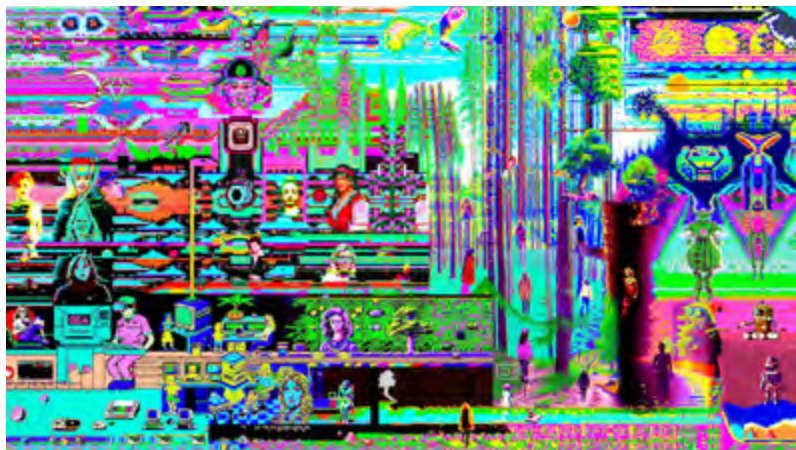


Centre Pompidou Málaga

FUTURE FOSSILS: EXPLORING VIRTUAL REALMS

Ida Kvetny & Diana Velasco

26 January – 9 April 2024



Ida Kvetny. *AI Day*, 2023. © Ida Kvetny



Ayuntamiento
de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE
LA CASA NATAL DE PABLO RUIZ PICASSO
Y OTROS EQUIPAMIENTOS MUSEÍSTICOS
Y CULTURALES

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Ida Kvetny and Diana Velasco, as collaborators and independently, offer new frameworks for experiencing ourselves and the world and objects around us. Kvetny's work favors the liminal space between physical and virtual environments, objects, and timescales, where the rationality of our lived experiences can be stretched and redefined. Drawing on her background in anthropology, Velasco combines image processes and techniques to explore how personal and collective identity and memory are shaped and understood. By working across forms—AR, XR, NFTs, AI, sculpture, and photography—creative technologies are wielded as strategies of resistance to dualities that place nature and technologies, past and present, and physical and virtual in opposition to each other. Through such experimentations with hybridity, *Future Fossils* collectively explores aesthetic, social, perceptual, and ontological effects of emerging technologies.

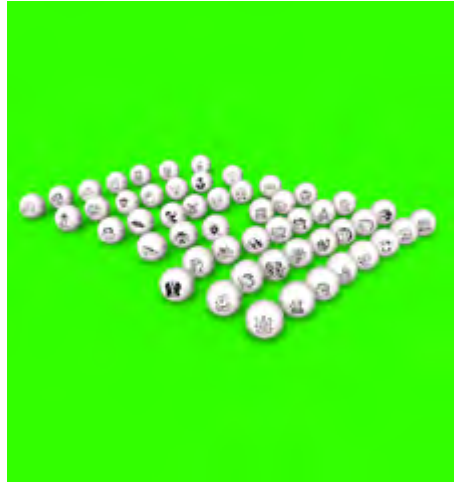
The exhibition is kindly supported by The Ministry of Culture Denmark, Danish Arts Foundation, The Embassy of Denmark in Spain and the Consulate of Denmark in Málaga, Spain.

KVETNY & VELASCO

Ida Kvetny. 1980, Copenhagen (Denmark)
Lives and works in Copenhagen (Denmark)

Diana Velasco. 1974, Malaga (Spain)
Lives and works in Copenhagen (Denmark)

CryptoPong Participate #2 *Málaga, 2024*



© Ida Kvetny & Diana Velasco

Paying homage to the classic Atari video game *Pong* (1972) and the creative works of VALIE EXPORT and Agnès Varda, Velasco and Kvetny's site-specific, interactive installation and NFT-based work explores activities and behaviors of consumerism, artistic and material value, ownership in the digital age, and participation and co-creation via the familiar game of table tennis. Comprising 300 glow-in-the-dark ping pong balls and 50 extra hidden artworks among them, visitors are invited to play the game. Any ball with an original drawing on it can be redeemed for an NFT (non-fungible token) or kept as a physical work of art, tucking the possibility to collect a work of art within the regular rules and gameplay of table tennis. Aesthetically, *CryptoPong Participate #2 Málaga*

visualizes the distribution of nodes in a peer-to-peer network, materializes a web3 wallet, and encouraging collaboration among strangers. Conceptually, it hints at the hysteria surrounding NFT scarcity, reflects on what it means to collect a work of art, and suggests that physical interventions are the equivalent to digital hacks.

