DEVOS INSTITUTE
OF ARTS MANAGEMENT
AT THE UNIVERSITY OF MARYLAND

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Debate Examines the Evolving Interplay Between Artists, Digital Technology, and Society

**Register at www.DeVosInstitute.net/GenerationElsewhere for
"The Artist: Means, Meaning, and Impact in the 21st Century,"
December 9 at the MIT Media Lab**

CAMBRIDGE, Massachusetts — Thought leaders at the intersection of the cultural and tech sectors will debate how artists may leverage technology to expand their creative output in **The Artist: Means, Meaning, and Impact in the 21st Century**, part of an initiative led by the DeVos Institute of Arts Management at the University of Maryland.

What new stories can be told—and new experiences created—that are maximally synergistic and complementary with evolving tools and techniques? How will artists map their work on to the changing contemporary brain? Can artistic practice somehow evade—or perhaps benefit from—the changes affecting audiences in virtually every other aspect of their lives? What must managers and theater architects know about artistic practice in the digital age in order to ready their institutions for new modes of creation and distribution? How can technology enhance and extend—rather than inhibit or replace— human potential for expression, connection, and collaboration?

Debate participants are:

- **Hasan Elahi**, Interdisciplinary Artist and Associate Professor of Art, University of Maryland
- **Tod Machover (moderator-speaker)**, Composer, Inventor, Professor and Director of the Opera of the Future Group, MIT Media Lab
- **Hiromi Ozaki (Sputniko!)**, Artist, Designer, and Assistant Professor, MIT Media Lab
- **Kevin Slavin**, Designer, Social Theorist, and Assistant Professor, MIT Media Lab

The debate will be **3 – 5 p.m. on Friday, December 9, at the MIT Media Lab** (Building E14, 75 Amherst Street, Lecture Hall E14-633, Cambridge, Massachusetts). The event is free and open to the public, and the debate will be followed by a reception. Space is limited and will be restricted to a registered audience.

To register, visit www.DeVosInstitute.net/GenerationElsewhere. For further information, please contact the DeVos Institute at 301.314.0963 or Priscilla Capistrano of the MIT Media Lab at 617.452.5515.

This debate on technology and the arts is the final in a series of four that comprise "Generation Elsewhere: Art in the Age of Distraction," the DeVos Institute's in-depth exploration of how 21st-century technologies are impacting artists, arts organizations, and audiences.

"Anyone who's seen a toddler 'swipe right' or has awakened to an iPhone on their pillow understands that as tech changes, so do we," said DeVos Institute President Brett Egan, who developed the "Generation Elsewhere" series. "Our debates respond to this new era—one we might call 'Generation Elsewhere'—marked by tech that relentlessly distracts focus from the here-and-now. In a business that has, for centuries, relied on the attentive presence of paying audiences, we can't ignore the depth and speed of this change. We are staging this series out of concern that, as a sector, we simply have not kept pace with its effects."

"Over the past 30 years, technology in the arts has gone from being experimental, edgy, and exciting to seeming ubiquitous, app-like, and utilitarian," said Tod Machover of the MIT Media Lab, an advisor and co-curator of this series. "This investigation will serve to identify the truly significant value that technology has brought to the arts, and to re-kindle the explosive excitement of technological thinking. Truly inventive technology—hardware and especially software—is our era's most vital and powerful creative medium for translating radical imagination into transformative artistic experience, for practitioner and public alike."

Biographies of each debate participant are attached.

About "Generation Elsewhere: Art in the Age of Distraction"

"Generation Elsewhere: Art in the Age of Distraction" examines the opportunities and challenges that 21st-century technology creates for the cultural sector. The debate series, conceived by Mr. Egan, asks artists, arts managers, and thought leaders to consider:

- What are the implications of these forces today? How might these forces accelerate, or change direction, in the years and decades to come?
- How will audiences' usage of technology to understand, navigate, and produce meaning affect their appetite for traditional art forms and institutions?
- What action must artists, managers, architects, and arts funders take to keep pace with decreasing attention spans and ever-more sensational, inexpensive virtual content?
- Which cultural producers and institutions will flourish in this new environment?

"Generation Elsewhere" is advised and co-curated by Mr. Machover and Sydney Skybetter, choreographer and Professor of Theatre Arts and Performance Studies at Brown University.

