



by [Katie Chiou](#)

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IN  
CONVERSATION  
WITH  
is  
a  
series  
from  
Archetype  
where  
we  
interview  
artists  
in/at  
the  
edges  
of  
crypto  
across  
music,  
visual  
art,  
design,  
curation,  
and  
more.

Nic  
Hamilton  
is  
a  
multifaceted  
visual  
artist  
based  
in  
Melbourne,  
whose  
work  
spans  
across  
mediums  
and  
themes.  
His  
practice-  
led  
work  
draws  
inspiration  
from  
software,  
nature,  
online  
and  
underground  
music  
cultures,

and  
his  
formal  
background  
in  
architecture.  
Hamilton's  
art  
frequently  
explores  
themes  
of  
decay,  
the  
visual  
perception  
of  
environments,  
and  
interpretations  
of  
digital  
spaces,  
creating  
interpretations  
of  
the  
natural  
and  
digital  
worlds.

Throughout  
his  
career,  
Hamilton  
has  
collaborated  
with  
numerous  
artists  
from  
the  
electronic  
music  
scene,  
showcased  
his  
work  
in  
galleries  
across  
the  
globe,  
and  
lent  
his  
creative  
expertise  
to  
consumer  
brands.  
Hamilton  
is  
a  
founding  
partner  
of  
ONE,  
a  
boutique  
creative  
agency.  
He  
also  
worked  
as  
creative  
director  
at  
JPG,  
a  
decentralized  
digital  
art  
curation  
platform.  
Nic

owns  
and  
operates  
a  
digital  
art  
co-  
working  
space,  
NUX.

In  
2022,  
Hamilton  
released  
NUXUI,  
a  
series  
of  
333  
unique  
generative  
and  
hand-  
finished  
digital  
artwork  
NFTs.  
This  
collection  
was  
followed  
by  
NUX2UI,  
a  
Web  
GL  
/  
CGI  
hybrid  
and  
SVG  
collection.

In  
2024,  
Hamilton  
released  
Rez  
Tabs,  
a  
collection  
of  
ultra-  
high-  
resolution  
degraded  
digital  
artifacts.  
Alongside  
this,  
he  
released  
Xookt,  
a  
WebGL  
/  
CGI  
hybrid  
series  
that  
transforms  
and  
degrades  
imagery  
in  
a  
web  
browser  
into  
a  
field  
of  
liquid-  
like  
pixels.

Over  
a

video  
call,  
Nic  
and  
I  
talked  
about  
launching  
NFT  
collections,  
balancing  
personal  
and  
commercial  
art  
practices,  
AI  
music  
visualizers,  
and  
more.

*The  
following  
interview  
has  
been  
edited  
and  
condensed  
for  
length  
and  
clarity.*

Katie  
Chiou:  
For  
those  
who  
may  
be  
unfamiliar  
with  
your  
work,  
can  
you  
share  
more  
about  
your  
background  
and  
journey  
as  
an  
artist?

Nic  
Hamilton:  
I  
describe  
myself  
now  
as  
a  
visual  
artist,  
but  
across  
my  
career,  
I've  
done  
a  
whole  
lot  
of  
different  
things—  
always  
mainly  
based  
in  
image  
making.  
I

was  
originally  
trained  
as  
an  
architect,  
but  
I've  
always  
just  
wanted  
to  
create  
things,  
which  
didn't  
really  
jive  
with  
architecture.  
Originally,

I  
was  
mainly  
focused  
on  
documentation  
and  
designing  
townhouses  
and  
offices,  
but

I  
actually  
really  
enjoyed  
making  
the  
images  
of  
the  
buildings.

I  
started  
pursuing  
architectural  
image-  
making  
more  
specifically  
as  
a  
career,  
and  
got  
a  
job  
focused  
on  
architectural  
storytelling  
and  
communication  
and  
making  
films,  
and

I  
loved  
it.

I  
still  
worked  
in  
the  
property  
industry,  
but

I  
loved  
working  
on  
the  
cultural  
and  
conceptual

projects  
and  
creating  
content  
for  
architecture  
pitches  
and  
things  
like  
that.



<https://zora.co/@nic>

Around  
that  
time,  
I  
also  
started  
making  
music  
videos  
in  
my  
spare  
time  
because  
I've  
always  
loved  
techno  
and  
dance  
music.  
I  
would  
send  
the  
video  
to  
the  
artist  
saying,  
"Hey,  
I  
made  
you  
something,"  
and  
then  
that  
kind  
of  
caught  
on.  
One  
thing  
led  
to  
another,  
and

I started making bigger music videos and becoming more interested in leveraging technology in my work.

I was really interested in the intersection of technology and image making, and

I saw a real commercial niche for using these new technologies as soon as they came out.

Eventually, I got tired of the property and architecture world.

I started independently doing brand creative, creative direction, content and strategy, and interacting with big Nike-style companies, which I loved for a while. And then along the way, we had

COVID.  
During  
lockdown,  
I  
started  
making  
digital  
art  
for  
myself  
again,  
which  
was  
about  
the  
same  
time  
that  
NFTs  
came  
about.

I  
thought,  
finally,  
that  
there  
might  
be  
a  
place  
for  
me  
to  
publish,  
share,  
and  
maybe  
sell  
my  
artwork.