Ida Kvetny

1980, Copenhagen

Lives and works in Copenhagen (Denmark)

AIR, 2024

4'



© Ida Kvetny

AIR is a sequence of AI-generated vignettes showing a surrealist vision of a future world set against the undulating rhythms of a musical score by the Danish musician Noah Rosanes. The work explores the essence of life, movement, and artificiality in a dream-like landscape of data clouds. Flowers bloom, birds take flight, horses gallop, and bodies move with a digital vivacity and visually pixel-perfect precision that rivals nature's own. Women move in marches, through dance, and with a sauntering freedom. Machines come to life in a mechanical ballet of gears and cogs that move with hyperreal precision and further challenge the boundaries between the organic and the artificial. The algorithmic fluidity of abstraction and constructed forms come together to create a dialectic between the elegance and allure of nature and the spectacle and holding power of technological advancement. The work projects a poetic journey between human and machine, inspiring viewers to celebrate the diversity of expression through a meeting between artistic vision and AI creativity.

Ida Kvetny

1980, Copenhagen

Lives and works in Copenhagen (Denmark)

AI Day, 2024

3' 40"



© Ida Kvetny

This AI-generated work aesthetically and conceptually uses the past as a springboard to probe our digital present. With the help of DALL-E's translation of words into images, women in powerful roles of creativity, discovery, and innovation are transformed and simulated across a jumbled timeline of historical realities and future possibilities. This approach pays tribute to the English novelist Virginia Woolf by adapting her innovative use of stream of consciousness as a narrative device to visualize a day in the life of many. Patterns and motifs are recognizable across glitches and images to form an intricate digital tapestry which tells a story through iconography, color, and design and calls to mind both the sequenced punch cards from 19th century automated looms and a side-scrolling 8-bit video game of the 1980s. Like ancient textile art, whose warp threads are hidden, *AI Day's* use of generative AI conceals some of its decision-making from the final output. The result is a flow of visual, narrative, and cultural associations nestled within glitches that overlap with pixel art images in a busy tableau made up of neon colors that move slowly across the screen. This mesmerizing effect encourages viewers to study it closely and take notice of its details: the macho themes of early computer games are dispensed with in favor of a cyberfeminist intermingling of a diverse range of humans, non-humans, technologies, and elements of the natural world.

Ida Kvetny

1980, Copenhagen

Lives and works in Copenhagen (Denmark)

Hermes, 2022

6' 22"



© Ida Kvetny

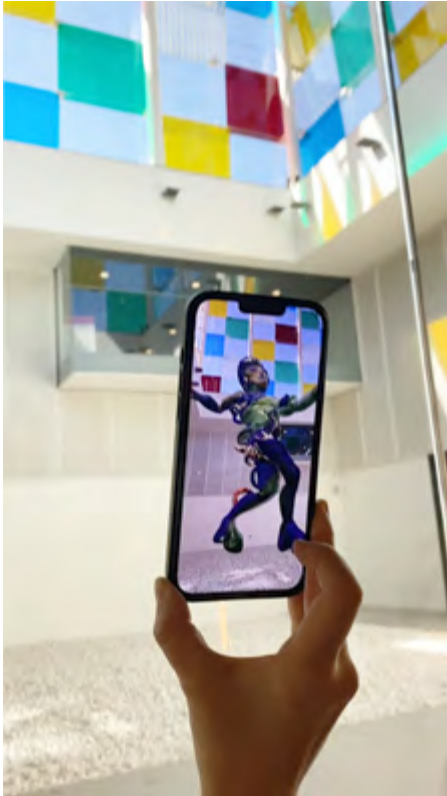
Producing the feeling of touring a future history, this XR film project with AR sculptures takes participants through a collection of static and moving sculptures that reference the world's mythologies and antiquities. Sourced from the National Gallery of Denmark's open archive (SMK/Open), a collection comprising thousands of pieces and spanning over 700 years of art, mortals, immortals, beasts, and objects populate the surreal environment. In this dreamlike space, many of the objects and patterns are physical-digital hybrids: shaped and painted by Kvetny's hand as material objects — as clay sculptures and paintings — then transferred into digital form. Figures wobble, dance, and pulsate to a soundscape that mimics the rhythm of a beating heart. This heightens one's awareness of their own body as their gaze moves around objects that represent a truly phygital experience located somewhere between worlds, time periods, and materialities.

