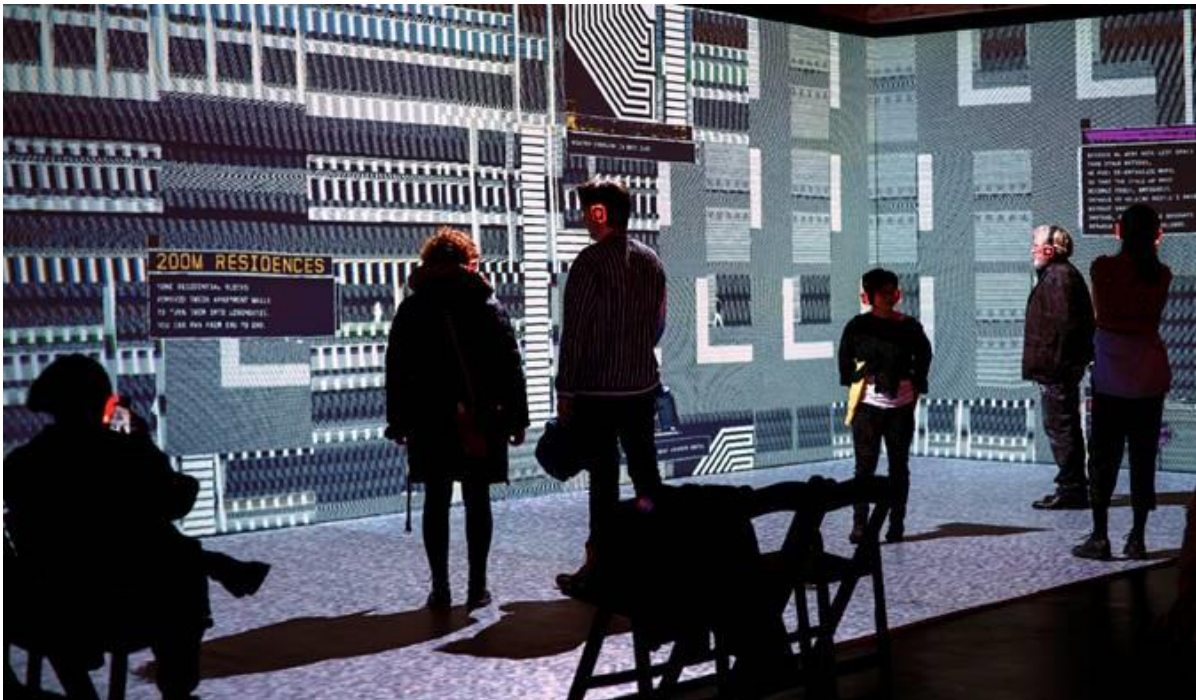


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MUSEUM

NEW INC, THE NEW MUSEUM'S CULTURAL INCUBATOR, ANNOUNCES ITS EIGHTH ANNUAL CLASS FOR 2021–22



New York, NY...NEW INC, the New Museum's cultural incubator, welcomes its recently appointed Director Salome Asega and its eighth annual class for the September 2021 to August 2022 program cycle. "I'm thrilled to join NEW INC at the beginning of this cycle and look forward to supporting a wide range of projects and initiatives showing us critical ways forward," Asega says of the incoming cohort. For year eight, NEW INC offers five member tracks, including two new tracks and several renewed partnerships: Creative Science, Art & Code, Extended Realities, Collective Abundance, and Future Memory.

Thirty-eight members working at the intersection of art, design, technology, and entrepreneurship will participate in NEW INC's yearlong program which includes a values-centered business education curriculum, mentorship, and community events. This year, members range from individual practitioners—such as artists, designers, and storytellers—to collectives, studios, nonprofits, and startups. 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 racial equity, climate, access, education, and the future of work,

among other pressing humanitarian concerns.

NEW INC's membership model continues to support a diverse range of creative practitioners, with 61% of members identifying as people of color, 78% women or gender non-conforming, and 39% LGBTQIA+. Over seven years, members have raised \$25.1 million in investment capital, created 596 jobs, and established or retained 324 businesses in New York City.

In the second year of a grant from Science Sandbox, an initiative of the Simons Foundation, NEW INC is continuing its **Creative Science track**. Members are exploring climate futures at the junction of art and science through immersive experiences, community education, multispecies ecosystem care, design interventions, and conceptual art.

