

DEVOS INSTITUTE  
OF ARTS MANAGEMENT

AT THE UNIVERSITY OF MARYLAND

# GENERATION ELSEWHERE: ART IN THE AGE OF DISTRACTION

## Virtual Realities and the Public Sphere: The Future of Cultural Architecture

**Thursday, October 27, 2016, 5:30 PM**

Granoff Center for the Creative Arts, Brown University  
154 Angell Street, Providence, Rhode Island



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



The DeVos Institute provides training, consultation, and implementation  
support for arts managers and their boards.

**#genelsewhere [www.DeVosInstitute.net/GenerationElsewhere](http://www.DeVosInstitute.net/GenerationElsewhere)**

# 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 DeVos Institute President Brett Egan, asks artists, arts managers, and thought leaders to consider:

- How will audiences’ usage of technology to understand, navigate, and produce meaning from 9-to-5 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 Tod Machover, composer, inventor, professor, and head of the Opera of the Future group at the MIT Media Lab, 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.

*“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. 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.”*

— Brett Egan

President, DeVos Institute of Arts Management

The DeVos Institute of Arts Management at University of Maryland

presents:

# **Virtual Realities and the Public Sphere: The Future of Cultural Architecture**

How will theaters, museums, and other cultural spaces adapt in an age of virtual and augmented reality?

Moderator:

**Sydney Skybetter**, Choreographer, Professor of Theatre Arts and Performance Studies, Brown University

Keynote:

**Thomas Forrest Kelly**, Morton B. Knafel Professor of Music at Harvard University

Respondents:

**Liat Berdugo**, Net Art and Special Programs Curator, Print Screen; Co-Founder and Curator, World Wide West; and Co-Founder and Curator, Living Room Light Exchange

**Justin Bolognino**, Founder and CEO, Meta.is

**Philip Kennicott**, Pulitzer Prize-winning Art and Architecture Critic, *The Washington Post*

**Elly Jessop Nattinger**, Experience Engineer, Google

*“New arts imitate old ones without recognizing that they are new. People are forever inventing what already exists; and yet the breakthrough, the disruption, the seismic shift, happens anyway. I propose a quick review of some moments and issues from the past, from Greek drama through virtual reality, that might set the stage, as it were, for staging the next stage.”*

— Thomas Forrest Kelly

Morton B. Knafel Professor of Music at Harvard University

## PROGRAM NOTES

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? Will audiences of the future view their homes—outfitted with increasingly sophisticated technology—as a surrogate for the public sphere?

The DeVos Institute of Arts Management continues its inquiry into the impact of technology on the arts with *Virtual Realities and the Public Sphere: The Future of Cultural Architecture*.

This debate explores the changing nature of the public sphere and discusses how tomorrow’s museums, concert halls, and arts organizations will fare in a world changed by virtual and augmented reality. Thomas Forrest Kelly will open the event with a lecture on the relationship between performance and the public sphere over time. Following the lecture, Dr. Kelly will be joined by thought leaders in art, architecture, and digital innovation to discuss how emerging technologies are changing the nature of public gathering and cultural architecture.

This debate is the second 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.

“Emerging technologies, from the proscenium stage to the light-emitting diode, have always affected the ways and means of the arts. Change is nothing new. Yet the arts face disruption in the form of emerging media platforms such as virtual reality, most of which are far cheaper than and more accessible than going to a theater. Ultimately, the question we are wrestling with through this programming is, ‘Do we in the arts mimic and encompass other forms of media, thus ceding what has defined us for centuries, or do we stick to our proverbial guns on the gambit that there has always been an audience for the arts, and thus, presumably, always will?’”

— Sydney Skybetter, Choreographer,  
Professor of Theatre Arts and Performance  
Studies, Brown University

*Generation Elsewhere: Art in the Age of Distraction* is the second of the DeVos Institute of Arts Management’s research series dedicated to exploring the major trends affecting the future of the arts.

