

More than Real
Art in the Digital
Age

2018 Verbier
Art Summit

Edited by
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Michelle Kuo

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Thinking

alone

is

Criminal^u

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Ed Atkins

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Olafur Eliasson

Pamela Rosenkranz

John Slyce

Dado Valentic

Paul F.M.J. Verschure

Jochen Volz

Anicka Yi

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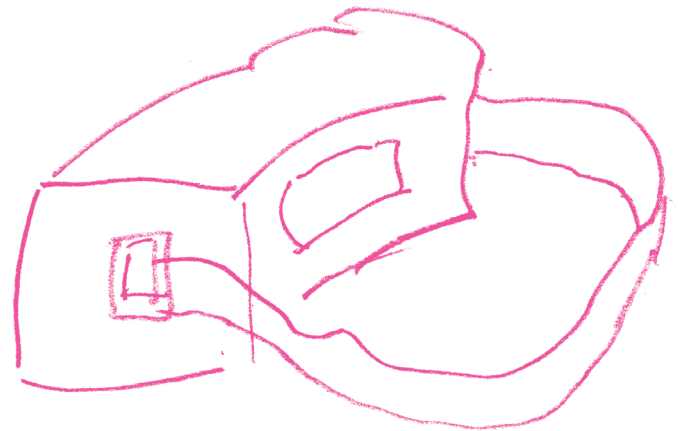
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VR

We Have the
Technology:
The Conditions
of Art and its
Experience in a
Would-be Age of
the Technological
Sublime

John Slyce

THE PROBLEM IS
OURSELVES!

*How I wish we could take this
moment
And freeze it
To come back again and again and
again
To hold it to the light
Now turn it in our hands
To study all the angles
To find out how
And Why
It's gotta go the way that it goes*

*We have the technology
Not available before*

*We have the technology
But thinkers and poets of the past
Oh, no
They had to leap into the dark so
blindly
Whereas we'll stand free and
upright like men
The day's golden light!
Linked with our machines our eyes
are beaming
It won't matter at all
How weird
Things are seeming*

*We need the means to dig deeper
To search below the surface
appearance of things*

*Worlds never dreamed of!
What a wonderful life if, darling
That moment
Might be found wherein we come
unstuck
Completely:
Flap A from Slot B
Slapping in the wind!*

—Pere Ubu, “We Have the
Technology”, from *The Tenement
Year*, 1988

Brian O’Blivion: [to Max Renn] Your
reality is already HALF video
hallucination. If you’re not careful,
it will become TOTAL hallucination.
You’ll have to learn to live in a very
strange world.

Max Renn: Death to Videodrome!
Long Live the New Flesh!

—*Videodrome*, dir. David
Cronenberg, 1983

I’ll take a position here in relation to
new technologies, and specifically
VR, that is direct: critical, yes; scepti-
cal, assuredly; but all this is **target-**
ed mainly at our moment of culture
and economy rather than at technol-
ogy per se. I am no Luddite. But
then again, neither were the Lud-
dites really—their argument was about
their experience of labour and its
value, as well as the erosion of hard-
won craft skills, rather than against
technological innovation.

What feels a less recently forgot-
ten past, at least and perhaps only
to me, is my launch pad and point of
departure. The two references
above are my initial signposts—a
song by the greatest avant-rock
band to come out of the industrial
might of Cleveland, Ohio: Pere
Ubu’s “We have the technology”,
with its darkly affirmative embrace of
the dystopian techno-industrial
(Cleveland’s river once caught fire).¹
And then Cronenberg’s *Vid-*
eodrome, a commercial failure yet a
compellingly prescient film regard-
ing the psycho-social ramifications
of a virtual breakthrough in techno-
logical cultural production and its
concomitant experience.² Five short

years separate these two signal artifacts. It is a period marked on one side by an enhanced sense of the “new” and, on the other, imbricated with anticipations of a *fin-de-siècle* cultural rebirth, which, at that moment, we could not possibly dream would never arrive. Another alternative future was imagined. One should always do so. This is where I situate myself as I write and attempt to re-construct my own virtual reality from memory and experience—**authentic experience being something I feel is at once suspended, if not indeed annihilated, by the seductively spectacular technologies of now.**