In partnership with Rhizome, the **Art & Code track** asks members to consider the deep future of internet-based art. This track focuses on experimentation and collaboration between artists, engineers, and technologists where members benefit from specialized mentorship opportunities and events.

The **Extended Realities track** returns for another year at NEW INC, and include artists, performers, avatar-creators, choreographers, and XR producers who are interested in how identities and culture are represented and transformed through live experiences mediated by technology.

New this year, NEW INC launches the **Collective Abundance track**, where teams are creatively reimagining new models for wealth, health, and justice. Members of this track span many disciplines, including architecture, hardware design, urbanism, art, and education. Through practices of community engagement, artistic immersion, and cultural critique, this creative cohort is building newly formed pathways for healing, social care, economic empowerment, and joy.

Members in the newly created **Future Memory track** are shaking up dominant historical narratives and re-defining the power communities hold. This track was created to welcome new ideas around monuments and historical representation in the wake of widespread social unrest. Future Memory track members include urban designers, artists, data scientists, designers, strategists, and community organizers who are interrogating monuments and digital archives to tell untold stories and enable participatory culture-making.

Generous leadership support for NEW INC Year 8 is provided by the Jonathan D. Lewis Foundation. Additional support is provided by Deutsche Bank.

Over the course of the twelve-month program, NEW INC members participate in a professional development and mentorship program designed 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 annual Demo Day presentations and other public programs presented with our partners.

Members of the Creative Science track, supported by Science Sandbox, a Simons Foundation initiative: Ani Liu, Gal Nissim & Leslie Ruckman, Jiabao Li, Jonah King & Sue Huang, Larissa

Belcic & Michelle Shofet, Lydia White, Morgan Mueller & Rashida Kamal.

Members of the Art & Code track, in partnership with Rhizome: Carrie Wang, Cassie Tarakajian, Lai Yi Ohlsen, Roopa Vasudevan, Rosalie Yu, Stephen Kwok, Woody Sullender, and Yehwan Song.

Members of the Extended Realities track: Adelle Lin, Ali Santana, Astrid Lark, Brandon Powers, Jazsalyn, Kathleen Sullivan, Lisa Jamhoury, Matt Romein, and Peter Burr.

Members of the Collective Abundance track: Andy Bruno, Brian House, Daphne Lundi & Gloria Lau, Delara Rahim, Francisco Brown, Jimmy Pan, Eliza Evans, and Johann Diedrick

Members of the Future Memory track: Amélie Lamont, Ariana Allensworth, Adrian Edgard Rivera, Daniel Almeida, Itzel Basualdo, Rodrigo Carazas Portal, Genel Ambrose & Chase Reyes, Eric Moed & Penelope Phylactopoulos, Frances Vigna, Jessica Clark, and Michael Gossett.

MEMBER BIOS

ART & CODE

Carrie Sijia Wang is a New York-based artist working with interactive experience, video, installation, and performance. She is interested in how systems, rules, and regulations affect cultures, beliefs, and rituals. In her multimedia performance, *The System*, she created a fake government department that tests candidates' ability to generate system-compliant content. She is also the creator behind *ALEX*, a fictional artificial intelligence HR manager that uses gamification as a subtle tool of control in the workplace. The juxtaposition between the real and the fictional, the rational and the absurd, is a recurring theme in her work. Wang is a 2020 Mozilla Creative Media Award recipient and the winner of the Special Mention Jury Award at Filmgate Interactive 2020.

Cassie Tarakajian (they/them) is an Armenian-American technologist, educator, and artist based in Brooklyn. Their work centers around creating accessible and inclusive tools for making art. They currently work at the Processing Foundation as the creator and project lead of the p5.js Web Editor, an open-source in-browser code editor for creative coding in p5.js. They are also an adjunct professor at New York University's Interactive Telecommunications Program (NYU ITP), teaching creative coding, web development, and making memes. In the past, they worked as a software engineer on Max/MSP at Cycling '74 and held residencies at NYU ITP, Pioneer Works, and the STUDIO for Creative Inquiry at Carnegie Mellon. Past artistic projects range from generating sonnets from Wikipedia contributions to teaching computers how to love as a member of the band Lullabies for AI.

