

19 april, 2021

It is an honor to be asked to write something for the Grassroots Music Network, as requested by the master of the dubs, Pete Cogle. In 2010, we had a little collab where I drew art for the Dubstep Girls podcast and got to do an intro. He also featured two original tracks I had previously traded someone for. The idea was to always have cleared music to use for slideshows and audio where necessary (origin story). Luckily Pete is relatively an easy character to track down online, but not everyone falls in that category. He was not a fan of the idea of listing the NFT for sale because it featured many artists and they would all need to be contacted.

This exchange led him to check out my 70+ NFTs that have been minted already into various collections (albums). Clearly a grassroots type music network is something more relatable to me personally than a commercial one. We march to the beat of our own drummer. The strategy to have a massive amount and no rarity does not “create value”. To me, my value is already worthy enough and probably only future generations are even going to appreciate it. It’s clearly not what is recommended by any collector or advisor looking to add value to their portfolio and the artists’ “worth as an artist”. **My motivation is to have an archive of my legacy for posterity.** (As Pete put it nicely.) It’s always been nothing less than one of my important goals to achieve before I die whenever that is. You really never know! Currently I have suitcases, binders and a Flickr.com pro account with over 45K photos and countless videos. Plus there are plenty of digital files as well to contend with. Every artist and musician should archive themselves on the blockchain is my take because it will outlive monthly subscription options and free websites.

But this is not, amazingly enough, what got the fire lit to get into NFTs. On July 19, 2018, I found a weird little artist’s prank in a Vermeer painting. I can not unsee it now; there is a gun in View of Delft. I have a whole surrounding theory and story; for me, it’s the number one thing I need to focus on. So when I heard Kevin Rose talking on a podcast about NFTs, it all became so perfectly clear how the gun discovery could be 1. protected for eternity as my discovery and 2. all the subsequent side notes and theories to boot. The motivation to archive my whole life into NFTs was a mere afterthought. This, my lovely reader, is why the first NFT ever minted on the blockchain at my hand is resting for 1900 ETH as the price tag, waiting for a future museum to scoop up. It is a screenshot of the moment that I discovered the first outlines of the gun in View of Delft (later since been amended).

It is not a perfect technology and due to my inexperience there are still many questions about this strategy. **The potential drawbacks:** Does gasless minting mean the entire archive is subject to Opensea surviving over time? Is it even blockchain for real? What do I put on my gravestone, my ETH wallet digits? My ETH wallet does not contain these as far as I could see. Plus I’m hoping the environmental impact of cryptocurrency is mitigated in the future to offset the carbon. As a hippy sympathizer, it does give an amount of guilt, but the benefits seem to far outweigh everything in the longevity potential. I would also like to be able to easily transfer ownership back to the original artist for all kinds of photos, artwork and music if they can be found. It’s not just my archive but many people over the years have contributed. It broke my heart when I didn’t have the resources to return art and also the pieces that have been lost/stolen from my personally. This seems like a viable solution. Archiving one’s life also opens the opportunity to be transparent as an ETH wallet. That is hugely interesting to me as a previously paranoid person in the surveillance culture to be the opposite; next level.

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