

SIZE MATTERS!
(DE)GROWTH
OF THE 21ST
CENTURY
ART MUSEUM

2017 VERBIER ART SUMMIT

EDITED BY
BEATRIX RUF
AND JOHN SLYCE

KOENIG
BOOKS
LONDON

VERBIER
ART
SUMMIT

**DAVE BEECH
DANIEL BIRNBAUM
BENJAMIN
BRATTON
MARK FISHER
CISSIE FU
REM KOOLHAAS
CHRISTOPHER
KULENDRAN
THOMAS
TOBIAS MADISON
HRH PRINCE
CONSTANTIJN
OF THE
NETHERLANDS
TINO SEHGAL
NICHOLAS
SEROTA
EDITED BY
BEATRIX RUF
JOHN SLYCE**

06

Introduction

ANNELIEK SIJBRANDIJ

16

Prologue

BEATRIX RUF

24

Inserting a Non-transactional Space in Verbier and Beyond

JOHN SLYCE

42

The 21st-Century Tate Is a Common-wealth of Ideas

NICHOLAS SEROTA

56

For You/ For You Not: The Hole of Representation in Machine Vision

BENJAMIN H. BRATTON

82

The Museum as Startup

TALK BY
HRH PRINCE CONSTANTIJN
OF THE NETHERLANDS

96

60 Million Americans Can't Be Wrong

CHRISTOPHER
KULENDRAN THOMAS

116

Size and Scale in Architecture

TALK BY
REM KOOLHAAS

132

Unfix, Unform, Unlearn

TALK BY
CISSIE FU

150

What If You Held a Protest And Everyone Came?

MARK FISHER

160

Capitalist Realism and Neoliberal Hegemony: A Dialogue

MARK FISHER
AND JEREMY GILBERT

170

Gentrified Psychedelia

TALK BY
TOBIAS MADISON

190

The Scale of Contemporary Art: From Artwork to Exhibition to Institution and Beyond

DAVE BEECH

206

Bring People Together

TINO SEHGAL

208

More Than Real

DANIEL BIRNBAUM

212

Biographies

INSERTING A NON-TRANS- ACTIONAL SPACE IN VERBIER AND BEYOND

JOHN SLYCE

Much of the focus of my own criticism, art **WRITING** and **RESEARCH** approaches positions within contemporary art in a parallax view, which attempts to take into account the broader legacies and impact of what constitutes the historical moment of conceptualism in **EXPANDED FIELDS**, post-studio practices and post-object production. The size, scale and capital intensity of much contemporary **PRODUCTION** offer rich material for analysis and critique of **OUR MOMENT OF CULTURE** and economy and the conditions of possibility for making and presenting art inscribed therein. These relations are often characterised by an antagonistic collision of two spheres: that of production contrasted with the sphere of exchange and consumption, the latter given to lapsing into a **COMMODITY FETISHISM** all too prone to intervene and obscure meaning in a work of art. Breaking free of such mercantile forces—just the type of **ECONOMIC OVER-DETERMINISM** at once unspoken and yet a palpable leitmotif of any art world gathering—is, in my estimation, one of the very admirable aims of a comprehensive project in

first the **2017 VERBIER ART SUMMIT** and then this publication.

Perhaps the most significant result of the **2017 VERBIER ART SUMMIT** was to open up a **NON-TRANSACTIONAL SPACE**—free of the standard commercial and social forces in operation when the art world tends to gather—where thinking, often quite **SPECULATIVE**, and emergent ideas were openly **EXCHANGED** across a community gathered in Verbier, Switzerland. The product of this exchange was much more than the form of sophisticated networking so often implied by the contemporary and its art world events. This **BOOK** seeks to provide a similar constructive and **CRITICAL PLATFORM** conducive to the possibility of thought for a larger community of readers.