Lai Yi Ohlsen is an artist and the Director of Measurement Lab, one of Code for Science Society's sponsored projects. She is a 2019 Artist in Residence at Movement Research and was a Spring 2020 Technology Resident at Pioneer Works. In 2019, she was in residence at Jonah Bokaer Arts Foundation, rehearsal, and MANCC's Forward Dialogues as Kim Savarino's collaborator. Her work has been shown at Tech Zine Fair, Movement Research's Fall Festival, New York Art Book Fair, the Internet Archive's Decentralized

Web Summit, and Our Networks. She is the author of *100 Scores: movement inspired by computers* and tends to her creative practice at Soft Surplus, a collective warehouse space in Brooklyn. Her current research interests include the proliferation of movement through crappily compressed images, the resistance of automated 'best practice' bodies, and how analog forms move in resistance against digital power.

Roopa Vasudevan is an American media artist, computer programmer, and researcher. Her work examines social and technological defaults, interrogates rules, conventions, and protocols that we often ignore or take for granted, and centers humanity and community in explorations of technology's impacts on culture and society. Her work has been supported by Eyebeam (Brooklyn, NY), the Sachs Program for Arts Innovation (Philadelphia, PA), the Philadelphia Area Creative Collaboratives (Haverford, PA), SOHO20 Gallery (Brooklyn, NY), the Arctic Circle Residency (Svalbard), China Residencies, SPACES (Cleveland, OH), and Flux Factory (Queens, NY). She is currently a member artist at Vox Populi, a 30+-year-old collectively run arts space in Philadelphia. Roopa received an MPS from the Interactive Telecommunications Program (ITP) at NYU's Tisch School of the Arts in 2013. She is currently a doctoral candidate at the Annenberg School for Communication at the University of Pennsylvania, researching the relationships between new media artists and the tech industry.

As a Taiwan-born artist and researcher, **Rosalie Yu** experiments with feminist interventions into the process of phototechnics to probe interpersonal relationships and create participatory experiences. She is especially interested in the unstable nature of digital artifacts and how they might communicate ambivalent emotional states. While her work takes on many forms—from collaborative workshops, resin sculptures to data visualization—the core of her practice concerns how to question power by documenting our interactions with technologies and each other. Her recent projects have examined subjects such as the reframing of digitizing tools as digital crafts and the ongoing relationship between maintenance and obsolete technologies.

Stephen Kwok makes experimental events that incorporate live performance, digital technology, sculpture, and text. He was an artist-in-residence at Delfina Foundation's Performance as Process program in London. He has exhibited his work at the Seoul Museum of Art, Haus der Kulturen der Welt in Berlin, and the Center for Performance Research in Brooklyn. Through *Recreational Meetings*, Kwok develops experiential online events designed to utilize virtual engagement platforms as a tool for embodied experience and creative agency. Held on commonplace platforms such as Zoom, FaceTime, and Google Drive, each Recreational Meeting is created with a creative practitioner from a diverse field. Meetings hybridize platform-specific protocol, performance art strategies, and their collaborator's practice, producing interactive, artist-led experiences for audiences to inhabit remotely. *Recreational Meetings* are not simulations of in-person events. Rather, they explore what is made possible by an expansion in remote technology, uncovering new opportunities for creativity and social connection within them.

Woody Sullender is an artist based in Queens, NY. His pieces encompass a myriad of media, including sculpture, music, performance, theater, installation, architecture, origami, and sonic weaponry. His recent work intertwines mediated and physical space as a site for performance utilizing video game environments modeled on existing architecture. Sullender has performed internationally at venues including the Stedelijk Museum (Amsterdam), the Schindler House (Los Angeles), the River to River Festival (NYC), The

Kitchen (NYC), and Les Instants Chavirés (Paris). He is the founding co-editor (with Bill Dietz) of the sonic arts publication [Ear Wave Event](#).

Yehwan Song is a Korean-born artist, graphic designer, and web developer. She designs and develops experimental websites and interactive graphics driven by content structure instead of static templates and web design conventions. Through her projects, she tries to flip the general understanding of web design and subvert common user-experience behaviors, which oversimplify users' behavior. She pursues diversity above consistency and efficiency. Her ongoing project, *Anti User-friendly*, challenges the concept of user-friendliness by creating a situation in which users need to learn, explore, understand and become conscious before they can use it, instead of repeating the same behavior they've been trained to do, as a form of self-care.

