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**MUSEUM**

**New Museum Announces Forthcoming Exhibitions by  
Lynn Hershman Leeson, Wong Ping, and Ed Atkins in  
Summer 2021**

**Museum Further Announces “This End the Sun,” a Collaborative  
Exhibition by Artists Maryam Hoseini, Rindon Johnson,  
and Jordan Strafer**

**New York, NY...**The New Museum’s summer 2021 exhibition line-up features three monographic presentations installed in the Museum’s main galleries, each on view from June 30 to October 3, 2021. On the Second Floor, “**Lynn Hershman Leeson: Twisted**” is the artist’s first solo exhibition at a New York museum. On the Third Floor, “**Wong Ping: Your Silent Neighbor**” is the first American survey of work by the Hong Kong-based artist. On the Museum’s Fourth Floor, “**Ed Atkins: Get Life/Love’s Work**” comprises a new commission by the acclaimed British artist. These are joined by “**This End the Sun,**” a collaborative exhibition by artists Maryam Hoseini, Rindon Johnson, and Jordan Strafer, on view in the Museum’s Lobby Gallery from June 30 through October 3, 2021.



### Lynn Hershman Leeson: Twisted

For over fifty years, Lynn Hershman Leeson (b. 1941, Cleveland, OH) has created an innovative and prescient body of work that mines the intersections between technology and the self. Known for her groundbreaking contributions to media art, Hershman Leeson has consistently worked with the latest technologies, from artificial intelligence to DNA programming, often anticipating the impact of technological developments on society. As the artist posited in 1998, "Imagine a world in which there is a blurring between the soul and the chip, a world in which artificially implanted DNA is genetically bred to create an enlightened and self-replicating intelligent machine, which perhaps uses a human body as a vehicle for mobility."

The exhibition will bring together a selection of Hershman Leeson's work in drawing, sculpture, video, and photography, along with interactive and net-based works, focusing on themes of transmutation, identity construction, and the evolution of the cyborg. Filling the New Museum's Second Floor galleries, this presentation will include some of the artist's most important projects, including wax-cast *Breathing Machine* sculptures (1965–68) and selections from hundreds of early drawings from the 1960s, many of which have never been exhibited before. Works from the *Roberta Breitmore* series (1973–78), perhaps her best-known project, in which she transformed her own identity into a fictional persona, will be shown alongside her video *Seduction of a Cyborg* (1994) and selections from the series *Water Women* (1976–present), *Phantom Limb* (1985–88), and *Cyborg* (1996–2006), among others.

The exhibition will also include Hershman Leeson's most recent large-scale project, *The Infinity Engine* (2014–present), a multimedia installation based on a genetics laboratory that explores the impact of genetic engineering on society; and a new commission, *Twisted Gravity* (2020–2021), produced in collaboration with the Wyss Institute at Harvard University, which incorporates new technologies to purify toxicities in water. Together, the works in the exhibition will trace the ever-intertwined relationship between the technological and the corporeal, illuminating the political and social consequences of scientific advances on our most intimate lives.

"Twisted" is curated by Margot Norton, Allen and Lola Goldring Curator, and is accompanied by a fully illustrated catalogue with contributions by Karen Archey, Martine Syms, texts by Lynn Hershman Leeson, and an interview with the artist conducted by Margot Norton.



### **Wong Ping: Your Silent Neighbor**

Over the past ten years, Wong Ping (b. 1984, Hong Kong) has developed a highly personal, self-taught style of animation to craft tales of individual desire, societal pressure, and political upheaval. Before his colorful and sometimes disturbing stories of life in Hong Kong received mainstream attention from the art world, the artist worked in television broadcasting and commercial animation. Although his videos may at first recall children's cartoons, Wong's work emerges from his own written stories and journals, revealing the aspirations and anxieties of everyday residents of Hong Kong through surreal narratives and a bizarre cast of anthropomorphic characters.

Filling the Museum's Third Floor galleries, this exhibition will bring together a selection of new and recent work by Wong from across his experimental oeuvre, including *Jungle of Desire* (2015), a video that tells the story of a homemaker turned sex worker whose exchanges with her police-officer client are voyeuristically observed by her husband.