A generosity and equality amongst participants characterised the **2017 VERBIER ART SUMMIT** and this was the case whether it was an intimate morning discussion session in a chalet, or a public talk during the afternoon. Speakers, participants and audience each approached the theme of *Size Matters! (De)Growth of the 21st Century Art Museum*

from individual positions that were, at all times, **ENGAGED**, **DIVERGENT**, **RESPECTED** and valued. The two-and-a-half-day Summit was ostensibly structured around a group of questions set by Stedelijk Museum director **BEATRIX RUF** PROLOGUE, PAGE 16: What does ‘Size Matters!’ mean in your field at this moment? What helps you think about expansion? What is the future of growth in your field? **WHAT IS THE FUNCTION OF ART INSTITUTIONS IN THE FUTURE?** How can we define their presence? What experiences will they generate? How will they relate to audiences? Rather than aiming for definitive conclusions, speakers and participants explored these questions from their own experiences, research, professional practices and institutional contexts. For example, **PAUL SPIES**, director of Berlin’s Stiftung Stadtmuseum since 2015, delivered a lively talk titled ‘One Size Fits Not All’. Size here takes on very specific dimensions and challenges when, for example, the Berlin City Museum possesses some 4.5 million objects. Spies asked, **‘WHAT IS ONE MEANT TO DO WITH ALL THOSE OBJECTS?’**

Each day was organised around a morning discussion session held in a private chalet, led by moderators and including keynote speakers alongside the international participants of the Summit. Following lunch, there were afternoon breakout sessions and workshops where attendees explored, for example, **THE ROLE ART HAS PLAYED IN LIFE**, in the world, and in museums. Later sessions examined the future of the art fair and its growing institutional import and scale. After a short break, the public talks were held during each afternoon. What follows below is, in part, a selection of what I found to be some of the most interesting ideas and issues raised during the summit through the public lectures and private sessions, while also serving as an introduction to the content provided by participants and contributors here in this volume.

BENJAMIN BRATTON FOR YOU/FOR YOU

NOT, PAGE 55 writes about entanglements of **TECHNOLOGY** and **CULTURE**. He explores how technologies enable the making of certain worlds and, at the same time, how culture structures the manner in which those will **EVOLVE**. Bratton approaches size and indeed

scale through the rubric of Artificial Intelligence (AI) and **VIRTUAL REALITY** (VR). His challenge to audience and reader is to confront the 'indifference' of AI and to consider how such '**INTELLIGENCE**' is an emerging property of matter where the machines of AI are perhaps teaching humans a fuller approach to thinking itself. Such a prospect may indeed lead to a moment where humans are confronted by 'an image of the way humans think humans think.' Professor Bratton posits this as a '**MACHINIC IMAGE**' generated through new modes of representation in an age of AI and VR. Here representations can exist at a level, or state of code and offer a form of 'vision without images.' As we see ourselves through the 'eyes' of the 'Machinic Other' we experience a potential disenchantment: we look '**UN-HUMAN**' in the machinic other's eyes. Bratton offers such a scenario up as a form of '**COPERNICAN TRAUMA**', where the scale of a shift in consciousness an self-knowledge alters our conceptions of cultural and planetary time and, indeed, our notions of what may constitute a notion of 'now'. In his essay he argues

that for AI to be most generally beneficial, instead of mirroring human biases and arbitrary conceits, we may instead wish to ensure that the new **TECHNOLOGY IS LESS HUMAN-LIKE** rather than more. Bratton offers that an ethical inhumanism may need to drive the policy discussion.

In a text that closely follows his Summit talk, **HRH PRINCE CONSTANTIJN OF THE NETHERLANDS** THE MUSEUM AS STARTUP, PAGE 81 explores how the **DISRUPTIVE MODEL** of the start-up might challenge the thinking and practices of the art museum to provide just that promised by such small and flexible businesses: ‘superior **CUSTOMER VALUE**.’ Here the Prince positions the museum as an incumbent and therefore, as with the experience of politicians in recent months, perhaps equally **PRONE TO A BLINDNESS** that does not allow the institution to see what is coming before them. He questions the seemingly limited options for the museum: must the museum become ‘fun and entertaining’, or will it merely remain ‘dry and cerebral’? Prince Constantijn challenges the museum to **LET THE OUTSIDE IN AND TO NO MORE BE AN**

EXCLUSIVE CLUB.’ This they may do by creating spaces with more autonomy and experimentation. Now is a time of great opportunity given the technological innovations possible to open access to collections. The task is to exploit these technologies to show the **‘REAL THING’** and stay true to an authentic experience of art.

