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NEW INC, THE NEW MUSEUM'S CULTURAL INCUBATOR, ANNOUNCES ITS SIXTH ANNUAL CLASS FOR 2019–20



NEW INC member Sarah Rothberg, co-creator of [AR]T Lab: AR Experiences, a free Today at Apple session on how to create AR experiences, available at Apple stores globally

New York, NY... NEW INC, the New Museum's cultural incubator, welcomes its sixth annual class for the September 2019 to June 2020 program cycle. For year six, NEW INC offers six member tracks, including three new tracks and several renewed partnerships: Interactive Experiences, Museum Technology, Creative Experiments, Experiments in Art and Technology (E.A.T.), Ideas for the City, and Equitable Platforms.

Approximately one hundred members working at the intersection of art, design, technology, and entrepreneurship will participate in NEW INC's yearlong professional development program, with access to state-of-the-art equipment for physical prototyping and resources and an expanding network of mentors. This year, members range from individual practitioners—such as artists, designers, and storytellers—to collectives, studios, nonprofits, and start-ups. In alignment with NEW INC's mission to foster cultural value, many of these members are committed to projects that emphasize social impact, addressing issues of data privacy, climate, access, education, and labor, among other pressing humanitarian concerns.

Reflecting on the first five years of NEW INC, the program has issued a [five year report](#) that showcases notable milestones. NEW INC's membership model continues to support a diverse range of creative practitioners, fifty-four percent of whom are women or gender-nonconforming individuals and fifty-five percent of whom are people of color. Over five years, members have raised \$17 million in investment capital, created 392 jobs, and established or retained 175 businesses in New York City.

New this year, the Experiments in Art and Technology track, supported by Nokia Bell Labs and created in partnership with Rhizome, provides artists, creative technologists, indie game designers, preservation researchers, interaction designers, and others making and researching born-digital art with mentorship from Rhizome and Nokia Bell Labs staff members and with opportunities to participate in special events.

Members in the new Ideas for the City track, with lead support from the Jonathan D. Lewis Foundation and additional support from the Kresge Foundation, and created in partnership with IdeasCity, will creatively tackle some of the most pressing challenges facing our society today, such as education, social justice, climate change, urban issues, and other social impact themes.

Members in the Equitable Platforms track are creating new opportunities for equal participation in culture. Projects and businesses include music companies exploring new models for revenue sharing, business cooperatives redefining labor practices, cultural and community-specific gathering spaces and labs, technologies for generative art, and social platforms that address economic inequality, persistent racial disadvantages, and representation gaps in creative industries.

With renewed support from the John S. and James L. Knight Foundation, this year's Museum Technology track members will research, design, and prototype new technologies aimed at providing museums with transformative modes of public engagement.

Also returning this year, the Interactive Experiences track welcomes studios, start-ups, and creative projects working with emerging technologies like augmented reality, virtual reality, videogame design, and immersive installations. The Creative Experiments track, now supported by Science Sandbox, engages creative practitioners who are exploring artificial intelligence, robotics, biotech, digital manufacturing, and other science-based areas of research through their practice.

Over the course of the ten-month program, NEW INC members receive professional development training and mentorship to support their projects and foster individual growth. Previous members have been recognized as emerging leaders in their respective industries. They have presented work at Sundance Film Festival, SXSW, Cannes Film Festival, Tribeca Film Festival, Cooper Hewitt Design Triennial, and Ars Electronica, and have won awards and commissions from the Serpentine, Verizon 5G Labs, Creative Capital, and the Bessie Awards. Additionally, members have the opportunity to present their work at NEW INC's twice-annual Demo Day presentations and other public programs presented with our partners.

Members of the 2019–20 Museum Technology track, supported by the John S. and James L. Knight Foundation, include Henna Wang and Michael Reynolds (Gesso), Glenn Cantave and Idris Brewster (Movers & Shakers), E Roon Kang and Andrew LeClair (908A), Adrian Sas, Kate Stevenson and Chris White (DOTDOT), Sisa Bueno (Vuevelo), and Noya Kohavi.

Members of the Experiments in Art and Technology (E.A.T.) track, supported by Nokia Bell Labs and in partnership with Rhizome, include Ari Melenciano; Molly Soda; Kalli Retzepi, Agnes Cameron, Gary Zhexi Zhang, and Sam Ghantous (Foreign Objects); Mindy Seu; Mark Ramos; Laurel Schwulst; Andrew Demirjian; Sarah Rothberg; Ladan Mohamed Siad; Kinlaw; and Ziyang Wu.

Members of the Interactive Experiences track include Tin Nguyen and Edward Cutting (Tin&Ed), Rad Mora, Reese Donohue (Tempo), Jesse (Jesus) Ayala (Fovrth Studios), Rosalie Yu, Maria Kozak and Jane LaFarge Hamill (BAANG), Andrew J. Levine (Scanalogue), Pearlyn Lii and Connie Bakshi (nonstudio), Phillip David Stearns (Open Vault), Tony Patrick (Tenfold Gaming Initiative), Mary John Frank, Michelle S. Brown (DaedaLabs), Vi Vu and Piyali Sircar (Curio-Lab), Carrie Kengle and Bruno Kruse (Machine Centered), Timothy Leung and Mark Alan Johnson (XIX Collective), Mattia Casalegno, Damjanski, Drew Burrows (LMNL Space), Mirelle Phillips (Studio Elsewhere), Eddie Chu, Lauryn Siegel, Kate Machtiger, Kat Mustatea, Milan Koerner-Safrata (SCRNPRNT), Roi Lev and Nim Shapira (Nim & Roi), Alison Greenberg and Seth Miller (aflow), Kristin Lucas, and Nikita Huggins.

Members of the Creative Experiments track, supported by Science Sandbox, a Simons Foundation initiative, include Namita Modi (MAD+FAB), Xin Liu and Gershon Dublon (slow immediate), Charlotte McCurdy, Daniel Grushkin and Veena Vijayakumar (Biodesign Challenge), Krystal Persaud (Grouphug), Hannes Bend (breathing.ai), Heidi Boisvert (futurePerfect lab), Laura Splan, Erica Bernhard (COVALENT), Janet Biggs, Frank Melendez (bioMATTERS), Lana Z Porter (Somersault), and Keith Kirkland (WearWorks).

Members of the Ideas for the City track, supported by the Jonathan D. Lewis Foundation with additional support from the Kresge Foundation, include Antya Waegemann, Christopher Woebken, Houman Saberi and Raul Enriquez, Franc Camps-Febrer, Aaron Jones (WEB MODEL DOT SPACE), Maria Chercoles, Rebecca Hui (Roots Studio), Lily Kwong and Rebecca Chasin (STUDIO LILY KWONG), Wendy Brawer (Green Map), Arianna Deane and Ashely Kuo (A+A+A), Genel Ambrose (Good Mirrors Aren't Cheap), Patrick Jaojoco (Decolonial Mapping Toolkit), and Joseph Cuillier (The Black School).

Members of the Equitable Platforms track include Anthony Marshall (Lyricist Lounge), Luke Cheng (Superorganic), Torin Blankensmith, Austin Robey and Collin Lewis (Ampled), Skylar Jessen (DinWorkshop), Khalid Livingston and Greg Genco (outlet.fyi), Jon Cohrs, Stefani Bardin, Abhita Austin (The Creator's Suite), and Yang Wang and Zhenzhen Qi (ZZYW).

MUSEUM TECHNOLOGY TRACK MEMBER BIOS

Adrian Sas is a multimedia artist, photographer, and documentary filmmaker. Her interactive artwork bridges digital and physical realms as it explores the connections between people and place, breaks down barriers to inclusion, and opens access to new worlds by expanding human capacity through universal design. She has exhibited photo/video and installation-based artworks at museums and festivals in the US and abroad, including at the BMW Guggenheim Lab, Tribeca Film Festival's iPlayground, Brooklyn Children's Museum, Toronto International Film Festival's digiPlaySpace, Staten Island Children's Museum, and Miami Filmgate. Adrian uses photography, video projection, 360° video, LIDAR, generative graphics, and AR/VR in combinations with materials including fabric and found objects, to create interactive, analogue experiences born of digital tools, which are both whimsical and thought-provoking. Her work fosters a culture of global citizenship, communal responsibility and participatory engagement. At NEW INC, Adrian is working with museums to leverage medical imaging technologies in creating kinesthetic, educational experiences for their visitors. To learn more, please visit adriansas.com

908A (E Roon Kang and Andrew LeClair) is a research initiative that focuses on constructing new algorithmic design tools in partnership with museums. Building on work for clients that

include Google, MIT Architecture, and the RISD Museum, alongside teaching at Parsons, RISD, Triple Canopy, and other places, 908A aims to build an intellectual framework and a community around the practice of design as the shaping of instructions rather than the manual composition of surfaces.

