Ben Vickers will host a conversation with Hyphen-Labs, Julia Kaganskiy and Rival Strategy as part of [The Long Time Sessions](#) in collaboration with the RSA on the 9th of July, at 13.00-14.00. Over the course of July a series of online content and materials will be distributed through Serpentine podcasts and editorial content.

For more details and to find out about new events and releases sign up for the newsletter at futureartecosystems.org.

FAE was initially due to launch on March 23, 2020, when the UK went into lockdown in response to COVID-19. In this time, arts organisations have been grappling with a forced migration to the digital realm whilst reorganising their internal daily operations in order to meet the demands of a new reality. These shifts and the uncertain horizon facing arts organisations raise a number of questions that *FAE: AxAT* addresses, including:

- What can public arts institutions learn from artists who have been engaging with advanced technologies such as Artificial Intelligence in innovative ways?



- What systems, organisations and structures are required for these new ways of working, storytelling and engaging with audiences to flourish?
- How are new technologies reshaping future experiences with art, and what role can arts organisations play in shaping the technologies of the future?

Ben Vickers, CTO, Serpentine: *‘Over the course of the last seven years the Serpentine’s digital strategy has focused on supporting artists in shaping emerging technologies. It is clear that in the meantime this type of work has gained increased traction across the art world and is now at a critical juncture. Future Art Ecosystems is a conscious attempt to share what we’ve learnt and to open up a broader discussion about the potential long-term trajectories facing the art field’s relationship with advanced technologies.’*

Bettina Korek, CEO, and Hans Ulrich Obrist, Artist Director, Serpentine: *‘Artists are not held back by the fear of failure because, in art, success is so often found in the unexpected. Experimentation with advanced technologies can magnify an artist’s potential for good, because these are the emerging mediums we are studying in order to write the future.’*

Eva Jäger, Assistant Digital Curator: *‘Advanced approaches to AI interface design, development and deployment exist in art making. However, those interfaces are largely hidden from public view. With the Creative AI Lab we have an opportunity to share some of the behind-the-scenes work that’s gone into producing digital commissions that use machine learning and artificial intelligence.’*

Marta Ferreira de Sá and Benedict Singleton, Rival Strategy: *‘Today, artists are rethinking how advanced technologies are imagined, designed and put to use in the world—as well as neutralised or eliminated. Guided by the infrastructural experiments of artists themselves, FAE#1 asks: what kind of tools, platforms, and organisations can support such work? And to what extent can this be accommodated by existing cultural institutions and tech industries—versus offering a replacement for them?’*

This inaugural issue of *FAE* focuses on practices that artists are developing with respect to advanced technology; the series as a whole will explore the construction of different kinds of future art ecosystems. The next issue, to be released 2021, will be the product of a collaborative research process initiated by the Serpentine R&D platform, and specifically propose new systems of measurement by which to articulate their relationship with the public, artists and other organisations.

FAE: AxAT can be downloaded from 9 July at [Futureartecosystems.org](https://futureartecosystems.org)
For more information on the Creative AI Lab, please visit creative-ai.org

#FAE2020
#FutureArtEcosystems
#SerpentineR&D



NOTES TO EDITORS

Future Art Ecosystems is produced by **Ben Vickers**, **Victoria Ivanova** and **Sophie Netchaef**, Serpentine Galleries' R&D Platform, and strategy studio **Rival Strategy**, and includes interviews with and contributions from artists **Alexandra Daisy Ginsberg**, **Holly Herndon**, **Ian Cheng**, **Jakob Kudsk Steensen**, **Rebecca Allen** and **Refik Anadol**; **Ece Tankal** and **Carmen Aguilar y Wedge** of **Hyphen-Labs**; journalist and technologist **Jonathan Ledgard**; **Julia Kaganskiy**, founding director NEW Inc; **Kenric McDowell** from the Artists + Machine Intelligence programme at Google Research; **Liz Rosenthal**, Power to the Pixel; futurist **Noah Raford**; **Rachel Armstrong**, Professor of Experimental Architecture, Newcastle University; **Takashi Kudo** of TeamLab.

Creative AI Lab is a collaboration between Serpentine and King's College London. The role of principal investigator is held by **Professor Mercedes Bunz**, Deputy Head of the Department and Senior Lecturer in Digital Society, with **Eva Jäger**, Assistant Digital Curator, Serpentine. Bunz's research explores how digital technology transforms knowledge and with it power; the Lab is supported in part by AHRC (Arts and Humanities Research Council); institutional partners include **New York University's Digital Theory Lab**; **Rhizome** & New Museum New York; other research partners and contributors include **Trust Berlin**, **Black Shuck Collective**, **Allison Parish** (New York University), **Luba Elliott**, **Julia Kaganskiy**, founding Director of NEW Inc, **Nora Khan**, artist and developer **Jules LaPlace**, explainable AI researcher **Ricardo Savedro**, **Sam Mercer** (The Photographers' Gallery), **Nathalie Kane** (Victoria & Albert Museum), **Daniel Chavez Heras** (King's College London), **Leonardo Impett** (Hertziana), **Alasdair Milne** (King's College London).

Rival Strategy is a London-based studio. Its work helps organisations evolve their strategic imagination (what they can imagine doing) and operations (how it can be done).

About the Serpentine

Championing new ideas in contemporary art since 1970, the Serpentine has presented pioneering exhibitions for half a century from a wide range of emerging practitioners to the most internationally recognised artists of our time.

Across two sites in London's Kensington Gardens, the Serpentine Galleries present a year-round, free programme of exhibitions, education, architecture, live events and technological innovation, in the park and beyond.

Download the [Bloomberg Connects](#) app to hear from artists, curators and special guests talking in-depth about Serpentine programmes.



CREATIVE AI LAB SUPPORTED BY



IN COLLABORATION WITH



SERPENTINE GALLERIES SUPPORTED BY



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

**Bloomberg
Philanthropies**