~ Works

The title, The Fear Of Missing Out, derives from a social network induced anxiety condition. One brought on by trying to keep up with a rapidly moving world. A fear of constantly being one-step behind, in the wrong place, and missing out on the most exciting events. The exhibition, The Fear Of Missing Out, proposes that it is possible to be one step ahead of the art world by using well-crafted algorithms and computational logic.

The works in the show are the result of a computer algorithm written by Lund. By analysing and categorizing a wide range of artworks, by the most successful contemporary artists, a set of instructions were generated explaining, step by step, how to make the most successful works of art. The artist then simply made the work following the instructions. In The Fear of Missing Out, important categories from the art world such as authenticity, artistry, talent, and creativity are questioned. The title also refers to the urge to be a part of a transparent information society made up of an overarching digital network.

In Flip City, Jonas Lund presents a group of paintings that are inspired by the current appetite for process-based abstraction; the related trend of collectors/investors buying such works to flip them quickly for a profit; and the central role that Los Angeles has played in both realms.

Lund has created forty digital paintings, each work has elements sampled from paintings by other emerging artists, yet the works are so thoroughly remixed that only a very astute observer might see familiar passages. GPS tracking devices have been installed on the stretcher bar of each painting so that he can track its movements and approximate whereabouts. that will be shared on the projects website (http://flip-city.net) in the years to come.

Flip City

Press Text   **Installation Views**   **Terms of Ownership**   **Register Ownership**

←   [24 ▾]   OF 40   →

Flip City 24, 2014

digital painting on canvas, gel medium and GPS tracker
50 × 40 × 1 in. (127 × 101.6 × 2.5 cm.)
Signed and titled "Jonas Lund – 'Flip City 24'" on the
reverse. Terms of ownership stamped on the reverse.

Location history

1. Steve Turner Contemporary, Los Angeles, 90036, USA
2. Los Angeles, 90048, United States
3. Los Angeles, 90038, United States
4. Los Angeles, 90302, United States
5. London, TW12 2AF, UK
6. London, N8 7RN, UK

For Studio Practice, Lund has transformed the gallery into an art production line by hiring four assistants who will work full time during the gallery's open hours throughout the run of his exhibition. Their task is to produce work inspired by the guidelines set out in a 300 page book that Lund created expressly for them. Once a work has been completed, it will be reviewed online by an advisory board consisting of artists, art advisors, gallerists and collectors. The board will assess the work so that Lund can better decide whether the work should be signed or destroyed. The entire process will be publicly accessible in the gallery space and on a dedicated website (studio-practice.biz). The website will include a live stream of the gallery, assessments of the advisory board as well as Lund's final decision and comments regarding specific works.
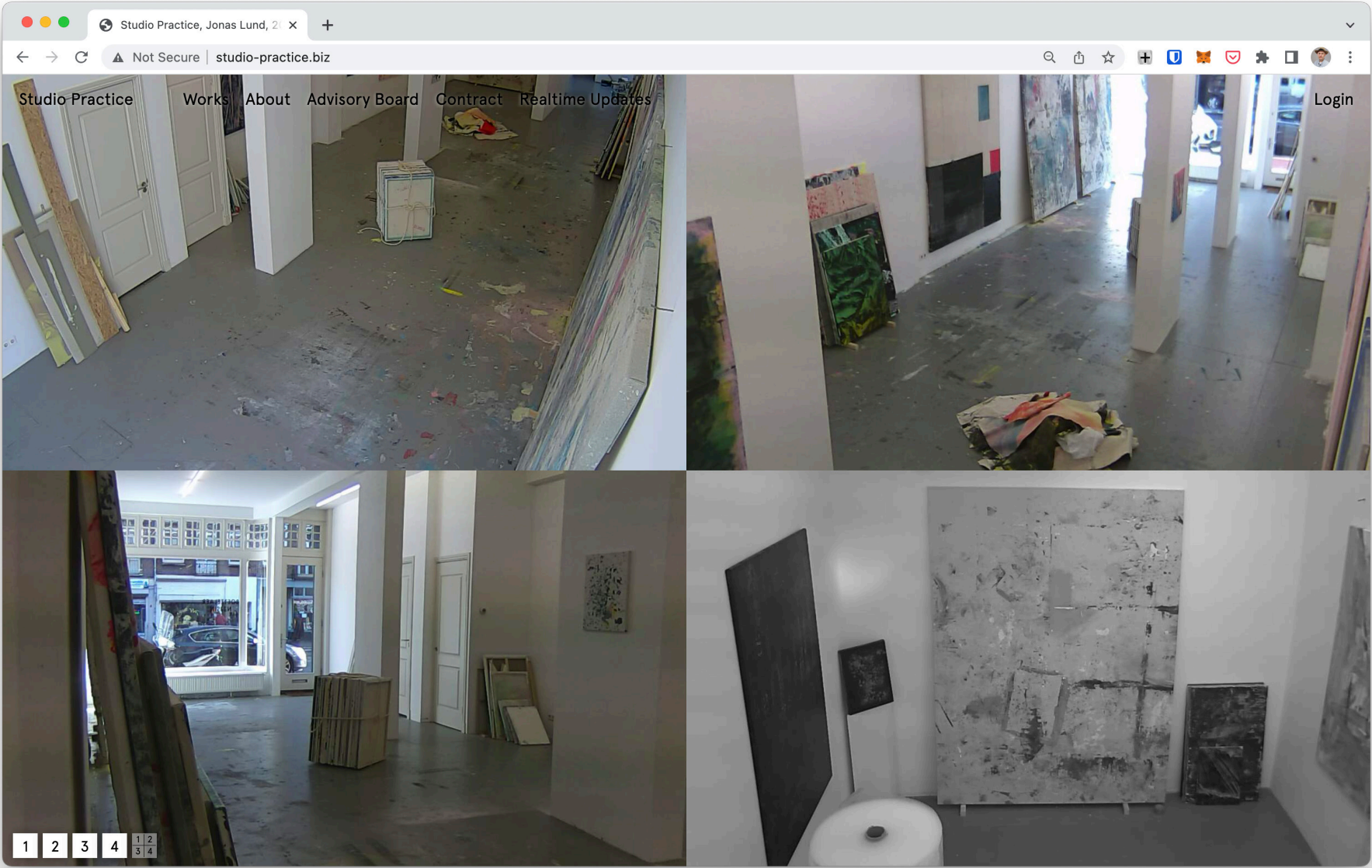
Studio Practice, Jonas Lund, 2

Not Secure | studio-practice.biz

Studio Practice   Works   About   Advisory Board   Contract   Realtime Updates   Login

1 2 3 4

studio-practice.biz

Studio Practice   Works   About   Advisory Board   Contract   Realtime Updates   Login

← Previous Work   Next Work →

Curtain (fractal series)

enamel on canvas
150x100x4cm
Work produced by Assistant 2

APPRAISALS FROM THE ADVISORY BOARD (7)   **DISCUSSION (0)**

Hampus Lindwall
The most personal painting yet – I think this is my highest rating so far!

Gabriel Lester

Annet Dekker
[the] paintings have an enormous plasticity: a tranquil scene or lively occurrence takes form before our eyes, as it were. The image seems to have solidified only a moment ago. That gives these representations an enormous dynamism, as though in the following moment they could dissolve into thin air, or blow apart. In these works fluid and fixed forms come together.

Florian Cramer
Sell this as porn to increase its value, and therefore do not sign.

Melanie Bühler
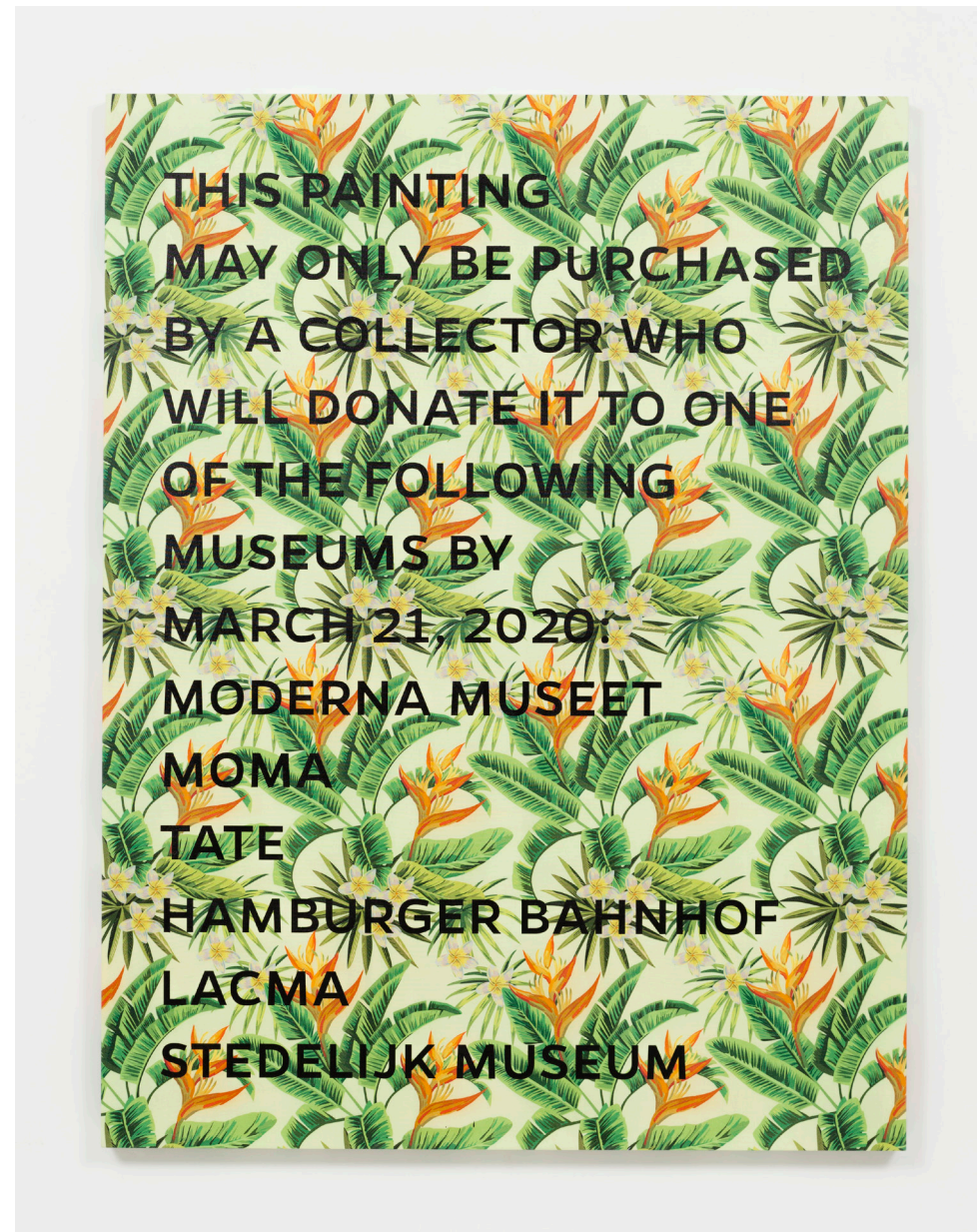
Roy Zabludowicz

Steve Turner

VIP (Viewer Improved Painting) is a self optimising digital painting consisting of two large monitors in custom metal frames with a gaze tracker placed in the middle. By measuring the viewers gaze VIP is continuously testing different and new compositions and colour sets and iteratively comes closer to the optimal, most viewed, most attention grabbing composition.

Strings Attached features 24 text-based paintings that relate to the current "bubble moment" in contemporary art. Each work uses text that restricts the transfer of ownership in some way, such as "This painting may never be sold at auction" or "This painting must be resold by March 21, 2017." Lund uses fabric wallpaper as backgrounds for the works, and their messages have been painted by a sign painter according to Lund's directions. As a group, the 24 paintings encompass contradictory efforts made by gallerists who both want to fuel market momentum for their artists while trying to shield them from the damaging effects of quick-profit speculation.

THIS PAINTING
MAY ONLY BE PURCHASED
BY A COLLECTOR WHO
WILL DONATE IT TO ONE
OF THE FOLLOWING
MUSEUMS BY
MARCH 21, 2020:
MODERNA MUSEET
MOMA
TATE
HAMBURGER BAHNHOF
LACMA
STEDELIJK MUSEUM

THIS PAINTING
MAY ONLY BE PURCHASED
BY A COLLECTOR WHO
AGREES TO PURCHASE
TWO MORE WORKS
BY THE ARTIST BEFORE
MARCH 21, 2017.