Noya Kohavi enables the generation of new visual narratives through search algorithms. At NEW INC, she is developing Lineage, a visual discovery engine for textless navigation of museum databases and archives. Using artificially intelligent visual affinity and resonance algorithms, Lineage digitally mimics the human process of association, making large image databases accessible and appealing. Noya is a writer and technologist who has reported for Israeli newspaper *Haaretz* and worked as a computational linguist for Intel in California, among others. She is a 2019 Magic Grant recipient from the Brown Institute for Media Innovation. She holds a BA in philosophy and linguistics from Tel Aviv University and an MS, with honors, from the Columbia University Graduate School of Journalism, where she currently teaches Natural Language Processing.

Gesso is a digital primer to inspire more meaningful explorations of the world. Its mobile platform offers podcasts, audio guides, and walking tours based on location. Since its conception, Gesso has been collaborating with cultural institutions and their visitors to rethink the audio guide experience. The result is a preeminent platform that helps make culture more accessible and inclusive. Co-founded by Henna Wang, Michael Reynolds, and Demetrio Filocamo, Gesso brings together decades of experience in technology, art and social impact.

DOTDOT is an award-winning creative studio focused on generating impact through playful, social and immersive experiences. Their team combines creative hardware and software expertise to create innovative experiences both on-screen and in real-world environments. Whether it be creatures that live on the sides of buildings, immersive 3D worlds where every element is a musical instrument you can play, or collaborative multiplayer virtual reality escape rooms, DOTDOT brings the audience into the story-world and invites them to be active in the story. Their clients include technology companies looking to showcase their technology in artistic and compelling ways, museums who would like to engage their visitors with meaningful content and activations for brands looking to reach their fans in new and exciting ways. To learn more, please visit <https://dotdot.studio>

Vuevelo is an interactive AR platform that gives extra media content for featured works of art in real time as an enhanced curated experience. The Vuevelo team is comprised of Founder Sisa Bueno, AR Developer Richard Lapham, UX Designer Maria Fang, and Product Manager Maximo Sica. Partners with Vuevelo include FIU-Wolfsonian, FIU-College of Communication, Architecture + The Arts, and Perez Art Museum Miami. Working for over fifteen years in the documentary film industry, Sisa Bueno is passionate about empowering people by providing them with an easy way to achieve a greater understanding. Combined with her love for arts exhibitions and her experimentation with VR and AR technology during her studies at ITP-NYU, she conceptualized and founded the Vuevelo platform to fulfill an existing need for art lovers seeking more vetted information about the works that they love straight from the creators/curators themselves.

Movers and Shakers, a coalition, executes direct action and advocacy campaigns for marginalized communities using virtual reality, augmented reality, and the creative arts. At NEW INC, Movers and Shakers are represented by founders Glenn Cantave and Idris Brewster.

EXPERIMENTS IN ART AND TECHNOLOGY (E.A.T.) TRACK MEMBER BIOS

Ziyang Wu's art practice focuses on a new power of control rooted in what he has termed as "post Internet micro-alienation." Referring to contemporary technology, digital power structures, popular culture, and the alienation of an individual's spirit and body, he draws on these themes to create works rooted in absurdist and carnivalesque techniques to propose critiques and celebrations of alienated culture. His multimedia installations, 3D animations, and interactive media have been exhibited internationally in venues such as Medici Palace, Milan Design Week, Today Art Museum, Times Museum, Powerlong Art Museum, Walker Art Center, Rochester Art Center, Academy Art Museum, and Institute of Contemporary Art, Philadelphia. He is an adjunct faculty at the School of Visual Arts' BFA Fine Arts Department.

Mindy Seu is a designer and researcher. She holds an M.Des from Harvard's Graduate School of Design and BA in Design Media Arts from University of California, Los Angeles. As a fellow at the Berkman Klein Center for the Internet and Society at Harvard Law School, she created an archive of cyberfeminism that spans three decades. She has also been a fellow at the Internet Archive, co-organizing the Arts Track of the inaugural Decentralized Web Summit. Formerly she was a designer on 2x4's Interactive Media team and the Museum of Modern Art's in-house design studio. She has given lectures and workshops at CalArts, Parsons, Pratt, RISD, Berkeley Art Museum and Pacific Film Archive, and A-B-Z-TXT, among others. Seu joined the faculty of California College of the Arts in 2016, and Rutgers's Mason Gross School of the Arts and Yale's School of Art in 2019. At NEW INC, she will continue to develop the Cyberfeminism Catalog, distributed as a printed publication and an open-access, open-source, crowd-sourced database.

Molly Soda is a visual artist working in video, installation, interactive art, performance, and print media. Her work is often hosted online, specifically on social media platforms, allowing the work to evolve and interact with the platforms themselves. Soda engages with questions of revisiting one's own virtual legacy, how we present ourselves and perform for imagined others online, and how the ever-shifting nature of our digital space affects our memories and self concept. Soda is the creator of the video game *Wrong Box* and is the recipient of the Lumen Prize Founder's Award for her collaborative augmented reality installation *Slide To Expose*.

Mark Ramos is a Brooklyn-based new media artist. Mark is deeply committed to the ethos of open source: the free sharing of information and data + creative uses of technology. His work is engaged with democratizing the worlds of art and technology through community and individual empowerment via the means of technological production. Mark works with the mediums of physical computing (using computers to sense and react to the physical world), software and web programming, and digital sculpture to create interactive work that facilitates encounters with our own uncertain digital futures. Mark has exhibited his work in New York City and San Francisco, including projects with Eyebeam and Rhizome and as part of multiple exhibitions at Artist Television Access, and internationally across Europe and Asia. He is an adjunct faculty member at the School of Visual Arts and Hunter College. You can also find him playing drums for various bands in Brooklyn.

Ari Melenciano is an artist, creative technologist and researcher who is passionate about exploring the relationships between various forms of design and the human experience. Much of her work lies at the intersection of culture, sound, experimental pedagogy, and speculative design. She's a recent graduate and research fellow of NYU's Interactive Telecommunications Graduate Program (ITP) and is now an adjunct professor at both ITP and NYU's Photography and Imaging Department. She is also the founder and producer of New Media Arts, Culture and Technology festival, Afrotectopia.

Sarah Rothberg is an interactive media artist who captures the interplay between technology, systems, and the personal, creating meaning through unique and idiosyncratic experiences that encourage new ways of thinking, understanding, and communicating. Sarah's work has been exhibited internationally at venues including Sotheby's S|2 gallery, MUTEK festival, Miami Art Week, and bitforms gallery. She teaches new media at NYU's Interactive Media Arts and Interactive Telecommunications Program. In addition to being a member of the NEW INC E.A.T. track, Sarah is a "Human-in-Residence" at NYU, where she is working on artistic applications of AR, avatar research, and VR as a tool for performance. In the past, she has been an artist-in-residence at Mana Contemporary, Harvestworks, and LMCC with her collective More&More Unlimited, and was an Engadget Alternate Reality Prize awardee. Currently, she is a featured artist in Apple's [AR]T initiative, for which she co-created an augmented reality art lab that runs at Apple stores around the world.

Kinlaw is a composer, choreographer, and artist focusing on empathic potential and agency developed by performance. Known for both solo works and performances with as many as two-hundred performers, she studies themes of power, retentive memory, trauma and connection, resisting corporeal jurisdiction, and the ways sociopolitics infringe upon our bodies. Her work has been featured throughout the New York City area at institutions like MoMA, MoMA PS1, Pioneer Works, Mana Contemporary, National Sawdust, and Knockdown Center, as well as throughout Europe. Kinlaw has been written about in the *New York Times*, *Art in America*, *Huffington Post*, *Artforum* and *Pitchfork*, among others. Kinlaw recently completed an artist-in-residence program and project commission at MoMA PS1 where she developed her full-length composition and choreography, *Unboxing The Compass*, *Bending The Axis*. She is writing her first solo record to be released this year on Bayonet.