CREATIVE SCIENCE

Ani Liu is an internationally exhibiting research-based artist working at the intersection of art & science. Her work examines the reciprocal relationships between science, technology, and their influence on human subjectivity, culture, and identity. Reoccurring themes in her work include gender politics, biopolitics, labor, simulation, and sexuality. Ani's work has been exhibited internationally at the Venice Biennale (Architecture Biennale 2021), Ars Electronica, the Queens Museum Biennial, Boston Museum of Fine Arts, the Asian Art Museum, MIT Museum, MIT Media Lab, Mana Contemporary, Harvard University, and Shenzhen Design Society. She's been featured on National Geographic, VICE, Mashable, Gizmodo, TED, Core77, PBS, PCMag, FOX, and WIRED.

Gal Nissim and **Leslie Ruckman** are longtime collaborators. They combine their unique backgrounds in art, science, and design to create interactive, technology-enhanced works, often involving living organisms, that explore complex scientific themes. Research forms the foundation of their creative process. Their work invites participants to explore the dynamic relationships between nature, culture, and man-made environments, raising questions about our ecological role as the planet's dominant species. Gal and Leslie's work has been shown internationally at Pioneer Works, Made in NY Media Center, NYCxDesign Festival at Times Square, Science Gallery Detroit, Print Screen Festival (Israel), and GStreamer Conference (Berlin, Germany). They are recipients of fellowships and grants from the Lower Manhattan Cultural Council (LMCC), Culture & Animals Foundation, and the Microsoft Design Expo Challenge.

Working at the intersection of emerging technology, art, and design, **Jiabao Li** creates new ways for humans to perceive the world. She works across nature, humans' designed environment, and belief structures and creates works addressing climate change, humane technology, and a just, sustainable future. Her mediums include wearable, robot, AR/VR, projection, performance, software, installation. In Jiabao's TED Talk, she uncovered how technology mediates the way we perceive reality. At Apple, she invents and explores new technologies for future products. She graduated from Harvard Graduate School of Design with a Master of Design in Technology with Distinction and best thesis award. Jiabao is the recipient of numerous awards, including the iF Design Award, NEA, STARTS Prize, Fast Company, Core77, IDSA, AACYPF 30 Under 30. Her work has been exhibited internationally at Ars Electronica, SIGGRAPH, Milan and Dubai Design Week, ISEA, Anchorage Museum, OCAT Contemporary Art Terminal, CHI, Donghu Shan Art Museum,

MOOD Museum of Design. Her work has been featured on Yahoo, TechCrunch, Domus, CCTV, Yanko Design, Fast Company, Harvard Political Review, The National, Business Insider, Bloomberg, Leonardo, and South China Morning Post.

Jonah King and **Sue Huang** are media artists collaborating on work that explores human/nonhuman relations and speculative futures. Their projects examine how ecological intimacies give rise to culture and identity using film, sculpture, installation, and extended realities. They are working on *Honey Fungus*, a VR ecological narrative set in a mycelium underworld. This project is supported by the Irish Arts Council and the University of Connecticut. King and Huang have exhibited nationally and internationally. King at the Irish Museum of Modern Art, Dublin; Rockford Art Museum, Chicago; Jewish Museum, New York; Hesse Flatow Gallery, New York; Fotografiska, Stockholm; Clima, Milan; Oberhausen Film Festival; and London International Motion Pictures Awards. Huang at the Museum of Contemporary Art (MOCA), Los Angeles; the Contemporary Arts Center (CAC), Cincinnati; ISEA, Montreal; and Kulturhuset, Stockholm.

Lydia White is an entrepreneur, digital product designer, and design educator incubating a new earth-centered design practice to address the climate crisis. She has deep experience leading teams and designing software for creative expression, networked communication, and editorial media at companies such as Tumblr and Condé Nast. Lydia brings strategic vision to complex problems and harnesses her multi-disciplinary design, business, and arts background to bring systems-scale solutions to life. Lydia is also the founder and Program Director of Shell House Arts, a small experimental artist residency located in the Catskill Mountains of New York. Most recently, she was a fellow at Terra.do studying the climate change landscape.

Nocturnal Medicine is a nonprofit design studio taking on the larger-than-life challenges of today's environment. Founded by Larissa Belcic & Michelle Shofet in 2016, their mission is to transform cultural relationships to the environment through design. Nocturnal Medicine operates on the understanding that issues like climate change emerge from cultural dynamics that govern how we live with nature. In response, they research complex socio-ecological issues & design innovative methods for addressing them in community. The Nocturnal Medicine toolkit includes ritual, sensory immersion, experiential education, dance, & collective meditation. Their work helps build the cultural infrastructure necessary for accelerating social change and nurturing a culture of resilience.