Socializing  
online  
through  
Discord  
became  
a  
huge  
part  
of  
my  
life.

I  
reconnected  
with  
friends  
overseas  
in  
similar  
positions,  
made  
new  
friends  
in  
small  
Discords,  
and  
saw  
artists

I  
had  
respected  
move  
into  
NFTs.  
From  
that  
point,  
I  
started  
making  
a  
lot  
more  
of  
my  
own  
art

and  
a  
lot  
less  
commercial  
work.  
I  
found  
that  
really  
compelling  
and  
rewarding,  
especially  
the  
fact  
that  
I  
might  
be  
able  
to  
sell  
artwork  
and  
interact  
with  
an  
audience.

Now,  
I've  
dialed  
back  
a  
lot  
of  
my  
commercial  
work  
and  
am  
much  
more  
concentrated  
on  
building  
my  
personal  
art  
career.  
I'll  
always  
do  
commercial  
work  
in  
the  
background  
to  
pay  
my  
rent  
and  
living  
expenses,  
but  
COVID  
and  
Discord  
and  
NFTs  
were  
the  
real  
catalysts  
for  
me  
to  
take  
my  
own  
personal  
art  
seriously.

KC:  
In

terms  
of  
the  
decision  
to  
do  
less  
commercial  
work,  
was  
that  
influenced  
by  
gaining  
an  
audience,  
the  
opportunity  
to  
monetize  
with  
NFTs,  
a  
general  
preference  
to  
work  
independently,  
or  
something  
else?

NH:  
Being  
able  
to  
explore  
the  
intersection  
of  
visual  
art  
and  
online  
culture  
through  
my  
own  
practice  
was  
certainly  
the  
biggest  
factor.  
But  
also  
just  
being  
able  
to  
get  
recognition  
and  
potentially  
payment  
for  
my  
work  
certainly  
helped  
make  
concrete  
in  
my  
mind  
that  
I  
could  
legitimately  
leverage  
NFTs.  
I  
haven't  
really  
sold  
personal  
artwork  
outside

of  
NFTs  
apart  
from,  
I  
suppose,  
commissions  
and  
installations.  
And  
in  
those  
works,  
I  
don't  
really  
have  
any  
ties  
to  
them.  
I  
didn't  
really  
feel  
that  
proud  
of  
them  
because  
people  
don't  
really  
know  
they're  
mine.  
The  
only  
record  
of  
those  
works  
exists  
on  
my  
website  
in  
a  
small  
little  
blurb,  
and  
I  
just  
don't  
feel  
like  
they  
have  
a  
continuation  
or  
a  
real  
connection  
to  
me,  
unlike  
the  
kind  
of  
digital  
works  
I've  
published.

As  
far  
as  
commercial  
work,  
commercial  
budgets  
really  
seemed  
to  
plummet  
during

COVID.  
I  
think  
on  
jobs  
for  
larger  
clients,  
we  
saw  
upwards  
of  
50%  
budget  
cuts.  
In  
terms  
of  
digital  
content,  
people  
were  
spending  
a  
lot  
on  
digital  
marketing  
during  
COVID,  
so  
that  
was  
quite  
lucrative,  
but  
it  
was  
just  
work  
to  
me  
at  
that  
time.  
I  
didn't  
find  
it  
creatively  
rewarding.  
The  
only  
goal  
was  
to  
run  
those  
jobs  
as  
efficiently  
as  
possible,  
get  
a  
good  
margin,  
and  
to  
make  
sure  
the  
client  
was  
happy.  
I  
just  
wanted  
to  
get  
back  
to  
my  
own  
personal  
work.  
There's

a  
tension  
in  
commercial  
work  
between  
being  
in  
control  
of  
my  
own  
art  
and  
sending  
work  
to  
a  
client.  
It's  
not  
a  
compelling  
way  
to  
spend  
eight  
weeks  
for  
me  
anymore.  
I  
still  
take  
on  
smaller  
jobs,  
but  
I've  
stopped  
taking  
larger  
jobs,  
the  
ones  
that  
require  
a  
bigger  
team,  
just  
because  
they  
are  
no  
longer  
worth  
the  
time  
to  
me.

KC:  
Something  
I've  
found  
in  
similar  
conversations  
with  
artists  
who  
work  
on  
institutional  
scales,  
is  
that  
in  
those  
types  
of  
projects,  
you  
have  
no  
idea  
who

is  
engaging  
with  
your  
work  
on  
the  
audience  
side,  
which  
I  
can  
understand  
to  
be  
disappointing.  
But  
also,  
when  
working  
with  
institutions,  
you  
don't  
have  
to  
worry  
as  
much  
about  
marketing  
and  
distribution  
and  
personal  
brand  
because  
the  
institution  
bears  
a  
lot  
of  
that  
burden  
for  
you—  
so  
there's  
tradeoffs.  
I  
would  
love  
to  
hear  
if  
that  
resonates  
with  
you  
at  
all.