Ladan Mohamed Siad is Toronto- and New York-based interdisciplinary storyteller and designer, who explores the relationships between design, technology, and the universalities of the black diasporic experience. Siad works to tell narratives about the world that are possible when radical visionary change flourishes. Siad is a self-taught and community-supported creative, quilting together global black genres into a visual and audio tapestry of home everywhere. A theme of Ladan's work is bringing a studied analysis of race, class, and gender as they are reflected and impacted by technology, art, design, and new media. Over the course of their career, they have challenged themselves to evolve their methods and perspectives to create bridges to understanding and agency for the betterment of their communities.

Foreign Objects is a research studio and cultural consultancy that works with artists and institutions engaged with emerging technocultures. Originally formed at MIT, it was founded by information engineer Agnes Cameron (UK), artist Gary Zhexi Zhang (UK, CN), interface designer Kalli Retzepe (GR), and architectural designer Sam Ghantous (LB, CA). Taking the shifting networked environment as its native context, Foreign Objects creates websites, installations, field reports, simulation models, and other critical tools operating at the

intersection of software and society. It seeks to build a sustainable model for collective work between artists and technologists, one that perceives technology not as a solution but as a tool for understanding and imagining novel questions.

Laurel Schwulst is a designer, writer, and webmaster. She is interested in ambient forms of design and literature, public works, and the poetic potential of the web. Her novel travel app for iOS and Android, *Flight Simulator*, is “an ode to airplane mode” (Soft Applications, LLC, 2019). And her book *Perfume Area* (Ambient Works, 2015), co-authored with Sydney Shen, contemplates thirty-six designer fragrances. This Fall 2019, she is teaching “Writing as Metadata” at Yale and designing an exhibition for the online Left Gallery at Stroom Den Haag. At NEW INC, she aims to continue working on novel utilities with Soft Applications, LLC as well as publishing a special educational series online. And someday, she hopes to make work for inside hospitals and airports.

Andrew Demirjian is an interdisciplinary artist who creates image, sound, and text assemblages. His work questions the systems, typologies, and languages that construct consciousness and guide behavior. Drawing from conceptual art, experimental music, and computer science, he creates poetry and audiovisual compositions that use constraint systems, chance operations, and remixing. The pieces take the form of interactive installations, generative artworks, and single channel videos.

INTERACTIVE EXPERIENCES TRACK MEMBER BIOS

Lauryn Siegel has been a multi-disciplinary director, producer, designer and artist working across culture and commerce for nearly two decades. Collaboration is the backbone of her the vast majority of her work. As part of her professional practice, she provides media and creative services to the fine art, performance/dance, design/architecture, and institutional realms.

BAANG is a New York–based new media collaboration by artists Jane LaFarge Hamill and Maria Kozak. Using an array of digital and analog mediums, they make imaginative experiences that aim to delight, engage, and challenge the perspective of their viewers. Hamill and Kozak met through graduate school at The New York Academy of Art where they were classically trained in painting. After both established careers as painters, they simultaneously discovered a need to move beyond the limitations of the static medium. They worked in tandem to learn the applications and tools necessary to produce artwork in VR and other forms of new technology. They have shown recently at the SPRING/BREAK Art Show, The Detroit Public Library, Sotheby’s, Moda Operandi, and Barneys. The name BAANG invokes the spirit of creating something out of nothing. They launched in 2017 with the intention of building worlds at the intersection of art and technology.

Nim & Roi is a studio exploring human connection using immersive media. Using their experience in film, interactivity, and tech, Nim & Roi is centered around stories that make social impact and deserve innovative storytelling. Nim Shapira is an interactive filmmaker and a creative director based in Brooklyn. He has received Clio and Webby awards for his digital campaigns and music videos. Nim is a 6-year veteran of EKO, a leading innovator in interactive storytelling. He holds a BFA in film from Tel Aviv University. Roi Lev is an award-winning creative technologist and producer, focused on immersive and spatial media. Using his background in technology and storytelling, he leads and develops large-scale interactive

productions. Roi holds a BFA in film and in psychology from Tel Aviv University and an MPS from the Interactive Telecommunications Program (ITP) at NYU. Established in 2018, Nim & Roi is currently working on *Bystanding*, an innovative documentary experience, to be released in 2020.

Mary John Frank is a New York-based choreographer and filmmaker. She has directed video content for companies including New York City Ballet, Google, and Condé Nast and has worked in executive production roles at film studios including Paramount Vantage and Warner Bros. Her choreography, films, and music video work has been featured on Vogue.com, NOWNESS, and Refinery29 and has been shown at venues including Lincoln Center and the Hammer Museum. Her work blends elements of modern dance, musical theater, and synchronized swimming formations with symmetrical architecture and set design. Described by the *New York Times* as “witty” and “charming,” her work relies on dance, precise blocking, and physical comedy to explore and discuss socially and politically relevant topics. Mary John has also built immersive theater and virtual reality experiences. She is interested in how VR and AR can further our storytelling capabilities and how these emerging media can inform choreographic principles and styles. During her time at NEW INC she hopes to create a musical VR experience and to investigate how dancers and kinesthetically aware humans can contribute to and participate in the creation of new technologies, cameras, and interfaces. To learn more, please visit www.maryjohnfrank.com.

Kat Mustatea is a playwright, technologist, and imagination engine whose tech-native storytelling stretches theater into the digital age. She has written plays in which people turn into lizards, a woman has a sexual relationship with a swan, and a one-eyed cyclops tries to fit into Manhattan society by getting a second eye surgically implanted in his head. Her TED talk originates a wholly new thesis about the meaning of machines making art as society shifts radically toward autonomous, algorithmic systems. She has spoken about the intersection of cutting edge technology and art at SXSW, the Centre Pompidou, and Creative Tech Week in NYC, and is writing a book about art in the age of autonomous machines. She studied philosophy at Columbia University and fine art at Pratt Institute, worked as a software engineer and product manager, and founded a theater company in Berlin. Over the last decade, she has developed cross-disciplinary works for the stage that combine music, dance, and highly emotional theater. Her plays have been performed in New York, Chicago, Berlin, and Oslo. Her essays appear in *Forbes*, *The Week*, and *Hyperallergic*.

aflow is a conversation design studio that democratizes data and equitizes AI. The studio makes big data accessible through conversational experiences powered by AI and strategic words. The bots and voice experiences, built by aflow for brands and organizations, help bridge the human-computer divide and combat biases of the physical world from encoding into the digital world. aflow has designed engaging, value-driving digital products with and for Google, Meredith Corp, Code and Theory, the nation of Nepal, and an NBA All-Star. Founded by Alison Greenberg and Seth Miller, the first-of-its-kind studio has sparked press from NPR, *Quartz*, and Yale Alumni Magazine. aflow has won awards from Amazon Alexa and Readymag. Alison Greenberg, CEO, is a brand strategist, verbal designer, and naming expert who has worked with over 200 of the Fortune 500 companies. She has a BA in Anthropology from Yale, advises 501(c)(3) Code to Inspire, and is chapter founder of Women in Voice NY. Seth Miller, Head of Product, is a UX writer and creative technologist with an MS from Columbia’s School of Journalism and BA from UC Santa Barbara. He advises 501(c)(3) Code for Nepal. aflow began in Japan, where Seth and Alison found beauty in automation.

Eddie Chu is a double Emmy Award-winning multidisciplinary artist who blends traditional art practice and digital means to explore tensions between lived and virtual spaces. Chu views digital media today as underwritten by increasingly concealed layers of digital creation, which unwittingly contributes to a contemporary culture filled with tensions between truths and fakes. His work reveals such layers as speculative fantasies to focus a lens on the resulting paradoxes and their consequences. He received a BFA from RISD and MFA from Hunter College. Chu is also an award-winning designer and technologist heralding from leading companies like R/GA, Imaginary Forces, and HBO. His clients include Apple, Nike, Google, and Facebook. He has exhibited his work widely in New York, San Francisco, Washington, DC, Germany, Austria, and Los Angeles. Currently he lives and works in Brooklyn, and serves as Creative Lead at HBO for TV shows “Westworld” and “Euphoria,” while experimenting in creative technology in the realms of AR, VR, and CGI motion graphics.

Machine Centered amplifies the potential of human interaction by inventing new communication paradigms with machines. They are confronting the future of automation and AI by putting forth a vision in which humans and machines thrive together in an evolving technological landscape. Machine Centered’s tools are created to compliment human capabilities and creativity, opening pathways towards more meaningful applications of voice, touch and gesture in social robotics, manufacturing, and art. Carrie Kengle and Bruno Kruse are hardware and software engineers with contributions to award winning computer vision and robotics projects. They are founders at Area of Effect, adjunct professors at the School of Visual Arts, and members of New Lab.