SIZE is the profession of the architect and **REM KOOLHAAS** SIZE AND SCALE IN ARCHITECTURE, PAGE 115 offers us to consider a dimension of **BIGNESS** that could be ambitious and reinvent the museum. This might be approached by not only embedding the museum in a city, but indeed to relate to a **‘MUSEUM AS CITY’** made up of assembled institutions. In order to get there, Koolhaas warns, we must overcome the intimidation of size, but so too resist ‘doing what the economy asks one to do’. In a morning discussion session at the Summit, Koolhaas lamented the fact that as museums have grown in size, the **SCALE OF THE INTELLECTUAL CAPACITIES** and ambitions of those inside them have not kept pace. He traces a shift from **CHALLENGE** (exemplified by the work of

Richard Serra) to **COMFORT** (epitomized by that of Anish Kapoor). The size of museum extensions is not always kind, or fair to the practices of certain artists. Koolhaas looks at his current on-going project with the Stedelijk Museum where **HE IS EVOLVING A SYSTEM OF STEEL WALLS** to house the permanent collection and will render a new part of the building as something more than an extension. He concludes by looking at the mega buildings in the countryside regions of Tahoe and Reno that offer up a model of a **TECHNOLOGICAL WORLD** integrated into humanistic space.

CISSIE FU UNFIX, UNFORM, UNLEARN, PAGE 131

challenges us to shift our perspectives on size through the simple move of lowering our elbow as we draw a circle in the air. Her aim is to **OPEN UP THINKING** to embrace ‘indeterminacy’ or uncertainty as a means of moving forward. The schema Fu sketches is centred on three terms: **UNFIX**—say, an image and open it up to multivalent meanings; **UNFORM**—yes, learn a technique but do not be burdened by it; **UNLEARN**—usually we approach ‘size’ by thinking about and through mea-

surement; what might happen if we expose ourselves to a radical proposition of **‘NOT-KNOWING’**? She closes with the truisms that, ‘Bigger is bigger; smaller is smaller, but more than once in a while, less can be more’.

CHRISTOPHER KULENDRAN

THOMAS 60 MILLION AMERICANS CAN'T BE WRONG, PAGE 95, an artist based in London and Berlin maps his collaborative project of generating a start-up centred on a Real Estate Technology Company. He advances a proposition that takes the form of a distributive network, titled the **NEW EELAM**, which comes forward as a flexible housing system engaged with by subscription. Based on an analysis of what contemporary art has done in recent years—for example, establishing ‘the loft’ as a universal marker of **GENTRIFICATION** and urban regeneration to, in more recent years, making visible and **CONSUMABLE A LIFESTYLE OF GLOBALIZATION**—Kulendran Thomas aims to structurally reorganize housing and explore what a home might be when considered as informational goods and as existing beyond traditional **PROPERTY**

RELATIONS. A product of such a system of subscribed housing might offer a more fluid form of **CITIZENSHIP** not so much bounded by a territory as dispersed across a network. In a reversal of a familiar commercial logic of contemporary practice, Kulendran Thomas asks, **'HOW MIGHT A BRAND COMMUNICATE THEREIN AS AN ARTIST.'**

