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Welcome back to the Unfinished newsletter, where we explore key issues at the intersection of tech, ethics, and society.

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What we're thinking about

How art and tech intersect when you design for it. This isn't always the natural order of things, but it happened last week, and it was cool.

Last week, we held the inaugural meeting of our [Unfinished Camp](#) program, assembling an international cohort of innovative artists, big-deal curators, technologists, and activists at the [Venice Biennale](#) in Italy. In three panel sessions that were open to the public, Camp explored the role of traditional artistic institutions in an art world that's fast-going massive institutional change, as well as the impact of web3 on creative work.



(Photograph by Nicolò Zanatta)

At its core, Unfinished Camp is motivated by the belief that the worlds of art and technology need to join together if we're to address some of the more pressing issues around access and equality. We believe an emerging generation of creators who straddle the line between these worlds can help move us forward by forging a new kind of community. That's what we tried to do at the Biennale, and we feel good about what we pulled off.

We asked the legendary cultural strategist and author András Szántó — who co-created Unfinished Camp with the curator Hans Ulrich Obrist — for his perspective on all of this and more.



How would you describe the value of Camp? What do you see as the core power in bridging the worlds of art and technology?

There is an old part of this story and a new part of this story. The old part is that for decades, we have seen attempts to bring together the worlds of art and science/tech — disparate universes that C. P. Snow famously called “two cultures” — with mixed results. From time to time, the impulse has flared, but all in all the dialogue of science and art, and of technology and art, has been indirect and sporadic. In recent memory these groups have been speaking different languages and gathering in different arenas. It is important to try to bring them together.

The new part of the story, and what gives it urgency now, is that technology is really perceived to be at the heart of today’s society — economically, sociologically, culturally. The evolution of technology has by and large been left in the hands of venture capitalists and technologists. They have optimized for performance and profit. And we see the results. Meanwhile, technology is changing the art world itself, both as subject matter and as a creative tool or medium. And a generation of artists is growing up who “speak” both art and tech. This is all quite new, and helping these networks converge and connect, across disciplines and within, is truly helpful and necessary.

One of the things that I found impressive in Venice was how we managed to bring together artists and practitioners and technologists who often had some sense of each other’s work but had never met before. There was a lot of energy in the room. You could see the relationships forming. That is a precursor to creativity and collaboration, and perhaps even action.

Was there one standout moment from Venice that you’d like to highlight?

Many of the standout moments for me had to do with getting a deeper grasp of the practices of the assembled artists. I can’t single out a single moment, but overall, there was a palpable feeling that a new generation of artists is using new tools and new perspectives to really advance art and creativity.

Some of this is really happening outside of the confines of the established art world. These artists are framing responses to accelerated change, in real time — and this is exhilarating.

At the same time, they are reminding us of timeless insights about fairness, equity, community, empathy, and even love — things that the tech world preaches about in a rather empty way, and [does not deliver on]. And these artists remind us that antecedent typologies of thought and interaction are relevant to framing responses to the new situation.

What do you hope will come from the Camp program in the future?

I hope we will see the continued formation of networks both among individual artists and among organizations seeking to address some of the most

confounding challenges of our time. Along the way, I hope this will also point to new ways of acting in the art world.

Not every artist and organization needs to concern itself with addressing the atrophy of civil society, democratic institutions, the fraying social compact and the assaults on truth and liberties that we are witnessing daily in our lives. But those who seek such impact cannot achieve it alone. They need to combine and collaborate, not just within the art world but beyond it — with scientists, policymakers, activists, theorists, even chefs (as we learned).


Engage with Unfinished Camp

[Over on Twitter](#), we've been publishing audio clips that showcase mind-expanding perspectives from Camp artists who attended our gathering in Venice:

 [Listen to Lina Mazonett connect the spirit world and the metaverse](#)

 [Listen to Jesse Damiani explain the the one thing every artist should know about NFTs](#)

 [Listen to Sarah Friend explore the different meanings of “decentralization”](#)

 [Listen to Simon Denny discuss the one thing he wishes artists knew about web3](#)

We invite you to [follow us](#) and share your thoughts. There's more to come as Unfinished Camp marches into the future.

Help us build a healthier internet

We need your help. We're excited to extend an invitation for you to play a key role in developing a new Project Liberty Manifesto — a document that will serve as a guiding light toward a better internet for all. The effort is named after one of our central projects at Unfinished: [Project Liberty](#). It's a project that has as its goal building a more equitable architecture for the web.

As an easy starting point, we'd like to ask you to [take a 10-question survey](#) to share your thoughts and expertise on this topic. Depending on the depth of your answers, this survey could take 5 to 20 minutes. Your responses will form a key foundation for the manifesto's development — and all answers are recorded confidentially, so please be candid!

Thank you for reading.

Follow Unfinished ([@byUnfinished](#)) on Twitter for ongoing chitchat on the changing web.

Have a great, restful weekend.

The Unfinished team

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