New technologies are not particularly new to art. Pen, book, and pencil were new once, as was the oil paint in tubes that opened up the possibilities of *plein air* painting, and then, later, less acrid acrylic, or the Thermofax and the Xerox, neon lights and florescent bulbs, even the telephone. Photography is perhaps the most apt once-new technology to consider in light of the projective experience of VR. What would our world of art be without Warhol and Nauman and their engagements

with 16mm film, or without Wegman and early video, or Yoko Ono’s closed-circuit *Sky TV* in 1966, or Dan Graham’s surveillance camera linked to a TV monitor? And I am in no way putting that world forward as a world apart. **Art is incessantly social.** To enter into the high-tech with a low-fi ethos, if not in fact an aesthetic, could mean that one relates to media on one’s own, perhaps more familiar, terms—ranging from medium to the social or cultural frame in which a piece is set to operate. Here video, for example, might be engaged as drawing, offering immediate feedback and the possibility to respond and intervene, or come forward to redound against a parent means of distribution and monopoly of messages through TV (then), or (now) the Internet and the digital screen.³ This was possible then and permitted due to a means of access offered by the apparatus that followed a logic of Kodak and its Little Nipper—you push the button and we do all the rest. Ed Ruscha came to the mundane recording device of the camera just for that reason. It was art-less and thus a potent if nominal apparatus.⁴

This is not the case with virtual reality or augmented reality, not to mention artificial intelligence. We push that button and even more so—the rest is always already done, if not enacted by, a machine intelligence and algorithmic sensibility operating via a detached and delegated approach to a means of production situated far beyond that of a studio, post-studio, or postproduction mode of realisation. What is the allure of such an experience, other than the loss of bodily control deeply coded into the hot media of what is an ultimately passive VR? All too often, what is proposed is nothing short of a Faustian wager: the technological sublime is promised for the price of shedding our epistemic autonomy and authentically embodied experience. Long Live the New Flesh, indeed. Is this the new normal that awaits us in 2023? Five short years...

Walter Benjamin writes on a moment in early photography when the practitioner was roughly on par with the instrument of production, for him the first and for a long while the last moment possible being that of the daguerreotype.⁵ This is something

obliquely acknowledged in the world that Dave Thomas of *Pere Ubu* poses in the first two stanzas of the song above. A moment frozen, when one didn't dare look too long at the visage represented in a nineteenth-century daguerreotype; it was too "real", and the eyes of the sitter seemed to return the gaze. The photographer of 1850 with his or her daguerreotype was in line with those thinkers and poets of the past taking their leap into the dark so blindly. They operated in an elongated moment where site and settings were chosen on "technical grounds", offering no obstacle to the requisite quiet concentration during which the sitter would "focus his life in the moment rather than hurrying on past it."⁶ For Benjamin, the elongated moment of their production is the ground on which the air of permanence in these daguerreotype images settles. "Everything about these photographs", he writes, "was built to last."⁷ Such was their strange internal weave of space and time, prompting the palpable durational experience by a viewer consummated in the "here and now". With what or whom is the artist-practitioner on

par during their experiments with VR? Certainly not the enabling technician/magician who wields the technological apparatus, with its own modes of algorithmic learning and detached or delegated production. My lament is not for the loss of an authorial hand, nor for the outsourcing of fabrication or postproduction of a work. The real loss I feel is the inability to recover the story of its making, or a Benjaminian history of production. “In even the most perfect reproduction, one thing is lacking: the here and now [das Hier und Jetzt], its unique existence in a particular place. It is this unique existence—and nothing else—that bears the mark of the history to which the work has been subject.”⁸ It is the here and now of the original that underlies its authenticity and also the authority of the object. This amalgam of the “here and now” is annihilated by VR, and in its place comes not so much a strange but alienating un-weaving of space and time, and the severing of an experience from that of the life-world or the ground of the everyday. My real concern is: just how does what passes for an experience in VR

alter and restructure our perception, or foster a particular way of not only perceiving but also relating to the world and, indeed, to others? At stake, I suspect, is something far more ominous than the corporate objectification of our senses through the promotion of a military-industrial-entertainment-culture that stands behind VR.