Rad Mora is a New York-based Motion Design/Art Director. He is keen on collaborating with artists, designers, clients, “creatives”, “non-creatives”, weirdos, friends and/or foes with a vision. He has worked with brands such as MCM Worldwide, KARA, The Webster, and Susan Alexandra to create deeply resonant poetic visuals. Rad believes that 3D animation holds a unique power of communicating through sensation. His generated visuals move beyond the eye and tap into our internal impulse to reach out and feel the images on our screens.

Michelle S. Brown is an activist, teacher, and creative technologist who uses interactive media to advance the democratic values of transparency, inclusion, and accountability. Over the last decade, Michelle has had the privilege of working with civic activists around the world to promote democracy. Through her creative studio, DaedaLabs, she has co-created immersive experiences and educational content focused on topics such as open data principles, election observation, and disinformation in social media. She is currently experimenting with technologies at the intersection of alternate realities, interaction, and storytelling.

nonstudio, an interdisciplinary practice composed of artists Pearlyn Lii and Connie Bakshi, crafts sensorial narratives that experiment with notions of time and space. The duo infuses installations, exhibitions, and performances with creative technology to explore uncharted territories of the human experience.

Jesse (Jesus) Ayala is a new media storyteller at Fovrth Studios creating experiences around pressing social issues. He is best known for *Authentically Us: Voices from the Transgender Community*, Oculus’ first virtual reality docu-series, and #ImmigrantVoices, a Global Citizen virtual reality series. His work has premiered at Tribeca, SXSW, Cannes, The American Film Institute (AFI), HotDocs, and Sheffield, and is recognized by the Webby Awards, Shorty Social Good Awards, Telly Awards, and Social Impact Media Awards. Ayala is a current NEW INC member and alum of Oculus Creators Lab, Future of Storytelling (FoST) for Good, IDFA

DocLab Academy, and Adobe Make It Immersive. Ayala's faith in the power of storytelling to stir action stems from his fieldwork positions for the Clinton Global Initiative with HIV/AIDS interventions, the United Nations in crisis zones in Gaza and Lebanon, *Al Jazeera* as a photojournalist during the Arab Spring, and as a Teach for America educator in New Orleans. In 2013 Ayala co-founded Modavanti, a sustainable lifestyle company. Ayala is a graduate of the University of Wisconsin and American University in Cairo. Ayala lives in Cambridge and New York with his husband I.Glenn Cohen. Ayala is proudly Latinx and LGBTQ+. To learn more, please visit www.jesseayala.com.

Kate Machtiger is an experience designer creating physical environments that diversify and enhance our sensory landscape. Her creative efforts focus on augmenting the tactile experience of places and conjuring future worlds. Kate brings strategic vision to complex projects and harnesses her multi-disciplinary design and business background to translate concepts into physical artifacts and built environments. She is currently a freelance designer with Assignment Studios, where she helps clients bring their brand visions to life in the form of retail spaces, pop ups, and events. In 2016, Kate was selected to the Forbes 30 Under 30 for her role in developing emerging technology programs with the federal government. She has previously spoken about VR, AR, and making at the XR for Change Summit and SXSW EDU. Previously, Kate served as a creative consultant on numerous large-scale real estate and hospitality ventures, and as an innovation consultant for Fortune 500 companies and nonprofits. She began her career as an investment banker at Goldman Sachs.

Nikita Huggins is a researcher, designer, creative technologist, educator, and producer who makes things with social impact and for self-exploration. Nikita's studio practice focuses on Caribbean cultural preservation and addressing the absence of Caribbean representation in mainstream conversations, technology, and innovation. She creates tools for the Caribbean that allow the region to make use of the creative applications of technology. Project Trini Talk is a tool that encourages cultural exploration through language. Trini Talk focuses on teaching the etymology of Trinidad English Creole through the island's history. It applies emerging technology to preserve and articulate the etymology of the dialect and its historical context within Trinidad [and Tobago]. Nikita received her master's degree from the Interactive Telecommunications Program (ITP) at New York University, where she also served as a Resident Researcher and Something in Residence (SIR). Nikita has worked as a production manager on museum and experiential installations. As a member of the ML5.js research group, Nikita focuses on making machine learning approachable to a broad audience of artists, creative coders, and students.

XIX is a portal to different worlds via light, sound, smell, wind, and vibration. Its mission is to connect, through curated environments, to ourselves and inner selves. XIX holds the belief that surroundings evoke deep feelings that impact our well-being. XIX is a Multi-User Virtual Interactive Environment (MUVIE) that explores new narrative forms. The installation consists of an acoustically resonant dome, 360° projection system, 7.2 surround sound, sub-bass platform, scent-diffuser, and wind-maker. The platform is built by tightly integrating existing technologies. We are a collective of creatives, technologists and industry professionals. Conceived and founded by Timothy Leung, an architect and installation artist from Hong Kong in Spring 2018. In early 2019, XIX Collective joined forces with Mark Alan Johnson, master projectionist and owner of MojoVideoTech, Inc. The collective has successfully created powerful experiences through experimentation and collaboration, including Meta-7 (an alchemic opera) with sound designer John Sully and Transclassical® Concert with composer/guitarist Pedro

de Silva. Currently, we are designing and developing our next-level prototype with a focus on scalability and a model for monetization. Our vision is to empower self awareness and cultivate a culture of togetherness.

Kristin Lucas intervenes in systems and paradigms to experiment with new ways of being in a technologized world. Her circuitous works resonate with humor and philosophical ponderings. Lucas has been featured in *Art in America*, *Artforum*, *Engadget*, and *Hyperallergic*, and she is the recent recipient of an Engadget Alternate Realities Grant and a Pioneer Works Tech Residency. Her work has been presented nationally and internationally at venues including Artists Space, FACT Liverpool, the Solomon R. Guggenheim Museum, Haus der Kunst, HeK Basel, ICA Philadelphia, Nam June Paik Art Center, OK Center for Contemporary Art, MoMA, New Museum, the Whitney Museum of American Art, and ZKM; and at festivals including BAM Teknopolis, Cinekid, EarthxFilm, Impakt, ISEA, Okeechobee Music & Arts, Print Screen, TIFF, Transmediale, World Wide Video, and WSJ Future of Everything. Lucas is represented by And/Or Gallery and Postmasters, and her videos are distributed by Electronic Arts Intermix. Her immersive augmented reality experience *Dance with flARmingos* was selected for the Radiance research platform. Lucas earned degrees in art from Cooper Union and Stanford University. She is a technical director at American Cyborg in New York, and serves as art faculty for University of Texas at Austin.

Andrew J. LeVine is an New York-based creative researcher focusing on the intersections of analogue and digital imaging through the manipulation of hardware/product design, programming, and photographic reproduction. He is currently building tools to enable the quick viewing, editing, and capturing of hi-resolution digital images from photographic negatives directly onto smartphones and digital platforms. LeVine is a graduate of NYU's Interactive Telecommunications Program (ITP) and was a past fellow at NYU Shanghai. His work has been featured by Adobe, Vice Media, Gizmodo, and on interactive display at MTV, Times Square.

Rosalie Yu explores alternative approaches to cross-cultural narrative and the expression of embodied experience. Her research focuses on developing unconventional techniques, collaborative methods, and pedagogical applications for 3D reconstruction. Her recent projects have examined subjects such as the complex dynamics of physical intimacy and the long history of colonial sugar production in East Asia. She is currently a creative technologist and artistic fellow at the Brown Institute for Media Innovation, Columbia Graduate School of Journalism. She was a former tech resident at Pioneer Works and research fellow at NYU's Interactive Telecommunications Program (ITP).

SCRNPRNT creates art for every kind of screen. Founded by interactive media designers and identical twins Milan and Neilson Koerner-Safrata, SCRNPRNT works with video games and virtual worlds to imagine new connections between the screen and the self.

Tin&Ed (Tin Nguyen & Ed Cutting) are Australian artists and experiential designers based in New York. They create playful installations and experiences that illuminate a borderless dimension, inhabiting both physical and digital space. Their work is informed by a deep curiosity for the natural world and the intricate ways we connect to it. Tin&Ed are interested in how emerging technologies can open up new perceptions and understandings of the universe. The deepest motivation for all of Tin&Ed's work is to create unifying experiences and to encourage us all to discover a more symbiotic relationship with the world around us.