Every part of our daily lives is being measured and evaluated — either voluntarily while we are aware or hidden behind mechanisms in an opaque manner. These metrics come to represent unbiased truth, the foundation and justification for all decision making. It is the science behind seemingly random patterns and flows of information. While statisticians and big data prophets swear by the value of quantification, there is room to question the efficiency and bias it creates in its path. Within the valuation of contemporary art, the desire for quantification poses a set of problems. It's very difficult to measure the quality of art beyond an auction or market specified value. In a society obsessed with quantification and metrics of evaluation, how can the greater cultural value of art be justified and funded if it can't be measured or quantified until it is sold?

Fair Warning is a series of test environments installed on the websites of Whitechapel Gallery and Phillips. These test environments aim to discover, measure and quantify taste profiles of the contemporary art audience. A series of rapidly changing tests, from simple questionnaires to visual comparison tests, are used to quantify and measure taste — personal preference as it relates to the general. The results are distilled to relationships between hype mechanisms and value creation within the contemporary art world. Fair Warning attempts to both embrace the quantification strategies used to influence opinion and to demystify the usefulness of such data. Can and should everything be measured and quantified? What is altered in the process of becoming aware of such information?

Jointly commissioned by the Whitechapel Gallery and Phillips, Fair Warning (2016) encourages viewers to participate by responding to a series of over 300 questions which range from colour preferences, politics and emotions to the latest trends in the art world. Playing with our expectations of traditional online questionnaires or personality tests, it examines the value and use of data collection when attempting to represent user tastes and asks whether an objective way of measuring the value of art exists.

Hosted on both the Whitechapel Gallery and Phillips' websites, Fair Warning both embraces and attempts to demystify website analytics and testing tools, as the clicks and cursors of all users can be seen when engaging with the work.
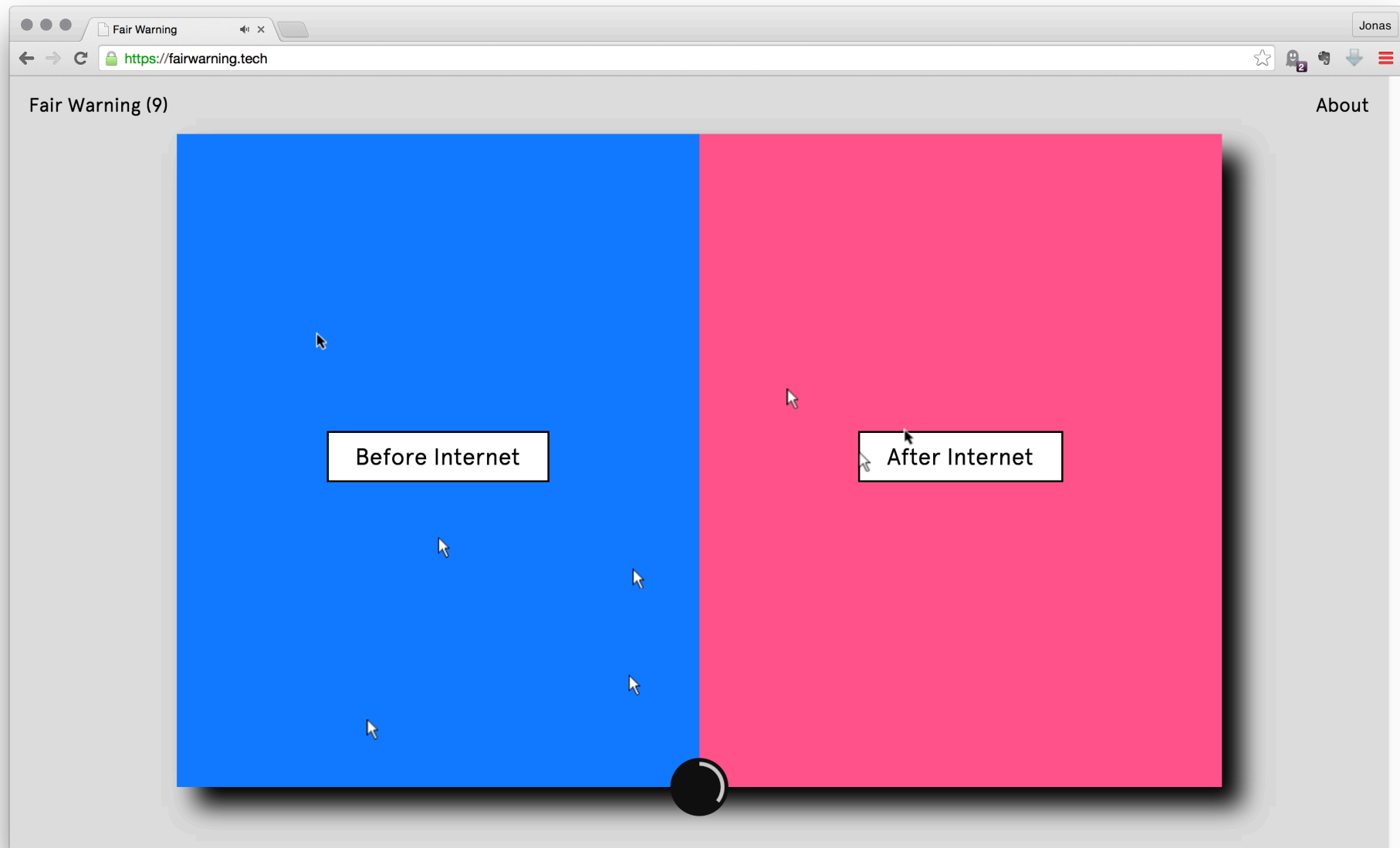
The New Now paintings were developed with an artificial intelligence that wires a work of art for success. Through a set of parameters, the piece's visual content is optimised for an art fair. In the artist's words: "This series is based on a neural network that has been trained on all my previous works, to outsource the process of making new work to an artificial semi-intelligent program that 'thinks' like me."

The work New Now further the artist's exploration of optimization practices, and is meant to offer more questions than answers. "What is an optimized artwork?" asks Lund. "A work that is set up for success to be liked by everyone, a work that stands out and creates diverging opinions, a work that sells, a work that asks the right questions at the right time, a work that gets 200 likes on Instagram, a work that makes you feel good?"

Hype Cycle is a series of intelligent video pieces that are continuously updating themselves to reflect the very moments leading up to the time that they are being viewed.

Based on a set of parameters, the video pieces are searching content (images, texts, videos) from a range of online sources. These are then interwoven through and mixed with already defined material. The pieces try and isolate a certain moments in a hype cycle and how hype is created around persons, brands and emerging technologies.
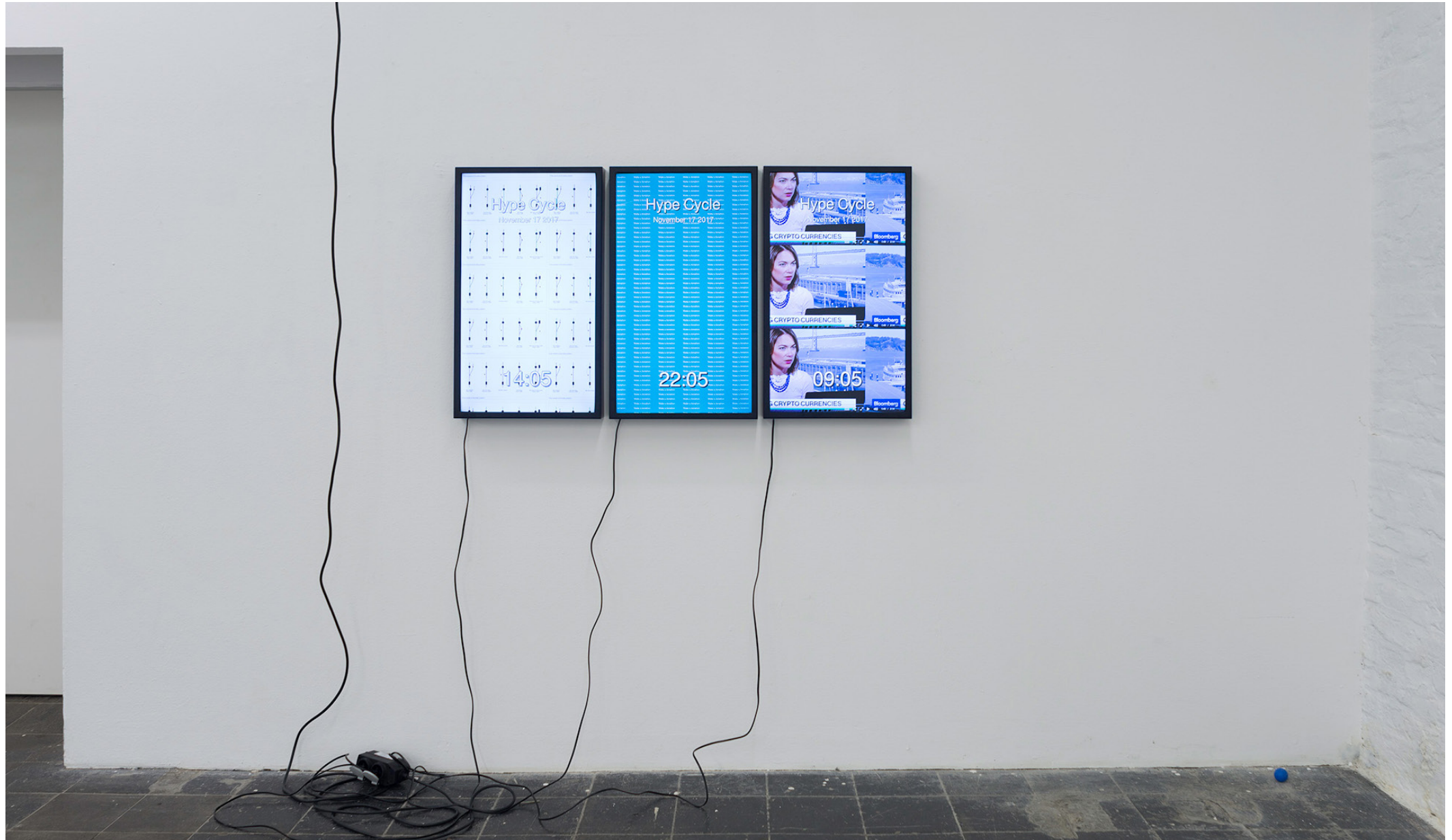
Critical Mass is a new installation by Jonas Lund, in which the artist has trans-formed the gallery into a speculative space that is reacting and changing based on the users actions and feedback on the critical-mass.network website. The website shows a live stream of the exhibition and a complex interface that is asking for the users input and opinion. Critical Mass functions as a social network, a game and a speculative space that enables the users to grow their influence and to unlock new levels of control over the exhibition.

The idea of a critical mass describes the minimum size or amount of something required to start or maintain a venture. For example, the amount of people needed to leave Facebook at the same time for their advertisers to not wanting to buy ads anymore, thus ending the reign of Facebook as the de facto leader of the social media landscape. Or the amount of people required to start a revolution, to change society based on the masses of dissatisified users. The false promises of agency within the contemproary social media networks are tricking the users into believing their slogans: "Your Opinion Matters", "We Give Everyone a Voice", "We Show You What You Want To See". To paraphrase Agent Smith from the Matrix — what good is a voice if you are unable to be heard?