Peter Osborne traces a shift that Benjamin identifies in the production of art from oral narrative, or storytelling, to the delivery of information.⁹ Benjamin argues that with this change in communicative form to “information” comes the “destruction of tradition” identified with modernity. Conceptual art deployed information to oppose, even negate, the aesthetic aspect of the work of art—remember Ruscha’s use of the photographic image as “technical data”. Linear logic and narrative storytelling were also undermined in and through the photographic conceptual image, as particularly evident in the works of Allen Ruppersberg and William Wegman. With VR as art, this shift in the communicative turns back on itself, like a Mobius strip: we do not encounter “information” so

much as “data” masquerading as “storytelling”. These changes in our modes of perception will indeed change, in turn, over time, just as the modes of our existence have. If further regressions in literacy demand a shift in seeing and reading that follows that of programmed intelligence, our activities of scanning, decoding and pattern recognition still will be prone to distraction and boredom as fundamental modes and rhythms of attention.¹⁰ Even if we do become more like machines, I seriously doubt they will make better choices than humans do. Resistance is never futile.

VR brackets reality. I am not valourising reality; it’s not what it purports to be—not even Ginsberg’s sandwiches can hold up these days.¹¹ What I am talking about is the life-world, and that is the ground against which art may find an identity beyond entertainment or market fodder. On this same ground are built authentic being, existence, event, and experience, or at least something like them. Our moment is obsessed with itself and its image, even if we find it difficult, if not impossible, to know our own con-

temporaneity.¹² VR sits perfectly within this electronic theatre of the self(ie). Nearly everyone laments the headset that, if only for the moment, is VR’s primary accessory—because the look is not good. Others resist the goggles because of the interference they produce between what is delivered and what they want: hands that are their own. Whoever they are, or whatever position from which they come to the experience of VR, they long for the real—something always already denied.

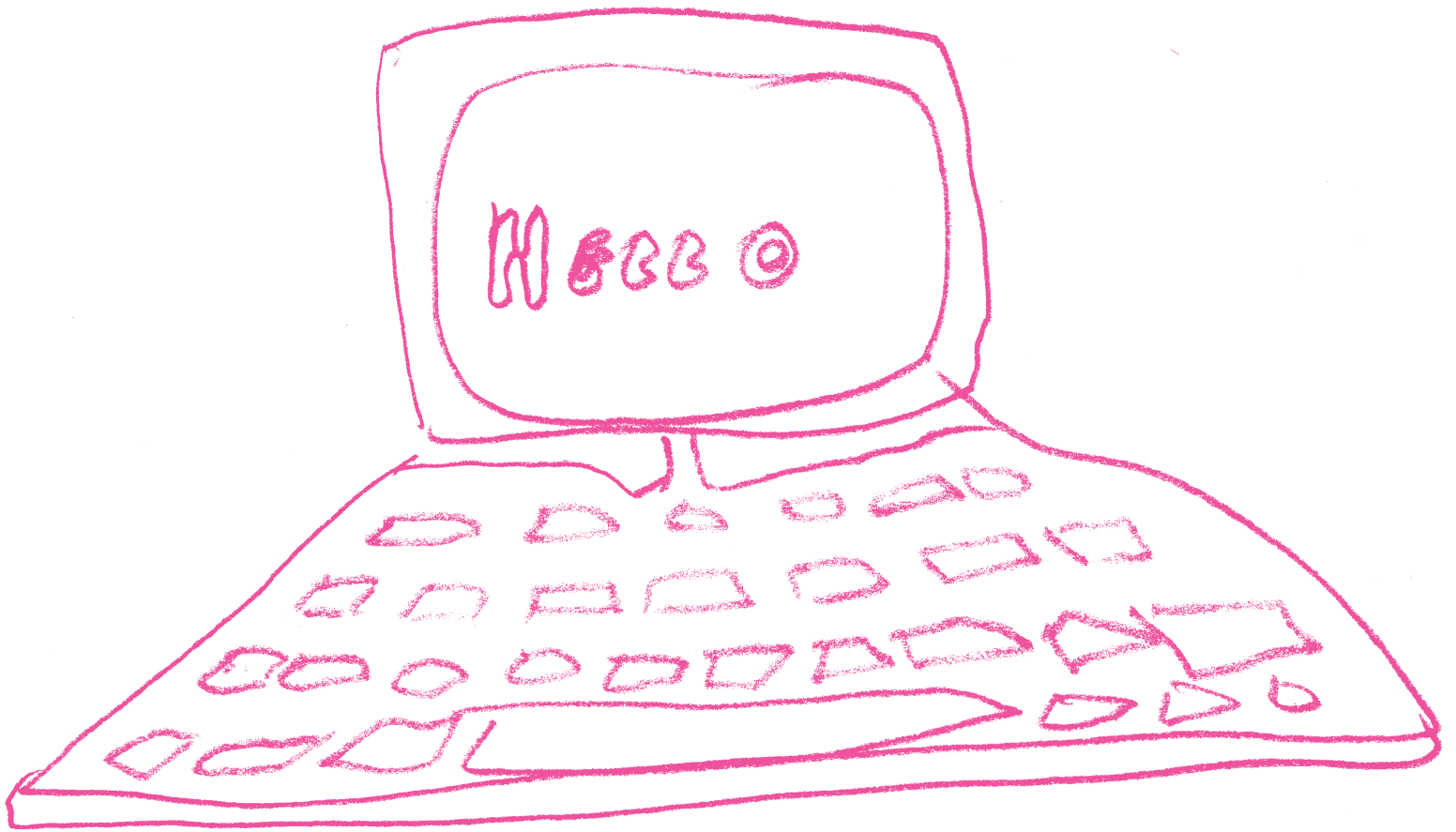
Live creatures deserve living art. Let’s take that with us into the new normal. VR does offer real potential for multidisciplinary productions, knowledge transfer, and engagements beyond academic slogans. This potential is too great to be left to the market; the educational potential of VR—from kindergarten to medical school—is beyond measure. From science comes a means of unlocking perception, behavior, and better health. We are still only in the foothills of the virtual mountain range. As art, VR challenges artists to inject human content and concerns into the technology, so that it might not simply take us elsewhere but return us to