The cultural theorist and writer Mark Fisher was to present during the **2017 VERBIER ART SUMMIT** as a keynote speaker, but chose to leave this world the week before. **DANIEL BIRNBAUM** MORE THAN REAL, PAGE 209, director of the Moderna Museet in Stockholm, and the artist Tobias Madison joined Beatrix Ruf to read movingly from Fisher's hugely popular and important analysis of how capitalism represents and reproduces itself: *Capitalist Realism: Is There No Alternative?* Worthy to linger on is this trenchant line: **'WITH NEO-LIBERALISM, THE MORE IT IS NAMED, THE LESS ITS DOCTRINES CAN POSE AS POST-POLITICAL.'** The challenge of **MARK FISHER'S** WHAT IF YOU HELD A PROTEST AND EVERYONE CAME?, PAGE 149; CAPITALIST REALISM AND NEO-LIBERAL HEGEMONY, PAGE 160 recent writing is to invent new ways where people might

enter into and be engaged and involved in politics, but so too re-examine how the **RELATIONS** of **LIFE** and **LABOUR** might resist the conditions of mandatory entrepreneurialism. 'To reclaim a **REAL POLITICAL AGENCY**,' he writes, 'means first of all accepting our insertion *at the LEVEL OF DESIRE* in the remorseless meat-grinder of Capital. What is being disavowed in the **ABJECTION OF EVIL AND IGNORANCE** onto fantasmatic. Others is our own complicity in planetary networks of oppression.'

The text before you by the artist **TOBIAS MADISON** GENTRIFIED PSYCHEDELIA, PAGE 170 is a reworking of a **PERFORMATIVE LECTURE** he delivered that examined the role of the artist in an era of gentrified psychedelia. 'I am an artist—I deal in the business of mind expansion,' offers Madison. His was an invitation to **LOOK INWARDS** and consider how, as technological advances of size and scale grow in proportions, new sentiments come forward lacking shape and form. It is the role of the artist to **LEND SHAPE** to these new feelings and sentiments. Madison considers art as a parallel entity

aligned with a history of sentiments, but one that operates **OUTSIDE A LINEAR LOGIC** of forwards and backwards. Art functions to create a communal consciousness and galvanizes new communities.

The artist **DAVE BEECH** THE SCALE OF CONTEMPORARY ART, PAGE 191, newly appointed Professor at Valand Academy, University of Gothenburg, addresses size and his own confusions with scale as a young painting student. Beech goes on to look at the **ECONOMIC DETERMINANTS** of both size and scale in the supposed oversupply of artists and the scale of artistic production beyond that of demand before turning to look at the rise of the national museum and its approach to **PRESENTING THE NATION** through the collection following the seismic shifts in the post-revolution world of 1789. Returning to his own collaborative art practice in the collective **FREEE**, Beech speculates as to whether approaches to scale in the artwork and its wider social and institutional scale in which it operates is not always already situated in conflict. He concludes by stating that the only scale worth reimagining and working in now is

the scale of the world and that of the word—each being prone, as they are now, to the monumentalising **FORCES OF SOCIAL MEDIA**.

The final keynote speaker of the **2017 VERBIER ART SUMMIT** was the artist Tino Sehgal who engaged his audience in a type of call and response performative conversation as he explored the need of society to **GENERATE RITUAL GATHERINGS** to re-enact foundational categories and values across time. He led the audience to consider what happens to an institution when it considers growth and offered that, rather than growing in size, **MUSEUMS** might consider the more **RADICAL POSITION** of expanding their opening times **24/7 × 365** days a year!

My own thoughts gathered on the theme of *Size Matters!* (*De*)*Growth of the 21st Century Art Museum* following the Summit touch not only on a range of institutions and art world professions, but also positions, practices, images and objects.