NH:  
Yeah,  
certainly.  
Not  
having  
to  
promote  
your  
own  
work  
is  
a  
big  
upside  
of  
commercial  
work.  
The  
business  
already  
has  
the  
audience  
in  
mind,

they  
know  
exactly  
what  
they  
want,  
they  
pay  
you.  
It  
may  
or  
may  
not  
get  
credited.  
The  
dynamic  
never  
really  
bothered  
me,  
but  
it  
wasn't  
particularly  
fulfilling  
either.  
If  
it  
was  
a  
job  
that  
I  
liked,  
I  
would  
share  
it  
on  
my  
social  
media  
or  
send  
it  
to  
other  
people  
I  
knew  
and  
say,  
"Hey,  
I  
worked  
on  
this.  
I  
like  
this.  
Maybe  
we  
could  
do  
this  
with  
your  
brand."

The  
social  
side  
of  
personal  
artwork  
for  
me  
is  
really  
interesting.  
I  
talk  
to  
people  
all  
day

and  
night  
about  
everything--  
art,  
digital  
work,  
and  
technology.

I  
genuinely  
love  
those  
subjects,  
and  
making  
those  
relationships  
is  
really  
rewarding.

It  
means  
you  
can  
go  
anywhere  
in  
the  
world,  
to  
any  
city,  
and  
you've  
got  
someone  
you  
know  
there  
to  
chat  
with  
or  
catch  
up  
with.

I  
feel  
like  
the  
majority  
of  
all  
my  
commercial  
work  
is  
actually  
word-  
of-  
mouth  
referrals.

I  
don't  
advertise;  
I  
don't  
do  
cold  
calls.

Developing  
those  
social,  
kind  
of  
invisible  
networks,  
whether  
it's  
commercial  
or  
personal  
artwork,  
is  
absolutely  
key.

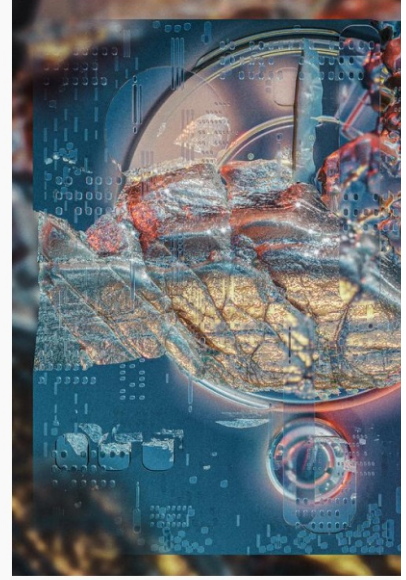
If  
you  
don't  
share  
stuff,  
people  
don't  
know  
you're  
around.  
You  
might  
not  
get  
new  
work  
unless  
you  
get  
lucky.

KC:  
You  
launched  
the  
NFT  
collection  
NUXUI  
in  
2022,  
what  
was  
the  
motivation  
for  
launching  
the  
collection  
and  
what  
was  
your  
experience  
like?

NH:  
For  
NUXUI,  
I  
was  
seeing  
other  
people  
I  
admired  
releasing  
work  
in  
the  
NFT  
space  
and  
I  
wanted  
to  
try  
it  
myself.  
In  
the  
past,  
I  
had  
really  
only  
made  
singular  
artworks,  
I  
had  
never  
thought  
about  
working  
generatively  
on  
a  
larger

scale,  
so  
I  
was  
very  
intrigued  
by  
watching  
people  
make  
1000  
pieces  
of  
artwork  
that  
were  
essentially  
the  
same.  
Working  
that  
way  
allows  
you  
to  
put  
at  
the  
forefront  
all  
your  
experimentation  
on  
a  
work  
in  
progress  
and  
to  
show  
the  
entire  
gamut  
of  
any  
idea.  
For  
NUXUI,  
it  
was  
an  
artwork  
in  
the  
form  
of  
a  
collection  
of  
around  
300  
pieces.  
All  
the  
software  
tools  
I  
was  
already  
working  
with  
at  
the  
time  
actually  
suited  
this  
kind  
of  
algorithmic,  
generative  
process,  
and  
automated  
a  
lot  
of

stuff  
anyway.  
I  
also  
had  
two  
friends  
locally,  
two  
developers,  
who  
worked  
on  
it  
with  
me.



*NUX*  
*259,*  
*NUX*  
*312,*  
*NUX*  
*104*

At  
the  
time,  
there  
were  
no  
platforms  
for  
launching  
your  
own  
collection.  
There  
was  
no  
Highlight,  
I  
think  
Zora  
was  
around  
and  
I  
think  
there  
Art  
Blocks  
was  
as  
well,  
but  
we  
had  
to  
apply  
for  
that.  
I  
had

no  
idea  
how  
to  
make  
a  
smart  
contract.  
My  
friends  
and  
I  
got  
together  
and  
learned  
how  
to  
do  
it  
all  
ourselves,  
which  
was  
really  
cool.  
The  
whole  
process  
was  
fascinating.  
I  
enjoyed  
writing  
about  
the  
collection,  
explaining  
it,  
and  
making  
a  
nice  
website  
for  
it.  
I  
wanted  
to  
create  
the  
whole  
context  
around  
everything.  
I  
didn't  
quite  
get  
as  
far  
as  
I  
wanted.  
I  
wanted  
to  
do  
videos  
and  
stuff,  
but  
in  
the  
end,  
we  
ran  
out  
of  
time.  
It  
was  
like,  
crap,  
let's  
call  
time