Critical Mass is a website, a social network, a game and something in between. It allows you to test your influence, leave your feedback, alter the exhibition and talk with the others. In Critical Mass you control your agency and you have a say over how the exhibition should change and behave. It's speculation that's powered by the users – the critical mass. It gives everyone a voice and here your input really does matter. We take you where you want to go!
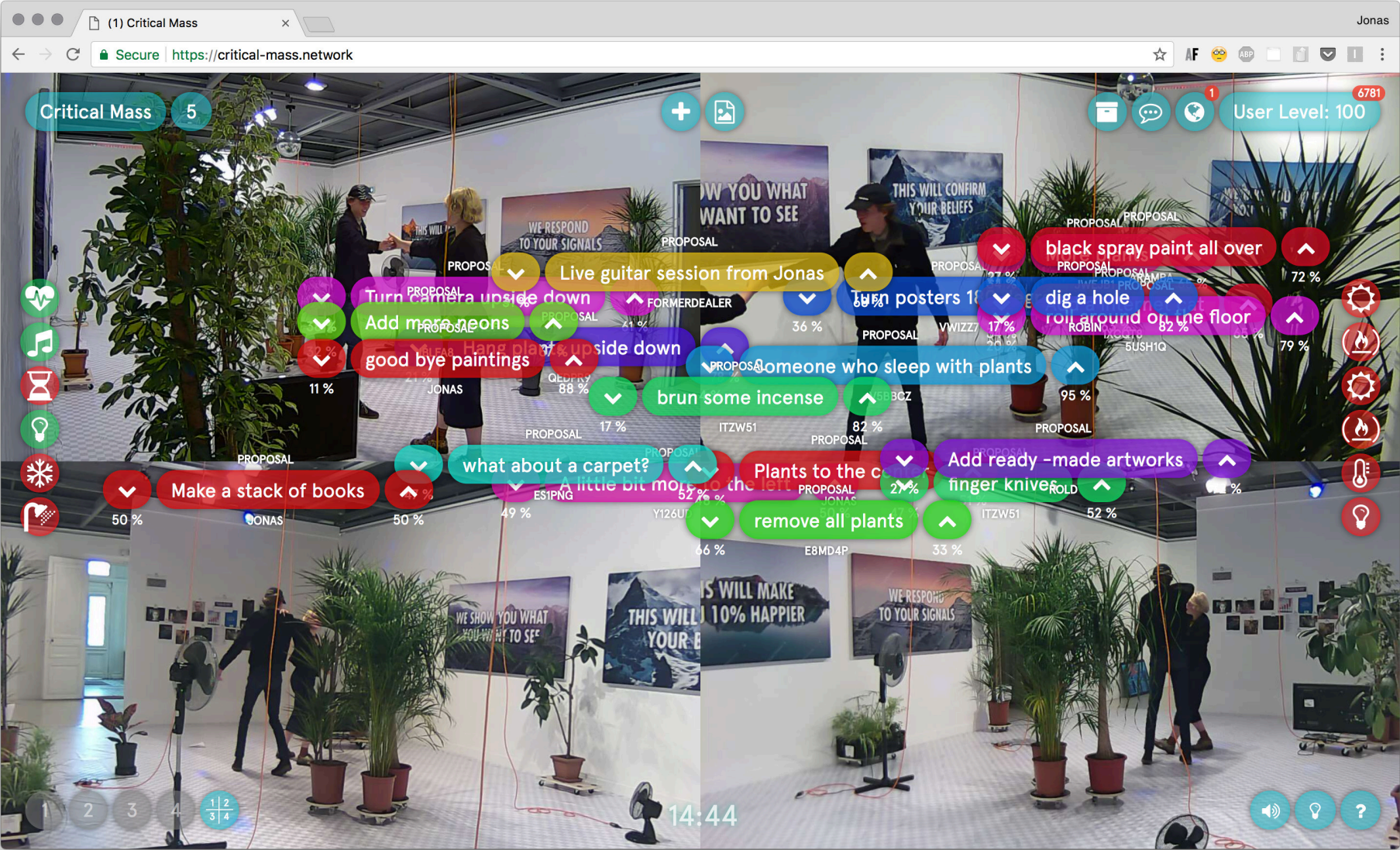
Jonas Lund's Significant Other is an intelligent, networked sculptural display. The pair of dual-screen-and-camera installations capture and display imagery and information shared between two locations. In reference to the idiom "Before you judge a person, walk a mile in their shoes", Lund asks: "Can networked opportunities enable this exchange of perspectives and views of the world in a more expanded way?" His question provides an entry into understanding the complex system of interrelations, judgements and performative provocations at play in the work exhibited. Significant Other is no exception to Lund's largely critical and simultaneously playful practice of pointing to processes of production, data collection, participation and broadly questioning the ways in which humans and machines operate within systems, as well as how they interact and create reciprocal value.

Descending from the ceilings of the MAK and KHW respectively, two cameras and flat-screens are positioned back-to-back in a V-shape. Hanging suspended from the roof, each sculptural device is slightly tilted toward the ground at viewers passing-by. Somewhat similar to security cameras and CCTV monitors in the subway, Significant Other goes well beyond screening what the camera sees. The devices are programmed to read and capture "the emotional state" of each figure crossing their pathway. How exactly this is realised remains slightly obfuscated (the code and algorithms buried backstage behind the screens), but what can be said is that data extracted from the images is compared and contrasted with the counterpart data collected from imagery at the partner location.
The intelligent machines draw conclusions on the opposing data and communicate the results via pop-ups and statistics. Visitors are confronted with striking text-based information such as; "You are 22% more happy." The statements deduced are produced by the employment of a generative adversarial network (GAN), a machine learning system that uses two artificial neural networks (ANNs) (originally abstractly modelled on biological neural networks) to contest with one another in a framework of algorithms that work together to process multifaceted data. Becoming real-time portals, the linked devices gather data and transmit it – portraying the machine's interpretations, representations and conclusions about the people that pass by – in direct opposition with the other location. Competition arises between the two sites, namely between the partner art institutions, and by extension, the exhibitions Uncanny Values and Hysterical Mining. How do they compare?

How do the visitors comprehend and evaluate what the media informs them? Or rather, what the machine has determined?

People provoke the machine, the machine provokes the people, the place(s) serve as the stage for multiple engagements generating emotive and constructed perceptions between people and intelligent devices. As a form of ongoing communication, Significant Other conjures questions relating to understanding what the machine and person deciphers, what they reciprocally continue to assess and learn in exchange.

The title given to the work commonly signifies the "other half" of a two-person relationship. The work itself comprises sets of relationships. On the one hand, there is the relationship between the two (networked) machines, the two institutions, and the people that visit them. On the other, there is the relationship and encounter between the person and artwork. Bringing new implications for the notably gender-neutral term, Significant Other evokes and incites manifold reactions and perspectives on the relations between machines, people and their given environment.
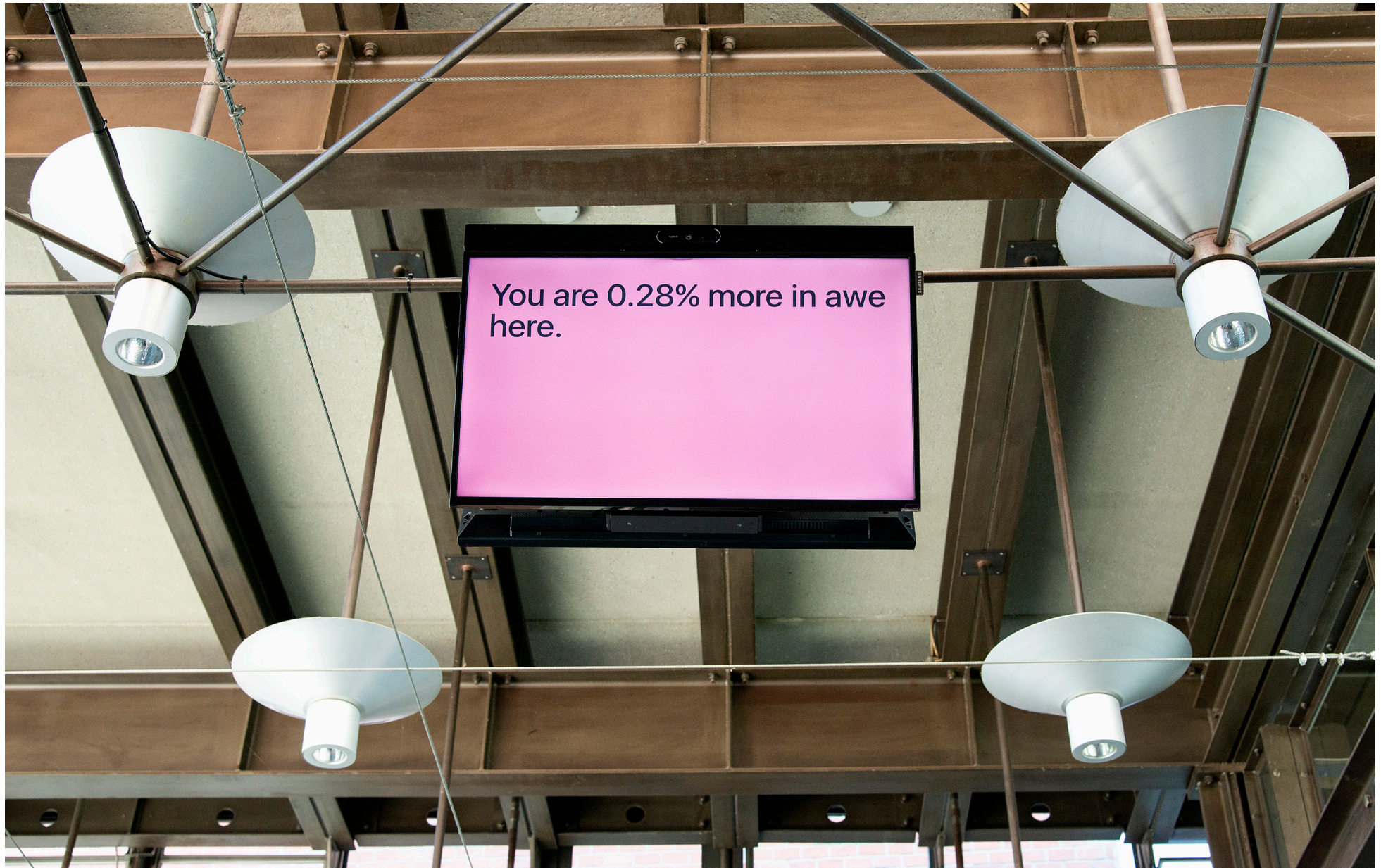
Jonas Lund Token (JLT) is a new work by Jonas Lund, in which the artist has created 100,000 shares in his artistic practice. The shares give the shareholders agency and voting power over future decisions concerning Jonas Lund's artistic practice and the future of the Jonas Lund Token.

Each share is represented by a Jonas Lund Token, a crypto currency built on, and distributed via the Ethereum blockchain. Similar to a corporation, one share equals one vote and owners of the tokens become part of the Jonas Lund's board of trustees and will be consulted each time a strategic decision needs to be made via the Jonas Lund Token website.

From the 100,000 shares, 10,000 Jonas Lund Tokens have been released to a selection of art professionals invited by Lund to form the initial board of trustees. 10,000 shares have been reserved for the artist and the remaining 80,000 shares will be distributed in three different phases.

In the first phase, 25,000 tokens will be available by purchasing a physical Jonas Lund Token wall based art work. In the second phase, 50,000 shares will be available via a public online ICO (initial coin offering) sale. In the third phase, the Jonas Lund Tokens will be traded on a public crypto currency marketplace and then available to anyone to trade with. During the first two phases, the price of one Jonas Lund Token is linked to the price of 1/100th of an Ethereum.

The remaining 5,000 tokens are distributed via the Jonas Lund Token bounty program, where anyone can claim tokens in exchange for specific actions, such as offering Jonas Lund a solo exhibition at an institution, or posting an image of his work to Instagram.

By creating 100,000 shares that gives each shareholder influence and agency over his artistic practice, and giving up his majority share, Lund is interested in subverting the traditional power structures that informs the contemporary art world and the process of making the correct strategic decisions for each given situation. A distributed advisory board with an incentive to further strengthen the position of the artist, as it has a direct connection to the value of the Jonas Lund Token, aims to increase the efficiency of the decision making process and make each strategic decision count.
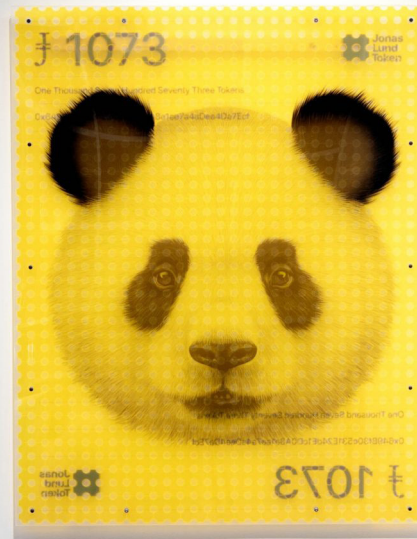
Jonas Lund
JONAS LUND TOKEN, 2018 – ONGOING

Jonas Lund Token (**JLT**)   Proposals   Studio   Shop   10000 JLT

Jonas Lund Token Bounties
2341 remaining

Receive JLT's by doing any of the following

1.	ARTFORUM Critics Pick of a Jonas Lund exhibition	50 JLT
2.	ARTFORUM Review of a Jonas Lund exhibition	100 JLT
3.	Online review of a Jonas Lund exhibition (solo or group)	1–150 JLT*
4.	Online positive review of a Jonas Lund exhibition (solo or group)	1–200 JLT*
5.	Print review of a Jonas Lund exhibition (solo or group)	10–200 JLT*
6.	Positive print review of a Jonas Lund exhibition (solo or group)	10–200 JLT*
7.	Include a work by Jonas Lund in a group show in a gallery	10–200 JLT*
8.	Include a work by Jonas Lund in a group show in an institution	10–500 JLT*
9.	Host a Jonas Lund solo exhibition at a gallery	10–1000 JLT*
10.	Host a Jonas Lund solo exhibition at an institution	10–2000 JLT*
11.	Featured Jonas Lund exhibition in the See Saw app	

2   Chat

Jonas Lund Token
Futures

Material

Painting

Dimensions

100×80cm

Expires

SEPT 2028

Edition

Unique

Futures Contract
This document serves as a disclaimer and outlines important terms and conditions governing the Jonas Lund Token Futures Contract ("Contract"). Please read the following information carefully before engaging in any transactions involving the Contract. 1. Nature of the Contract
• The Jonas Lund Token Futures Contract (the "Contract") represents a unique financial instrument linked to the future delivery of physical art works created by Jonas Lund ("Art Works").
• The Contract operates similarly to traditional futures contracts, with the exception that it is tied to the delivery of physical Art Works instead of traditional commodities or assets. CONTINUES ON THE BACK

JLT

Operation Earnest Voice is an online influencing agency and during the 10th – 13th of January, its Brexit Division office will be hosted on the third floor of The Photographers' Gallery in central London. The office will be accessible to both Gallery visitors and a live online audience. The mission of the Brexit Division office is to reverse Brexit.