Trash Club is a community platform for the ongoing investigation of waste in New York City and beyond. Its founders are Rashida Kamal, Emily Lin, and Morgan Mueller in January 2020. At its core, Trash Club is driven by the idea that "there is no away." It is an attempt to grapple with the objects, places, and people that fall outside of the usual systems of counting, inventory, and categorization. Because they are deeply committed to the idea that this reckoning cannot happen in isolation, they have focused much of their efforts on building community with practitioners of disparate disciplines. Along with expanding and developing their investigative and creative practices, they hope to serve as a platform for neighboring scholars, artists, and strangers to ask good questions about discard.

COLLECTIVE ABUNDANCE

Andrew Bruno is a Brooklyn-based architect and educator working on imagining new ways of achieving social equity through architecture. He's worked for several New York architecture offices and the Design Department at the New York City Housing Authority. His current work focuses on the architectural type of the detached house - the much-maligned and yet still overwhelmingly popular component of contemporary U.S. suburbs. His recent project One House Per Day imagines ways in which alternative social arrangements and uses might be accommodated by the detached house, in a challenge to the entrenched, arbitrary notion that the house is limited to housing the "single family."

Brian House is an artist who investigates the politics of time in human and nonhuman systems. Incorporating sound, computation, and multi-disciplinary research, his practice has included subjects such as geolocation tracking and the communication strategies of urban rats. His current project, *Macrophones*, employs atmospheric infrasound as a way of listening to the climate crisis. House has exhibited at MoMA, Los Angeles MOCA, Ars Electronica, ZKM, the Beall Center for Art + Technology, and the Cincinnati Contemporary Arts Center, among others. The New York Times Magazine, WIRED, Neural, Creative Applications, and TIME's annual "Best Inventions" issues have featured his work. His essays and articles have been published in Leonardo, the Journal of Sonic Studies, and e-flux Architecture. He is currently a fellow at the Center for Art Research at the University of Oregon and Assistant Professor of Art at Lewis & Clark College in Portland.

MICROPOLITAN STUDIO is an art and design collective led by Delara Rahim, Francisco Brown, and Jimmy Pan, aiming to create critical connections in the built environment with human stories through urbanism, architecture, and art practices. The Studio was founded on the idea that 'small interventions have big impacts.'

The mission of Micropolitan Studio is to advocate for more inclusive forms of human experience by seeking to express multiplicity across scales and revealing the joy of democratic space. Their research-based projects engage the world through data visualization, communication design, and public art. They experiment with materials and technologies to design books, produce art installations, curate exhibitions, and propose architectural and urban interventions.

All the Way to Hell is a single-member LLC domiciled in Wyoming. The single member is artist Eliza Evans. Evans experiments with sculpture, print, video, and textiles to identify disconnections and absurdities in social, economic, and ecological systems. The initial parameters of each work are carefully researched and then evolve as a result of interaction with people, time, and weather. Our actions are indelibly inscribed in each other and the landscape. Evans makes these inscribed relationships more legible. Before turning to art, Evans spent many years researching and organizing scientific and engineering innovation diffusion in a university setting. She has a long history of participating in cooperatives, research teams, start-up organizations, and creative projects as an instigator, utility player, and mob boss. She excels at coordinating loose ends.

Laudi CoLab is a practice founded by Gloria Lau and Daphne Lundi. Their work spans many disciplines, including urban planning, design, landscape architecture, textile manipulation, and illustration. A foundational principle of Laudi CoLab is the belief in collective work as not only a tool for creating a more just world but as a joyful liberatory practice that allows for experimentation and thinking outside of professional silos. Central to their mission is amplifying community stories in the built environment that have been

erased or undervalued and pushing the boundaries of what mediums are possible for storytelling. Gloria and Daphne are both Forefront Fellows of the Urban Design Forum and met as organizers through DivComm. They also work in community with other organizations, including BlackSpace and Design as Protest.