NICHOLAS SEROTA's THE 21ST-CENTURY TATE IS A COMMONWEALTH OF IDEAS, PAGE 41 essay, printed here, relays the scale of **AMBITION HE BEQUEATHS** Tate

to integrate the museum with and in the common culture, and position the institution to function as a conduit and conductor of a '**COMMON-WEALTH OF IDEAS**'. The wider implications of positing the museum—or any institution irrespective of its size and scale—as such, advances each as an alternative **RES PUBLICA**, or institution held in common by many. Aspirations such as these stand in stark relief to the **THINKING** and approaches of many allied art institutions, and here I am thinking of art fairs, art magazines, primary galleries, secondary market operators, biennales, art schools and beyond—museums are by no means alone in this, but are perhaps the most visible and extreme example—to growth, which has often been largely one-dimensional and **CENTRED ON SIZE**, crude measurement and quantity over and **ABOVE SCALE**, more nuanced social indicators and quality in the first two decades of the twenty-first century. As the allied institutions of the art world have 'grown', the intellectual ambitions and abilities of those who fill those institutions, or indeed fulfil roles within the realm and range of art world practices, have not really

kept pace. Meanwhile, a palpable degree of '**GIGANTOMANIA**' has mirrored the processes of globalization since the late **1990S** and this has had as much impact on institutions as it has on the image and objects circulating therein.

Technological innovations—I have in mind Artificial Intelligence, Virtual Reality, 3D video and printing, the opening of digital archives, streaming, online connectivity—are potential engines of a **QUALITATIVELY DIFFERENT TYPE OF GROWTH** for art institutions and museums over and above the mega-structure or architectural extension. In order to realise such potential, institutions need to **REIMAGINE** their understanding and relations to both size and scale. In turn, they must **EVOLVE** their thinking and draw on lessons and models from a more diverse range of contemporary examples—the disruptive start-up, digital interfaces, viral media organizations and innovative collaborative or cooperative bodies—where emphasis is placed on **SMALL, FLEXIBLE, SPEEDY** responses to a changing landscape and environment, not to mention an ever shifting social and **ECONOMIC**

CONTEXT FOR ART. There is a great need for longer-term thinking and strategic planning regarding re-mits, mission statements and how one might define ‘growth’ across a range of issues—buildings, audiences, markets, educational agendas, collections, displays, communities—based not on four year cycles, or political calendars and changing governments, but 20, 40 or even 50 year periods.

There is some agreement that artists are in the business of consciousness raising and art lends shape to **NEW FEELINGS** and sentiments as these coalesce in societies. The importance of art and the museum as a site where communities come together and see themselves and their **FOUNDATIONAL VALUES** and beliefs reflected back at them is central in this. Art itself really provides the strategies and approaches we need to consider and adopt in relation to growth: **SLOW DOWN**, **THINK MORE** and self-reflexively, and then think and act **WITH A LONGER FRAME** of time and broader set of ambitions based in a notion of now, or the contemporary that stretches back in history and is

projected further into a future.

My thinking here returns to a line from the artist Robert Smithson: “Size determines an object, but scale determines art.” Rather than size, it seems that scale is the more powerful concept and experience given its flexible and relational properties. Technological possibilities return us to André Malraux’s *Le Musée imaginaire*, or museum without walls whose scale and indeed size can offer a museum as city, but so too one that operates with and on the very individual and expansive scale of the world and word. The art that might disseminate through technological images, but also the spectral image of new technologies, will lend both shape and form to new sentiments and generate new feeling when activated and projected from within the **NON TRANS-ACTIONAL SPACE** of a collective mind and creative consciousness.

BIOGRAPHIES

DAVE BEECH is a member of the art collective Freee, writer and Professor of Art at Valand Academy, Gothenburg. His book *Art and Value*, published by Brill in 2015, was shortlisted for the Deutscher Memorial Prize. His work had been exhibited at the Istanbul Biennial and the Liverpool Biennial. He is a regular contributor to *Art Monthly*, co-authored the book *The Philistine Controversy*, Verso (2002) with John Roberts, edited the MIT/Whitechapel book *Beauty*, and is a founding co-editor of *Art and the Public Sphere* journal.

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.

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. He is the author of numerous books on art and philosophy and is the co-editor (with Isabelle Graw) of the *Insitut 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..