Four debates will frame the discussion, which is designed to benefit arts managers, arts funders, artists, policy-makers, marketers, students, and academics. In addition to the debate outlined above, "Generation Elsewhere" included:

- **Technology, the Brain, and Audience Expectation: Vying for Attention in "Generation Elsewhere." October 17, 2016, at The Phillips Collection (Washington, D.C.).** As new technologies have dramatically altered 9-to-5 modes of communication, work, and leisure, have they also changed—consciously or unconsciously—what today's audiences expect from their encounters with art? How will the cultural sector's ability to develop and market its content compete in an era of cognitive and behavioral change accelerated by new technologies? This debate explored how the contemporary brain is changing as a result of its encounter with new technologies, and how this change must be addressed—even manipulated by—administrators and artists.

- **Virtual Realities and the Public Sphere: The Future of Cultural Architecture. October 27, 2016, at the Granoff Center for the Creative Arts, Brown University (Providence, Rhode Island).** What impact will an infinite supply of low-cost, high-quality, on-demand digital surrogates for art— available without leaving home—have on today's cultural institutions? Which cultural institutions will compete with most success in this environment? This debate investigated how tomorrow's museums, concert halls, and arts centers will fare in a world changed by virtual and augmented reality.

- **The Emerging Means of Production: Anticipating the Next Digital Divide. November 15, 2016, at the Ford Foundation (New York).** As more cultural content moves online and into the digital realm, will organizations that can acquire and monetize these new "means of production" capture market share before others even enter the market? This debate investigated the economic and representational complications that may result from this gap.

The series is made possible with the support of the University of Maryland.

About the DeVos Institute of Arts Management

The DeVos Institute of Arts Management at the University of Maryland provides training, consultation, and implementation support for arts managers and their boards.

It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work.

At the same time, rapid changes in technology, demographics, government policy, and the economy have complicated the job of the manager and volunteer trustees. These changes continue to accelerate.

Organizations that have mastered these trends are flourishing—even leveraging them to their advantage.

For those that have not, however, the sense that "something's not quite right" can seem unshakable. For too many, these changes have led to less art, decreased visibility, diminished relevance—even financial collapse.

These challenges inform our approach. Never has the need to balance best practices and new approaches been so urgent.

Institute leadership and consultants—all arts managers themselves— understand that, in today's environment, there is no time or resource to waste. Therefore, Institute services are lean, direct, and practical.

The DeVos Institute has served more than 1,000 organizations from over 80 countries since Michael M. Kaiser founded it during his tenure as President of the John F. Kennedy Center for the Performing Arts in Washington, D.C. While environments, objectives, and disciplines vary, each of our clients shares the desire to create, market, and sustain exemplary cultural programs.

The DeVos Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums, galleries, art schools, and libraries, to botanical gardens, glass-making studios, public art trusts, and nonprofit cinemas, to name a few.

In 2014, the DeVos Institute transitioned to the University of Maryland, where it continues to offer support to individuals and organizations around the world.

For more information about the DeVos Institute, visit www.DeVosInstitute.net.

About the MIT Media Lab

At the MIT Media Lab, the future is lived, not imagined. In a world where radical technology advances are taken for granted, Media Lab researchers design technologies for people to create a better future.

Now, as it looks beyond its 30th anniversary, the MIT Media Lab is focusing on "human adaptability"— work ranging from initiatives to treat conditions such as Alzheimer's disease and depression, to sociable robots that can monitor the health of children or the elderly, to the development of smart prostheses that can mimic—or even exceed—the capabilities of our biological limbs, to music that can radically shape community or reshape the mind.

The idea for the Media Lab came into being in 1980 by Professor Nicholas Negroponte and former MIT President and Science Advisor to President John F. Kennedy, Jerome Wiesner. The Lab grew out of the work of MIT's Architecture Machine Group, and remains within MIT's School of Architecture and Planning.

The Media Lab opened the doors to its I.M. Pei-designed Wiesner Building in 1985, and in its first decade was at the vanguard of the technology that enabled the "digital revolution" and enhanced human expression: innovative research ranging from cognition and learning, to electronic music, to holography. In its second decade, the Lab literally took computing out of the box, embedding the bits of the digital realm with the atoms of our physical world. This led to expanded research in wearable computing, wireless "viral" communications, machines with common sense, new forms of artistic expression, and innovative approaches to how children learn.

Now, in its third decade, the Media Lab continues to check traditional disciplines at the door. Future-obsessed artist-designers, nanotechnologists, biologists, neuroscientists, data-visualization experts, industry researchers, pioneers of computer interfaces, and social activists work side by side to tirelessly invent—and reinvent—how humans experience, and can be aided by, technology, and to make sure that developments are deployed throughout the world for maximum benefit to individuals and societies.

