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MUSEUM

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

**Museum Further Presents “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.



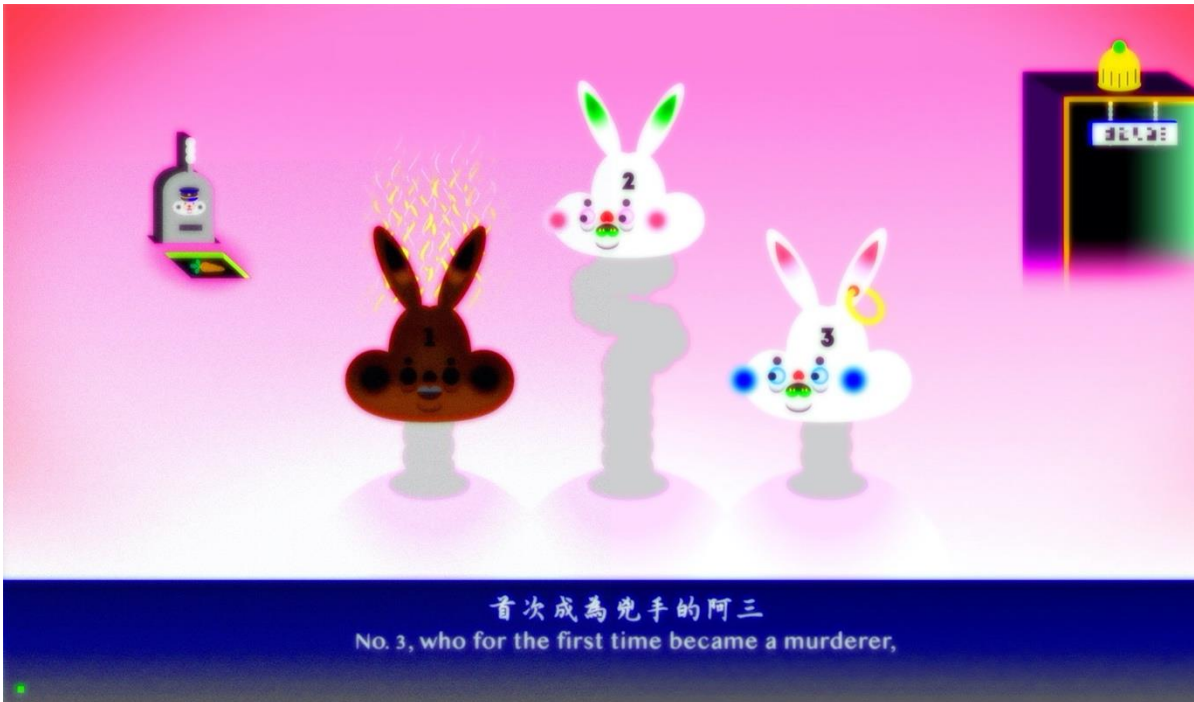
Lynn Hershman Leeson: Twisted

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 their impact 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 brings together a selection of Hershman Leeson's wide-ranging work in drawing, sculpture, video, and photography, along with interactive and net-based works, focusing on themes of transmutation, identity construction, and the cyborg self. The presentation includes over sixty early drawings and wax-cast sculptures from the 1960s; her well-known durational performance project *Roberta Breitmore* series (1972–79), selections from her series *Water Women* (1976–present), *Phantom Limb* (1985–88), and *Cyborg* (1996–2006), among others, as well as video works from the 1970s through the present.

The exhibition also features 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, that incorporates new technologies to purify toxicities in water. Together, the works in the exhibition 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

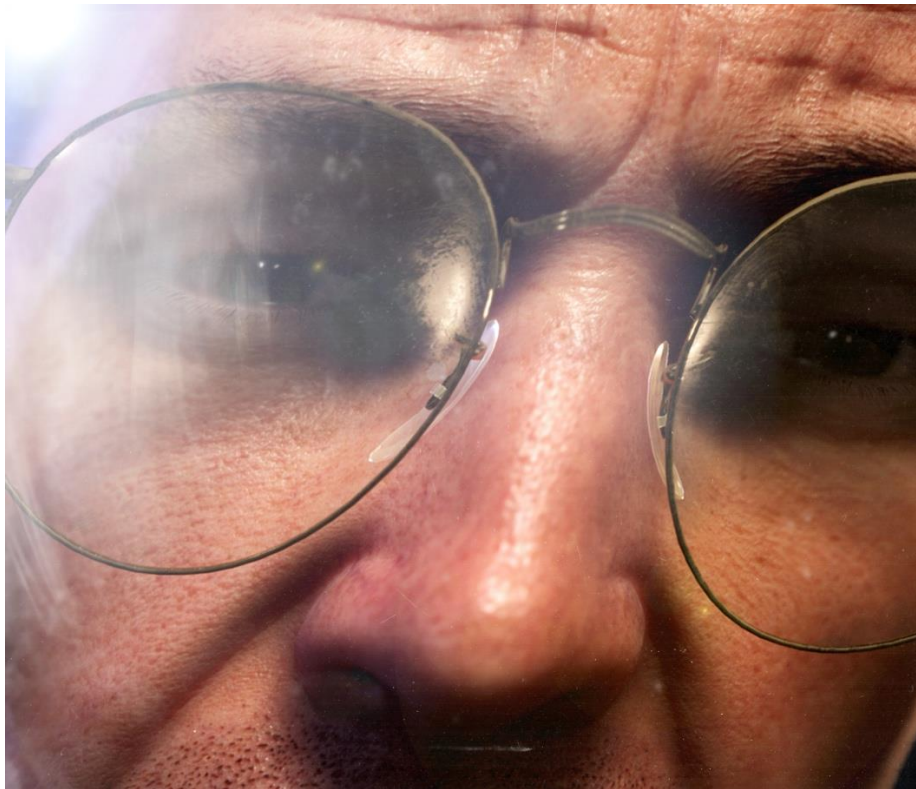
Over the past ten years, Wong Ping (b. 1984, Hong Kong) has developed a highly personal, self-taught style of animation to craft tales of individual desire, societal pressure, and political upheaval. Before his colorful and sometimes disturbing stories of life in Hong Kong received mainstream attention 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 brings together a selection of new and recent works 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 includes the debut of a new video and photographic wall mural 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