Other earlier works in the show include, *Who's the Daddy?*, a tale of love and parenthood in the digital age; and Wong Ping's *Fables 2* (2019), the second of Wong's takes on traditional fairy tales in which a variety of creatures learn valuable lessons about living in the complex sociopolitical landscape of contemporary Hong Kong. The first of Wong's *Fables* premiered in the New Museum's "2018 Triennial: Songs for Sabotage." The presentation will include the debut of a new video by the artist commissioned for the exhibition.

The exhibition is curated by Gary Carrion-Murayari, Kraus Family Curator, with Francesca Altamura, former Curatorial Assistant, and is accompanied by a fully illustrated catalogue, the artist's first, with an essay by Carrion-Murayari; an interview with the artist conducted by Tobias Berger of Tai Kwun Centre for Heritage and Arts, Hong Kong; and a special contribution by artist David Horvitz.



### **Ed Atkins: Get Life/Love's Work**

"Get Life/Love's Work" will be the inaugural exhibition in a partnership between the New Museum and Nokia Bell Labs to develop a series of residencies and commissions aimed at fostering meaningful exchange between the fields of art and technology.

Over the past decade, Ed Atkins (b. 1982, Oxford, United Kingdom) has created a complex body of work that considers the relationship between the corporeal and the digital, the ordinary and the uncanny, through high-definition computer-generated (CG) animations, theatrical environments, elliptical writings, and syncopated sound montages. With these filmic and text-based artworks, Atkins tracks forms of feeling, living, and communicating hidden behind or curtailed by technological representation, which unfold into sensitive and often somber narratives.

At the New Museum, Atkins will premiere a new project that focuses on the ways bodies and technologies are intertwined, particularly in the field of digital communication and telepresence. As always in Atkins's work, technology is analyzed as a theoretical and even allegorical interrogation of itself, rather than in any literal terms.

Installed in the Museum's Fourth Floor gallery, the exhibition will debut a new body of work made with technologies that profess to "capture" life. The central piece of the exhibition is a CG animation recorded using motion- and facial-capture technologies, which documents an interview between the artist and his mother—shot during the isolated months of lockdown that have defined the Covid-19 pandemic.

Weaving together a variety of references—ranging from British playwright Dennis Potter's last televised interview to English philosopher Gillian Rose's memoir *Love's Work*, along with autobiographical notations and confessional digressions—the exhibition composes what the artist describes as an "essay about distance." The exhibition reflects on the ways in which technologies designed to facilitate connection and representation paradoxically expose loss and underscore separation, oftentimes amplifying corresponding feelings in a manner that—according to the artist—"mirrors the travesty of the representation."

The newly commissioned video will be presented within an impoverished and estranged domestic scene of embroideries, paintings, and text compositions—the latter made in collaboration with the anonymous author project, Contemporary Art Writing Daily. This staging means to not only interrogate certain limits of communication and empathy, but also to reimagine constituent technologies simultaneously as forms of sustenance and existential threat. Combining computer data and concrete matter, Atkins tests the borders of digital simulation and proximity, looking to the ways in which technologies both mediate intimacy and shape human relationships. "I think of it as augmented and simulated sentiment, comparing and supplementing it with those objects and materials we might more familiarly expect to surrogate our love," the artist explains.

Atkins's presentation will be the first in a series of exhibitions produced in collaboration with scientists, engineers, and researchers from the Experiments in Art and Technology (E.A.T.) program at Nokia Bell Labs to open up new possibilities in human communications. Inspired by the pioneering legacy of E.A.T., the series aims to channel the interdisciplinary spirit initiated in the 1960s by Bell Labs engineers in collaboration with artists such as John Cage, Lucinda Childs, Marta Minujin, Robert Rauschenberg, and Stan VanDerBeek.