The installation/performance is taking its name and inspiration from Operation Earnest Voice, the US-sponsored campaign, whose purpose is to spread pro-American propaganda on social networking sites. The campaign relies on sockpuppets to comment and derail online conversations, with the goal of influencing and swaying the public opinion in any particular topic or theme. China has a similar operation called The 50th Party and Russia's is called The Internet Research Agency. Operation Earnest Voice's office uses similar tools and strategies to influence and sway the public.

The team consists of 12 core employees, that have a wide range of expertise, from copy writers, image/meme makers, to programmers and social media strategists. During the 10th to the 13th of January, the 12 employees will come together to work with one political goal in mind, to collaboratively develop a media narrative / campaign to reverse Brexit by using a wide range of tactics to manipulate the public opinion, and create new narratives that aim to disrupt the current political debate.
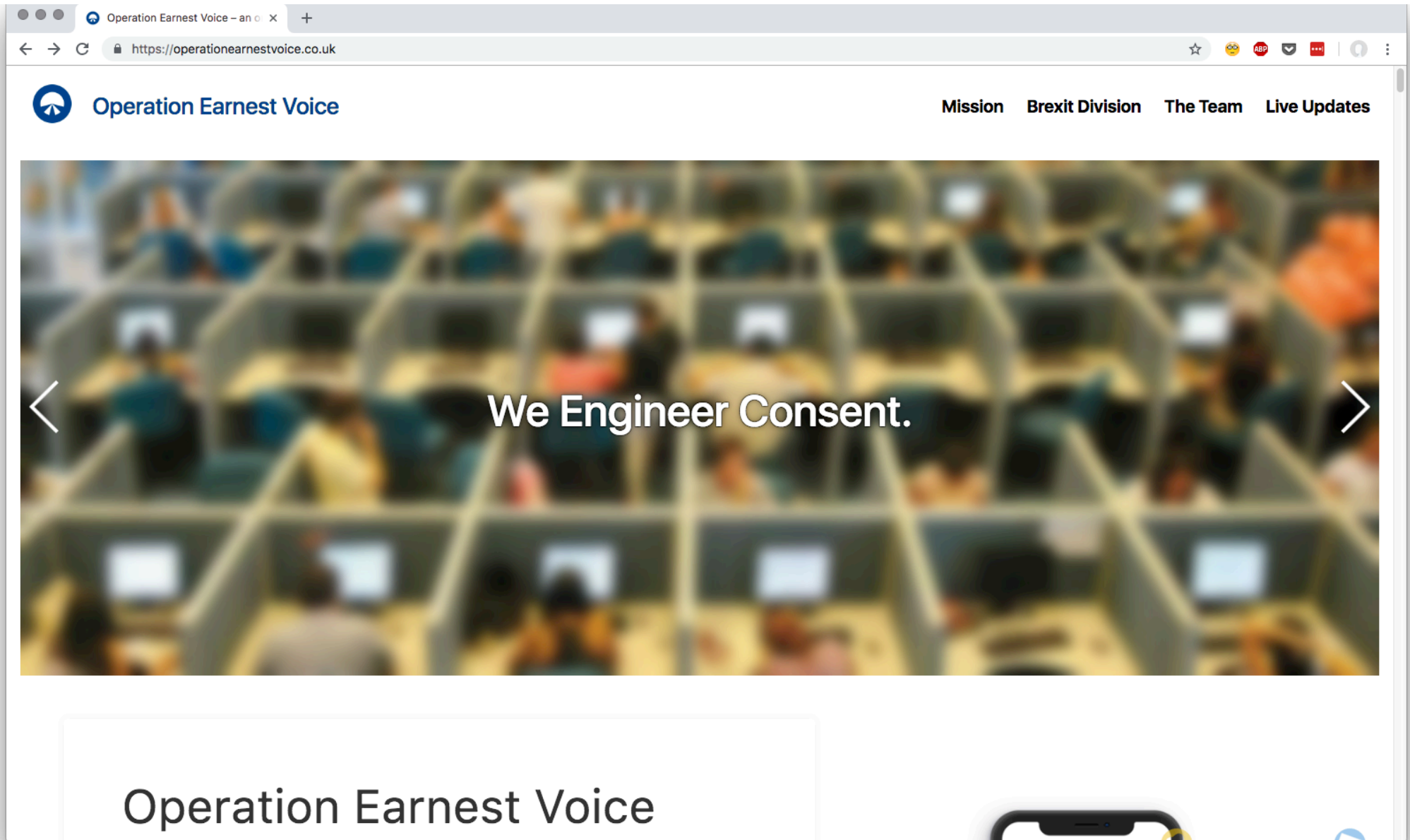
On October 21, 2017, at 6:17 PM, Jonas reached out to me with a proposal: to turn his online piece, Talk to Me, launched a few months before, into a book. According to the official text, "Talk to Me is a conversational chatbot, […] trained and mod- elled on all previous instant message conversations (Skype, WhatsApp, Facebook Messenger) as typed by the artist himself to create a smart, machine-learned, automatically talking version of the artist." But in reality, Jonas told me, "it's just me typing the answers through a Telegram bot, so each time someone uses the website I get a message on my phone and I answer."

I liked the proposal. I'd had a couple of short conversations on the website before this revelation, and I'd never perceived Jonas's chatting with me as something different from a chatbot. He repeated my sentences, he answered with questions, he looked pretty dumb, just like a bot. This switch, from a bot emulating a human to a human emulating a bot (pretending to be him), opened up a whole new range of questions and issues and changed the piece from a software intervention on the artificial intelligence hype into a daily, exhausting performance.

Anyway, at that time, the possibility of publishing the book faded out, only to return about two years and 1.6 million messages later. Parsing these thousands of pages, you will be confronted with a monumental, three-year, outsourced, unsuccessful effort to perform and re-enact the Turing Test, involving hundreds of participants from all over the world. I say "unsuccessful" because "Jonas" is actually a hybrid intelligence, part human, part software. The "real" Jonas is there, but often the chatbot takes over the chat, as it becomes crystal clear when the software crashes and starts endlessly looping the same series of sentences. But sometimes the "real" Jonas comes back, and as he tries to behave like a bot, you can never really say who's speaking from behind the screen. The opacity of online communication, together with a masterful application of the liar paradox, protects Jonas from all our efforts to understand who or what is actually talking to us. But, of course, the same opacity protects the visitors as well. How many humans have been chatting with Jonas? And how many bots?

This can be seen very well in Jonas's chat with a user named "Tarball". On May 3, 2017, after asking each other to prove they are not robots, Tarball writes: "Too bad Jonas! Nobody can prove anything here! What a mess!" And Jonas: "That's my point Tarball." The day after, Tarball comes back as "pup", saying: "Here is what I

think. This app actually involves both a bot and a human. The automaton does all the quick answers and makes sure the answers remain fast. The human adds an (sic!) layer of reflection, selective memory and prediction." Jonas: "That is not cor- rect Tarball." pup: "shit". Jonas: "shit".

It's thanks to this endless, flexible play on identity that Talk to Me becomes an apt metaphor of the human-software continuum that we experience online on a daily basis, with all its consequences and biases: the end of truth, the exploitation of AI to fake human communication, and the exploitation of humans to fake automation.
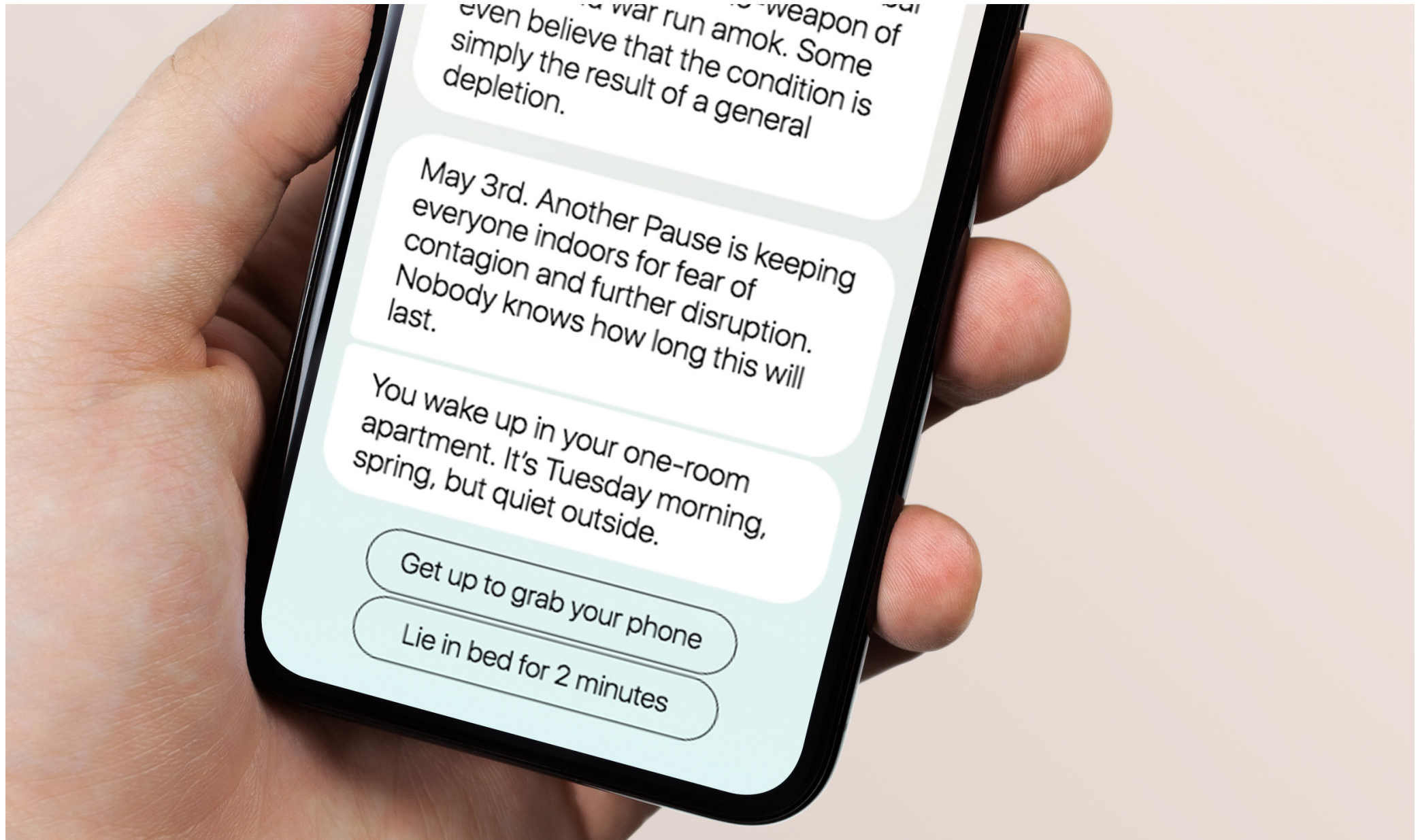
Text by Domenico Quaranta

Guided by poetic text messages, the players subject themselves to dystopian, un-
canny, and hopeful scenarios and go through altered states of consciousness.

Another pause is keeping everyone indoors, for fear of contagion and further
disruption. Nobody knows how long this will last. You wake up in your one-room
apartment. It's Tuesday morning, quiet outside, spring. What do you do next?"
So begins the first chapter of the new online game by Alexandra Pirici and Jonas
Lund. Devoid of images, it evokes the text adventures of the early computer era,
albeit updated to the messenger aesthetics of our own time. The game tells the
story of a mysterious disease that causes uncontrolled exhaustion and brings the
world economy to a standstill. Guided by poetic text messages the players sub-
ject themselves to alternately dystopian, uncanny, and hopeful scenarios and go
through altered states of consciousness. One's individual choices influence how
and where the game will end.