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Hasan Elahi
Interdisciplinary Artist and Associate Professor of Art, University of Maryland

Hasan Elahi is an artist working with issues in surveillance, privacy, migration, citizenship, technology, and the challenges of borders. His work has been presented in numerous exhibitions at venues such as SITE Santa Fe, Centre Georges Pompidou, Sundance Film Festival, and at the Venice Biennale. Mr. Elahi has spoken to audiences as diverse as the Tate Modern, American Association of Artificial Intelligence, International Association of Privacy Professionals, TED, World Economic Forum, and National Geographic. His work is frequently in the media and has appeared on Al Jazeera, Fox News, and on The Colbert Report. His work has been supported by grants from the Creative Capital Foundation, Art Matters, and Doris Duke Foundation, and he is a 2016 Guggenheim Fellow. He has been Resident Faculty at Skowhegan School of Painting and Sculpture and is currently Associate Professor of Art at University of Maryland.

Tod Machover (moderator-speaker)
Composer, Inventor, Professor and Director of the Opera of the Future Group, MIT Media Lab

Tod Machover has been called a "musical visionary" by *The New York Times* and "America's most wired composer" by *The Los Angeles Times*. He is a co-founding member of the MIT Media Lab where he is the Muriel R. Cooper Professor of Music and Media and also directs the Opera of the Future Group. Before coming to MIT, Mr. Machover studied with Elliott Carter and Roger Sessions at The Juilliard School and was the first Director of Musical Research at Pierre Boulez's IRCAM in Paris. Mr. Machover's compositions have been commissioned and performed by many of the world's most prestigious ensembles and soloists, and his work has been awarded numerous prizes and honors worldwide, including a "Chevalier" of Arts and Letters from the French government to the inaugural Arts Advocacy Award from the Kennedy Center for the Performing Arts. Most recently, he was named 2016 Composer of the Year by Musical America. Mr. Machover is also recognized for designing new technologies for music performance and creation, such as Hyperinstruments, "smart" performance systems that extend expression for virtuosi, from Yo-Yo Ma to Prince, and also for the general public, such as Guitar Hero, which grew out of his Lab. Mr. Machover is also known for his visionary operas—the most recent being the "robotic" *Death and the Powers* which was Finalist for the 2012 Pulitzer Prize—and for musical projects that build community and promote collaboration, such as his *City Symphonies*, which have been created around the world since 2013 (from Perth to Lucerne to Detroit and beyond). He is currently working on his next opera, *Schoenberg in Hollywood*, commissioned by Boston Lyric Opera for premiere in November 2018, as well as on commissions for the Kronos Quartet, the Philadelphia Orchestra, and the Montréal Symphony Orchestra.

Hiromi Ozaki (Sputniko!)
Designer, Artist, and Assistant Professor, MIT Media Lab

Hiromi Ozaki (aka Sputniko!) is a British/Japanese artist who creates music, video, and installations exploring issues surrounding technology, gender, and pop culture. She is Assistant Professor of Media Arts and Sciences at the MIT Media Lab. A graduate of London's Royal College of Art, Sputniko!'s graduation piece *Menstruation Machine—Takashi's Take* (2010), a device simulating bleeding and pain to mimic that

of menstruation in order to allow men to understand the experience, was the first of her projects which caused ripples in the contemporary art scene and was just months later exhibited at the Museum of Contemporary Art Tokyo. Since then, Sputniko! has continued to produce playful and cross-boundary work examining technology of everyday life, and has presented her film and installation works internationally in museums such as New York MoMA, Victoria & Albert Museum, and in 2016 created her first permanent art pavilion at Teshima Island in Benesse's Naoshima Artsite for Setouchi Art Triennial. Considered a pop personality in Japan, she was named one of *Vogue Japan*'s Women of the Year in 2013.

Kevin Slavin
Designer, Social Theorist, and Assistant Professor, MIT Media Lab

Kevin Slavin is an artist/designer and a pioneer in rethinking game design and development around new technologies (like GPS) and new platforms (like Facebook). He received his BFA from the Cooper Union and is currently the Benesse Career Development Professor in Media Arts and Sciences at the MIT Media Lab. As an entrepreneur, Mr. Slavin co-founded Area/Code (acquired by Zynga in 2011), where he developed large-scale, real-world games using mobile, pervasive, and location-aware technologies. This included work for major companies, including Nokia, Nike, and Puma, and also for media giants, including MTV, A&E, the Discovery Channel, CBSl, and Disney. Slavin has taught at NYU's ITP, the Cooper Union, and Fabrica, and as an artist, his public, city-scale work has been exhibited in Frankfurt's Museum fuer Moderne Kunst, the Design Museum of London, and the Venice Architecture Biennale. He is currently working on a amor project for the 2020 Tokyo Olympics. His very popular TED talk, "How Algorithms Shape Our World," has received over 2 million views.