the life-world in order to enhance our lives and transform our relation with an analogue bio-sphere, for which we need to care better. If VR can do something of this, then it might just **blast open a continuum** of responses usually limited either to utopian embrace or dystopian rejection. We need the means to dig deeper to search below the surface appearance of things. Worlds never dreamed of! What a wonderful life if, darling, that moment might be found...

- 1 *The Tenement Year* (Fontana) was positioned to be Pere Ubu's breakthrough album, alas... "We have the technology" even sported a video that received airplay on MTV then in its second year. I will have listened to this song more than 129 times during the writing of the first 1000 words of this essay. It's playing still.
- 2 Andy Warhol referred to *Videodrome* (Universal Pictures) as a "*Clockwork Orange* of the 1980s." A film made in and about the era of VHS, *Videodrome* remains eerily prophetic and ahead of those times in its exploration of the cultic and seductive forces at play through technology and media in and on the body. For Cronenberg, who views technology as an extension of the human body, that all this should come home to roost in both the corporal and psychical as explored by the film is completely fitting—Max Renn, played by James Woods, even dons something akin a VR headset in one scene. Arguably the director's richest thematic and visual effort to date, the film's cultural relevancy extends beyond mere prophecy. The voiceover for the Universal trailer ran: "Videodrome is a bio- electronic addiction. Videodrome is the ultimate addiction. Videodrome will shatter your reality. Television can change your mind. Videodrome will change your body. Experience Videodrome."
- 3 This was characteristic of a generation of makers formed largely by radio and then the early moments and decades of TV. Much art of the late 1960s and early '70s was enamoured with technology. That said, much art remained sceptical of technology even while experimenting with it. On the relation of drawing and its automatic feedback to video, see "William Wegman

interviewed by David Ross" (1990) in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, edited by Kristine Stiles and Peter Selz, Berkeley: University of California Press, 1996, pp. 450-456.