Curio-Lab is a female- and minority-led transdisciplinary collective curating a peculiar collection of cross-media experimental projects evoking curiosity. Rooted in inquiry, Curio-Lab combines elements of provocation, criticality, aesthetics, and social involvement to share stories and reflections about the world and imagined realities in a playful, accessible way. Vi Vu has a master's degree in Landscape Architecture from the Harvard Graduate School of Design and dual degrees in Visual and Environmental Studies and Neurobiology from Harvard University. Her professional experience traverses urban and interior design, placemaking, graphic design, and the visual arts. As the co-creator of Olde City Escape Games in Philadelphia, Vi has been focused on innovating storytelling at the confluence of the interactive and immersive to create resonant experiences connecting broad audiences. Piyali Sircar has a master's degree in Interaction Design from TU Delft and a bachelor's degree in Bioengineering from the University of Pennsylvania. She is passionate about telling stories to make people question their current realities and wonder whether we are headed towards a desirable future. She is obsessed with food, health and gut microbes. Piyali is currently a Design Research Lead at Bionic, where she helps large enterprises develop empathy for users and validate ideas through rapid prototyping.

Phillip David Stearns is a New York-based artist, designer, educator and entrepreneur who creates immersive, multi-sensory experiences based on immaterial aspects of digital technology. His multidisciplinary practice focuses largely on the poetics of experience in relation to applied technology, bringing together processes, materials, and concepts to produce works that range from performance to computational textiles, video, immersive installation, digital image, and sound. In addition to launching five successful Kickstarter campaigns, Stearns has founded and currently leads two companies: GlitchTextiles, a textile design studio that translates digital artifacts into woven fabric, and Open Vault, a first of its kind public marketplace for the sale of advanced cyber weapons. His projects have been featured in *WIRED*, the *Huffington Post*, *VICE Motherboard*, the *Creators Project*, *Hyperallergic*, and *FRAME*. His work has been exhibited internationally at institutions including the Zhengzhou Art Museum, Carl & Marilyn Thoma Art Foundation, Haus der Elektronischen Künste Basel, the Park Avenue Armory, ELEKTRA-BIAN, Tate Britain, Transmediale, Anyang Public Art Project, FAD Festival de Arte Digital, FILE, and Transitio. Phillip currently teaches physical computing at Parsons and has previously taught creative coding at NYU, design at NYIT, and a digital dark age seminar at Hochschule Düsseldorf.

Mirelle Phillips is a multi-disciplinary artist and designer whose work unites culture, music, science, technology, and nature. Her projects range from designing an immersive concert for Chance the Rapper, a projection mapped butterfly pavilion, and experimental healing environments created in partnership with Mt. Sinai's Abilities Research Center. She is the founder of Studio Elsewhere, a design studio developing a first-of-its-kind practice in bioexperiential design. This practice activates a more holistic relationship between people and the natural world by blending biophilic design and technology in new and imaginative ways. Studio Elsewhere is invested in building a resilient future, and works with organizations of all types that share that mission. A graduate of Dartmouth College, Mirelle has spent a decade leading multi-disciplinary design teams in the video game and contemporary art worlds.

Tony Patrick is a WorldBuilder, Immersive director, and founder of the Tenfold Gaming Initiative. As an author and director of numerous screenplays, short films, and documentaries (HBO, Cinemax, and the CBC) in conjunction with a series of published comics under his belt (*Batman & The Signal*, *X'ed*), Tony's penchant for creating fictional and immersive worlds catapulted him into future-facing residencies sponsored by Sundance New Frontier, Ewing Marion Kauffman Foundation, Verizon 5G, Ryot, and IFP. When he's not advocating for underrepresented students

to embark on game design and tech careers through the Tenfold Gaming Initiative (TGI), he's generating new artworks, prototypes, and civic solutions in his Community-WorldBuilding workshops with artists, entrepreneurs, and communities-at-large. His current XR project 'WHITEPAPER' serves as the basis for a new XR format termed Experiential comics.

LMNL is the Brooklyn-based practice of Drew Burrows and Ryan Sciaino. Their work has been showcased on the main stage of Coachella, in the American Museum of Natural History, and streaming live from New York Fashion Week. They create immersive audio visual experiences for brands, live touring performances, and institutions worldwide.

Mattia Casalegno is an Italian artist known for his sculptures and his immersive, relational, and participatory installations. He often deploys emerging technologies to investigate themes of phenomenology, ecology, and cybernetics. In 2017, Casalegno moved his studio from Los Angeles to New York, and is currently based at the Elizabeth Foundation for the Arts. He has received many awards and fellowships by organizations such as NYFA, GAI, Eyebeam, and the Chronus Art Center in Shanghai, among others.

Damjanski is a contemporary Yugoslavian artist living in a browser. Concerned with themes of power, poetry, and participation, he integrates field research into an exploration of illogical connections in everyday life. "Someone came by and asked me why? I answered why not? The person looked at me confused which made me a little worried and I so also became confused." Born in Sarajevo (B&H), he grew up in Hamburg (DE) amongst everything topical. Searching for decision spots of wonder and unlearning his conceptual work draws on the idea of the collective. "We kept staring at each other for quite a while. Then I thought of speaking about my continuing investigation of black box approaches in our everyday lives." His interactive installations, browser based art, and web based applications deploy solutionism to unveil screen structures of the present. "Suddenly, I felt less confused. Yet, I was still staring." His work has appeared internationally, including exhibitions at Pioneer Works, ON CANAL, Tropez, MoMAR @ MoMa New York, Import Projects and IMAGE. Damjanski lives and works in New York, NY. Statement generated by damjanskAi.

CREATIVE EXPERIMENTS TRACK MEMBER BIOS

Janet Biggs, a 2018 John Simon Guggenheim Foundation fellow, is a visual artist known for her immersive work in video and performance. Biggs's work focuses on individuals in extreme landscapes or situations, and navigates territory between art and science. She has captured kayakers performing a ballet in Arctic waters and sulfur miners inside an active volcano. Recent projects have explored the creation and loss of memory from personal, physical, and scientific perspectives. Biggs's work has taken her into areas of conflict in the Horn of Africa and to Mars (as a member of crews at the Mars Desert Research Station and Mars Academy USA). She has collaborated with neuroscientists, Arctic explorers, aerospace engineers, astrophysicists, Yemeni refugees, and a robot. Biggs's current performance work explores the relationship between humans and technology through shared creative production, artificial intelligence, and human fortitude. Biggs has had solo exhibitions and screenings at the Neuberger Museum of Art, SCAD Museum of Art, Blaffer Art Museum, MAC Montréal, Hirshhorn Museum, among others. Reviews of her work have appeared in the *New York Times*, *New Yorker*, *Artforum*, *ARTNews*, *Art in America*, and many others. Janet Biggs works with Cristin Tierney Gallery, Hyphen-Hub, CONNERSMITH, and Galerie Analix Forever.

Lana Z Porter is a multidisciplinary designer and artist who works at the intersection of storytelling and emerging technology. She is the creative director of the R&D team at the *New York Times* and the founder of Somersault, a design and content studio that helps organizations translate big ideas into stories that inform and inspire. She holds a BA in Cultural Anthropology from the University of Pennsylvania and a master's degree in Design Interactions from the Royal College of Art.

WearWorks is a haptic design company that builds products and experiences that communicate information through touch. Their first product, WAYBAND™, is a wrist-wearable haptic navigation device for the blind and visually impaired. In 2017, it was used to help the first person who is blind run in the NYC marathon without sighted assistance. Keith Kirkland is Cofounder of WearWorks and serves as the Head of Haptics and Customer Success. He has worked with organizations ranging from the Metropolitan Museum of Art, the Cooper Hewitt, Smithsonian Design Museum, the DAHRC, Unilever, Futureworks, Discovery Channel, TED, Dropbox, the Yokohama government, Coach, and the National Science Foundation. He is an engineer and designer who is deeply excited about reimagining the future of touch through design while expanding humans' ability to sense their environment.