Ida Kvetny

1980, Copenhagen

Lives and works in Copenhagen (Denmark)

Hybrids, 2024



© Ida Kvetny

Kvetny's AR sculptures explore the liminal space between forms, identities, and timescales as participatory, roaming digital objects. Visualized as ceramic-like avatars, these modified antique plaster cast sculptures are derived from the National Gallery of Denmark's open archive (SMK/Open), a collection comprising thousands of pieces and spanning over 700 years of art. The four sculptures of antiquity presented as *Hybrids* are accessible to viewers through a QR code and mobile device where they are freed from their residence in one museum collection and resituated as part of a new one, transforming digital records of objects of antiquity into digital art objects that intermingle with the physical world.

Diana Velasco

1974, Malaga (Spain)

Lives and works in Copenhagen (Denmark)

Digital Twins, 2024

3' 55"



© Diana Velasco

This series of AI-generated portraits is based on the interactions between a photographic self-portrait of the artist, made in Málaga and now part of the National Museum of Photography (Denmark) collection, and the assistance of DALL-2. Through this combination, *Digital Twins* explores the makeup of one's identity, the affordances and limitations of facial recognition technology, and the creative implications and possibilities of collaborating with intelligent systems. The question of originality also arises: as photographic images lack originality and in the absence of a single copyright, how is authorship assigned to AI-generated images? Organized as a grid, the wall of faces reveals patterns and consistencies—a bold red lip, a tilted gaze, a pop of green in the frame—as well as creative license in the form of hallowed cheeks, exaggerated facial features, and select pixelation. It is unclear which choices were made by the artist and which were made by the AI. Given this collaboration, are they *self-portraits* or something else? Moreover, what does it take to produce a digital twin?

Diana Velasco

1974, Malaga (Spain)

Lives and works in Copenhagen (Denmark)

Face Lift, 2021

1' 25"



© Diana Velasco

This series of distorted self-portraits were made from 3D scans of the artist's face, which were subsequently turned inside out to disfigure them in a provocative gesture to illustrate that a portrait is never simply a portrait in the digital age. The constant presence of surveillance technologies lurks on our city streets, through social media, and in our smartphones, turning our visages into digital data that are gathered, analyzed, and profiled. *Face Lift* explores the consequences of being surveilled—contemplating what can be surmised through facial recognition technology— and seeks to uncover the complex relationship between representation and identity. The images recall the deteriorating effects of old age on ancient portraits. With some areas layered and pixelated, they also have a rebellious glitch aesthetic, showing how they deliberately defy surveillance capitalism by making the faces they depict unreadable to us and to machines.

Diana Velasco

1974, Malaga (Spain)

Lives and works in Copenhagen (Denmark)

Lockdown Tableau, 2022

3' 45"



© Diana Velasco

This 3D rendered film comprises four tableaux that weightlessly drift in an orbit around an off-screen sun. Viewers are taken through 3D scans of a bedroom, a bathroom, a living room, and a studio of seemingly real domestic places, depicting the artist's experience of sheltering in place during the COVID-19 lockdown. Some edges, objects, and details are unfinished, pixelated, and blurred, resisting the ability to fully resolve these intimate interiors. This visual fragmentation echoes the feeling of isolation wrought by social distancing, and the monotony and physical limitation of being confined to our homes. The separated rooms reflect the ways our own sense of self was being redefined by routines, repetition, and forced attempts at discovering novelty during that time. Suspended in what looks like a boundless sky, the rooms revolve without incident, hinting at our increased reliance on networked environments and the cloud computing that continuously hums along to keep it all going.

About the artists



© Aleksandra.art

Ida Kvetny is a Danish artist born in 1980. Through virtual reality, Kvetny merges the digital with her works in paint and clay, thus creating a multimodal visual world. For Kvetny, the subconscious occupies a privileged position, as her intuitive approach to image creation leads to places unreachable by rationality. She holds a BFA from Edinburgh College of Art and an MFA from the Central Saint Martins College of Art, Design, London, NORFOLK Summer Program, YALE University School of Music & Art and The Funen Academy of Art. Kvetny has been awarded the Royal Scottish Academy Painters Prize, the Maclaine Medal, the Aage and Yelva Nimb Honorary Scholarship, and the Niels Wessel Bagge Art Foundation grant, and she has been listed for the 2021 and 2022 Lumen Prize. She has exhibited at National Gallery of Denmark (SMK Friday), ARoS Aarhus Art Museum, The Museum of Art at Seoul, Charlottenborg Kunsthall, Nikolaj Kunsthall, Torrance Art

Museum, Abrons Arts Center in NYC, and at The LeRoy Neiman Center at the Art Institute of Chicago.