BENJAMIN H. BRATTON spans the fields of philosophy, art, design and computer science. He is Professor of Visual Arts and Director of the Center for Design and Geopolitics at the University of California, San Diego. He recently founded the school's new Speculative Design undergraduate major. He is also a Professor of Digital Design at The European Graduate School; Visiting Faculty at SCI_Arc (The Southern California Institute of Architecture); and, for 2016-18, Program Director at the Strelka Institute for Media, Architecture and Design in Moscow.

In *The Stack: On Software and Sovereignty* (MIT Press, 2015) Bratton outlines a new theory for the age of global computation and algorithmic governance. He proposes that different genres of planetary scale computation can be seen not as so many species evolving on their own, but as forming a coherent whole: an accidental megastructure that is both a computational infrastructure and a new governing architecture.

His current research project – Theory and Design in the Age of Machine Intelligence – is on the unexpected design challenges posed by A.I.

MARK FISHER earned a Bachelor of Arts degree in English and Philosophy at the University of

Hull (1989) and later completed a Ph.D. at the University of Warwick in 1999 entitled *Flatline Constructs: Gothic Materialism and Cybernetic Theory – Fiction*. More recently, he was a visiting fellow and a lecturer on Aural & Visual Cultures at Goldsmiths College, a commissioning editor at Zer0 books, an editorial board member of *Interference: a journal of audio culture* and Edinburgh University Press's *Speculative Realism* series, and an acting deputy editor at *The Wire*. In 2009, Fisher edited the critical collection *The Resistible Demise of Michael Jackson*, and published *Capitalist Realism: Is There No Alternative?*, an analysis of the ideological effects of neoliberalism on contemporary culture. In 2014, Fisher published *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, a collection of essays on similar themes viewed through the prisms of music, lm, and hauntology. He also contributed intermittently to a number of publications, including *Fact and The Wire*. Mark Fisher chose to leave this world in January 2017, shortly before the Art Verbier Summit.

CISSIE FU is Dean of the Faculty of Culture + Community at Emily Carr University of Art + Design and Co-Founder of the Political Arts Initiative, which invites 21st-century image-nations of the political through digital technology and the creative and performing arts.

After an AB in Government and Philosophy at Harvard University, Cissie explored public interest law in Washington DC before moving to the University of Oxford for an MST in Women's Studies, an MSc in Political Research and Methodology, and a DPhil in Politics and International Relations. She lectured at Oxford and University College London prior to serving as Senior Tutor and Director of Studies at Leiden University College in Leiden University's Faculty of Governance and Global Affairs in The Hague. Having returned to Canada recently, she continues to be a regular guest curator and performer at art institutions in and out of Europe. Fu's research sits at the nexus of politics, philosophy,

and performance, with a focus on contemporary manifestations of the political through individual and collective action and expression. Suspending divisions of theory/practice, contemplation/action, and analysis/performance, she seeks common ground where thinking, making, and acting are equally foundational to being human, which, when taken as the starting point of political theorising, casts performance – of identity, will, and responsibility – as a powerful source for political awakening and a robust realisation of citizenship.

On the premise that the aesthetic refracts the ethical and the political, Fu draws from artistic practices for her current book project on the politics of silence, towards resuscitating silence as a positive political concept which can articulate and embrace the constructive ambiguities between attachment and detachment in political practices of speech and action.

REM KOOLHAAS founded OMA in 1975 together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London and in 1978 published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book *S, M, L, XL* summarized the work of OMA in “a novel about architecture”. He heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture such as media, politics, renewable energy and fashion. Koolhaas is a professor at Harvard University where he conducts the Project on the City. In 2014, he was the director of the 14th International Architecture Exhibition of the Venice Biennale, entitled “Fundamentals”.