on  
this  
and  
release  
it,  
otherwise,  
we  
would  
have  
worked  
on  
it  
forever.  
I  
think  
that  
was  
all  
done  
in  
3D  
software  
with  
procedural  
methods.  
I  
think  
I  
made  
probably  
thousands  
of  
those  
things,  
but  
in  
the  
end,  
whittled  
it  
down  
to  
around  
200.  
At  
the  
time,  
I  
was  
spending  
a  
lot  
of  
time  
with  
Friends  
With  
Benefits,  
and  
people  
there  
were  
very  
supportive  
of  
it.  
They  
were  
like,  
this  
is  
really  
cool,  
release  
it.  
I  
was  
hesitant,  
but  
they  
encouraged  
me.  
That  
support  
and  
reinforcement  
from

the  
online  
community  
I  
knew  
was  
really  
helpful.  
I  
don't  
think  
any  
of  
my  
real-  
life  
friends  
at  
the  
time  
really  
wanted  
to  
know  
about  
NFTs;  
they  
didn't  
care  
or  
weren't  
interested.  
They  
were  
like,  
Nic's  
making  
his  
digital  
artwork  
again.

KC:  
Do  
you  
recall  
anything  
about  
the  
process  
of  
launching  
the  
collection  
being  
particularly  
difficult  
or  
unique  
from  
your  
typical  
processes?

NH:  
I  
think  
the  
whole  
process  
of  
actually  
using  
a  
terminal  
to  
deploy  
smart  
contracts  
was  
kind  
of  
scary.  
I  
think  
there's  
so  
much

money  
at  
stake.  
It  
cost  
about  
\$800  
to  
launch  
that  
smart  
contract  
at  
that  
time.  
I  
thought,  
"Man,  
if  
I  
get  
this  
wrong,  
this  
is  
an  
expensive  
mistake."  
On  
the  
technical  
side,  
getting  
the  
wallet  
to  
make  
you  
feel  
good  
and  
informed  
while  
connected  
and  
making  
sure  
the  
server  
was  
strong  
enough  
to  
meet  
the  
minting  
demand  
involved  
a  
lot  
of  
technical  
overhead  
that  
I  
didn't  
expect.  
I  
was  
super  
interested  
to  
learn  
about  
it,  
but  
I  
found  
it  
fairly  
scary.

KC:  
You're  
still  
actively  
creating  
NFTs

and  
a  
lot  
has  
changed  
since  
you  
initially  
launched  
NUXUI.  
How  
has  
the  
process  
changed,  
and  
how  
have  
various  
platforms  
and  
tools  
made  
the  
process  
easier?

NH:  
It's  
totally  
different  
now.  
I  
feel  
like  
pretty  
much  
anyone  
could  
deploy  
an  
NFT  
collection.  
Platform-  
wise,  
I  
think  
what  
Nat  
and  
Modi  
have  
built  
at  
Highlight  
is  
probably  
the  
best  
user  
experience  
out  
there  
for  
launching  
a  
collection.  
They've  
got  
a  
lot  
of  
sophisticated  
tools  
and  
are  
very  
product  
and  
user-  
focused.  
On  
the  
other  
side,  
you  
have  
Zora,

which  
is  
even  
easier  
to  
use  
for  
open  
editions  
and  
very  
fast  
minting.  
Both  
platforms  
serve  
different  
purposes,  
and  
they're  
both  
extremely  
easy  
to  
use.

```
1 //SPDX-License-Identifier: MIT
2 pragma solidity ^0.8.4;
3
4 /*
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
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30
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35
36
37
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39
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41
42
43
44
45
46
47
48
*/
import "@openzeppelin/contracts/token/ERC721/ERC721.sol";
import "@openzeppelin/contracts/interfaces/IERC2981.sol";
import "@openzeppelin/contracts/utils/Counters.sol";
import "@openzeppelin/contracts/access/AccessControl.sol";
import "@openzeppelin/contracts/security/Pausable.sol";
import "@openzeppelin/contracts/utils/math/SafeMath.sol";

contract NUXUI is
    ERC721,
    IERC2981,
    Pausable,
    AccessControl
{
    using Strings for uint256;

    using Counters for Counters.Counter;
    Counters.Counter private _tokenIds;

    bytes32 public constant MANAGER_ROLE = keccak256("MANAGER_ROLE");

    uint256 public constant MAX_MINT_COUNT = 8; // +1 to save on gas cost of <= vs <
    uint256 public constant ARTIST_PROOF_COUNT = 11; // +1 to save on gas cost of <= vs <
    uint256 public constant MAX_SUPPLY = 334; // +1 to save on gas cost of <= vs <
    uint256 public constant ETH_PRICE = 0.22 ether;
    string public provenanceHash = "8b08f9bd916abfa9c965cabb8fd7dbcc34deb599c48fafe4b4e283c5ba24f";
    string private _baseURIextended = "https://nuxui.art/api/metadata/";
    string private _tomBURI = "https://tomseri.es/metadata/20.json";
    address payable private _withdrawalWallet = payable(0x24a1891178b0f4700a6f706b4e030da00546838a);
}
```