Heidi Boisvert is an artist, scientist, and creative technologist. She designs expanded reality and transmedia storytelling experiences, and also devises networked dance and theatre using biocreative technology. She co-founded XTH, an open-source biowearable startup, and after creating "ICED: I Can End Deportation," the first 3D social change game, and "America 2049," an alternate reality game about pluralism, Heidi founded futurePerfect lab to develop imaginative, playful emerging media projects with social justice organizations. A boutique creative agency and think-tank, the lab harnesses the power of pop culture, emerging technology, and neuroscience to ignite culture change by working in creative partnership with non-profits to engineer their messages for mass appeal. Heidi is currently Director of Emerging Media Technology at CUNY and an MIT research affiliate. She has previously been a TED Resident, a Harvestworks Creativity + Technology = Enterprise Fellow, a cultural ambassador in Turkey, and new media mentor for NALIP and BAVC Producers Institute. She received her PhD in Electronic Arts from RPI, where her research interrogated the socio-cultural and neurobiological impacts of intelligent technology. At present, she is developing the first media genome: an open-source biometric lab and AI system to isolate the narrative ingredients that move us to act.

Hannes Bend started breathing.ai in 2018 to improve and individualize screen-time and voice interactions with patented Adaptive Interfaces. Breathing.ai uses machine learning/AI and biofeedback and emerged from collaborations with universities since 2014. Hannes initiated cross-disciplinary neuroscientific research and lead-authored papers such as "Mindful Technologies" ("Best Presentation Award" in the "Well-Being Computing: AI meets Health and Happiness" panel at the AI conference AAAI SS 2016, Stanford University) including research with the lab of Ed Vogel and psychologist Dr. Michael Posner. Hannes and colleagues have been studying how visual stimuli impact stress levels and XR biofeedback projects to lower heart rate and deepen breathing patterns. The projects "mYnd" with the University Of Oregon, "SEAing Breath" with the University of Miami and Miami-Dade County, and "JustBreathe" with Wim Hof pioneered heart rate/breathing biofeedback in VR/AR. Now, Hannes and the breathing.ai team are creating Adaptive Interfaces to integrate into existing hardware and software for calming technological interactions in every moment. Hannes loves breathing practices and guides sessions with his weekly Meetup group "Breathe NY," in offices (Google, WeWorkHQ), schools, and as a volunteer on Rikers Island since 2014 for the NYC Department of Health and Mental Hygiene.

bioMATTERS is a start-up founded by Frank Melendez and Nancy Diniz. The ethos of bioMATTERS is to promote innovative sustainable and biocircular approaches towards the built environment. Melendez and Diniz strive to achieve this through novel approaches to design and making that merge biocomposites using upcycled waste with computational design and digital and bio fabrication processes. Their products are designed, modeled, and tested within a matrix of environmental performance and bioremediation criteria. Parallel to bioMATTERS, Melendez and Diniz are partners in Augmented Architectures, a research and design practice developing projects that operate between the human body and architectural scale and engage topics pertaining to biotechnology, computational design, digital fabrication, virtual reality, interactive design, and data visualization. They have organized and participated in various symposia and exhibitions, and are the recipients of various grants and awards. To learn more, please visit www.augmented-architectures.com.

Charlotte McCurdy is an interdisciplinary designer from New York. She is a Global Security Fellow at RISD with the support of the MacArthur Foundation and a member of the New Museum's cultural incubator, NEW INC, with the support of Science Sandbox. Her research focuses on existential threats. She holds a Master of Industrial Design from RISD, and a BA in Global Affairs from Yale University. She has shown her work at events and venues including the Cooper Hewitt Triennial, the Cube Museum, and the Tribeca Film Festival. Her work has garnered three Fast Company Innovation by Design Awards and has been featured in the *New York Times*, *Wallpaper**, *OZY*, *Core77*, *Women's Wear Daily*, *Curbed*, *Grist*, *Gizmodo* and beyond.

MAD+FAB is a NYC-based architectural design and fabrication studio that creates healthy living environments for people through ecologically driven building and product design. Founded by Namita Modi, an architect with over twenty years of experience, the firm's body of work includes numerous high-performance building commissions in both the private and public sector, including award-winning Passive House, affordable housing, rural conservation, and sustainable prototype projects throughout the US. In addition to designs for the built environment, MAD+FAB has recently designed ideas for small-scaled interactive installations that will bring awareness to health and environmental issues in American cities. Open Air Lab is a project for NYC aimed at improving air quality in public urban spaces, by democratizing access to pollution absorbing interventions placed across all five boroughs, alleviating the toxins in the air we breathe and bringing awareness to alternate ways to navigate the city. Namita is LEED accredited and is licensed to practice architecture in NY and NJ. She has lectured throughout the world and is also actively involved with the American Institute of Architects NY where she co-chairs the Custom Residential Architects Network (CRAN) committee.

Laura Splan is an artist and researcher mining the materiality of biotechnology to reveal poetic subjectivities. Her mixed media projects destabilize notions of the presence and absence of bodies evoking the mutability of categories that delineate their status. Splan's work compels an intimate engagement with detail calling into question how things are made and what they are made of. Her current work combines biomedical imagery and artifacts with sculptures made from the hand-spun fiber of laboratory animals. Simple interactions implicate the viewer in metaphors of cellular biology framed by narratives of the penetration of membranes and transgression of boundaries. Splan's work has been exhibited at the Museum of Arts and Design and Beall Center for Art + Technology. Her work is included in the Thoma Art Foundation collection and has been commissioned by the CDC Foundation. She has received research funding from The Jerome Foundation and her residencies have been supported by The Knight

Foundation and The Pollock-Krasner Foundation. She has been a visiting lecturer at Stanford University teaching interdisciplinary courses including “Embodied Interfaces” (2018) and “Art & Biology” (2011). Her recent Digital Arts Fellowship at AS220 Industries received support from the National Endowment for the Arts.

Grouphug is a sustainable technology company based in New York. Founded in 2018 by industrial designer Krystal Persaud, Grouphug demonstrates how creativity and design can push renewable energy to be more accessible. Grouphug’s flagship product is the Window Solar Charger, a window-mounted solar panel for apartment dwellers to effortlessly charge their devices off-the-grid. The company creates easy-to-install solar panels of any shape or size. Grouphug’s “Solar Cat” is a giant 140-watt cat-shaped solar panel installed at the New York Hall of Science. Prior to founding Grouphug, Persaud was the Senior Director of Product Design at educational toy company littleBits. She has a BS in Industrial Design from the Georgia Institute of Technology. She believes that important innovations like photovoltaics are stuck in the past because of their lack of human-centered design. Make something fun and accessible and adoption will boom. Grouphug has been featured in numerous publications, including *CNET*, the *New York Times*, *Apartment Therapy*, and *Inhabitat*.

slow immediate is the creative studio of Gershon Dublon and Xin Liu. As artists and electrical/mechanical engineers, they believe that taking things slow can make everything feel that much more immediate. To them, immediacy to the self and to our environment is pivotally important to being human on our shared planet. slow immediate devises surprising, intimate sensory encounters that invite audiences to perceive themselves as connected sums of connected parts, and, in turn, to appreciate what we are and what we share.

Biodesign Challenge is an education program and competition that is shaping the first generation of biodesigners. BDC partners high school and university students with scientists, artists, and designers to envision, create, and critique transformational applications in biotech. Daniel Grushkin is founder and director of BDC and co-founder of Genspace, a nonprofit community laboratory dedicated to promoting citizen science and access to biotechnology. Grushkin has been a Fellow at Data & Society and the Woodrow Wilson International Center for Scholars, and an Emerging Leader in Biosecurity at the UPMC Center of Health Security. He has reported on the intersection of biotechnology, culture, and business for *Bloomberg Businessweek*, *Fast Company*, *Scientific American*, and *Popular Science*. Veena Vijayakumar is the Program Manager of BDC. She studied Art History and Integrative Biology at the University of Illinois at Urbana-Champaign, and received an MA in Museum Studies from San Francisco State University. Veena has focused on audience development and public programming at museums such as The Exploratorium and the Museum of Modern Art. Her research, programs, and writing highlight the value of interdisciplinary education and its potential to make learning richer and more accessible to non-expert audiences. To learn more, please visit: <https://biodesignchallenge.org>

IDEAS FOR THE CITY TRACK MEMBER BIOS

Antya Waegemann is a Brooklyn-based multidisciplinary designer re-imagining the aftermath of sexual assault through the re-design of rape kits. This initiative started as a master's thesis in the MFA Products of Design program at the School of Visual Arts titled, "When No One Believes You: Redesigning Rape Kits and Responses to Sexual Assault." In the year-long thesis exploration, Antya designed six products, experiences, services, and apps that aim to alter the way society responds to sexual assault victims, including a speculative over-the-counter rape kit, a 911 sexual assault resource app, and a public rape kit exhibition, and is currently working on further prototypes of her designs. With a background in urban sustainability, policy, and anthropology, she designs holistically with a systems-thinking lens. Her creative practices include visual design, interaction design, experience design, and strategic storytelling. Additionally, she holds a master's degree in Corporate Sustainable Innovation from Harvard University and a bachelor's degree in Urban Environmental Studies from New York University. She received the 2019 Student Design Award from ICFF NYCxDDesign for her rape kit re-designs and will be featured in the 2019 Antenna Design Indaba Grad Show for Dutch Design Week and the 2019 Global Grad Show for Dubai Design Week.