CHRISTOPHER KULENDRAN THOMAS works through the processes by which art produces reality. Thomas’s work has been included in the 11th Gwangju Biennale (2016), the 9th Berlin Biennale (2016), *Bread and Roses*, Museum of Modern

Art in Warsaw (2016), *Co-Workers: Network As Artist*, Musée d’Art Moderne de la Ville de Paris (2015) and *Art Turning Left: How Values Changed Making*, Tate Liverpool (2013). Forthcoming exhibitions include shows at Hamburger Bahnhof – Museum für Gegenwart in Berlin and Tensta Konsthall in Stockholm.

TOBIAS MADISON is a Swiss born artist who lives in New York City. Madison shuttles between refusal and participation, withdrawal and exposure, communal spirit and calculated outsourcing. In doing so, he works his way along the edges of found formats: the work, the exhibition, as well as the figure of the “young” artist.

Madison’s artistic practice resists simple categorizations, but at its core is the fundamental question of self-determination. His work shows a continued interest in drama, technology, and an almost inhuman sense of self sufficiency.

He has had institutional solo exhibitions at the Swiss Institute in New York City (2010) curated by Gianni Jetzer, the Kunstverein Munich (with Bart van der Heide), many group exhibitions, a solo at the Kunsthalle Zürich (with Beatrix Ruf), *NO; NO; H, E P*, a Frieze commission in 2014. In April 2015, Madison returned to Kunsthalle Zurich (directed by Daniel Baumann) to play in *Theater der Überforderung* [Theatre of Excess], a month-long performance with daily open rehearsals directed by Barbara Weber, which “precipitated” in five premieres.

Madison teaches a monthly seminar in the master’s program of the HEAD in Geneva and contributes regularly as a critic to magazines such as *Texte zur Kunst*, *Frieze*, *May* and *Flash Art*.

HRH PRINCE CONSTANTIJN OF THE NETHERLANDS advises companies on their digital innovation strategies. The Dutch Government appointed him as Special Envoy of Startup Delta, with the ambition to make the Netherlands the best

place to start, build, grow, and scale up innovative businesses. Prince Constantijn has a background in government, management consulting and policy research & advice, at the European Commission, Ministry of Foreign Affairs, Booz Allen & Hamilton and the RAND Corporation. Most recently he was Chief of Staff of Neelie Kroes, Vice President of the European Commission in charge of the Digital Agenda for Europe. He went on to establish his own advisory business and initiated the country's biggest ever startup event 'Startup Fest Europe', reaching over 36.000 people at 30+ events in 16 locations. He is passionate about culture and art, which is reflected in various board and advisory positions at Stedelijk Museum Amsterdam, World Press Photo, Prince Claus Fund for Culture and Development and the Netherlands Violin Concours. Constantijn has master degrees in law en business administration from Leiden University and INSEAD respectively. He lives in The Hague is married and has 3 children.

BEATRIX RUF is the Director of the Stedelijk Museum Amsterdam. After completing her studies, she was Curator at Kunstmuseum Thurgau, Warth from 1994-1998 and Director of Kunsthaus Glarus, Glarus from 1998-2001. In 2001, Ruf was appointed Director of Kunsthalle Zürich, overseeing a substantial expansion project launched in 2003 and concluded in 2012. In 2006, she curated the third edition of the Tate Triennial in London and was Co-Curator of the Yokohama Triennial in 2008. She has been a member of the think tank core group of the LUMA foundation since 2010. In 2013 Ruf co-founded POOL, a postgraduate curatorial program in Zürich. Ruf is a member of several Advisory and Programme Committees amongst others: Istanbul Modern, the Bundeskunsthalle Bonn, Garage Moskow, MAXXI Rome, the Samdani Foundation Bangladesh and serves frequently as a jury member in award committees, among them the Guggenheim Museum's Hugo Boss Prize, the Absolut Award, Han

Nefkens/MACBA Award, Prix de Rome, Erasmus Prize and the Turner Prize. At the Stedelijk Museum Amsterdam, Beatrix Ruf has initiated exhibitions with, among others, Tino Sehgal, Ed Atkins, Liam Gillick, Isa Genzken, Avery Singer, Jordan Wolfson and Seth Price. She has also initiated an extensive and ambitious new collection display, which will open to the public in 2017.