*The  
custom  
contract  
Nic  
deployed  
to  
mint  
NUXUI*

I'm  
not  
sure  
if  
I'll  
use  
either  
of  
them  
again  
in  
the  
future  
for  
a  
large  
collection.  
I'd  
probably  
go  
back  
to  
making  
my  
own  
contract  
because  
I

like  
the  
ownership  
aspect.  
I  
like  
that  
it  
can  
be  
completely  
self-  
owned  
and  
operated,  
rather  
than  
linked  
to  
another  
brand  
or  
platform,  
as  
good  
as  
the  
platforms  
out  
there  
are.  
They  
serve  
a  
great  
purpose,  
but  
for  
a  
larger,  
more  
deliberate  
body  
of  
work,  
it  
might  
be  
worth  
the  
effort  
of  
doing  
your  
own  
contract.  
Adding  
some  
novel  
mechanics  
can  
differentiate  
it  
and  
make  
it  
totally  
independent  
with  
no  
one  
else  
involved.

The  
self-  
publishing  
platforms  
are  
great  
for  
providing  
access  
for  
everyone,  
but  
it  
also

makes  
it  
difficult  
to  
stand  
out.  
This  
forces  
people  
to  
up  
their  
game  
to  
get  
noticed,  
which  
I  
think  
is  
worthwhile.  
The  
improvements  
in  
the  
past  
two  
years  
have  
been  
tenfold;  
it's  
changed  
completely.  
Everyone  
gets  
their  
artwork  
now,  
even  
on  
social  
apps  
like  
Lens.  
It's  
very  
easy  
to  
mint  
stuff  
there  
quickly.

KC:  
You  
make  
art  
that  
isn't  
NFTs  
and  
also  
make  
art  
that  
you  
mint  
as  
NFTs.  
Do  
you  
have  
a  
particular  
framework  
for  
deciding  
what's  
better  
suited  
to  
be  
onchain?  
For  
example,  
NFTs  
often

involve  
high  
volume  
and  
many  
editions,  
so  
maybe  
algorithmic  
generative  
art  
is  
better  
suited  
for  
that.

NH:  
At  
the  
moment,  
I  
have  
no  
clear  
framework  
for  
what  
should  
be  
an  
NFT  
and  
what  
shouldn't.  
If  
I'm  
publishing  
work  
in  
progress  
or  
tests,  
I'll  
often  
chuck  
stuff  
on  
Zora  
without  
tweeting  
about  
it.  
I'll  
just  
publish  
my  
work  
in  
progress,  
and  
people  
might  
see  
it  
or  
they  
might  
not.  
I  
don't  
shout  
about  
it.  
Currently,  
I'm  
working  
on  
physical  
editions  
backed  
up  
with  
digital  
ones,  
trying  
to  
create

a  
hierarchy  
of  
work.  
I'm  
doing  
giant  
light  
boxes  
of  
AI-  
generated  
imagery  
with  
RFID  
chips  
to  
link  
them  
to  
digital  
versions.  
Beneath  
that,  
there  
will  
be  
a  
series  
of  
high  
resolution,  
longer  
format  
videos  
and  
maybe  
200  
still  
images.  
I'm  
trying  
to  
create  
a  
real-  
life  
exhibition  
so  
local  
people  
can  
see  
the  
work  
and  
engage  
with  
it  
at  
different  
levels

KC:  
For  
any  
artists  
today  
looking  
to  
engage  
with  
NFTs  
or  
crypto,  
what  
advice  
would  
you  
give  
them?

NH:  
If  
I  
was  
just  
starting

out,  
I'd  
say  
that  
you've  
got  
to  
get  
involved.  
You  
have  
to  
reach  
out  
to  
people  
also  
in  
the  
space,  
meet  
the  
people  
building  
the  
products,  
making  
the  
artwork,  
buying  
the  
artwork,  
and  
selling  
the  
artwork.  
The  
social  
aspect  
is  
huge.  
You  
need  
to  
engage  
with  
it  
on  
a  
genuine  
level.  
Don't  
expect  
any  
financial  
reward  
at  
the  
moment.  
If  
you've  
been  
making  
art,  
you're  
probably  
going  
to  
continue  
making  
it  
regardless.  
Be  
deliberate  
about  
what  
you  
mint,  
how  
you  
mint  
it,  
and  
how  
you  
price  
it.

Make  
it  
accessible  
to  
as  
many  
people  
as  
you  
can  
and  
then  
go  
from  
there.

I've  
always  
had  
day  
jobs  
and  
other  
sources  
of  
income.  
Even  
with  
a  
full-  
time  
job,  
I  
still  
tried  
to  
find  
time  
to  
work  
on  
my  
art.  
There's  
something  
about  
getting  
home  
from  
work  
and  
thinking,  
"That  
was  
such  
a  
drag  
of  
a  
day,  
let's  
do  
something  
for  
myself."  
I've  
always  
managed  
to  
fit  
it  
in.

KC:  
How  
do  
you  
draw  
distinction  
between  
your  
commercial  
work  
and  
personal  
work?  
Do  
you

think  
of  
them  
separately?