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 premieres 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 debuts 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 documenting an interview between the artist and his mother, which was shot in the months of lockdown during the Covid-19 pandemic. In the video the artist's features are translated into those of a digital alter ego, inevitably raising questions about authenticity and sophistication, while suggesting that electronic avatars might be capable of developing personal relationships and forms of affection.

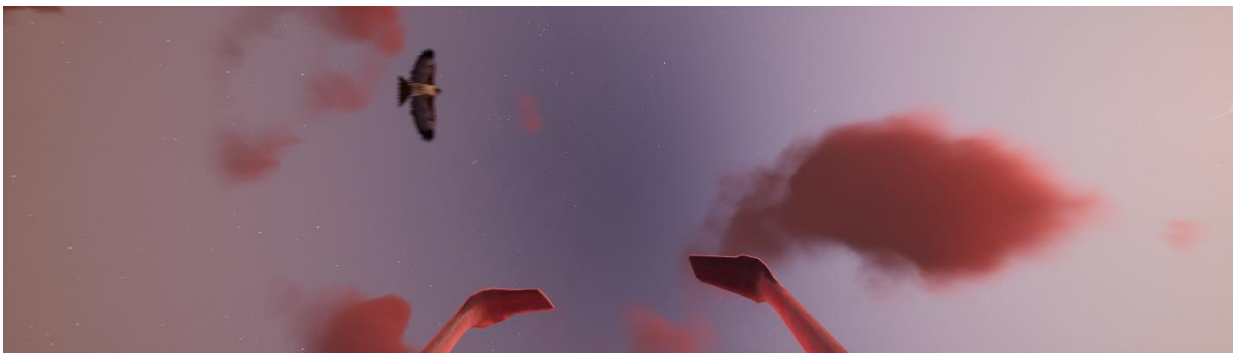
Weaving together a variety of references—ranging from British playwright Dennis Potter's last televised interview, to English philosopher Gillian Rose's memoir *Love's Work*, to autobiographical digressions—the exhibition composes what the artist describes as an "essay about distance." The exhibition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

The newly commissioned video is presented within an estranged domestic scene of wooden panels, embroideries, paintings, and text compositions—the latter made in collaboration with the anonymous author project, Contemporary Art Writing Daily. The embroideries incorporate an alphabetized version of the diary kept by the artist's father as he was dying of cancer and a series of texts written by GPT-3, an Artificial Intelligence language prediction model that the artist fed with writings by French playwright Antonin Artaud and Japanese court lady Sei Shonagon.

This ensemble of works not only probes certain limits of communication and empathy; it also reimagines constituent technologies simultaneously as forms of comfort and existential threat. Combining computer data and concrete matter, Atkins tests the borders of digital simulation and proximity, looking at how technology both mediates intimacy and shapes 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.

"Get Life/Love's Work" has been commissioned as part of a series of partnerships developed in collaboration with scientists, engineers, and researchers from the Experiments in Art and Technology (E.A.T.) program at Nokia Bell Labs. 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 Minujín, Robert Rauschenberg, and Stan VanDerBeek, among others.

"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 and Mark Leckey.



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" is on view in the Museum's Lobby Gallery. As a starting point for their collaboration, the artists cowrote a text reflecting on ideas of interrelation and the changeable qualities of time, 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 performs a prediction, constructing an ongoing speculative simulation of the sky overhead as it shifts between day and night. As with title of the exhibition, the artists consider ideas of perspective in representation, probing the desire to control, frame, and capture. In addition to the projection, the exhibition includes 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.