Johann Diedrick is an artist, engineer, and musician who makes installations, performances, and sculptures to encounter the world through our ears. He surfaces vibratory histories of past interactions inscribed in material and embedded in space, peeling back sonic layers to reveal hidden memories and untold stories. He shares his tools and techniques through listening tours, workshops, and open-source hardware/software. He is the founder of A Quiet Life, a sonic engineering and research studio that designs and builds audio-related software and hardware products for revealing possibilities off the grid through sonic encounters. He is a 2021 Mozilla Creative Media Award recipient, a member of NEW INC, and an adjunct professor at NYU's ITP program.

FUTURE MEMORY

Amélie runs 'by amélie,' a Brooklyn-based creative studio specializing in digital product design and writing. They use cultural studies and design anthropology to inform their process. They enjoy creating resources for underinvested communities. Their social good projects include Good for PoC, The Guide to Allyship, and People of Craft. They've had the honor of presenting their research and work at The White House, The Great Discontent, Etsy, Twitter, Dropbox, and Cooper.

Ariana Faye Allensworth is a visual artist and researcher based in Brooklyn, NY. Her practice builds upon interests in photography, spatial justice, and the politics of belonging. With 10+ years of experience building and leading programs in the arts and culture sector, her work has ranged from evolving arts education experiences to scale to supporting systems change work that enables BIPOC staff to belong and thrive in the workplace. She currently works as a Senior Design Lead at IDEO and has previously held positions at The International Center of Photography, The Center for Cultural Power, and Youth Speaks. Ariana is also a founding member of the New York City chapter of the Anti-Eviction Mapping Project and has participated in residencies with Pioneer Works, The Laundromat Project, and FABnyc. She's currently developing a body of work titled Staying Power that amplifies a people's history of New York City public housing.

R.I.C.O. R.O.B.O. (The Research Institute On Cannibal Opportunism & Repository Of Obsessive Bobo-lutionary Obsolescence) is a cultural production bureau specialized in scratching, remixing, and hacking the corporate and institutional consumption of Latin(x)(o)(a)(e)(+) narratives in the Americas (i.e., Bad Bunny®). Roleplaying with commercial and academic business models, R.I.C.O. R.O.B.O harvests a counter-manipulation agenda through transgressive knowledge exchange, site-specific interventions, and cross-border research. The platform is collectively run by Daniel Arturo Almeida (VE, NY), Itzel Basualdo (FL), Rodrigo Carazas Portal (PE, MO), Olenka Macassi (PE) and Adrian Edgard Rivera (MX, NY).

Frances Cathryn recontextualizes stories as they've been told to us, focusing on the intersection of collective memory and public art. Her writing on topics ranging from marginalized cultural landscapes to memorials to the coronavirus is published in Frieze

magazine, the Los Angeles Review of Books, ARTnews magazine, the Brooklyn Rail, and Social Text journal. She has presented her work at the Yale School of Art, MASS MoCA, NYU ITP, the Rhode Island School of Design, and the Elizabeth Foundation for the Arts, among others. Frances also leverages digital scholarship and social protest to change public-history policy on a municipal level. In 2020, Frances started a campaign to remove three monuments in a park where she lives in Kingston, New York, pressuring policymakers to commit to the task. She is currently building an online curriculum that reconsiders how privileged source materials dictate who and what stories are credibly documented.

GOOD MIRRORS is a cultural institution at the intersection of the arts, education, and social justice. They are dedicated to creating, preserving, and uplifting the stories, expressions, and achievements of Black and brown womxn to eradicate stigmas associated with intersectional identities. Through storytelling, image-making, community discourse, and alternative schools, they activate the imaginations of Black and brown womxn and girls while building empathy around our experiences. Good Mirrors is led by Genel Ambrose, Founder, and Chase Reyes, Head of Growth and Development.

Jessica Clark is an internationally published journalist, researcher, and media futurist whose work connects thought leaders across disparate disciplines. She founded Dot Connector Studio in November 2013. She also edits *Immerse*, an online publication designed to spur creative discussion of emerging storytelling. Currently, she is a research affiliate at MIT's Open Doc Lab; previously, she held fellowships at USC Annenberg's Norman Lear Center and the New America Foundation. From 2011 through mid-2014, she served as AIR's media strategist and a core team member for the groundbreaking national public media transformation production, *Localore*. From 2007-2011 she led the Future of Public Media Project at American University's Center for Media and Social Impact. Over the past decade, she has developed research and convenings with high-profile universities and national media networks, including NPR, PBS, Harvard's Berkman Center for Internet and Society, USC Annenberg, and MIT. The co-author of *Beyond the Echo Chamber: Reshaping Politics Through Networked Progressive Media* (The New Press, 2010), she was the Executive Editor at national news magazine *In These Times*, and has written for *PBS MediaShift*, *The American Prospect*, and other outlets. Clark has served as a source and speaker for numerous conferences and outlets—including ABC, NBC, PBS, Newsweek, Voice of America, the BBC, SXSW, and multiple NPR stations.