NH:  
I  
think  
it  
really  
depends  
on  
the  
purpose.  
For  
many  
people,  
it's  
hard  
to  
delineate  
between  
art  
and  
design  
because  
the  
context  
is  
so  
important.  
For  
example,  
graphic  
designers  
work  
in  
a  
commercial  
sphere,  
but  
their  
work  
often  
exists  
as  
art.  
I  
feel  
that  
Eric  
[Hu],  
who  
I  
consider  
an  
artist,  
is  
also  
a  
very  
skilled  
creative  
director  
and  
designer.  
His  
work  
bridges  
both  
art  
and  
design,  
and  
there's  
no  
real  
endpoint.  
His  
work  
is  
art,  
design,  
and  
a  
commercial  
project  
simultaneously.

That's something I've struggled with. I've always felt a delineation where my commercial work could never be considered artwork. It probably reflects my feelings about having others influence my work, making me think it's not really art. I've struggled with calling myself an artist because it didn't feel genuine. I'm still working it out.

There's a lot of discourse around the idea that real artists don't sell out and that monetizing art makes it commercial and therefore not art. Crypto for artists allows for easier monetization, changing

the  
discussion  
around  
commercial  
versus  
fine  
art.  
I  
have  
no  
issues  
with  
people  
making  
money  
from  
their  
artwork.

It's  
about  
the  
manner,  
context,  
and  
intention.

Some  
art  
projects  
are  
commercially  
focused  
from  
the  
start,  
and  
that's  
fine.

Some  
interesting  
projects  
begin  
as  
commercial  
and  
gain  
a  
cult  
following,  
like  
some  
PFP  
projects  
and  
Solana  
edge-  
case  
art.

They  
bridge  
that  
gap  
well.

KC:  
How  
do  
you  
think  
about  
the  
role  
of  
emerging  
technologies  
in  
your  
work  
and  
how  
it  
affects  
commercialization  
potential?

NH:  
Everything  
I  
do

is  
seeded  
by  
new  
technology  
or  
techniques.  
I  
closely  
study  
open-  
source  
AI,  
3D,  
and  
VR.  
For  
my  
whole  
career,  
these  
have  
been  
jumping-  
off  
points  
for  
recontextualizing  
ideas  
or  
revisiting  
projects  
through  
a  
new  
lens.  
In  
20  
years,  
it  
will  
be  
interesting  
to  
see  
the  
influence  
of  
major  
software  
releases  
and  
innovations  
on  
people's  
artwork.  
Early  
AI  
art,  
for  
example,  
has  
a  
certain  
character  
marking  
it  
as  
of  
a  
certain  
time.



@nic\_hamilton  
on  
Twitter/X

Technology  
as  
a  
marker  
of  
time  
is  
interesting,  
but  
as  
a  
conceptual  
driver,  
it's  
less  
so.  
I'm  
more  
interested  
in  
the  
aesthetics  
these  
tools  
provide  
for  
building  
on  
larger  
themes  
and  
concepts.  
There  
are  
some  
genuinely  
cool  
conceptual  
blockchain-  
native  
artworks,  
like  
Terra0,  
which  
is  
particularly  
cool.  
The  
early  
projects  
by  
Hito  
Steyerl,  
for  
example,  
include  
the  
garden

cedar  
where  
the  
blockchain  
updates  
parts  
of  
the  
work  
algorithmically.  
That's  
strong,  
both  
aesthetically  
and  
culturally.

However,  
generative  
art  
using  
Python  
or  
JSON  
to  
produce  
thousands  
of  
iterations  
isn't  
particularly  
interesting  
technically.  
It's  
more  
a  
reflection  
of  
the  
tooling  
and  
marks  
a  
time  
when  
processing  
was  
huge.  
It's  
great  
for  
exposure  
but  
doesn't  
always  
result  
in  
strong  
artwork.  
It  
can  
lead  
to  
a  
kind  
of  
zombie  
formalism,  
which  
may  
look  
fine  
but  
lacks  
longevity.

KC:  
What  
topics  
and  
themes  
are  
you  
thinking  
most  
about  
exploring  
nowadays?

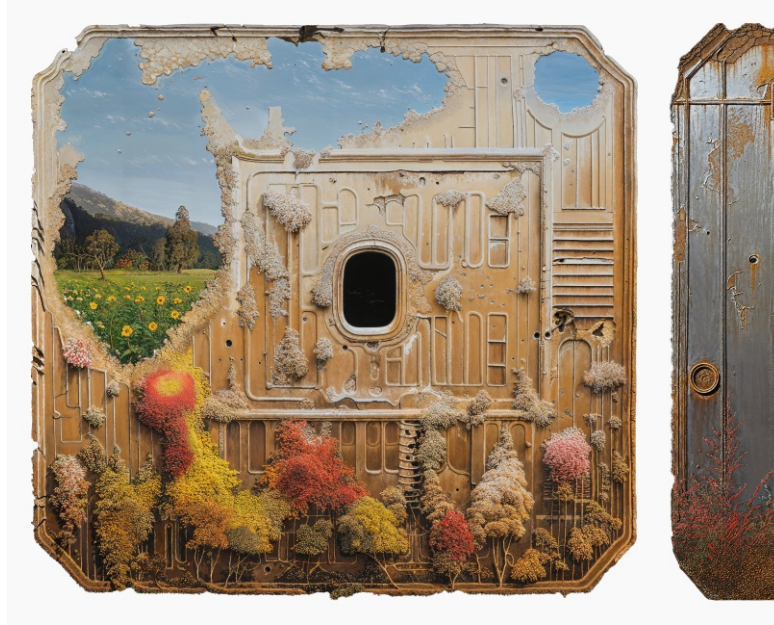
NH:  
The  
themes  
I  
keep  
coming  
back  
to  
are  
entropy,  
decay,  
and  
the  
passage  
of  
time,  
particularly  
through  
a  
digital  
lens.  
And  
particularly,  
I  
think  
about  
landscapes  
and  
how  
people  
perceive  
them  
over  
time.  
These  
ideas  
have  
always  
fascinated  
me,  
especially  
the  
way  
people  
inhabit  
and  
view  
landscapes  
and  
how  
these  
perceptions  
evolve.