- 4 See Ed Ruscha's remarkable statement to *Artforum* in 1965 and reprinted in Lucy Lippard's *Six Years: The Dematerialization of the Art Object from 1966-1972* (1973), Berkeley: Univ. of California Press, 1997, p. 12. Ruscha: "I think photography is dead as fine art; its only place is in the commercial world, for technical or information purposes. Thus [*Small Fires*] is not a book to house a collection of art photographs—they are technical data like industrial photography."
- 5 Walter Benjamin, "Little History of Photography", in *Selected Writings*, Volume 2, 1927-1934, Cambridge, MA: Harvard University Press, 1999, p. 514. The distinction Benjamin makes between "apperception", or the immediate self-awareness of the perceiving subject, and an object-oriented process of "perception" is instructive regarding the seductive experience of VR.
- 6 *Ibid.*, p. 514.
- 7 *Ibid.*
- 8 Benjamin, "The Work of Art in the Age of Its Technological Reproducibility", (Third Version) in *Selected Writings*, Volume 4, 1938-1940, Cambridge, MA: Harvard University Press, 2003, p. 253.
- 9 Peter Osborne draws on this theorization from Benjamin's essay "The Storyteller" in *The Postconceptual Condition*, London: Verso, 2018, p. 140.
- 10 This is suggested in part through a reading of Hito Steyerl's essay "Why Games, Or, Can Art Workers Think?", included in the collection of her writings, *Duty Free Art: Art in the Age of Planetary Civil War*, London: Verso, 2017, pp. 153-170.
- 11 In his 1963 collection of poems, Allen Ginsberg writes: "actual visions & actual prisons/as seen then and now [...] A naked lunch is natural to us, we eat reality sandwiches." From "On Burrough's Work", published in *Reality Sandwiches*, San Francisco: City Lights, 1963, p. 40.
- 12 See Chapter 9, "Modernity and Contemporaneity: Mechanical vs. Digital Reproduction", in Boris Groys, *In The Flow*, London: Verso, 2016, pp. 137-146. Groys at times stretches the fabric of his arguments out of reasonable shape, though his reading of our moment is of value.



Biographies



Karen Archey

Karen Archey is Curator of Contemporary Art, Time-based Media at the Stedelijk Museum Amsterdam. She was previously based in Berlin and New York, where she worked as an independent curator, art critic, and editor of e-flux conversations. Archey received a 2015 Creative Capital | Warhol Foundation Arts Writers Grant for her art criticism, which is regularly featured in magazines such as *frieze* and *ArtReview*, and in anthologies published by leading institutions such as the Whitney Museum of American Art, MIT Press and New Museum. A thought leader on topics relating to society and the individual, such as feminism, technology, access and care, Archey has recently given lectures at Renaissance Society at University of Chicago, Institute of Contemporary Arts London, Museum of Modern Art New York, and MoMA PS1. In 2018 at the Stedelijk, Archey will organise solo exhibitions of artists Stefan Tcherepnin, Catherine Christer Hennix, and the Dutch design duo Metahaven. She will curate museum's performance program as well as the large-scale biannual municipal art acquisitions, titled *Freedom of Movement*, which is themed around notions of migration, statehood, and belonging. Archey leads the Stedelijk's conservation initiative to form a research center around the collection, preservation and presentation of time-based media artwork.

Ed Atkins

Ed Atkins is an artist who makes videos, writes and draws, developing a complex and deeply figured discourse around definition, wherein the impossibilities for sufficient representations of the physical, specifically corporeal, world—from computer generated imagery to bathetic poetry—are hysterically rehearsed. Solo presentations include Martin-Gropius-Bau, Berlin; MMK Frankfurt; DHC/ART, Montréal (all 2017); Castello di Rivoli, Turin; The Kitchen, New York (both 2016); Stedelijk Museum, Amsterdam (2015) and The Serpentine Gallery, London (2014). An anthology of his texts, *A Primer for Cadavers*, was published by Fitzcarraldo Editions in 2016, and an extensive artist's monograph from Skira came out this past Autumn. Atkins lives and works in Berlin.