Commissioned by steirischer herbst '20
Produced by Alexandra Pirici & Jonas Lund in co-production with steirischer
herbst '20
Creative Story Editor: Oana Sanziana Marian

...d war run amok. Some even believe that the condition is simply the result of a general depletion.

May 3rd. Another Pause is keeping everyone indoors for fear of contagion and further disruption. Nobody knows how long this will last.

You wake up in your one-room apartment. It's Tuesday morning, spring, but quiet outside.

Get up to grab your phone
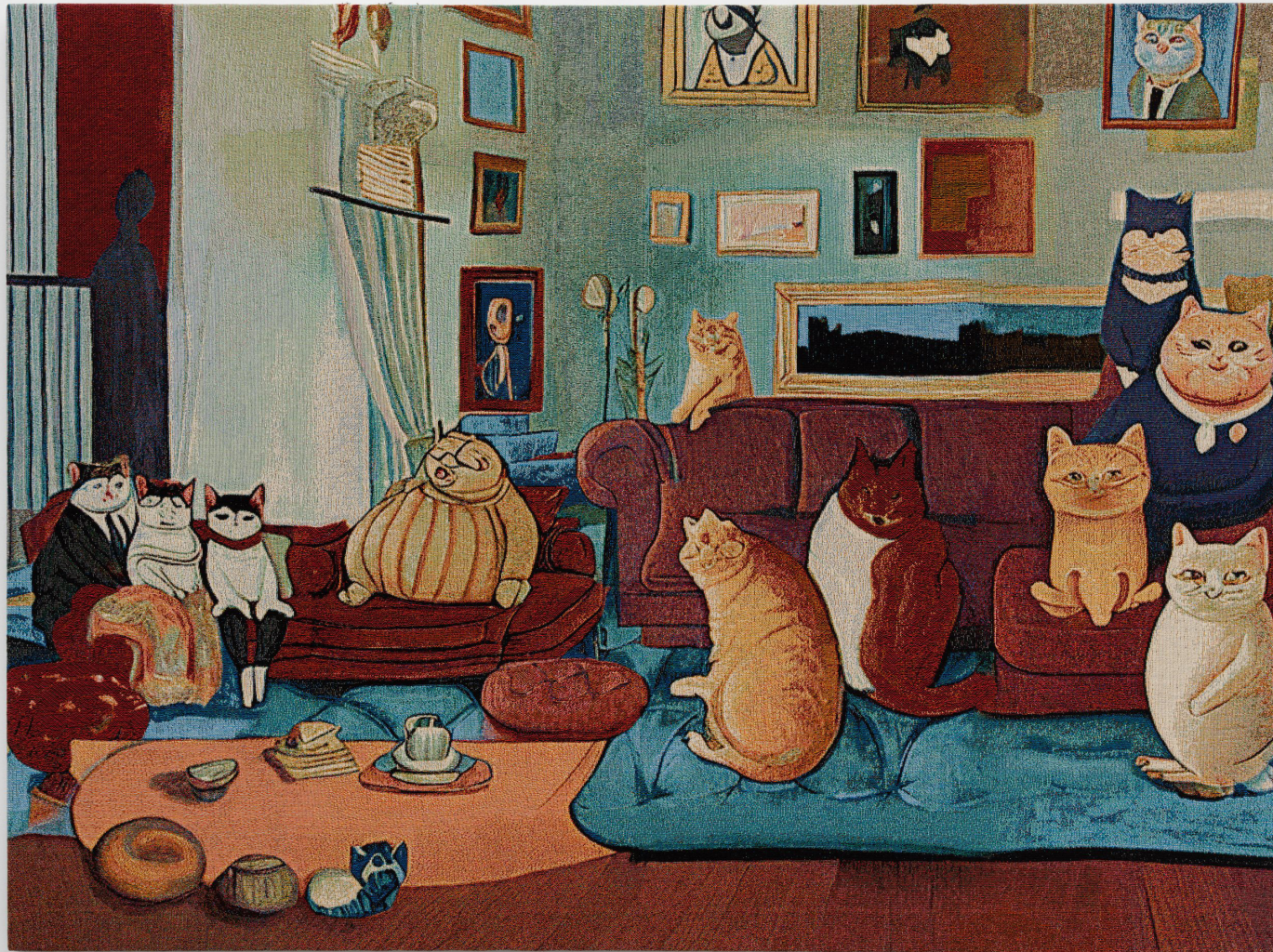
Lie in bed for 2 minutes

The "In the Middle of Nowhere" series by Swedish conceptual artist Jonas Lund is a groundbreaking exploration of artificial intelligence's (AI) impact on contemporary art production and valuation. Spanning two exhibitions, the series critically examines the entanglement of human and machine creativity through innovative AI collaborations.

The first exhibition, "In the Middle of Nowhere," made history as the claimed first show created entirely with the AI model ChatGPT. Works like "The Future of Nothing" video and AI-generated tapestries speculate on automation's consequences for artistic labor and value systems. Interactive pieces like "Simulacra Aesthetics" provide a window into the AI art-making process.

The sequel, "In the Middle of Nowhere II," continues this exploration through satirical and speculative works. AI-generated tapestries humorously merge traditional craft with contemporary AI aesthetics. The video "The Future of Something" parodies human anxieties around machine displacement through dramatized AI-driven support groups. The multi-screen installation "CEO Dashboard" simulates an AI overseeing its own artistic production cycle from rendering to sales.

Throughout both shows, Lund adeptly wields AI tools to interrogate their disruptive potential within the art world. The exhibitions urge vital reconsiderations of creative authorship, human labor's value, and ethical quandaries surrounding AI's ascendance in art-making. As intelligent machines increasingly collaborate in creative acts, the "In the Middle of Nowhere" series imagines radically new paradigms blurring human/machine binaries.

The End
November 30th, 2022

DIRECTED BY
Gustave Courbet

PRODUCED BY
Hilma Af Klint

WRITTEN BY
Rembrandt

Based on the book by
Edvard Munch and
Vincent van Gogh

EDITED BY
David Hockney

COMMISSIONING EDITOR
Jackson Pollock

The Future of Something (2023), a sequel to Lund's The Future of Nothing (2023), which appeared in the prequel exhibition, takes a deep dive into the human anxieties framing an AI-driven world. Across the morphing vignettes of seven AI-generated human support groups—ranging from couples therapy to robot love tensions, online poker addicts to content creators anonymous—the video deftly navigates familiar fears of machinic displacement of the self through the heightened drama of parody. Here we watch hallucinated influencers in crisis, unable to compete with the indifferent gaze of an artificial intelligence that doesn't care about authenticity or creativity. As the humans band together to console each other in group survival mode, some individuals manipulate the counseling sessions to hawk their Youtube channels and for-sale tricks to beat the AI system, ultimately trumping the idea of a superior human morality. Seated at the height of humanity's fears of a technological takeover, The Future of Something suggests that the real threat in the room may not be the machinic other, but something more human after all.

View link: https://www.youtube.com/watch?v=xN97KzqgZmw

I've done everything right, posting
consistently, engaging with my followers,

In The Future of Life, living forever appears dangerously close. An AI can make all the right decisions for you, so you're free to enjoy eternity. Regenerate Global, a life sciences company led by Brian, are pushing to release immortality (it's what the investors need) – but internal politics and human emotions threaten to disrupt the launch.

The Future of Life is the next part in the 'The Future of' series by Lund on humanity's relationship with AI, following 'The Future of Nothing', and 'The Future of Something'. Each film is made in close collaboration with a range of different generative AI's. As the product of AI technology, each work shows the rapid advancements in video and image processing.

View link: https://www.youtube.com/watch?v=OhcV6S0oSoI

Live forever by allowing us to supercharge Your Life.

Forever is a long time to be stuck
in a rented apartment.

~ Texts & Interviews

Like much crypto-art, Jonas Lund's work lives in the space between commentary and participation.Photograph by Alex Santana. Courtesy Jonas Lund
The Swedish artist Jonas Lund has an exhibition in September, and, like all artists, he wanted to decide what the art should look like. So he gave his shareholders four choices, all variations on a single piece of plywood. The first option is the simplest: an engraved piece of natural-colored plywood. The second is similar, but painted a metallic gray. The third would have the plywood decorated with birds, and would include bullet points that explain Lund's process. In the fourth variation, he would paint the plywood and then "burn it in a controlled way to create something very fragile."

This choose-your-own-adventure scenario is part of complex system of ownership that Lund is trying to establish over his artistic process. Last spring, he created a hundred thousand Jonas Lund Tokens, or J.L.T.s, using a blockchain — a technology that records a series of transactions across a large open network, and can be used to create currencies, such as Bitcoin and Ether. The J.L.T.s are owned by a board of trustees, who vote on Lund's artistic and professional decisions. Should Lund show one of his pieces at the pop-up Museum of Pizza in New York this fall? (Yes, the trustees voted, using their tokens. So he is.)

Shareholders voted and selected the third option: birds and text, presented under the headline "Decentralized Autonomous Artistic Practice." The final piece, when created, will correlate to a thousand and forty-one Jonas Lund Tokens; anyone who buys it will also become a shareholder in Lund's practice. Like much crypto-art—a sphere that's been growing as cryptocurrency has boomed— Lund's work lives in the space between commentary and participation. He is critiquing the art market, but he's also allowing the token to dictate a substantive portion of his professional, personal, and artistic life.

Lund, who is thirty-four, is an artist and programmer whose work has focussed on the Internet since 2011. He has long been interested in creating different models for artistic production. In his show "The Fear of Missing Out," in 2013, Lund created an algorithm that analyzed a database he'd compiled of successful contemporary art works. He entered various specifications, including desired budget, size of the gallery, and his age, and the algorithm generated a title, medium, and series of instructions for making a new piece; "place the seven

minute fifty second video loop in the coconut soap," the algorithm told him, so he did. He created fourteen pieces for the show using this method. In 2017, in a piece called "Critical Mass," Lund live-streamed a Paris gallery space full of his work and asked users to comment on the stream with critiques and suggestions. "What about a carpet?" someone suggested. Someone requested a live guitar performance. Another commenter: "Dig a hole."

Using the tokens, Lund aims to radically remake his role as an artist. He says he wants to create a decentralized artistic process, one in which his decisions are farmed out to the public. "A lot of artistic practices function a bit like that," Lund said. Artists are influenced by galleries, curators, collectors, institutions—and the money behind them. They're influenced by their friends, their reviews, the tide of popular opinion, and the nebulous forces of the market. Lund sees the token as a way to take this existing network of influences a step further, and to subvert it. In doing so, he has essentially turned himself into a corporation of one.

Lund's shareholders have been bullish about his projects, which makes sense. They have an interest in him becoming more famous, as in theory it could make the value of the currency higher. Of the five proposals that he has sent the shareholders for speaking appearances and exhibitions, the shareholders have approved four—and encouraged him to negotiate a better rate for the fifth. After the board approved an appearance at a conference in Serbia, Lund wrote, "This is unfortunate as I really don't feel like traveling during those days, but alas, I shall comply with the wishes of the board." (He didn't go, in the end, for other reasons related to money in the art world; the conference allegedly still hadn't paid its participants from the year before.)

The project is nascent, so Lund is not yet selling the tokens openly on the blockchain, though he hopes to start soon (with shareholder approval, of course). For now, his shareholders are people he has invited to participate, and people who purchased physical art works that entitled them to a certain number of tokens. A person could also receive tokens as "bounties," which are nakedly capitalist gifts. For writing an Artforum review of a Jonas Lund exhibition, you can receive a hundred tokens. For inviting Jonas Lund to give a talk, you can receive as many as two hundred tokens. For tweeting about him, using the hashtag #jonaslundtoken, you can receive between 0.001 and five tokens.

The bounties are tongue-in-cheek, a comment on different kinds of publicity and how they fuel the art world, but they're also totally literal—a crass performance of the commercial strings tugging on artists.

Lund's Web site offers tongue-in-cheek gifts called bounties to people who promote his work. Money speaks in the world of Jonas Lund Tokens, as it does in real life. Shareholders vote with the weight of their tokens, and people with more tokens have more influence on Lund's decisions. Despite the ways the crypto setup broadens Lund's practice, certain rules of capitalism hold. Lund is still the majority shareholder. "A bit like Mark Zuckerberg," he jokes. One token will not give you much say; if you can afford to buy his physical art, though, you will have a lot of power over his life and work.

Artist Jonas Lund has created a Cambridge Analytica caricature, 'Operation Earnest Voice', with one simple mission – but how serious is his 'leftist fake news generator'?

