Commissioned and Produced by Serpentine Arts Technologies

Serpentine Arts Technologies was established in 2013 to support artists in the development of ambitious art projects that deploy advanced technologies as a medium, tool or topic, often operating beyond gallery walls.

The foundation of Serpentine Arts Technologies is an R&D platform that sits at the intersection of art, science and technology. Developing artist-led research and innovation for the benefit of the public. Research labs include: Blockchain, Creative AI, Legal and Synthetic Ecologies.

Since 2020 Serpentine Arts Technologies has produced *Future Art Ecosystems*. A project and publication encouraging knowledge-sharing and experimentation in the context of building 21st century cultural infrastructure: the systems that support the production, distribution and financialisation of art and advanced technologies while responding to important societal concerns.

2013
Serpentine is one of the first contemporary art institutions in the UK to appoint a curator dedicated to working with advanced technologies.

2014
First digital commission: **Cécile B Evans**' *AGNES*, a benevolent spambot who lived in the Serpentine website.

2015
First video game release: **Ian Cheng**'s *Bad Corgi*, a mindfulness app where the user controls a pup tasked with herding sheep, avoiding distraction in a world of chaos.

2016
Launch of **James Bridle**'s *Cloud Index*, a weather prediction model that correlates vast amounts of historic weather data with polling data on major political events, most notably the recent EU referendum.

Zaha Hadid: Virtual Reality Experiences opens at Serpentine North and is the first gallery sited Arts Technologies project, developed with **Zaha Hadid** Virtual Reality Group in partnership with Google Arts & Culture.

2017
First public experiments with decentralised technologies: *DAOWO (Decentralised Autonomous Organisation With Others)*, an award-winning Blockchain Lab and debate series for reinventing the arts with Furtherfield and Goethe Institut London.

2018
First UK solo exhibition by **Ian Cheng**: *BOB (Bag of Beliefs)*, an artificial lifeform whose behaviours, beliefs and emotional life were influenced by exhibition visitors, takes place at Serpentine South.

Launch of the Serpentine Arts Technologies Twitch channel that streams artist-led experiments with game engines and research.

2019
First R&D Platform projects are established with the creation of the Legal and Creative AI Labs that supports art and advanced technologies through research and legal resources.

Launch of *Augmented Architecture*, a global open call for new forms of architecture utilising augmented reality (AR) launched in collaboration with **Google Arts & Culture** and **Sir David Adjaye OBE** to coincide with the annual Serpentine Pavilion.

The Deep Listener by **Jakob Kudsk Steensen**, produced by Serpentine Arts Technologies, is an AR audio-visual ecological trail through Kensington Gardens and Hyde Park.

Hito Steyerl, *Actual Reality*[OS] an open source digital tool for data visualisation that brings together augmented reality, immersive audio and strategies of data collection and mapping for mobile devices

Suzanne Treister, *From SURVIVOR (F) to The Escapist (BHST)* a book and web AR project that explores imaginary scenarios of techno-human evolution based on research in artificial intelligence, cosmology and theoretical physics

I Magma by **Jenna Sutela** in collaboration with **Memo Akten** and **Allison Parrish**, co-commissioned with **Moderna Museet**. It is a machine oracle performing divinations on our collective futures.

2020
CONNECT, BTS, a series of major art projects in five cities on four continents initiated by South Korean pop group **BTS** launches with *Catharsis* by **Jakob Kudsk Steensen**, a digital simulation of a re-imagined old-growth forest.

Future Art Ecosystems 1: Art x Advanced Technologies draws on interviews with contributors including **Ian Cheng**, **Refik Anadol**, **Holly Herndon**, **teamlab** and more, examining the broader landscape of art and technology practice. It launched on 23 March 2020—the day the UK went into lockdown in response to the Covid-19 pandemic, resulting in a huge societal shift online.

The Creative AI Lab launches a public database to aggregate tools and resources for artists, engineers, curators and researchers interested in incorporating machine learning and other forms of artificial intelligence into their practices.

2021
Future Art Ecosystems 2: Art x Metaverse examines how the metaverse – an always-online 'second' world and emerging internet megastructure – represents a fundamental shift in our understanding of digital systems and physical presence.

Legal Lab Report 1: Art + Tech/Science Collaborations, explores how the law can better support collaborations between artists, organisations and companies across art, science and technology.

Artist Worlds, a series of commissions that supports artistic practices that engage with simulated realities, immersive story-telling and virtual world-building, launches with *Primal Tourism* by **Jakob Kudsk Steensen** with **Rindon Johnson**, **Alenda Chang** and **Mikkel Rosengaard** on Twitch.

2022
Future Art Ecosystems 3: Art x Decentralised Tech identifies new patterns for organisational and creative innovation emerging from decentralised technologies including blockchain and addresses the possibilities for a more interoperable vision of the art world.

Danielle Brathwaite-Shirley's *WE CAN'T DO THIS ALONE*, a live improvised play and video game using eye-tracking and other emerging technologies is an example of early-stage creative R&D supported by the programme.

Hivemind, a knowledge game for artists to navigate the inner workings of their practice is developed with Trust. Artists including **Trust**, **Danielle Brathwaite-Shirley**, **Libby Heaney** and **Fannie Sosa** reveal their artistic process using *Hivemind* live and on Twitch.

Synthetic Ecologies Lab launches Compendium, a growing archive of resources, reflections, sketches, conversations, and content that support artistic and critical inquiry into ecology and life sciences.

2023
Third World: The Bottom Dimension by **Gabriel Massan & Collaborators**, launches as a video game, a collaborative exhibition and web3 tokens powered by Tezos.

The *Artist Worlds* Twitch programme expands to include live playthroughs of virtual worlds and video games created by artists including **DMSTFN**, **Keiken** and **Libby Heaney**.

Serpentine Arts Technologies, Art Night and NEoN Digital Arts co-commission *THE LACK: I knew your voice before you spoke* by **Danielle Brathwaite-Shirley**, an art video game set in a post-apocalyptic world with which audiences interact and perform to rebuild the world together,

First public experiment with a new economic approach called Partial Common Ownership as part of **Tomás Saraceno**'s exhibition *Web(s) of Life* at Serpentine South through an evolving artwork that links the imagination of children of Salina Grandes in Argentina and London.

Serpentine Arts Technologies Team 2013–2023

Alex Boyes, Arts Technologies Producer
Tamar Clarke-Brown, Arts Technologies Commissions Curator
Victoria Ivanova, R&D Strategic Lead
Eva Jäger, Arts Technologies Curator
Roisin McVeigh, Associate Arts Technologies Producer
Sophie Netchaef: Strategic Projects Manager, 2018-2020
Ben Vickers: Founder and CTO, 2013-2020
Kay Watson, Head of Arts Technologies

R&D Platform Labs

Alana Kushnir, Legal Lab
Ruth Catlow, Blockchain Lab
Penny Rafferty, Blockchain Lab
Eva Jäger, Creative AI Lab
Mercedes Bunz, Creative AI Lab
Yasaman Sheri, Synthetic Ecologies Lab