PUBLIC PROGRAMS

Ed Atkins in Conversation with Massimiliano Gioni

Wednesday, June 30 at 12 p.m. EDT

Join us for a conversation with artist Ed Atkins and Massimiliano Gioni, *Edlis Neeson Artistic Director* at the New Museum.

Wong Ping and Meredith Talusan in Conversation

Tuesday, July 20 at 11 a.m. EDT

Critically-acclaimed author and journalist Meredith Talusan engages artist Wong Ping in an intimate conversation.

Live Virtual Tour with Gary Carrion-Murayari on "Wong Ping: Your Silent Neighbor"

Wednesday, August 25, 12 p.m. EDT

Join Gary Carrion-Murayari, Kraus Family Curator, for an Instagram live tour of "Wong Ping: Your Silent Neighbor" in conversation with Andrew An Westover, Keith Haring Director of Education and Public Engagement at the New Museum. This virtual tour will provide insights and background about the featured artworks, as well as giving attendees behind-the-scenes details about the exhibition.

Live Virtual Tour with Massimiliano Gioni on "Ed Atkins: Get Life/Love's Work"

Friday, September 8, 1 p.m. EDT

Join Massimiliano Gioni, *Edlis Neeson Artistic Director*, for an Instagram live tour of "Ed Atkins: Get Life/Love's Work" in conversation with Andrew An Westover, Keith Haring Director of Education and Public Engagement at the New Museum. This virtual tour will provide insights and background about the featured artworks, as well as giving attendees behind-the-scenes details about the exhibition.

Bioethics and World-Making: Creativity in Synthetic Biology

Friday, September 17, 1 p.m. EDT

This panel discussion will explore recent developments in synthetic biology and artistic collaboration. In conjunction with her New Museum solo exhibition "Twisted", artist Lynn Hershman Leeson will speak with a panel of eminent international scientific collaborators: Thomas Huber, George Church, and Richard Novack, in a conversation moderated by ethicist Takunda Matose. Together, they will consider the bioethics of their shared inquiry, as well as the larger implications for this work at the vanguard of scientific exploration.

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.

SUPPORT for Lynn Hershman Leeson

Lead support for this exhibition is provided by the Artemis Council of the New Museum.

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

Major support for this exhibition is provided by the International Leadership Council of the New Museum. Generous support is provided by Toby Devan Lewis. Artist commissions are generously supported by the Neeson / Edlis Artist Commissions Fund. Artist support is provided, in part, by Laura Skoler. Additional support is provided by the Dobkin Family Foundation, Jane Hait and Justin Beal, Kathleen O'Grady / The O'Grady Foundation, Poncher Foundation, Ellen and Michael Ringier, and the Carl and Marilyn Thoma Art Foundation. Education and community programs are supported, in part, by the American Chai Trust. Support for the publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

SUPPORT for Wong Ping

Major support for this exhibition is provided by the International Leadership Council of the New Museum. Support for this exhibition is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund. Artist commissions are generously supported by the Neeson / Edlis Artist Commissions Fund. Artist support is provided, in part, by Laura Skoler. We extend our special thanks to the Friends of Wong Ping: Kiang Malingue, Tanya Bonakdar Gallery, Nelson Leong, Cheryl Chan, Evan Chow, Andrew Xue, and Ruoqi Amy Zhou. Education and community programs are supported, in part, by the American Chai Trust. Support for the publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

SUPPORT for Ed Atkins

“Ed Atkins: Get Life/Love’s Work” is an artist residency and commission sponsored by Nokia Bell Labs.

Major support for this exhibition is provided by the International Leadership Council of the New Museum. Generous support is provided by Shane Akeroyd and Fondazione Sandretto Re Rebaudengo. We gratefully acknowledge the Artistic Director’s Circle of the New Museum: Dakis Joannou, *Co-Chair*; Eugenio Lopez, *Co-Chair*; Gael Neeson, *Co-Chair*; Tom and Janine Hill, Elisabeth Karpidas, Richard Mumby, Elham and Tony Salamé, and Beth Swofford. Education and community programs are supported, in part, by the American Chai Trust. Special thanks to the Bowery Hotel. Support for the publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

SUPPORT for This End the Sun

Lead support of “This End the Sun” is provided by Christina Hribar. Support for this exhibition is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund. Artist commissions are generously supported by the Neeson / Edlis Artist Commissions Fund. Artist support is provided, in part, by Laura Skoler. Additional support is provided by the Morton Neumann Family Foundation. We gratefully acknowledge the Producers Council of the New Museum. Special thanks to Rachel Uffner Gallery, New York.

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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, *The Worm*, 2021 (production still). Video projection with sound, 12:40 min. Courtesy the artist; Commissioned and produced by the New Museum and Nokia Bell Labs / Experiments in Art and Technologies
4. Maryam Hoseini, Rindon Johnson, and Jordan Strafer, *October 4–18, 2021 in June 30–October 3, 2021, 2021*. Computer program; infinite duration. Courtesy the artists