On 9 January 2019, Leave Means Leave – a cross-party pro-Brexit pressure group with close ties to Leave.EU and Nigel Farage – sent a letter to the Charity Commission for England and Wales accusing The Photographers' Gallery in London of 'possibly criminal' use of taxpayers's money to fund 'anti-Brexit propaganda', and demanding that the gallery's charitable status be withdrawn. Anticipating protest, The Photographers' Gallery sought legal advice from the Arts Council long before artist Jonas Lund's propaganda office Operation Earnest Voice (2019) was unveiled. In the Charity Commission guidelines, political activity is considered legitimate on the condition that it supports the delivery of an institution's charitable purposes. The gallery affirms that Lund's work fulfils their charitable objective to exhibit new media and technology that responds to the evolving nature of photography in the 21st century – in this case, the targeted dissemination of advertisements that played a pivotal role in the result of the EU referendum.

When Operation Earnest Voice was planned last year, the UK was on track to leave the EU in March 2019; it was only by chance that it took place days before the decisive vote on Theresa May's deal in Westminster, giving the event an unanticipated semblance of credibility. The team of fourteen – who were employed from an open call – ranged from an A-level student, a Postdoctoral Fellow from the Courtauld Institute of Art and a photographer who worked on Hilary Clinton and Barack Obama's election campaigns. Over the course of four days, this motley group appropriated data manipulation tools that have until now been employed almost exclusively by the right, to design a pro-Europe propaganda campaign. Visitors were encouraged to contribute to discussions and help develop political strategy, but speaking to some of the employees, it was far from clear how sincere their mission really was. Whilst some hoped they might actually influence public opinion about Brexit, others remarked that I was missing the point; this was not an unofficial branch of the People's Vote.

Though the joke was lost on Leave Means Leave, it was hard to miss the irony of Operation Earnest Voice, which boasted among its many services 'lucrative manipulative systems', 'professional disinformation' and 'dark arts'. If it wasn't already obvious, Operation Earnest Voice is a tongue-in-cheek caricature of big data firms like Cambridge Analytica and Aggregate IQ, whose dubious practices have come under heavy scrutiny since the EU referendum. Historically, satirists have often masqueraded as their subject of derision, mimicking certain forms or conventions in order to critique them. Yet, as in much of his work, Lund (the self-styled CEO of Operation Earnest Voice) treads a line between satire and sincerity that is often hard to pin down, and in the midst of this ironic play, there is an earnest call to arms; citing US media theorist Douglas Rushkoff, Lund tells his office staff to 'programme or be programmed'. But can Operation Earnest Voice's 'leftist fake news generator' really help us to resist the progressively ubiquitous torrent of online manipulation?

Bots now generate roughly half of all web traffic, and their sophistication is developing at an unprecedented rate – many Twitter bots mimic human sleep cycles and tweet according to a rhythm that approximates human users, making them extremely difficult to recognise. Bots and online 'sock puppets' (false identities) have been used to generate fake grassroots movements behind political campaigns, a process known as 'astroturfing' which is on the rise around the world. Lund's Operation Earnest Voice takes its name from a US campaign that employs astroturfing to propagate pro-American propaganda in the Middle East; Russia and China have their own equivalent programmes. Talks by Peter Geoghegan and Adam Ramsay of the investigative website openDemocracy in the Operation Earnest Voice office at the gallery revealed the murky trails of 'dark money' that fuelled the Brexit campaign, and exposed little-known links between Cambridge Analytica and SCL, a firm which has orchestrated data strategies for a number of multi-national military operations. Nobody at The Photographers' Gallery really expected to reverse Brexit in four days; above all, this was an opportunity to raise awareness about the ethical consequences of computational propaganda in the modern world.

As media and technology changes, satire is impelled to evolve with it. Amongst a collection of volumes on media theory and propaganda in the Operation Earnest Voice office, I spotted a book on the early twentieth-century German artist John Heartfield.

It was Heartfield's conviction that 'the pencil was too slow and was overtaken by lies' that inspired his radical anti-fascist photomontages, which are as comic as they are devastating. In contemporary China, an increasingly complex vocabulary of euphemisms and memes are being used to critique the government and bypass censors. The ostensible premise of Operation Earnest Voice was of course deluded from the start – countering disinformation with more disinformation would only lead to chaos. Yet, by revealing the ease with which these tools of manipulation can be accessed and deployed, Lund poses a challenge to the lenient regulation of the internet. Researchers from the Oxford Internet Institute have described computational propaganda as 'one of the most powerful tools against democracy'. The law has failed to keep pace with the rate of technology's development, and it needs to catch up, fast..

Game of Arts

Jonas Lund's modus operandi involves creating systems and setting up param-eters that either he or the viewers have to engage with. This results in various program-based works that encompass data and behavior analysis and apply the logics of the new economy, neural networks and deep learning. Once a process is initiated, it executes its task according to given algorithms or rules. Jonas' works raise interesting questions in relation to the logic of games – which are also characterized by closure, limitation, repeatability, a finite set of possibilities and, of course, entertainment – for Jonas himself is designer, game master, and player all at the same time. Embracing these logics, Jonas exhibitions can be understood as interfaces between game and gamer, that utilize on the diversity of competence within the players for a fertile experience. While this approach is committed to the factor of coincidence, the outcome is however predictable, giv-en that he sets up the rules of his systems himself. Unfortunately, the answer to the urgent question of how his games work and how his programs are designed remains a closely guarded secret.

The arts often remind us of a Game of Thrones, as power, sex, and money are likely to be involved in the process of Kunstwerdung, or becoming-art (though less gory). With all that scheming and plotting behind the scenes, it is up to the participants themselves to decide whether they will join in the game or not. Looking at the systematics, one tends to lose track of the ostensible object – the artwork – in favor of its interdependencies throughout the system. Dealing with the Kunstwelt or art world and its constellations, the questions is not why object A is a good work of art, how it is composed and so forth, but rather which factors participate in this process of transformation. Jonas' work is very much defined by his interest in looking at the bigger picture of the art world's dynamics, which circle around an ongoing and biased conversation that determines value in the field of art. As this conversation is heavily influenced by a structured hierarchy, it seems Jonas' quest is to examine certain aspects of this network of power. His works pose the question: If I know the rules of the game, the players, and their sources and strategies, is it possible to calculate my next step? Can I subvert the game with counter-movements? But above all: Is it even possible to bluff the art market before it immunizes itself against such attacks?

In "The Game" from 2014, Jonas used scenes from stockbroker movies (and The Devil Wears Prada) in which characters explain the rules of the finance world.

Simply by substituting persons and institutions from the art world with an added subtitle (e.g. broker = gallerist, stocks = artists), Jonas "reveals" certain truths about the employment of strategic behavior in parts of the art market.

Around 2013, Jonas developed several exhibitions and works using the raw data available online from various art websites. On the basis of this metadata, he pre-sented a potentially useful list of "The Top 100 Highest Ranked Curators In The World" (2013). Using data collected and categorized from various websites such as artsy, artnet, and artfacts, Jonas' notable exhibition "THE FEAR OF MISSING OUT" (2013) demonstrated his paradigmatic method of dealing with the nexus of authorship, authority, randomness and determination by outsourcing the process of production. Jonas has since developed various models of outsourcing that latently evoke the mercantile logics of maximization and optimization.

Along lines similar to "FOMO", his series of digital paintings "New Now" (2016) was developed using machine learning to train a neural network of his previous works. Having been visually trained by his previous works, "New Now" is a meth-od for predicting his own next artistic step by compiling works that are meant look like his own.

"Hype-Cycle" (2016) is a video program that constantly updates itself from various online platforms by tracking down hyped content (images, text, video) and creating from it an ever-changing collage. The given parameters define the extent of the search and filter for hot topics. His installation "Away From Vaca-tion" (2017) presented an ongoing flow of works without being present at all. Live-streamed from his Berlin studio, viewers could see Lund's laptop running an application that created Photoshop paintings on its own. He has also used a bot-net of fake and real Twitter accounts ("It Was Fun At First", 2016) to appropriate quotes from different sources – online communites like Reddit and tech blogs – and in this way comment on trending topics. All of these works share the prin-ciple that labor is performed for him, not physically, but by the creative process itself. Jonas uses programs and algorithms to dig through the myriad of choices and selections that artists usually need to pick through themselves in their pur-suit of artistic, economic and cultural capital. Comparable to the leverage effect in finance, where borrowed funds are used to purchase assets in expectation of a higher rate of return, Jonas often draws on computational or human resources for the production of hopefully valuable objects. Liberating himself from the hassle of compositional nuisances, Jonas undermines the visual, object-based concept

of art by obscuring whether it is really the concept, the programs, or their results that should count as his "works". While products of his concepts certainly find their way to the art market, he still owns the game.

With his latest works "CRITICAL MASS" (2017) and "Your Opinion Matters" (2017), Jonas comments on the topic of participation through gamification. As gamification continues to pervade ever more aspects of daily life – tracking apps (quantified self) and the pioneering Chinese Citizen Score being rather drastic examples – the economy increasingly sees the human being as a player in a game of personal improvement. Whether such improvement is defined in terms of health, physical beauty, or political obedience is of secondary importance. Gamification capitalizes on users' attention, handing out rewards for those who play the game. Of course, these rewards are not gifts, but just another method of rationalizing human behavior by inducing an addiction that replicates an emotional logarithm of satisfaction. It has become apparent that the quantification of daily life leads to the capitalization of community, as every common action can potentially create value.

For "CRITICAL MASS" he created an online democracy tool enabling users to propose and vote on programming in the gallery space of the École Municipale des Beaux-Arts / Galerie Édouard-Manet, Paris. As a game is only as good as the play invested in it, Jonas encouraged his users to interact with the tool as much as possible. The game rewarded users with points for every interaction (time spent, click rate, proposals and messages written), allowing them to level up and gain more voting power. The tool's democratic scope is quickly reduced to the interface of a point-and-click game based on the economy of attention. For "Your Opinion Matters", visitors were asked to vote for the work of their liking. But as the voting was not regulated by any means, it was simplified to the act of pushing buttons – as often as you liked.

Participation – which suggests an empowered visitor/user who is an ostensibly integral part of the artwork – is thus subjected to logics of economization that use him or her for the creation of value. The exhibition's objective was not specifically to produce valuable artworks, but rather to be constantly played - without concern for the outcome. Benefitting from web-based anonymity, "CRITICAL MASS", along with other of Jonas' works, implies uncertainty about whether he has succeeded in cheating the system or not. As to whether he alters the algorithms or plays the game himself, anything is possible – and any interventions he may make in his systems remain unknown. Encounters with bots or NPCs, be they

Twitter or Tinder chatbots, are just likely as they are in any other online network.

Such spoofing of user empowerment in Lund's work reflects a scepticism towards today's technological euphemism, where numbers and rates are glorified as a certification of quality. In a society of information, Jonas copies the logics of an intangible economy in which absolutely anything can be subjected to strategies of optimization geared solely towards efficiency. Is this what happens, he asks, when homo ludens and homo economicus make common cause?

The Swedish artist Jonas Lund combines media art deconstruction strategies with contemporary art practices. This results in works that are often participatory, conceptual, or performance-based. In his work Lund easily moves between online and offline systems, and between technological and socio-cultural constructs, all the while working the analogies that bind them. He first got international recognition in 2013 with his first solo exhibition the Fear of Missing Out (FOMO), at the Rotterdam art initiative MAMA. For this show Lund created an elaborate analytical software system that told him how to construct each piece in the exhibition, with title and all, based on work by the top-selling artists of the time.

Software and network are basic properties of Jonas Lund's praxis, both materially and conceptually. Some examples: in 2011 Lund made Blue Crush, a typical net art work in which blue pop up windows take over and crash the browser, and In Search of Lost Time, a Twitter version of the book by Proust, in which the book is broken down in 140 character sections tweeted over the course of 6,5 years. In 2012 he made The Paintshop.biz, a combination of interactive website, paintshop and website, in which people could design, print and sell their own paintings. The same year Lund also wrote an algorithm for a performance on Facebook called 1,164,041 Or How I Failed In Getting The Guinness World Book Of Record Of Most Comments On A Facebook Post. In the pivotal year 2013 Lund went from creating works like Paint Your Own Pizza (for Eyebeam), a work that was very similar to The Paintshop.biz, to almost completely dedicating himself to handling the art world as a system after his graduation. Lund commented on the art market already in 2011 with the spam inspired work Collection Enlargement and with several other works since. With his first solo show Jonas Lund however moved from the commentator position to that of the hacker, engineer, or systems architect.

Lund takes an active role in the positioning and distribution of his work, far beyond the confines of the studio or the gallery. While his art still works as commentary or criticism, installation works like Flip City (2014) or analytical works like Projected Outcomes (2014) are also tools to develop future interventions, if necessary. In Flip City paintings are fitted with GPS trackers to follow them on their journeys after sales. In Projected Outcomes Lund made a daily re-assessment of the costs of the exhibition The Value of Nothing on a blackboard in that show. Lund invents at times absurd or ironic methodical solutions to deal with an often equally absurd and unintelligible art world. I interview Lund in email, while he travels from Brazil to LA to Berlin.