Michael Gossett is a New York-based poet, researcher, and grantmaker whose practice involves future memory work and the creation and preservation of the cultural record for the public good. At NEW INC, he is researching and developing The Artist Archive Incubator, an effort to support contemporary artists and writers in the incubation and future placement of their archives using best practices in born-digital preservation and emerging principles of shared data governance. The Artist Archive Incubator seeks to cultivate a new model and market for art and literary archives that: anticipates the GLAM sector's increasing and future need for born-digital collections; takes the elusive, transient, and mutable nature of born-digital material seriously; and creates new legal and organizational forms, like data trusts, that allow artists and writers to retain control over how their archives are built, described, acquired, accessed, used, and monetized.

oopsa – Office of Open Practice Studio/Agency is a transdisciplinary creative studio/agency founded by Eric Moed and Penelope Phylactopoulos. oopsa works across

architecture, design, and public art to create experiences for people, cities, companies, and institutions. The hybrid studio/agency framework enables oopsa to work on a wide range of projects through regular collaborations with a curated network of creatives and subject experts in flexible, bespoke teams. The studio's mission is to create environments for learning, remembering, and rethinking that is approachable, experimental, and experiential. Penelope & Eric met at the Harvard University Graduate School of Design, where they both completed Masters in Design Studies with a concentration in Art, Design, and the Public Domain. Previously, they each worked as architects in New York City on commercial, residential, and institutional projects. oopsa was born out of their collaborative design work, writing, and discussions on the future of design practice.

EXTENDED REALITIES

Adelle Lin is passionate about integrating the digital and physical. Originally from Malaysia, Adelle is a designer and engineer who lived in Australia before moving to the USA. Having negotiated diverse cultures and systems, she draws on personal experiences to develop projects that help connect people with themselves and the spaces they occupy. Whether it's building virtual worlds, playful installations, or fusing light with the body, Adelle creates work to make the unseen seen. Current projects include working with Leo Villareal Studio to illuminate nine bridges along the River Thames in London through kinetic lighting technology. In 2020, she created a virtual Black Lives Matter protest in Animal Crossing and other virtual community spaces for Burning Man and Chaos Computing Congress. She has also worked on projects for Paris Fashion Week, Tokyo Olympics, Burning Man, Play NYC, Play Times Square, A.Maze Festival, and NY Maker Faire.

Boom Bap Cinema is a creative studio specializing in storytelling via moving images and interactive experiences. We create films, music videos, commercials, immersive installations, and concert/stage design for clients in the entertainment industry. Founded by multi-disciplinary artist Ali Santana, we are a team of filmmakers, editors, animators, illustrators, designers, and developers working collaboratively to develop and produce engaging projects that push the limits of storytelling. We pride ourselves on our resourcefulness, versatility, and expertise in creative problem solving using art and technology. Our studio is based out of Brooklyn, NY, where we're continuously inspired by the diverse and rich culture of NYC.

Astrid Lark is the founder and resident visionary for Fire on the Moon, an emerging live experience design and production platform dedicated to enabling musical artists to earn a living wage from performing music. As a composer herself, she empathizes with musical artists' desire to leverage music as their primary means of making a living. One of the key struggles of the musical artist is influencing people to use their time and money to see them perform, especially in saturated, competitive environments like major cities. Fire on the Moon was born from Astrid's desire to empower fellow musical artists to put on enticing, exceptional shows that allow an audience to hear their music and see themes and stories embedded in their music come to life in an emotionally impactful and memorable way.