# VIRTUAL REALITIES AND THE PUBLIC SPHERE: THE FUTURE OF CULTURAL ARCHITECTURE

Thursday, October 27, 2016, 5:30 PM at the Granoff Center for the Creative Arts, Brown University

## MODERATOR:



**Sydney Skybetter,**  
**Choreographer, Professor**  
**of Theatre Arts and**  
**Performance Studies,**  
**Brown University**

Sydney Skybetter is a choreographer. His dances have been performed around the country at such venues as The John F. Kennedy Center for the Performing Arts, The Boston Center for the Arts, Jacob's Pillow and The Joyce Theater. As a Founding Partner with the Edwards & Skybetter | Change Agency, he has consulted on issues of change management and technology for The National Ballet of Canada, The Jerome Robbins Foundation, The DeVos Institute / Bloomberg Philanthropies, New York University and The University of Southern California, among others. A sought-after speaker, he lectures on everything from dance history to cultural futurism, most recently at Harvard University, South by Southwest Interactive, TEDx, Saatchi and Saatchi, Dance/USA, NYU and MVR5. He is a Public Humanities Fellow and faculty member at Brown University, where he researches the problematics of human computer interfaces and mixed reality systems. He is the founder of the Conference for Research on Choreographic Interfaces (CRCI), which convenes ethnographers, anthropologists, speculative designers and performing artists to discuss the choreography

of the Internet of Things. He produces shows at Joe's Pub, SteelStacks and OBERON with DanceNOW[NYC], and is the winner of a RISCA Fellowship in Choreography from the State of Rhode Island. [www.skybetter.org](http://www.skybetter.org)

## KEYNOTE:



**Thomas Forrest Kelly,**  
**Morton B. Knafel Professor**  
**of Music at Harvard**  
**University**

Thomas Forrest Kelly is Morton B. Knafel Professor of Music at Harvard University, where he served as Chair of the Music Department from 1999 to 2004. In 2005, he was named a Harvard College Professor in recognition of his teaching of undergraduates. Before coming to Harvard, he taught at Oberlin Conservatory (where he was the founding director of the program in Historical Performance and served as acting Dean of the Conservatory); he taught at the Five Colleges in Massachusetts (Amherst, Smith, Mount Holyoke, Hampshire Colleges, and the University of Massachusetts), where he was the founding director of the Five College Early Music Program. Previously he taught at Wellesley College. He was a Visiting Scholar at King's College, Cambridge (1976-77) and a Professeur invité at the École Pratique des Hautes Études, Paris (1998).

Born in Greensboro, North Carolina in 1943, Professor Kelly attended Groton School and the University of North Carolina at Chapel Hill (A.B. 1964). Two years in France on a Fulbright grant allowed him to study organ at the Schola Cantorum in Paris (diplôme de virtuosité 1966) and the Royal Academy of Music in London (LRAM 1964). His graduate study was at Harvard University (A. M. 1970, PhD 1973).

Professor Kelly's main fields of interest are medieval music and the performance of music of earlier times. He has published many books and articles on related subjects. He is a frequent lecturer and broadcaster. Professor Kelly is a Chevalier de l'Ordre des Arts et Lettres of the French Republic, a Fellow of the American Academy of Arts and Sciences, and of the American Academy in Rome.

## RESPONDENTS:



**Liat Berdugo, Net Art and Special Programs Curator, Print Screen; Co-Founder and Curator, World Wide West; and Co-Founder and**

**Curator, Living Room Light Exchange**

Liat Berdugo is an artist, writer, and curator based in Oakland, CA. Her work strives to create an expanded, thoughtful consideration for new media and digital culture. Ms. Berdugo has been exhibited in galleries and festivals internationally, and she collaborates widely with individuals and archives. She is the co-founder

of World Wide West, co-founder of the Living Room Light Exchange, and Net Art and Special Programs Curator for Israel's Print Screen Festival. Her writing appears in *Rhizome*, *Temporary Art Review*, and *HZ Journal*.

Ms. Berdugo holds a B.A. in mathematics and philosophy from Brown University and an M.F.A. in digital + media from the Rhode Island School of Design. She is currently an assistant professor of Art and Architecture at the University of San Francisco.



**Justin Bolognino, Founder and CEO, META.is**

Justin Bolognino's endeavors are threaded by experiential, real-time design and

technology focused on revealing hidden human connections. The "Synchronicity Architect" is Founder and CEO of Meta.is; creator, designer, and curator of The Lab at Panorama, Learned Evolution, Silent G Farms, and #FEED powered by Twitter; and was Creative Director at Brooklyn Bowl from its inception.