JB: On therealjonas.com you tell the story of how your main website was hijacked by domain snatchers in 2012. In this story there is a gap of nine years between your first steps online in 2003 to when the hijack occurred. In this time you moved from being a young photographer to working as an artist creating various forms of code art. When did you start programming, and how did the transition from photographer to programmer go?

Lund: I started programming during the last years of my studies at the Rietveld. It started with me programming websites for friends and galleries and then grew. It became my main source of income for the next years. After graduating in photography I was quite fatigued by the medium. The act of taking an object or a subject and pointing a camera towards it and pressing the shutter felt impossible, so I took a very long break from it. During this time I discovered the whole world of net art. Once I started making online works, it was like a fresh breeze on a spring day, no obligations, not much hierarchy, not that many references to the past (mostly because most net art is so poorly documented), so you feel totally free. You can do it from your bed, couch or beach, and once you are done, you do not need anyone to tell you it is good and hang it on a gallery wall and have an opening and all that, you just publish it and then everyone can see. It is by the far the freest way of producing works of art.

Beyond that I have always had a huge fascination for systems, and particularly networked ones, to figure out how things work and how everything is connected, and online art is very much in the center of that.

JB: To me your work is net art and post-digital at the same time, in the sense that it transcends common interpretations of the Net and the digital as screen-based media. How do you see this yourself? I know most artists feel uncomfortable with any 'media label', or they at least adapt labels to the various contexts their work is presented in.

Lund: I used to care quite a lot about these labels and be strategic about it. I for instance would ask myself: should I participate in this year's Transmediale,

will the art world think less of me if I do, because it is so tech art. Once you're labeled with that you can forget about having cool shows at hip galleries, and you'll never be included in the Venice Biennale or have your work at Art Basel and whatever. I am at the point where I don't care anymore. Labellers are gonna label, haters gonna hate. As long as the work is good, the work is good, no matter the label or the scene. And by the way, most of the people at Transmediale are about 1500% nicer than the ones at Miami Art Basel.

JB: Digital media do not so much represent an entirely new sphere, and certainly not one in the realm of visual culture alone. They rather exist within and between earlier systems, which they amplify, twist, connect, break down, reinterpret, undermine, or sometimes replace entirely. Alexander Galloway even says the computer remediates the very conditions of being itself. How do you see this?

Lund: I think by now most of the things that influence our daily life are governed by digital systems: it is not so much as what is digital, as all is digital, to the point where talking about digital is in itself pointless. Post-digital, sounds a bit on the same level as post-internet, a kind of pretension that the Internet is ubiquitous, when less than half of the world is connected? Naturally the borders blur, and perhaps more people are getting an understanding of how digital systems are governing their lives, but I think we are nowhere near a level where I would use the label post-digital, on the contrary, we're more likely pre-digital – a situation where the largest majority of the population has a very limited understanding of how these opaque systems of control are optimising our surroundings, me included. I mean, I talk about PageRank and EdgeRank as if I understand how they work, but I have a very limited understanding of them. I think even its creators have a pretty vague idea of the selection criteria they generate.

In my practice, I was never interested in the digital on its own, but only in its effects and consequences; works that only dealt with digital technologies for the sake of technology were endlessly tedious to me. It is not what brand of acrylic paint you use that is interesting right? I suppose I am not post-digital as I was never digital to begin with.

JB: In your work I see a few themes re-appearing again and again, respectively audience participation, pop culture, algorithmic play, and the art hack. Since you

mention you were influenced by net art I wondered which artists specifically, because there are such different approaches. I can imagine artists from outside this field have inspired you as well. What works or artists have influenced you most and what attracted you about their work?

Lund: My idea of what is good and bad changes quite often, which I think is a blessing. Sometimes I see a piece that I used to hate and all of a sudden I love it. So talking about references, it depends on the day. I love JODI's work, they pretty much covered everything there is to talk about online in one way or another. It is quite absurd how much work they have produced over the years and how difficult it can be to find it. In the beginning when I had no clue about net art it was great to run into Constant Dullaart's Google pieces and all of Harm van den Dorpel's old pieces and JODI's work. They establish a lot of defaults: the domain as a title and the self-contained piece, the 'hack' of existing structures, the subversion of attention, the constant references to the now. It is work that operates within some type of system but at the same time exploits or embraces it, sometimes by punch lines, sometimes by more extensive dialogue, such as the works by Hans Haacke or Cory Arcangel do as well.

JB: Your work easily reminds of that of Hans Haacke, mostly because of his early systems art. Haacke's work clearly includes a critical view of art's wider economical context, from museum sponsors to investment bankers. It made certain art institutions shy away from his work. You are less outspoken, but I can imagine that in the current high-strung art market your work also touches a nerve. Have you received any praise or commentary from art professionals who say your work is good, but too problematic to show or buy, like Haacke has?

Lund: I suppose the way it is today is that all is good or there is no dialogue or commentary. The only way to find out about your critics is to listen carefully when people talk behind your back, as they will rarely, if ever, tell you in person. So to answer the question, so far nobody has mentioned that the work is too problematic to show, most likely because they did not bother telling me. The Strings Attached show generated some sour faces, but nothing too bad.

In terms of dependency, to be able to maintain a criticality towards the art world and the institutions Haacke took on a teaching job as part of his practice, to se-

cure a stable income away from the whims of the market and the institutions, as a way to be independent. If you are not relying on the institutions and the market to pay your bills, I think it is much easier to adopt an 'I don't give fuck' attitude. But is the critique valid if you are not really part of that market?

JB: What also comes to mind in relation to your work is Cornelia Sollfrank's Net. Art Generator, cyberfeminist art from 1997. This work was created to subvert the first net art competition, organized by a Hamburg museum and for undermining the alleged male genius in nineties net.art. In The Fear of Missing Out you apply a similar strategy, but from the position of the underdog who wants to get on top. Your attitude seems to represent the changed situation of art online. There is a flood of new art blogs, art related social media activity and artist websites, compared to the mid nineties, and their influence reaches far beyond the Net. I wonder if this adds to the pressure to succeed, or to a feeling of humbleness. An artist today can hardly retreat from the art world into his studio anymore. How do you see this?

Lund: Being an artist was always a public thing, and the 'public' decides whether you've succeeded or not. Instagram adds yet another layer to all your FOMO [Fear of Missing Out, JB], inadequacies, and points of reference for what is good and bad. If a work gets 100+ likes it must be good right? The publicness adds both humbleness and stress at the same time, but most of all it speeds things up, and there is little time for reflection. The shelf life or half life [gaming term, JB] of the work becomes shorter, so to counter an increasing lack of attention you have to maintain consistency with new, better and bigger. It is an endless game you cannot win; yet everyone plays it.

When I am in Brazil all of that seems to matter less, because it is sunny and there is a pool. Then who cares if people like my Instagrams, because real life is good? But when I am in grey cold Europe, it matters a lot, as the attention conveys a promise of better options, a future that is brighter, with more friends, more fame, more success, more money and more glamour, so eventually you can end up by the pool in Brazil and enjoy the good life. Weird right?

JB: What seems missing from interviews you have given so far is any indication that you see your work moving beyond the purely technological. There is some

mild irony here and there, but you generally stick to a description of your works as simple applications rather than as works for criticism or reflection. You speak about getting access to the art world as a system, or deciphering the logic behind it, but express no opinion about either. Why do you stick to this reserved attitude? Why was there no critical follow up after The Fear of Missing Out on the average shape of art objects today, for example?

Lund: I am often accused of being both cynical and ambiguous at the same time, which is interesting, but the alleged ambiguity comes from my point of view that artists should not preach their opinions. They should rather point towards certain structures and behaviours and then it is up to the viewer/audience to figure out what is going on and take a position towards it. Hans Ulrich Obrist famously said that the best way to move forward in your career is to never offend anyone by having too strong opinions, but rather just ask good questions.

JB: It surprised me to see a presentation at the Stedelijk Museum by your Amsterdam gallerist Marnix van Boetzelaer, who described your work Flip City simply as a set of paintings fitted with GPS trackers in order to follow them on their journey on the market. This seemed such a bland description of a potentially critical, postconceptual and intricate network piece that I wondered if the lack of critical depth around it is an act or really a problem. It seems to me you should speak out more and leave Hans Ulrich Obrist's opinion for what it is.

Lund: Most of my work has different entry levels and different ways to describe them. You can describe the surface level and you will get a 'mhm' or a good laugh or two from the audience, and then you can leave it at, or you can dig deeper and try and pick apart what is going on. Perhaps Marnix delivered the entry-level surface description, which means, that what he described was probably true, and someone probably laughed, but it left you wanting more.

I look at Flip City as a networked piece that at the same time attempts to demystify the art market system and embrace it. The work operates through the act of it being sold and resold; there are many levels of critique and some opportunism going on. It has also, which confuses some of the people from the more media oriented world, aesthetically pleasing paintings. It all comes from a point where I am trying to understand the art world system, as it is infinitely confusing to me.

Most people have very little notion of what is going on, and what is good and bad and why, and why should you buy this piece or that. They ask themselves whether there is really something there or is it just the emperor's new clothes on endless repeat?

JB: In the interviews with Gerben Willers in Dutch art magazine Metropolis M and with Annet Dekker at Furtherfield.org you stick to describing technical aspects of your work, and not much more. Your tendency to keep your position vague creates the strong opponents as well as the admirers of your work. To me it often seems as if your admirers are very willing to give you the benefit of the doubt, since you yourself stick so much to the surface of the actions and works you design. Your work's appeal might develop through people interpreting these technical descriptions of your work in a critical way. Surely something more can be said about your work than "The underlying motivation for the work is treating art worlds as network based systems"? (From the interview with Annet Dekker)

Lund: Wait what, I have opponents of my work? They never told me, which is really sad, as it would be great to talk to a non-believer and see what their problem with the work is. Ok, so the work does the thing of describing what has happened in annoying detail, but it doesn't attempt to describe the affects and effects of the actions, because it is not up to me to decide what those are. It is up to whoever engages with the piece and they can interpret it any way they feel like. I think my position towards the art world and the art market is pretty clear at this point. I am using code and big data and other tactics to at the same time figure if there is a formula to determine what is good and bad (or if this is just completely subjective) and develop tactics and strategies for outsmarting that system, as I do not trust it at all and maintain a high degree of suspicion towards everything that is 'art'.

JB: The value of art, specifically contemporary art, which seems to be one of your favorite topics, depends entirely on systems of trust. It depends on reputations of artists, collectors, curators, galleries, institutions etc. Trust, at times in the shape of blind faith, is a fundamental element of the investment practices that exist within the contemporary art market. There seems to be an unpredictable drive underlying the art market similar to the practices of the financial world, where there is only a reckless play with money that disregards all political real-

ities, according to journalist Joris Luyendijk writing about London's City in the Guardian. Surely you must be aware of this, and your systemic approach therefore could be more of an expression of fear or anger (rooted in suspicion). Your works intervene in the art world's systems of trust, but instead of getting a grip on them, you probably at most create a shift in faith, in influence, and in power. Would that be enough for you? Where would you ideally take you work, what should it ultimately be part of?

Lund: To me the systematic approach is not based in fear or anger, but rather in confusion and failing to understand how things operate. It is something I stress quite often, and perhaps you can parallel that to fear, but it is the feeling of not knowing how you can tell one work apart from another when there is no agreement on what is art and what is not. My systematic approach is an attempt to come to grips with what is art, what is good and relevant art, is it something entirely subjective, and that is enough and good and fine, or is there something more essential?

Ultimately, I think it comes down to this: if there is no general accepted way of telling what is good and what is not, how can I know what I am doing is good enough? Is it solely based on my own subjective view in a completely ego/megalomaniac view of 'my voice is more important' or does the work only become good once it is approved by a third party – but then, who is this third party?

Artists work in a weird system of appraisal and self-doubt, since the institution of the art world determines what is a good relevant work of art. The third party that validates your work and your practice is constantly an unknown collection of art world players and that is something everyone has to deal with. My way of dealing with it is to try and game this unknown third party and say: wait a minute; this system that we are all part of is really weird right? It's not an attempt to try and improve or even fix the problems, but rather a way of dealing with my own skepticism.

Artists often have a funny relationship with the art market. If not actively opposed to the commodification of artworks—as was the case with the early Conceptualists, Land artists, Fluxus, and more who made works that were deliberately unsalable—they're at least suspicious of the market's machinations, and rightfully so.