This project also builds upon Nokia Bell Labs' support of the E.A.T. track at NEW INC, the New Museum's cultural incubator, which provides artists, technologists, and others with the tools to make and research born-digital art through mentorship from staff at Nokia Bell Labs and Rhizome, the New Museum affiliate that champions born-digital art and culture. Through its relationship with the New Museum, Nokia Bell Labs provides artists with access to cutting-edge motion-capture and communication technologies, with the support of experts in the field; participating artists in turn inform new research paths for that technology resulting from interdisciplinary collaboration and intellectual exchange.

"Get Life/Love's Work" is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, and is accompanied by a fully illustrated catalogue published by the New Museum. The catalogue includes an interview with the artist, conducted by Gioni, a conversation between Julie Martin and Madeline Weisburg, and newly commissioned texts by Erika Balsom, Mark Leckey, and Vivian Rycroft.



### **This End the Sun**

A collaborative exhibition by artists Maryam Hoseini (b. 1988, Tehran, Iran), Rindon Johnson (b. 1990, San Francisco, CA, United States), and Jordan Strafer (b. 1990, Miami, FL, United States), "This End the Sun" will be on view in the Museum's Lobby Gallery. Working during this time of physical distance and isolation, the artists reflect on ideas of interrelation, and how together they might translate the changeable qualities of time. As a starting point for their collaboration, the artists cowrote a text, told from the perspective of a collective "we."

As the artists write:

*How is time altered on the way down? Are we free as we are? Are we in any degree bound by our appetites? Are we at all in bondage to the opinion of our neighbors, to the customs and notions of the society however harmful or absurd? Can we see things as they are, as they should be?*

*No ground here! We are no longer grounded, we group-thought. We got altered on the way down. 1: broken horizon, 0: binary reversal. Do we tell stories as they are, as they should be? (Why the same over and over again?) 3: We invite you to touch it (it as in the rock).*

Inspired by the view through the Lobby Gallery skylights, the artists have designed a computer program that constructs an ongoing speculative time-lapse of the sky overhead as it maneuvers between day and night, to be projected across a broken horizon. As the title of the exhibition suggests, the artists consider how they might point toward multiple vantage points as they exist simultaneously. In addition to the projection, the exhibition will include new paintings by Hoseini, stone furniture by Johnson, and a video by Strafer, all of which were created specifically for this presentation.

This exhibition is curated by Margot Norton, Allen and Lola Goldring Curator.

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## **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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### **SUPPORT for Lynn Hershman Leeson**

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Maria Baibakova, *Chair*; Dr. Shelley Fox Aarons, Ivana Berendika, Sarah Calodney, Cherry Cheng, Ingrid Cincala-Gilbert, Glori Cohen, Kaleta A. Doolin, Frances Young Fuchs, Molly Gochman, Kimberly Gould, Agnes Gund, Sue Hostetler, Christina Hribar, Randi Charno Levine, Marley Blue Lewis, Lucy Liu, Margaret Munzer Loeb, Nazy Nazhand, Nicole Nunag, Bettina Prentice, Debbie Rechler, Barrie Roman, Tracey Serko, Komal Shah, Jennifer Soros, Vicki Match Suna, Ilgin Surel, Stacy Van Praagh, Olivia Walton, Madeline Weinrib, Tiffany Zabludowicz, Ruoqi Amy Zhou, Aimee Mullins, *Ambassador*, H.R.H. Princess Eugenie of York, *Ambassador*

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### **SUPPORT for Wong Ping**

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Images:

1. Lynn Hershman Leeson, *Seduction of a Cyborg*, 1994 (still). Video, sound, color; 5:52 min. Courtesy the artist; Altman Siegel, San Francisco; and Bridget Donahue, New York.
2. Wong Ping, *Wong Ping's Fables 2*, 2019 (still). Single-channel animation, sound, color; 13 min. Courtesy the artist; Edouard Malingue Gallery, Hong Kong / Shanghai; and Tanya Bonakdar Gallery, New York / Los Angeles
3. Ed Atkins, *Production still*, 2021
4. Maryam Hoseini, Rindon Johnson, and Jordan Strafer, *This End the Sun*, 2021. Digital image, dimensions variable. Courtesy the artists