On April 1, 2014, Mr. Bolognino and both companies were acquired by SFX Entertainment, where Mr. Bolognino served for over a year as Creative Director of SFX. As of May 1, 2015, Mr. Bolognino left SFX and re-gained control of META and is currently rebuilding the company from an experiential talent agency to fully integrated experiential media production shop.



**Elly Jessop Nattinger,  
Experience Engineer,  
Google**

Elly Jessop Nattinger is an artist and technologist who believes

in the power of integrating new technologies into artistic expression to explore new qualities of experience and tell new stories. Frequently, this takes the form of interactive multimedia systems for live performance, as she explores how to incorporate technology into performance in essential and powerful ways. Drawing on her background in computer science, choreography, and theatrical design, she completed her doctorate at the MIT Media Lab, where she was a member of the Opera of the Future research group. Dr. Nattinger's research work has focused on the intersection of performance, gesture, and machine learning to create new tools for analyzing and extending expressive movement and voice. Major projects she has been involved with include the robotic opera *Death and the Powers*, an online extension of the NYC show *Sleep No More*, and an interactive vocal installation in Paris. In addition to her independent theatrical work, she currently works at Google as an Experience Engineer, creating interactive technological experiences for physical spaces.



**Philip Kennicott, Art  
and Architecture Critic,  
*The Washington Post***

Philip Kennicott is the Art and Architecture Critic of *The*

*Washington Post*. He won the Pulitzer Prize for Criticism in 2013, and was a Pulitzer Prize finalist in 2012 (criticism) and 2000 (editorial writing). He was also a 2015 National Magazine Award finalist (Essays and Criticism) and a 2006 Emmy Award nominee (web based video journalism). Kennicott is a former contributing editor at *The New Republic*, a reviewer for *Gramophone* and a frequent contributor to *Opera News*. His essay "Smuggler" (*Virginia Quarterly Review*) was selected for the anthology "The Best American Essays 2015."

## PLEASE JOIN THE DEVOS INSTITUTE OF ARTS MANAGEMENT FOR THESE UPCOMING EVENTS IN THE SERIES:

### **The Emerging Means of Production: Anticipating the Next Digital Divide**

**Tuesday, November 15, 2016, 5:30 – 8 PM**

**The Ford Foundation (New York, New York)**

As more high-quality, monetizable cultural content moves online and onto virtual reality headsets, will the American cultural sector face a new front in the “digital divide”? Will larger organizations, which can afford to acquire and monetize tomorrow’s means of production, capture market share before those without the same means even enter the market? What impact will this have on the curation of content—whose stories are told, to whom, and with what frequency? What pressure will this place on smaller institutions? Alternatively, how might those same institutions flourish in this environment? This debate will investigate the potential gap between institutions with access to tomorrow’s means of production and distribution and those without—and the economic and representational complications that may result.

Moderator:

**Sydney Skybetter**, Choreographer and Professor of Theatre Arts and Performance Studies, Brown University

Keynote:

**Matthew Pratt Guterl**, Chair, American Studies and Professor, Africana Studies/American Studies/Ethnic Studies, Brown University

Respondents will include:

**Simone Browne**, Associate Professor, Department of African and African Diaspora Studies, University of Texas at Austin

**Madison Cario**, Artist and Director of the Office of the Arts, Georgia Tech

**Marco Castro Cosio**, Artist, Designer, and Curator

**David Kyuman Kim**, Professor and Chair of the Religious Studies Department, Connecticut College

Registration is required. Register at [www.DeVosInstitute.net/GenerationElsewhere](http://www.DeVosInstitute.net/GenerationElsewhere).

# The Artist: Form, Means, and Meaning in the 21st Century

December 9, 2016, at the MIT Media Lab,  
Massachusetts Institute of Technology  
(Cambridge, Massachusetts)

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?

Moderator:

**Tod Machover**, Composer, Inventor, Professor, and Head of the Opera of the Future group at the MIT Media Lab

Keynote and respondents to be announced.

Free and open to the public.

Registration is required. Register at [www.DeVosInstitute.net/Generation Elsewhere](http://www.DeVosInstitute.net/Generation Elsewhere).

# NOTES

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## ABOUT THE DEVOS INSTITUTE OF ARTS MANAGEMENT

The DeVos Institute of Arts Management 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, organizations, and—in collaboration with foundations and governments—to communities of organizations around the world.