When  
I  
was  
younger,  
it  
was  
just  
through  
a  
camera  
and  
I  
was  
always  
trying  
to  
manipulate  
that  
kind  
of  
footage  
to  
make  
it  
look  
like  
it  
was  
more  
messed  
up  
or  
looked  
like

it  
was  
decaying  
or  
rotting.  
Now,  
with  
open-  
source  
AI,  
there  
are  
new  
ways  
to  
interpret  
landscapes,  
people,  
and  
culture.  
It  
always  
feels  
like  
everything  
is  
constantly  
melting  
and  
decaying,  
which  
ties  
into  
a  
sense  
of  
mortality  
and  
beauty.

I  
love  
the  
idea  
of  
reflecting  
the  
passage  
of  
time  
over  
a  
career,  
showing  
snapshots  
that  
melt  
and  
degrade  
through  
the  
lens  
of  
contemporary  
technology.  
Imagine  
having  
a  
body  
of  
work  
in  
50  
years  
that  
shows  
a  
gradual  
growth  
or  
decay,  
a  
natural  
cycle  
viewed  
through  
the  
tools

of  
the  
time.



Timeframes

I've  
never  
been  
particularly  
articulate  
about  
the  
conceptual  
grounding  
behind  
my  
work.  
I  
consider  
myself  
someone  
who  
has  
a  
feeling  
and  
then  
makes  
stuff.  
I  
talk  
about  
my  
work  
in  
abstract  
or  
metaphorical  
terms  
related  
to  
a  
time,  
place,  
or  
experience.  
I'm  
not  
a  
conceptually  
driven  
artist;  
my  
work  
comes  
from  
my  
own  
experiences  
and  
reflects

what  
I  
see  
in  
landscapes  
and  
people.

I  
think  
that's  
why  
I  
like  
music  
so  
much.  
Whenever  
I'm  
making  
artwork,  
I  
test  
it  
with  
music,  
putting  
it  
into  
Premiere  
Pro  
and  
adding  
different  
tracks  
to  
see  
what  
kind  
of  
vibe  
it  
gives  
off.  
Sometimes  
the  
artwork  
needs  
to  
be  
more  
messed  
up,  
sometimes  
more  
ambient  
and  
beautiful.  
Music  
helps  
me  
check  
my  
work.  
I  
love  
going  
out  
to  
dance  
parties  
and  
listening  
to  
loud  
music;  
the  
social  
aspect  
is  
invigorating.  
The  
otherworldly  
experience  
of  
strobe  
lights  
and

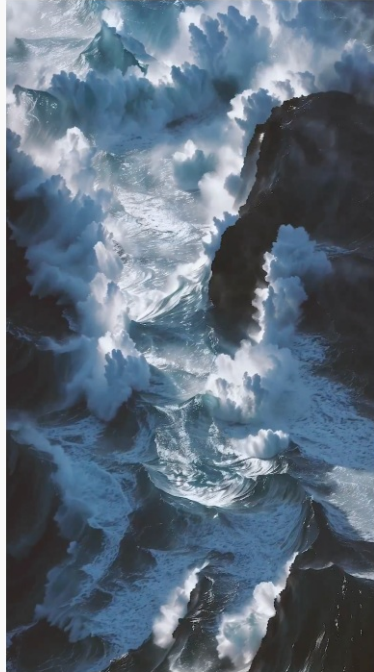
smoke,  
disconnected  
from  
reality,  
somehow  
connects  
to  
how  
I  
see  
nature.

KC:  
Using  
music  
is  
interesting.  
Do  
you  
usually  
have  
a  
track  
in  
mind  
for  
what  
you  
want  
an  
artwork  
to  
evoke  
or  
is  
the  
song  
choice  
more  
so  
informed  
by  
the  
art?

NH:  
Sometimes  
I  
will.  
I'll  
find  
a  
piece  
of  
music  
and  
make  
something  
specifically  
about  
that  
song.  
Whether  
I  
tell  
people  
about  
it  
or  
not  
is  
another  
thing.  
Recently,  
I've  
been  
making  
these  
large-  
scale  
AI  
creations,  
like  
waterfalls  
and  
giant  
slow-  
motion

waves.  
That  
inspiration  
came  
from  
listening  
back  
to  
my  
friend  
Kane  
Ikin's  
unreleased  
music,  
which  
I've  
had  
on  
my  
hard  
drive  
for  
ages.  
As  
I  
was  
really  
listening  
to  
it,  
I  
thought,  
"This  
stuff  
is  
so  
romantically  
melancholic  
and  
euphorically  
epic.  
It  
has  
this  
giant  
grinding  
sound  
that  
reminds  
me  
of  
an  
upside-  
down  
waterfall  
or  
something."  
So,  
I  
decided  
to  
create  
something  
for  
it.  
Those  
tracks  
ended  
up  
being  
the  
conceptual  
side  
that  
actually  
pushed  
me  
to  
act  
on  
making  
it.  
There's  
no  
way  
I  
would

have  
just  
sat  
down  
and  
said,  
"I'm  
gonna  
make  
a  
giant  
waterfall  
today."  
That  
was  
really  
cool.  
I  
like  
the  
symbiotic  
relationship  
with  
that  
—  
it  
gave  
me  
a  
jumping-  
off  
point.