The Black School (TBS) is an experimental art school teaching Black/PoC students and allies to become agents of change through art workshops on radical Black politics and public interventions that address local community needs. Founded by Joseph Cuillier III and Shani Peters, TBS has facilitated over sixty workshops and hosted three annual Black Love Festivals to date. Their work has been supported by the New Museum, the Studio Museum, Chicago Architecture Biennial, A Blade of Grass, the Laundromat Project, the New School, LMCC, Sugar Hill Children's Museum, and the Brooklyn Children's Museum. In partnership with the Bronx Museum of Art, The Black School recently launched TBS: Studio, an apprentice-staffed art and design firm using graphic design, civic engagement, and radical education models to design solutions dependent on social, cultural, political, and economic context.

Green Map System provides an award-winning iconographic framework and a unique social mapping platform for visualizing assets and shortcomings in the quest for healthier, greener and more equitable home places. With a dynamic community mapping movement impacting sixty-five countries, Green Map System recently became an open source program, paving the way for new innovation and collaboration. In addition to producing unique Green Maps that promote inclusive participation and local livability, many Green Mapmakers have developed agencies, enterprises, and places that benefit the commons. Green Map NYC, for example, has published twenty-five unique map editions, branching out with 'social surge protection' projects including media, experiences, and strategic partnerships for frontline communities. Recipient of numerous honors, the ever-evolving Green Map System will celebrate its twenty-fifth year in 2020.

Patrick Jaojoco is a Brooklyn-based writer, curator, and organizer who has worked in curatorial and communications roles at Art in General, Storefront for Art and Architecture, Fourth Arts Block, and others. He is currently developing The Decolonial Mapping Toolkit (DMT) in collaboration with historian Rebecca Manski, designer and urban planner Daleen Saah, and a broader collective of participants and advisors. The Decolonial Mapping Toolkit is a participatory, online spatial platform that models the decolonization of the mapping process. It acts as both a geographic archive of historic injustices and activism and a platform for organizing interventions in public space. As a design initiative, the DMT fundamentally shifts users' historical, cultural, and political perspectives. As a research and learning site, it

encourages a participatory process of critical inquiry into site-specific, nonlinear histories. As a call to action, it de-centers the perspective of the traditional cartographer to prioritize ongoing public responses to colonial histories and their contemporary legacies. Beginning with New York City and with the aim to establish a model for similar platforms around the world, the DMT assists in moving beyond the past, reconceiving the present, and promoting emergent visions of a decolonized future.

WEB MODEL DOT SPACE is an experimental architecture studio concerned primarily with the research and development of media structures. This work often results in pop-up theaters, performance art installations, and entertainment portals in collaboration with leading creative professionals and organizations around the world. The studio looks at the opportunities between content and infrastructure especially as they reveal and expand audience types. Led by architect Aaron Jones, WEB MODEL DOT SPACE's work has been recognized and supported by the MacDowell Colony, Venice Architecture Biennale ('14,'18), *ArtPapers*, the National Endowment for the Arts, and Cranbrook Academy of Art among others. Currently Jones is an Assistant Professor of Architecture at Lawrence Technological University's College of Architecture and Design.

A+A+A is a women-led architecture studio and design consultancy. Their work explores creative solutions for the built environment with a focus on community-driven design processes. With a passion for creative engagement with the public, their practice employs a grassroots approach to tackle spatial justice issues. By acting as facilitators, the studio designs thought-provoking and playful additions to the urban landscape. Their multifaceted approach has led them to host workshops from Chinatown and Queens, to South Florida. Past collaborators and clients have included the Coalition of Immokalee Workers, artist Sol Aramendi, the Queens Museum, Hot Air Gallery, Food Office Hours, and the Architecture League of New York.

STUDIO LILY KWONG's mission is to reconnect people to nature. STUDIO LILY KWONG is not your average landscape design studio. Like traditional firms they combine aspects of botany, horticulture, urban planning, architecture, and fine arts to create beautiful environments ranging from hotels to high-end residential landscapes. But STUDIO LILY KWONG's gift is alchemizing nature and culture. SLK sits at the intersection of landscape and art, fashion, wellness, and activism. Using plants as a medium to connect with other disciplines, SLK layers cultural experiences over the planted environment. Lily Kwong is the founder of STUDIO LILY KWONG. With a degree in Urban Studies from Columbia University, Lily honed her passion for plants as a Project Director for the LVMH Miami Design District while studying sustainable design with horticulturalists from South Florida to the NYBG. SLK believes humanity has an innate kinship to the natural world and the studio's core mission is to create extraordinary environments that harmonize people with nature and one another. STUDIO LILY KWONG generates thriving ecosystems as it aims to change the world by building a greener, more united future.

GOOD MIRRORS AREN'T CHEAP is a space that employs the creative arts, tech, and history to help eradicate stigmas faced by young women of color in America. Through dedicated physical spaces around the country and thoughtfully designed cultural and educational programming, they provide young women of color opportunities and tools to shape and redefine their identities.

Raul Enriquez and Houman Saberi are community technologists who work to demystify the internet and grow technology as a means to building healthy relationships that uplift local

visions. They believe that communications technology can serve as a tool to advance the transformational resilience of communities impacted by the climate crisis. For the past three years they have worked in partnership with New York-based community organizations to provide the training and resources needed for residents to build their own internet from the ground up. Currently, they are focused on building portable and decentralized networking kits to further their vision of an infrastructure based on equity and inclusion.

Chris Wobken is a design futures researcher and co-founder of the Extrapolation Factory, a participatory futures practice. Chris's work extends the inquiries of social, technological, and environmental impact. Chris lives and works in New York and teaches at Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP), Parsons School of Design, and RISD. Chris earned a master's degree in Design Interactions from the Royal College of Art in London. In 2019, his work was awarded a MacDowell Fellowship, the Shed's Open Call grant, as well as a Graham Foundation Individual grant. His work has been exhibited widely including at MoMA, National Center for Contemporary Art in Moscow, and the National Museum of China in Beijing. He has created special commissions for Z33 in Leuven, Walker Art Center in Minneapolis, and ZKM in Karlsruhe.

Maria Chercoles is an Argentinean interdisciplinary designer, researcher, and writer based in New York who uses game design and playful, actionable toolkits to inspire and facilitate education about the circular economy and climate change. Her current research focuses on the intersection of sustainability, experience design, futures thinking, and storytelling, inviting a dialogue about what a resilient and sustainable future could look like. She has a background in service design, journalism, and strategy, and has worked in the corporate, non-profit, and social enterprise sectors. She's currently a senior service designer at Designit, a strategic design firm based in Dumbo. She has an MBA in Design Strategy from California College of the Arts. Her thesis, TealStore.co, applied circular economy principles to answer the question "How might we reframe how people think about waste?," proposing as a solution a business model that reduced the amount of plastic waste ending up in waterways. She also holds a BA in journalism and media studies from Florida International University, and is an alumna of The Futures School.

Rebecca Hui is a designer, social entrepreneur, and urban planner who has spent eight years working in the rural creative sector. She is the founder of Roots Studio, which digitizes thousands of endangered artworks from tribal communities into an online library for royalty licensing. The studio seeks to reverse appropriation into celebration, and to reclaim authorship for minority voices by averaging a five to twenty times return from the original selling price. Roots Studio has been recognized by Forbes 30 under 30, PBS, the *Guardian*, Echoing Green, The Unreasonable Institute, *TechCrunch*, WGSN, *MIT Technology Review*, and *Stanford Social Innovation Review*. Rebecca also works with the World Bank on cultural restoration for post-disaster regions, and previously designed maps to plan and predict urbanizing villages. Rebecca started her journey as a Fulbright Scholar and National Geographic Explorer who followed cows and other wildlife to understand human-animal conflict. She studied urban planning at MIT, and business administration and architecture at UC Berkeley.