TINO SEHGAL originally studied political economics and dance and then crossed over to the visual arts in 2000. He achieved international recognition for his groundbreaking, experimental work presented at the Venice Biennale, Documenta in Kassel, the Guggenheim Museum in New York and Tate Modern in London. The Stedelijk has worked with Sehgal from the outset of his career, presenting his work in 2004 and 2006; the museum acquired his first work in 2005: *Instead of allowing some thing to rise up to your face dancing bruce and dan and other things* (2000).

For Sehgal, an artwork consists of a live encounter between artwork and viewer. Sehgal does not make objects; he creates 'situations' within the museum space, in which interpreters enact choreographed actions and occasionally converse with visitors. These encounters offer the visitor a wholly unique experience of live artwork

NICHOLAS SEROTA was appointed Chair of Arts Council England in February 2017.

Born in London in 1946, he studied Economics and History of Art at the University of Cambridge and the Courtauld Institute, London. He joined the Arts Council of Great Britain's Visual Arts Department as a regional art officer in 1970 and then worked as a curator at the Hayward Gallery. From 1973-76 he was director of the Museum of Modern Art, Oxford and he then became the Director of the Whitechapel Gallery from 1976-88.

Nicholas Serota was the Director of Tate from 1988 to May 2017. During this period Tate has opened Tate St Ives (1993) and Tate Modern (2000, extended in 2016), redefining the Millbank building as Tate Britain (2000). Tate has also broadened its field of interest to include twentieth-century photography, film, performance and occasionally architecture, as well as collecting from Latin America, Asia, the Middle East and Africa. Since 2010, the national role of the Gallery has been further developed with the creation of the Plus Tate network of 35 institutions across the UK and Northern Ireland. In recent years, he has curated or co-curated a number of exhibitions at Tate, including *Cy Twombly*, *Gerhard Richter*, *Matisse: the Cut-Outs*.

Nicholas Serota has been a Trustee of the Architecture Foundation and a commissioner on the Commission for Architecture and the Built Environment. He was a member of the Olympic Delivery Authority which was responsible for building the Olympic Park in East London for 2012. He is a member of the Executive Board of the BBC.

ANNELIEK SIJBRANDIJ was born in Breda, the Netherlands, in 1976. She studied Law at the University of Groningen, the Netherlands, and graduated in 2000. She joined Andersen in Amsterdam as a tax lawyer in 2000 and was seconded to London in 2002, where she continued to work for professional services firm Deloitte UK for 10 years. In 2012, she followed her passion for art and studied Modern & Contemporary Art and art world practice in London.

Since 2013, Anneliek dedicates all her time and energy to the Verbier Art Summit, the exclusive global platform where the art world meets the most innovative thought leaders. In 2014 she founded the Verbier | Art Untold Association together with Marie-Hélène de Torrenté and Julie Daverio, and became the president & treasurer of the nonprofit Association. Two small events

took place in Verbier, Switzerland in 2015 and 2016, followed by the inaugural Verbier Art Summit in January 2017: *Size Matters! De(Growth) of the 21st Century Art Museum* which was organised in partnership with museum director Beatrix Ruf and her curatorial team at the Stedelijk Museum Amsterdam, the Netherlands.

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 of the Verbier | Art Untold Association since January 2016.



Size Matters!

(De)Growth of the 21st Century Art Museum 2017 Verbier Art Summit

Organisation

Verbier | Art Untold Association

Curators

Beatrix Ruf, Margriet Schavemaker,
Bart van der Heide

Moderators

Natasha Bonneville, Margriet Schavemaker,
John Slyce, Robert Wolfe

Keynote Speakers

Benjamin Bratton, Dave Beech, Cissie Fu,
Rem Koolhaas, Christopher Kulendran Thomas,
Tobias Madison, HRH Prince Constantijn of the
Netherlands, Tino Sehgal, Paul Spies

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