Daniel Birnbaum

Daniel Birnbaum is the director of Moderna Museet in Stockholm. From 2000 to 2010, he was the Rector of Städelschule in Frankfurt and Director of its kunsthalle Portikus. He is contributing editor of *Artforum* in New York and has curated a number of large exhibitions, including *Airs de Paris* at Centre Pompidou in Paris (in co-operation with Christine Macel) in 2007. Birnbaum was the director of the 2009 Venice Biennale. Birnbaum is the author of numerous books on art and philosophy and is the co-editor (with Isabelle Graw) of the Institut für Kunstkritik series published by Sternberg Press. He recently joined the board of directors of Nobel Media, the organization that manages all the events surrounding the Nobel prizes.

Irma Boom

Irma Boom is an Amsterdam-based graphic designer specialised in making books. For five years she worked (editing and concept/design) on the 2136-page book *SHV Think Book 1996–1896* commissioned by SHV Holdings in Utrecht. The *Think Book* was published in English and Chinese. Boom studied at the AKI Art Academy in Enschede. After graduation she worked for five years at the Dutch Government Publishing and Printing Office in The Hague. In 1991 she founded Irma Boom Office, which works nationally and internationally in both the cultural and commercial sectors.

Since 1992 Boom has been a senior critic at Yale University in the U.S. and gives lectures and workshops worldwide. She has been the recipient of many awards for her book designs and was the youngest ever laureate to receive the prestigious Gutenberg Prize for her complete oeuvre. Boom received the 2014 Johannes Vermeer Prize—the Dutch state prize for the arts—for her unparalleled achievements in the field of graphic design from the Minister of Education, Culture, and Science, Jet Bussemaker. Boom is an Honorary Member of the Verbier Art Summit and designed the logo and the Summit publication series.

Douglas Coupland

Since 1991, Douglas Coupland has written thirteen novels published in most languages. He has written and performed for England's Royal Shakespeare Company and is a columnist for *The Financial Times of London*. He is a frequent contributor to *The New York Times*, *e-flux*, *DIS* and *Vice*. In 2000, Coupland amplified his visual art production and has recently had two separate museum retrospectives, *Everything is Anything is Anywhere is Everywhere* at the Vancouver Art Gallery, The Royal Ontario Museum and the Museum of Contemporary Canadian Art, and *Bit Rot* at the Witte de With Center for Contemporary Art in Rotterdam, and Villa Stucke in Munich in the fall of 2017. In 2015 and 2016, Coupland was artist in residence in the Paris Google Cultural Institute. Coupland is a member of the Royal Canadian Academy, an Officer of the Order of Canada, an Officer of the Order of British Columbia, a Chevalier de l'Order des Arts et des Lettres and receiver of the Lieutenant Governor's Award for Literary Excellence.

Olafur Eliasson

Artist Olafur Eliasson, born in 1967, works in a wide range of media, including installation, painting, sculpture, photography, and film. Since 1997, his solo shows have appeared in major museums around the world. Eliasson's projects in public spaces include *The New York City Waterfalls* in 2008, and *Ice Watch*, shown in Copenhagen in 2014 and Paris in 2015. As part of his practice, he engages with arts education, policy-making, and the issues of sustainability and climate justice. He has been active in the digital realm for many years and has recently begun to explore the potential of virtual reality. Established in 1995, his studio

today numbers over one hundred craftsmen, architects, archivists, researchers, administrators, and cooks. In 2014, Eliasson and architect Sebastian Behmann founded Studio Other Spaces, an office for art and architecture focusing on interdisciplinary and experimental building projects and works in public space. Together with engineer Frederik Ottesen, Eliasson founded the social business Little Sun in 2012. This global project produces and distributes the *Little Sun* solar lamp for use in off-grid communities and spreads awareness about the need to expand access to clean, sustainable energy to all.

Michelle Kuo

Michelle Kuo is The Marlene Hess Curator of Painting and Sculpture at the Museum of Modern Art, New York. She was the Editor in Chief of *Artforum* from 2010–2017, helming the 50th anniversary issue of the magazine as well as numerous other special issues on topics ranging from new media to painting to identity politics. Kuo is the author of essays on the work of Robert Rauschenberg, Le Corbusier and Jeff Koons, among others; has lectured widely at institutions including the Centre Pompidou and the Central Academy of Fine Arts in Beijing; contributes to publications such as *October* and *The Art Bulletin*; and delivered the 2012 International Association of Art Critics' Distinguished Lecture. She is also working on a book about the subject of her PhD dissertation, the postwar group Experiments in Art and Technology (E.A.T.).