Brandon Powers is a creative director + choreographer who creates experiences across physical and virtual space. His work focuses on capturing liveness in the digital, building

interdisciplinary communities, and shifting culture towards a more embodied future. To achieve the latter, Brandon used his knowledge as a movement practitioner to devise Embodiment Design, a methodology for designing more human-centered XR experiences. His key projects include VR saga *Queerskins: ARK* (Venice International Film Festival), for which he created interactive choreography, and *Frankenstein AI* (Sundance Film Festival), an AI-powered immersive installation. On TikTok, Brandon has built a community of over 50,000, sharing his process and tips for becoming a creative professional. Brandon is also an associate producer at Musical Theatre Factory, where he launched MTFxR, a program supporting XR musicals. He has spoken on the intersection of arts and technology at Creative Tech Week, the TCG National Conference, Verizon's 5G Lab, and Lincoln Center.

JAZSALYN'S work begins where fiction and reality collide. As an anti-disciplinary artist, she combines new media and community organizing practices to reimagine Black futures. As the Creative and Curatorial Director of black beyond, a radical space for artists and activists to define alternate realities for Blackness, JAZSALYN collaborates with Black and non-Black co-liberators to decolonize and re-indigenize social and creative practice. Through black beyond, she curates a series of programs, artist talks, workshops, performances, as well as a monthly segment titled 'alternate realities' on Dublab Radio. Her work has been featured in CULTURED Magazine, Vogue, The New Yorker, and Huffington Post. Exhibitions and panels such as TEDx Durham and Textiles as a Second Skin at MoogFest. She is also a contributing artist in the upcoming exhibition, black beyond_ assembly, alchemy, ascension, hosted by Parsons School of Design - Sheila C. Johnson Design Center, for Spring 2022.

Kat Sullivan is a Brooklyn-based artist, technologist, and educator. Her lifelong journey is discovering ways to integrate the performing arts with new media, where each component is essential to the other, rather than the two pieces simply sharing space. More recently, her work has also focused on the struggles of womanhood and how women must navigate the constantly changing expectations placed on them. She has developed a practice around creative coding, live performance, machine learning, and motion capture. She is currently an adjunct instructor at Johns Hopkins University, NYU Tandon School of Engineering, and Tisch School of the Arts, where she teaches courses on motion capture, live performance, virtual production, and programming.

Lisa Jamhoury is a Lebanese-American movement artist, designer, and programmer. Rooted in contemporary circus and nonfiction storytelling, her practice includes interactive performances, installations, and websites that envision an uplifted relationship between people and computers. Centered in movement and presence, her performances use computation to highlight the body's dynamism and encourage people to be aware of their physicality. Her work with networks and machine learning explores the internet as a platform for embodied creativity and play. Lisa developed and maintains the open-source tool, Kinectron, which brings lo-fi real-time motion capture data into the browser. As an aerial acrobat, she has choreographed and performed across the United States. Her work has been recognized by the Contemporary Art Society, the Streb Lab for Action Mechanics, and Google xStory, among others. She lives and works in Burlington, VT, and Brooklyn, NY, and is an adjunct arts professor at New York University's Interactive Telecommunications Program.

Matt Romein is an artist and performer whose work consists of live performance, generative computer art, and multimedia installation. His practice explores how the physical body is recreated and represented in digital spaces and how the digital body can be manipulated in evocative and unsettling ways that challenge ideas of identity, autonomy, and ethics. His performance design work includes *plural (love)* by Haruna Lee + Jen Goma, *Knot In My Name* by Ita Segev, and *[50/50] old school animation* by Peter Mills Weiss + Julia Mounsey. His work has been shown at BAM, Mana Contemporary, Soho Rep, The Public Theater, 3LD Art + Technology Center, and more. His art installation work has been shown at Sundance's New Frontier Program, IDFA's DocLab, and SXSW. He has had artist residencies and received grants from Pioneer Works, Google, CultureHub, Signal Culture, NYU, and more.

Peter Burr is an artist from Brooklyn specializing in animation and installation. Using computer animation to create images and environments that hover on the boundary between abstraction and figuration, Burr has in recent years devoted himself to exploring the concept of an endlessly mutating labyrinth. These pieces have been presented internationally by various institutions, including Documenta 14, Athens; MoMA PS1, New York; and The Barbican Centre, London. Previously Burr worked under the alias Hooliganship and founded the video label Cartune Xprez through which he produced hundreds of live multimedia exhibitions and touring programs showcasing a multi-generational group of artists at the forefront of experimental animation. His practice has been recognized through grants and awards, including a Guggenheim Fellowship, a Creative Capital Grant, and a Sundance New Frontier Fellowship.

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.

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. For more information, visit newinc.org.

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Image: Dirtscraper by Peter Burr captured at the Sundance Film Festival