Diana Velasco is a Danish-Spanish Fine Arts Photographer and digital artist born in 1974. Velasco investigates the areas of identity, cultural memories, and technology's impact on society—all very much related to her background in Anthropology, which she studied at the University of Washington and University of Copenhagen. In 2019, her work became a part of the collection of the National Museum of Photography in Denmark. She has exhibited at ARoS Aarhus Art Museum, Nikolaj Kunsthall, Charlottenborg Kunsthall, Brandts, Den Frie Center for Contemporary Art, O-Overgaden Contemporary Art, and at museums and galleries in Washington, Chicago, San Francisco, Tokyo, Melbourne and Buenos Aires. Velasco is also Program Manager at the Danish Metro Art Program, stewarding integrated permanent art commissions.

In 2018, Kvetny and Velasco co-founded Radar Contemporary, an artist-driven exhibition platform focusing on contemporary artists working in the field of art and new technologies. In 2022, they launched MoNDA, Museum of Nordic Digital Art, which is an artist-driven, pop-up museum platform that collects and exhibits born-digital and phygital art. In 2023, their collaborative artwork *CryptoPong Participate* made the longlist for the coveted Lumen Prize.

Important terms

AI/Artificial Intelligence

AI, or Artificial Intelligence, is the simulation of human-like intelligence and problem-solving abilities in computers. AI technology can process large amount of data, recognize patterns and make decision based on a large amount of data, also called dataset. It has existed for a long period, but within the last year it has become popular due to user-friendly interfaces provided by eg. AI technologies such as ChatGPT and DALL·E-2.

Artworks using AI: *AI Day & Digital Twins*

AR/Augmented Reality

Augmented Reality (AR) is a creative tool that adds virtual elements to the real world. It's like painting or sculpting in the physical world, but with the ability to layer digital art, information, and interactive experiences onto your artwork or the world around it. AR lets you bring art to life in new, immersive ways.

Artworks using AR: *Hybrids I-III*

NFT

An NFT, or Non-Fungible Token, is a unique digital asset that represents ownership of a specific item, piece of content, or collectible in the digital world and minted on the decentralized Blockchain. NFTs cannot be exchanged on a one-to-one basis because each one is distinct and irreplaceable, making them popular for digital art, music, and other digital collectibles.

Artworks using NFT: *CryptoPong Participate #2 Málaga, Lockdown Tableau, Hermes & Face Lift*

Blockchain

Blockchain is a decentral and secure digital ledger like a digital, unchangeable art gallery record. It securely verifies ownership and provenance of your digital art, making it easier to sell and protect your creations. It's like an unforgeable certificate of authenticity for your digital works.

Artworks using blockchain: *CryptoPong Participate #2 Málaga, Lockdown Tableau, Hermes & Face Lift*

Web3 / Metaverse

Web3, or the Metaverse, is a next-generation online environment where the virtual and physical worlds merge, allowing people to interact through avatars in a three-dimensional parallel universe. It aims to give users ownership and control using blockchain technology, moving away from tech giants' dominance from Web2.

Artworks using Web3: *CryptoPong Participate #2 Málaga, Lockdown Tableau, Hermes & Face Lift*

3D scan

A 3D scan is a digital model of a physical object or space that captures its three-dimensional shape and details, useful in various industries for tasks like design, quality control, and 3D printing.

Artworks using 3D scan: *Lockdown Tableau & Face Lift*

Team

Curator

Natasha Chuk

Centre Pompidou Málaga

Public Agency for the Management of the Casa Natal of Pablo Ruiz Picasso and Other Museum and Cultural Facilities, Málaga City Council

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Elena Robles García

Cultural Programming

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Marcos Reina Segovia

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Gloria Rueda Chaves

Mediation

Factoría de Arte y Desarrollo

Communication

Gap and co

Maintenance, Installation and Lighting

UTE ICCI (Ingeniería Cultural y Cobra Instalaciones)

Information

Opening hours

9.30 a.m. to 8.00 p.m., every day

Ticket offices close at 7:30 p.m.

The museum is closed on Tuesdays (except holidays and days before holidays), 1 January and 25 December

Prices

Temporary exhibitions: €4, concessions: €2.50

Semi-permanent exhibitions: €7, concessions: €4

Semi-permanent and temporary exhibitions: €9, concessions: €5.50

Contact

Pasaje doctor Carrillo Casaux, s/n

[Muelle Uno, Puerto de Malaga]

T. (+34) 951 926 200

info.centrepompidou@malaga.eu

educacion.centrepompidou@malaga.eu

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Fundación "la Caixa"