*@ nic hamilton*  
*on*  
*Twitter/X*

KC:  
On  
that  
note,  
how  
do  
you  
feel  
about  
generative  
music  
visualizers?  
I  
could  
see  
having  
access  
to  
that  
sort  
of

tooling  
eliminating  
the  
kind  
of  
collaborative  
practice  
you're  
describing  
with  
Kane.

NH:  
From  
an  
artist's  
perspective,  
I  
love  
all  
the  
AI  
tooling.  
I  
think  
it's  
really  
exciting.  
It's  
the  
most  
excited  
I've  
been  
about  
a  
tool  
or  
technique,  
or  
something  
that  
can  
change  
the  
way  
you  
look  
at  
stuff,  
since  
probably  
the  
release  
of  
Unreal  
Engine,  
which  
made  
real-  
time  
graphics  
accessible  
to  
everyone.

In  
the  
early  
days  
of  
new  
tools,  
people,  
including  
myself,  
make  
all  
sorts  
of  
stuff  
—  
terrible  
stuff,  
good  
stuff  
—  
so

I'm  
kind  
of  
used  
to  
that.  
In  
the  
first  
wave  
of  
3D,  
when  
Blender  
became  
good,  
people  
were  
making  
orcs,  
fairies,  
women  
with  
swords,  
superheroes,  
and  
aliens.  
We're  
not  
there  
yet  
with  
AI  
tools  
and  
it's  
fine

—  
people  
are  
just  
messing  
around.  
It's  
how  
they  
learn.  
A  
lot  
of  
those  
people  
end  
up  
making  
cool  
stuff  
as  
they  
learn  
the  
techniques.

I  
think  
AI  
visualizers  
for  
music  
are  
very  
cool.  
It's  
just  
a  
new  
tool,  
and  
people  
are  
making  
really  
good,  
interesting  
stuff.  
It'll  
be  
a

fun  
moment  
to  
look  
back  
on,  
like,  
"Wow,  
2024,  
when  
everyone  
got  
involved  
in  
creating  
and  
started  
making  
these  
image  
interpolation,  
morphing  
graphics

—  
wasn't  
that  
cool."  
It's  
the  
people  
who  
grab  
those  
tools,  
subvert  
them,  
and  
use  
them  
in  
the  
"wrong"  
or  
interesting  
way

—  
that  
always  
happens

—  
that  
create  
a  
cool  
niche.  
They  
find  
stuff  
that  
people  
think  
is  
stupid  
at  
the  
time  
and  
say,  
"Actually,  
no,  
it's  
not.  
It's  
really  
cool,  
and  
we're  
going  
to  
use  
this."

It's  
the  
same  
as  
NFTs.  
Mainstream

people  
thought  
NFTs  
were  
a  
stupid  
scam,  
but  
underpinning  
all  
that,  
it's  
just  
people  
messing  
around.  
Ultimately,  
over  
time,  
all  
that  
critique  
and  
criticism  
will  
wash  
away,  
and  
the  
interesting  
activity  
will  
continue.  
When  
I  
started  
making  
3D  
art,  
I  
made  
some  
pretty  
awful,  
cringeworthy  
stuff.  
But  
that's  
just  
how  
it  
happens.  
You  
learn  
through  
making,  
through  
sharing,  
and  
eventually,  
things  
get  
better.

—

Disclaimer:

*This  
post  
is  
for  
general  
information  
purposes  
only.  
It  
does  
not  
constitute  
investment  
advice  
or  
a  
recommendation  
or  
solicitation  
to*

*buy  
or  
sell  
any  
investment  
and  
should  
not  
be  
used  
in  
the  
evaluation  
of  
the  
merits  
of  
making  
any  
investment  
decision.  
It  
should  
not  
be  
relied  
upon  
for  
accounting,  
legal  
or  
tax  
advice  
or  
investment  
recommendations.  
You  
should  
consult  
your  
own  
advisers  
as  
to  
legal,  
business,  
tax,  
and  
other  
related  
matters  
concerning  
any  
investment  
or  
legal  
matters.  
Certain  
information  
contained  
in  
here  
has  
been  
obtained  
from  
third-  
party  
sources,  
including  
from  
portfolio  
companies  
of  
funds  
managed  
by  
Archetype.  
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post  
reflects  
the  
current  
opinions  
of  
the  
authors*

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is  
not  
made  
on  
behalf  
of  
Archetype  
or  
its  
affiliates  
and  
does  
not  
necessarily  
reflect  
the  
opinions  
of  
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reflected  
herein  
are  
subject  
to  
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IN CONVERSATION WITH: Nic  
Hamilton