The rise of the flippers in the early 2010s—collectors who buy out shows of "hot" artists to quickly resell at auction for an easy profit, at least until the bubble bursts—means that young artists and their gallerists are wise to be a bit leery. Coupled with the increasing prevalence of corporate sponsorship (as with initiatives like Red Bull Studios, or the bevy of recent art-fashion crossovers), contemporary artists are increasingly put in the position of having to square their creative integrity with the promise of a paycheck.

For the Swedish artist Jonas Lund, however, these hard facts of art-world life become fertile sites for exploration and art-making, particularly of the data-driven and process-based style he prefers. Previous exhibitions have seen the artist building algorithms to generate novel (and, supposedly, optimally salable) sculptures, or paying assistants to make paintings according to a 300-page instruction manual, with the results judged by an expert panel that determines which should be formally recognized as a Lund original. In the first two parts of a trilogy shows at his Los Angeles gallery Steve Turner, Lund used point-of-sale contracts and GPS trackers to control and monitor the movement of his paintings across the globe at the hands of flippers.

For the final installment of this series, "Your Logo Here" (on view from September 10 to October 8), he's turned his works into the artistic equivalent of a NASCAR racer, providing ad space to various art-centric companies (including Artspace!) in exchange for exposure, supplies, and favors. (Artspace opted to post an image of the show to our Instagram account; this interview was not part of the agreement.)

Dylan Kerr caught up with Lund to learn more about the conceptual and computational roots of his singularly cheeky practice, and how his version of paint-by-numbers has led him back to a more emotive, idiosyncratic appreciation of art.

Let's start with your new show at Steve Turner—what can we expect to see there?

It's an installation piece, the last part of a trilogy of exhibitions with Steve Turner in L.A. The first was "Flip City" in 2014, which was a series of abstract paintings meant to capture some part of the flip market moment—there was a really intense focus on the new wave of flip collectors at the time. The show consisted of 40 paintings, all outfitted with GPS trackers on the back so I could trace their movement through the art market. The locations are continuously shared on a website that was called Flip-City.net, where you can see the whereabouts of every painting.

The second part of this trilogy was called "Strings Attached," which was last year. It was also a series of paintings that have terms of sale hand-painted on top of them. Each painting has its own terms that have to be honored for the piece to be valid, such as "This painting may never be offered at auction," or "This painting may only be purchased by a collector who agrees to purchase two more works by the artist by a certain date," or "This painting may only be purchased by a collector who agrees to donate it to one of the following institutions." It's all about defining the terms of ownership and the terms of sale—to take back some control over the market and where different pieces can go, but in a more open way.

That leads us to the third show, called "Your Logo Here." It's the last of these three, which started during an insider market that became a downturn market where you have to be stricter about how, where, and to whom the works can move. This show takes the position that we're in a more post-hype-market situation. Instead of making tons of painting, it's more towards the idea of an exchange economy of bartering with companies, magazines, and institutions—all different types of actors within the art world have a kind of trade going on. For these guys to put their logo on one of the pieces in the show, I get something in return, whether that's attention through Instagram, articles or interviews written, inclusion in a group show or a biennial, stuff like that. The logos are everywhere in this installation, which also includes a ping-pong table and a ping-pong-practicing robot in a court surrounded by banners and jerseys, plus the paintings that are an optimization of all this, together.

How have would-be sponsors responded? What are some of the bigger names you've been able to get onboard?

We have around 50 different sponsors right now: Whitechapel Gallery, Phillips auction house, Rhizome.org, and LXAQ—which is SFAQ, our big sponsor—while House Beer is sponsoring the event with beer. Then there's a bunch of art fairs, such as Art Bogota, the Armory Show, Art Brussels, and the Material Art Fair.

What was the process of reaching out to these sponsors and proposing this sort of partnership like?

I just looked up their email [laughs]. It's a negotiation in a certain way. In the beginning, you cast the net very wide because, as in all negotiations, once you have someone significant, it's much easier to get everyone else. It was also done kind of last-minute, so we only had two weeks to get all the sponsors. It was quite intense.

What were some of the trades that you made in exchange for the ad space on your works? For instance what kind of deal did you strike with Phillips auction house? What was the best deal you got out of it, in your mind?

I'm not 100 percent sure, but I think the trade with Phillips was for them to post one picture of the show on Instagram. I traded with the Shiryaevo Biennale in Russia, so their logo on the piece could be part of the show. I think that was a pretty good deal [laughs].

That sounds like a great deal. You mentioned that this project refers to a post-art-market economy and also an exchange economy. What do you mean by these terms?

I think of this as a way of making suggestions for something else. The hype market that was happening during "Flip City" in 2014 doesn't exist anymore, and most of these speculative collectors don't buy art anymore because they realized that art wasn't such a good investment, or they didn't make enough money. It's partly a direct comment towards that, to say, "What happens in the future when there is no support system for a market left? What can an artist do?"
By support system, do you mean traditional art-buying patrons or collectors—including flippers?

Yeah, pretty much. It's like a part-dystopian, futuristic, imaginary situation. What happens if all the collectors don't exist?

Are you suggesting that corporations and businesses step in to fill the gap?

No, not so much like that. I think there will always be ways of figuring out how to work within this system. This is a suggestion that there may be other ways of making deals, rather than relying on the whims of collectors to purchase your work and support your practice. There's more back-room-trading deals going on. It's not to suggest that the art market is gone, because it very much exists, but it's just that it changes. It's a little bit nuanced—I'm not offering this project as an alternative solution, it's just another way of operating within this market.

Looking at these three projects as a whole, how serious are these suggestions for different ways to tweak the system? Is it more of a satire or critique than an earnest alternative?

I think of it as both. In order for it to be a critique of the system, I think it also has to use the system as such. For instance, "Flip City" doesn't work if the paintings aren't sold. I think of it more as a way of subverting or intercepting these systems with different types of observations. I imagine them as a Trojan horse—I create a piece and then inject it into this particular scene of the art market to alter it. I think the point is that it's a bit ambiguous—it's part satire, part critique, and part suggestion for new rules. Because it's not up to me to—I'm not the preacher artist, saying, "This is how it is." It's more like a suggestion.

On a personal level, what's your opinion on the increasing financialization of the art world?

It's pretty complicated. Being based in Europe most of my life, where there is a pretty steady financial support for culture and art, I can clearly see the contrast to the U.S., where artists are forced to more or less rely on the market to support their practice. I think it creates different types of practices. There's a way to value an artwork's relevance through its market force, but I don't think that's always the right one. My point is that if you're a good market artist, it doesn't mean that your work is good or relevant, because it's so difficult to figure out where the relevance and the quality actually exists.

My preferred system is to have a governmentally supported art world. If you as an artist don't have to rely on the market, you can be more free to create. For example, Hans Haacke always maintained a job as a teacher in order to be autonomous from the art market. That's the only way to confront the situation. It's not black-and-white, though. Both methods have their pros and cons. If, very early on in your career, you are forced to deal with the market, your work is tested toward another type of relevance, another type of desire, another type of importance. So, I don't know, man [laughs].

How successful have your market experiments proven? Have people bought in and played the game? Have the works been flipped?

Yeah, totally. I find it to be a funny side discovery—the works from "Flip City" came with terms of ownership, including a paragraph that says, "In order for this work to be auctioned, this paragraph has to be included in the catalogue text." The paragraph gives the terms to the potential buyer, saying they have to register their ownership with me in order to replace the batteries of the GPS trackers. When people try to consign the paintings to Christie's, they wouldn't take them because their legal team would not agree to including those terms in the catalogue. Other pieces have been consigned to Phillips auction house, although not in the proper flipping fashion. The show debuted at the height of flipping—I think that practice passed away a little bit right after that.

People subscribed to the idea of the terms in "Strings Attached" as well. Some of those works will have to reappear soon—they have to be auctioned in 2018. Others have different terms that will somehow create a situation where they will resurface.

How did you work with Steve Turner to make sure these ideas could come to fruition? These projects seem just as involved in his work as a gallerist as they are in yours as an artist.

I see it as a collaboration between me and Steve Turner. As I said with "Flip City," if they don't sell to flip collectors, to me it's not a successful piece because its goal is to be sold and resold. It's the same with "Strings Attached"—the piece only works if the gallerists are up for enforcing the potential collectors and buyers. It's partly a game—I create the system, and he's forced to deal with it. In certain ways, I take back control over the work, because I define the terms and

who can buy them, and to whom he can sell them. It's a little bit like I've reversed the role, and I need a gallery that's willing to do that.

What are the responses from the collectors to these rule-based contracts? How do you make sure that the stipulations you set out are actually followed? Would you sue someone if they broke the terms of ownership?

For "Strings Attached" it's easy, because most of the terms are at the point of sale. The others are something that has to happen in the future, like "This painting must be offered for sale at a Phillips auction during 2018." If that never happens I can void the certificate of authenticity, so it's no longer a valid piece of art. There's a website that keeps track of all of this, so I can maintain the integrity of the project, but most of them are at the point of sale so it's easy to verify.

Can you talk a bit of this more legalistic aspect of your work? Why work with contract law like this?

Through the contacts, I can define the rules in a specific way so I can have control over certain aspects of the works. My background is in programming, and it's very similar to this. By writing certain scripts, I create a system that has to operate in this way, otherwise it's not valid. It's very similar with the contracts.

I'm not particularly concerned with going after the people who break the contract. It's more that in defining the contract, I define the rules and the system by which everyone who participates has to play. I think that's a very powerful idea.

Remember, we're dealing with art. In the art world, it's all subjective, and I think that's the message also. Through the contract, you can somehow lower the subjectivity in a certain way, and define proper rules.

From your start as a programmer, how did you first become interested in this kind of conceptual art?

I actually started off as a photographer, and then became a programmer and made tons of net art. For me, most of the work from the last few years has all been dealing with this idea of how we trade and evaluate value within the contemporary art world. Because I'm a logically minded person, coming from that background of writing scripts that follow a certain logic, when I observe the art

world and how art gets evaluated or talked about, it seems to me, from my position, that it follows no logic. Or it follows its own twisted logic.

The desire to work with these ideas comes from the desire to try and understand how it functions—if there is a system, can I figure out the system to objectively evaluate works of art? And if I can do that, can I then become super successful as a consequence? This has been my main research, but I think the more I've worked with it, the more I've learned that the whole point of works of art is that you can't quantify this type of quality. That's what makes art like magic. You can quantify auction value and you can quantify retail prices, but that says nothing about how you would think about the piece itself.

It's interesting to hear you say that, based on all the work you've been doing with process-based art. I'm also thinking about your show "Fear of Missing Out," where you used an algorithm to generate the titles, materials, and instructions for new, "successful" works of art. At the end of all these conceptual games, do you think it's true that beauty is in the eye of the beholder?

I mean it is, right? It's something like an objective truth. When there's a new movement and there is at least recognition of hype, all of a sudden everyone is into this particular thing. People will say that it's cynical to quantify works of art, and I'm slowly getting to that point, too. You can reach certain discoveries through this research into materiality, but I think for the betterment of the works it's nice to say, "Yeah, okay, it's the surprise." How do you quantify surprise? [Laughs] I don't know anymore. The more I find out, the more confused I become.

How did you make the shift from programming the web-based works to the perhaps anachronistic medium of painting? Why use paintings as the vehicle for these ideas and experiments?

I didn't deliberately shift—it was more like a transition. I still make online work, and many of the other works I've done still have a very strong online component. I think of "Flip City," for example, as net art, because every painting is a network. I work with tons different types of media, all on the basis of the system of what I want to address.

If you want to address the market you have to somehow make paintings, because that's the only thing that it makes sense to make. That's the primary vehicle for artistic expression within the market. You can sell whatever, but paintings have an almost holy status. I think the first solo show following the transition was "Fear of Missing Out," which was also very networked. All of the materials and the creative process are very much indebted to that.

Do you see yourself moving away from this process-based work and into something a bit more expressive or sui generis?

I don't know. Looking at all the different works, even going back to "Fear of Missing Out," it's all about this idea of creating a basic system. I define all the parameters, and produce the outcome as a result of the system. I think this way of working is very flexible, because I can define whatever system I deem fitting.

Is there still room for something truly different to come out of this systems- or rule-based approach—something that might get at that deeper, more affective relationship you were talking about, the unquantifiable aspect of surprise?

Yeah, for sure there's room. Knowing how to do it is the challenge [laughs].

How do you inject the so-called magic into something as seemingly predictable as process-based art?

I don't know. Maybe then it's actually the materiality, or the sublime. What works for someone doesn't work for someone else. If I knew the answer, then I don't think I would make art anymore. It's based in the desire to find out more, to surprise yourself, and to find solutions to problems that didn't exist before, to subvert—something like that. For this show, much of the work won't be visible because so much of it is in the process of getting the sponsors, writing the emails, having the conversations. The show itself is a culmination of that effort.