Lars Bang Larsen

Lars Bang Larsen is adjunct curator of international art at Moderna Museet. He is a guest professor in art theory at the Royal Institute of Art, Stockholm, and visiting lecturer at the program in Art, Culture and Technology at Massachusetts Institute of Technology, Boston. Among exhibitions he has (co-)curated are the 32nd Bienal de São Paulo 2016: *Incerteza Viva (Live Uncertainty)*, *Georgiana Houghton: Spirit Drawings* (Courtauld Gallery 2016), and *Reflections from Damaged Life* (Raven Row, 2013). He has written several books on contemporary art and culture and is a contributor to various art magazines, including *Artforum*.

Susanne Pfeffer

Susanne Pfeffer took on the role as new director of the Museum für Moderne Kunst (MMK) in Frankfurt am Main from 1 January 2018. The curator of Anne Imhof's Golden Lion-winning project at the German Pavilion of the 2017 Venice Biennale, and contributor to *Artforum*, Pfeffer became head of Kassel's Fridericianum in 2013. At the Fridericianum she explored posthuman futures with shows such as *Speculations on Anonymous Materials* (2013) and its sequels, *Nature After Nature* (2014) and *Inhuman* (2015). Pfeffer was artistic director at the Künstlerhaus Bremen from 2004–2006 and chief curator of the KW Institute of Contemporary Art in Berlin from 2007–2012.

Pamela Rosenkranz

Pamela Rosenkranz's work addresses the shifting philosophical and scientific meanings of the 'natural' and the 'human' during the time of the Anthropocene (the geological epoch marked by the impact of human activities on the ecosystem). Rosenkranz deploys a palette of patented icons—polyethylene water bottles, soft drinks, Ralph Lauren latex paint, JPEGs of International Klein Blue, Ilford photo paper and ASICS sneakers—augmented by flesh-toned silicone and acrylic paint. By challenging the distinction between the natural and the artificial, Rosenkranz addresses the evolutionary and material dynamics underlying perception, art, and culture.

Anneliek Sijbrandij

Anneliek Sijbrandij is an Amsterdam-based patron of the arts. She studied Law at the University of Groningen, the Netherlands, and graduated in 2000. She joined Andersen in Amsterdam as a tax lawyer and was seconded to London, United Kingdom, in 2002 where she continued to work for professional services firm Deloitte for over 10 years. In 2012, she followed her passion for art and studied Modern & Contemporary Art and art world practice in London.

Whilst living in Verbier in 2013/2014, she founded the Verbier Art Summit together with Marie-Hélène de Torrenté (CH) and Julie Daverio (CH), and has dedicated all her time and energy to this global membership platform ever since. In 2014, she moved to the Netherlands, and in 2015 the international Board of Advisors of the Summit was formed with collector Pilar Albada Jelgersma (SP), art patron Marlies Cordia (NL), writer and critic John Slyce (UK), PR specialist Noepy Testa (NL) and art advisor Siebe Tettero (US/NL).

The Verbier Art Summit connects thought leaders to key figures in the art world and creates a platform for discourse, innovation and change in a non-transactional context. The inaugural Summit took place in January 2017: **Size Matters! De(Growth) of the 21st Century Art Museum**, organised in partnership with museum director Beatrix Ruf and her curatorial team at the Stedelijk Museum Amsterdam, the Netherlands.

John Slyce

John Slyce is a writer and critic based in London. He has written extensively on the work of Sarah Sze, Gillian Wearing, Michael Landy, Carey Young, Cullinan Richards, Allen Ruppersberg, Rodney Graham, Pipilotti Rist, Charles Avery and Becky Beasley and has regularly contributed essays, reviews and interviews to major art magazines and journals since the 1990s.

Slyce is a tutor at the Royal College of Art and is located in the painting programme within the School of Arts and Humanities. His research interests include the legacy of conceptualism and the trajectory of practices centred on

the move from studio to a post-studio condition and contemporary modes of art production, circulation and display. Slyce has been involved with the Verbier Art Summit from the very start and has been on the Board of Advisors since January 2016.