Franc Camps Febrer is a technologist working at the intersection of design, software, and visual storytelling. His work includes interactive documentary pieces, visual investigative tools, and information experiences, and often combines data narratives and moving image with critical research. Febrer believes that practice is a form of thought, design a form of

analysis, and business can be a form of critique. He works with human rights organizations, creative practitioners, and social innovation businesses to produce experiences that are analytically robust, emotionally compelling, and socially incisive. In the past, he has managed the production of interactive pieces at Forensic Architecture while the agency investigated human rights violations and produced evidence that would be presented in legal forums and earn it a nomination to the Turner Prize in 2018. He has also been the main engineering arm of the early stages of Spate, an ex-googlers-founded startup part of YCombinator 2018. Febrer is a graduate of the Royal College of Art in London, and holds a degree in physics from the Universitat Autònoma de Barcelona. He currently lives and works in New York.

EQUITABLE PLATFORMS TRACK MEMBER BIOS

The Lyricist Lounge brand has been responsible for providing a platform to underground hip hop artists for almost three decades through showcases, albums, and television shows. From artists like Mos Def, Talib Kweli, and The Roots, to Eminem, 50 Cent, and The Notorious BIG, Lyricist Lounge has continued to provide safe spaces of expression and artist development. Now in its third decade, the brand plans to launch “Lyricist Lounge Digital,” a streaming platform for new and legacy musicians and their unreleased video catalogue. The platform’s core mission is to create a sustainable ecosystem for independent artists and a curated music experience for their global community.

Ampled is an ethical web platform that allows music artists to be supported by their community with direct, recurring payments. Structured as a co-op, Ampled is 100 percent owned by its artists, workers, and community, not VC investors, with the ultimate goal of creating a permanent vehicle for artist prosperity—not an acquisition or exit. As an organization, Ampled has positioned itself in stark contrast to Silicon Valley ethos through a commitment to radical transparency, democratic governance, and broad-based user ownership. Founded in 2018 by a group of designers, software engineers, and musicians, Ampled helps artists gain sustainable and predictable income in today’s streaming economy, and gives them agency and ownership of a platform they rely on.

Stefani Bardin investigates the influences of corporate culture and industrial food production on our food system and the environment. She works with neuroscientists, biologists, engineers, and gastroenterologists to ground her research in the scientific world. These investigations take the form of immersive and interactive installations and tools for measuring and mediating these influences. At NEW INC she’s working on an initiative that partners the New Museum, Rhizome and The James Beard Foundation to support chefs and artists/technologists to work on projects addressing issues around food and climate change. She is also the CEO of blix, a fully hosted enterprise SaaS focused entirely on redacting and selectively sharing documents. The patent pending blix platform allows users to redact specific information within documents to different recipients easily, quickly and securely and distributes these documents based on granular permissioning and identity management. blix allows many people to share many thousands of redacted documents in an organized, trackable and secure fashion.

ZZYW is an art collective founded in 2013 by Yang Wang and Zhenzhen Qi in New York. It produces software application, installation, and text as instruments to examine the cultural, political, and educational imprints of computational objects. Since 2014, ZZYW has been maintaining a series of educational initiatives with universities and alternative spaces of learning, mining the potential of computation as a mode to express, speculate, and non-reduce. As an independent collective, ZZYW’s work has been exhibited in leading arts and culture institutions such as

Power Station of Art, Shanghai, the National Museum of China, Beijing, CultureHub, New York, among others. ZZYW also produces interactive experiences for companies and organizations as a creative agency, with a focus on immersive landscape and alternative video games. Its client commissions have been featured in many museums and galleries around the world.

Superorganic is a values-driven community of designers & engineers who build digital products for clients and for themselves. They employ a new model for making software: project teams are assembled on-demand from a community of independent professionals, brought together by shared attitudes and processes. This allows clients to receive agency-level work without high overhead costs. Meanwhile, Superorganic's members can obtain financial stability and make meaningful non-commercial work. Superorganic has worked with start-up clients backed by Y Combinator, Andreessen Horowitz, and Khosla Ventures, among others. Superorganic was started by Luke Cheng, a New York-based artist and product designer. Cheng managed product teams at Facebook before working on UX design for Fortune 500s at Huge. His CV includes shows at Assembly Room, a solo show at Isometric Studio, "Eating Bitterness" co-curated with Simon Wu, and membership in Crit.nyc. Cheng studied at Princeton with artists Deana Lawson and Accra Shepp. His recent activity includes a talk on "Designing for Better Community" with Margaret Lee of 47 Canal and Charles Broskoski of Are.na.

Outlet.fyi is the leading experiential media platform that celebrates the work of emerging and established creatives of color. They connect audiences to experiences produced by cultural institutions and contemporary artists. Their work strengthens the bond between artists, institutions, and the greater public, in order to promote cultural awareness and artistic literacy to diverse communities. The team is led by the Founder and CEO Khalid Livingston, COO Greg Genco, and CCO Sarah Duster.

Jon Cohrs is a media artist and sound engineer whose work uses public engagement, collaboration, and site-specific experiences to address contemporary issues in pop culture, the environment, healthcare, and technology. His studio, Bear Call Sound, focuses on storytelling and creating engaging experiences through sound. With fifteen years of experience and hundreds of projects, his work explores linear, AR/VR, and spatial audio environments. He has worked with artists like Rirkrit Tiravanija, Tony Conrad, Cory Arcangel, Laurie Anderson, and organizations like the New York Hall of Science, the Guggenheim, and Local Projects. Cohrs is also creating a data privacy platform, Chronic Data, which empowers patients to collect and monitor their medical health data through a decentralized system building a robust patient history that they control. *BACK WATER*, his feature documentary about the anthropocene, follows a group who travel by canoe, exploring a strange landscape that tells the story of a civilization's new frontier. His work has been shown at Vision Du Reel, Ars Electronica, the Vancouver Olympics, the Total Museum of Contemporary Art, Art in General, among others. He has received grants from NYSCA, Media-Arts Assistance Fund, Mellon Grant, Experimental Televisions Center, Future-Everything, and fellowships from Eyebeam, NYFA, and the Banff Centre for the Arts.

Torin Blankensmith is a creative technologist specializing in real-time computer graphics. Based in Brooklyn, he creates installations, experiences, interfaces, and websites. After his time at the Google Creative Lab, Torin has focused his work in three main areas: creating interactive art with code, demystifying emerging technology through teachable moments, and developing open-source tools that empower people to make their own creative work.

Abhita Austin is a producer-audio engineer with twenty years of experience in the recording industry. Alumna of NYU's Music Technology program, Abhita began her career in the late '90s in New York recording studios. There she developed her music production skills while working with artists such as Christina Aguilera, Missy Elliot, Common, and R&B legend Roy Ayers. By the start of the millennium, Abhita was recording chart-topping artists like Anthony Hamilton, Craig David, and Grammy Award-winning gospel artist Donny McClurkin. In 2015, Abhita served as the lead composer for the independent short film, *Finding Chris Brown*, an official selection of the 19th HBO Urbanworld Film Festival. She has also provided music production work for companies such as Univision Communications and the National Association For Community College Entrepreneurship (NACCE). Moved by the underrepresentation of women in music technology, over the past three years, Abhita has worked diligently to create opportunities for women creatives to become more visible. In 2018, she founded The Creator's Suite, a platform for women in music production. As Creative Director, Abhita collaborates with brands to program workshops, masterclasses, and networking meet-ups for women DJs, producers, and audio engineers.

DinWorkshop is a collective of strategists, designers, and makers founded by Dave Allen and Skylar Jessen. Dave Allen is a founding member of post-punk band Gang of Four and most recently was Director of Artist Advocacy at Beats Music and Artist Relations at Apple Music. Skylar Jessen is an honoree of the Fast Company Innovation by Design Awards and graduate of ITP at NYU, whose design direction has been utilized by Grammy Award-winning artists, Fortune 500 companies, and underground artistic communities.

ABOUT NEW INC

NEW INC was cofounded by Lisa Phillips and Karen Wong in 2013 and is the first museum-led cultural incubator dedicated to supporting innovation, collaboration, and entrepreneurship across art, design, and technology. NEW INC's Director is Stephanie Pereira. For more information, visit newinc.org.

ABOUT NEW MUSEUM

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

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