Dado Valentic

Dado Valentic is a Chief Creative Technologist at Acute Art, the world's leading platform for VR Art production and distribution. Faced with the task of overcoming the technical limitations of current VR, Valentic has developed an entirely new approach to working in VR based on his experience as a researcher in the area of perception and optical illusion. He is working closely with some of the world's leading contemporary artist and transforming their vision into interactive VR Artworks.

Valentic is an award-winning colourist and colour scientist with a long-standing contribution in the field of innovation of digital imaging. He has been working on some of the best-known Feature Film and TV productions including *Sherlock Holmes*, *Exodus*, *Game of Thrones*, *Marco Polo*, *Total Recall* and more. He was one of the inventors of Colour Managed Workflow that has today become a standard for the most high-end feature and episodic TV productions and continues to be one of the most innovative creative technologists.

Paul F.M.J. Verschure

Paul F.M.J. Verschure is Catalan Institute of Advanced Studies (ICREA) Research Professor, Director of the neuro-engineering program at the Institute for Bioengineering of Catalunya and the Barcelona Institute of Science and technology where he runs the Synthetic Perceptive, Emotive and Cognitive Systems (SPECS) Laboratory (specs-lab.com). He is an associate professor in Computation and Artificial Intelligence at the University Pompeu Fabra. He is founder/CEO of Eodyne Systems S.L. (Eodyne.com), which is commercializing novel science grounded neurorehabilitation and cultural heritage technologies. Verschure is founder/Chairman of the Future Memory Foundation (futurememoryfoundation.org) which aims at supporting the development of new tools and paradigms for the conservation, presentation, and education of the history of the Holocaust and Nazi crimes. Complementary to his science, Verschure has developed and deployed over 35 art installations and performances (specs-lab.com/installations).

Jochen Volz

Jochen Volz is the General Director of the Pinacoteca de São Paulo, Brazil. In 2017, he was the curator of the Brazilian Pavilion for the 53rd Biennale di Venezia. He was the curator of the 32nd Bienal de São Paulo in 2016. He served as Head of Programmes at the Serpentine Galleries in London (2012-2015); Artistic Director at Instituto Inhotim (2005-2012); and curator at Portikus in Frankfurt (2001-2004). Volz was

co-curator of the international exhibition of the 53rd Bienal de Veneza (2009) and the 1st Aichi Triennial in Nagoya (2010), and guest curator of the 27th Bienal de São Paulo (2006), besides having contributed to other exhibitions throughout the world. He holds a masters in art history, communication and pedagogy by the Humboldt University in Berlin (1998). Lives in São Paulo.

Anicka Yi

Anicka Yi is an artist whose practice relates to synthetic biology, bio engineering, extinction, and bio fiction. Her work examines concepts of “the biopolitics” of the senses or how assumptions and anxieties related to gender, race, and class shape physical perception. Anicka Yi lives and works in New York City. Recent institutional solo exhibitions of her work include the Solomon R. Guggenheim Museum, New York; Fridericianum, Kassel; Kunsthalle Basel; List Visual Arts Center, Cambridge, Massachusetts; The Kitchen, New York; and The Cleveland Museum of Art.

In 2016, she was awarded the Hugo Boss Prize. Yi has screened her film, *The Flavor Genome*, at the 2017 Whitney Biennial and the International Film Festival of Rotterdam, 2017. She is represented by 47 Canal, New York.

**More than Real
Art in the Digital
Age**

**2018 Verbier
Art Summit**

This publication follows the Verbier Art Summit held from 18 to 20 January 2018 in Verbier, Switzerland. The theme of the 2018 Verbier Art Summit and this accompanying publication, **More than Real. Art in the Digital Age**, were conceived by partnering museum director Daniel Birnbaum of Moderna Museet Stockholm, Sweden.

The Verbier Art Summit is an independent non-profit organisation that connects thought leaders to key figures in the art world and creates a platform for discourse, innovation and change in a non-transactional context.

This is the second in the Summit publication series, disseminating key insights of the 2018 Summit and extending a global dialogue on an important social issue: art in the digital age.

Summit Speakers

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