



Max Wasserman Forum ANOTHER WORLD

APRIL 6 - 10, 2021

PRESENTED BY MIT List Visual Arts Center

MIT List Visual Arts Center announces speakers for the 2021 Max Wasserman Forum: Another World. The virtual symposium will take place from April 6–10, 2021.

CAMBRIDGE, MA, March 29, 2021—[The MIT List Visual Arts Center](#) presents the 2021 Max Wasserman Forum, entitled Another World, April 6–10, 2021. The virtual forum brings together artists, writers, and theorists to share their deep understandings and perspectives on digital media's potential for more radical, imaginative, and limitless forms of cyber expressions. Another World features online speaker panel presentations by **American Artist, Salome Asega, Lauren Lee McCarthy, Lawrence Lek, and Rindon Johnson**. Panel discussions will be moderated by **Eunsong Kim, and Gloria Sutton**. The forum concludes with a live stream closing address by **Hito Steyerl**.

A series of two pre-recorded online panel discussions What are we Building? and What are the Barriers? will address questions such as: How do digital ecosystems shape our behaviors, values, and relationships? What strategies are employed by artists to bridge speculative ideas and real life encounters? What are the extended or alternative experiences provided by artists that affect human consciousness?



Pre-recorded panel discussion will be made available online April 6–10.

Closing address and live stream with Hito Steyerl
Decolonize the Digital Sphere and Transition it Towards the Commons

Saturday, April 10, 2021 at 3 PM EST

The program is **free**, but advance registration is required.

Panel discussions will be closed captioned and a live transcription of the closing address will be provided with webcast.

[REGISTER HERE](#)

Online Panel Sessions: April 6-10

Session 1

What are we Building?

What does another world look like in a time when we are all thrust into a space of rethinking, remaking, and reimagining? Speculative provocations become easier to believe if rooted in real life possibilities. Embedded in the constructs of the digital realm, there is a greater sense of freedom to visualize speculative thinking for viewers. These panelists are creating visual systems that reinvent and propose alternative approaches to a defaulted way of living. This discussion will reveal proposals of human evolution as we leave the structures of our built environment and reconsider the possibilities available to manage anonymity. What do we want to embrace? What new models are we building? How does what we are building shape how communities are being defined and organized? How do we bridge imagined thinking into the world of now?

Panelists

[Salome Asega](#) is an artist and researcher based in Brooklyn, NY. Salome has participated in residencies and fellowships with Eyebeam, New Museum, The Laundromat Project, and Recess. She has exhibited at the Shang-hai Biennale, MoMA, Carnegie Library, August Wilson Center, Knockdown Center, and more. She has also given presentations and lectures at Performa, EYEO, Brooklyn Museum, MIT Media Lab, NYU, and more. Salome is currently a Ford Foundation Technology Fellow landscaping new media artist and organization networks. She is also the Director of Partnerships at POWRPLNT, a youth digital art collaboratory in Brooklyn. Salome received her MFA from Parsons at The New School in Design and Technology where she also teaches classes on speculative design and participatory design methodologies.

[Rindon Johnson](#) is an artist and writer who lives in Berlin. In 2021, Johnson will open two pendant solo exhibitions; in winter at SculptureCenter, New York and in autumn at Chisenhale, London. In summer 2021, Johnson, Maryam Hoseini and Jordan Strafer will present a collaborative exhibition



at New Museum, New York. Author of *Nobody Sleeps Better Than White People* (Inpatient, 2016), the VR book, *Meet in the Corner* (Publishing-House. Me, 2017), *Shade the King* (Capricious, 2017) and forthcoming, *The Law of Large Numbers: Black Sonic Abyss* (Chisenhale, Inpatient, SculptureCenter, 2021), Johnson studies VR as an Associate Fellow at the Universität der Künste Berlin. His most recent virtual reality film, *Meat Growers: A Love Story*, was commissioned by Rhizome and Tentacular.

Lawrence Lek is a London-based artist, filmmaker, and musician working in the fields of virtual reality and simulation. Drawing from a background in architecture and electronic music, he creates fictional versions of real places that speculate on alternate geopolitical movements and future technological conflicts. This cinematic universe features characters caught between human and machine worlds: digital nomads, AI satellites, and online super-stars, all searching for autonomy under alien conditions of existence.

His works include the virtual world '*Unreal Estate (The Royal Academy is Yours)*' (2015), the dystopian Brexit simulator '*Europa, Mon Amour*' (2016), the conspiracy theory video essay '*Sinofuturism (1839-2046 AD)*' (2016), the AI-coming-of-age story '*Geomancer*' (2017), the site-specific video game '*2065*' (2018), and the VR simulation '*Nøtel*' (2019). His CGI feature film '*AIDOL*' (2019) was presented at the Moscow International Experimental Film Festival, the International Film Festival Rotterdam, and transmediale 2020, Berlin.

Moderator

Eunsong Kim is an arts writer, poet and translator. She teaches critical race & ethnic studies at Northeastern University. Her writings have appeared in: *Lateral: Journal of the Cultural Studies Association*, *Journal of Critical Library and Information Studies*, and in the book anthologies, *Poetics of Social Engagement* and *Reading Modernism with Machines*. Her poetry has appeared in the *Brooklyn Magazine*, *The Iowa Review*, *Minnesota Review* amongst others. She is the author of *Gospel of Regicide*, a book of poems published by Noemi Press in 2017, and with Sung Gi Kim she translated Kim Eon Hee's poetic text *Have You Been Feeling Blue These Days?* published in 2019. Her academic book project in progress, *The Politics of Collecting: Property & Race in Aesthetic Formation* (under contract with Duke University Press) considers how legal notions of property become foundational to avant-garde and modern understandings of innovation in the arts. She is the recipient of the Ford Foundation Fellowship, a grant from the Andy Warhol Art Writers Program, and Yale's Poynter Fellowship.

Session 2

What are the Barriers?

As diffuse and capacious as the concept of digital space remains, it is often defined in opposition to spaces and exchanges in real life (IRL) making distinctions between online and offline living extremely fluid. How porous are these boundaries as the merging of human and artificial experience by choice or necessity become more commonly embraced? Today as in person social interactions are curtailed and we have become more reliant on online forms of exchange and communication, we have become more aware of the ways that digital reflects and in some cases expands issues of access IRL. Limitations of digital forms, inequity to access, and the limitations set by institutional



frameworks will formulate this discussion. These panelists will convene together to consider societal, cultural, institutional and cognitive barriers that form our digital behaviors and inform our digital spaces. What are the barriers, what are the rules that we are abiding by and why do we continue to do so? How do these barriers shape how we interact with one another? This session brings together artists that challenge and critically reflect on creative strategies utilized to push the boundaries to inform another world of possibilities.

Panelists

American Artist is an artist who lives and works in New York. Their work considers black labor and visibility within networked life and their practice makes use of video, installation, new media, and writing. Artist is a resident at Red Bull Arts Detroit and a 2018-2019 recipient of the Queens Museum Jerome Foundation Fellowship. They are a former resident of EYEBEAM and completed the Whitney Independent Study program as an artist in 2017. They have exhibited at the Museum of African Diaspora, San Francisco; the Studio Museum in Harlem; Museum of Contemporary Art Chicago, and Koenig & Clinton, New York. Their work has been featured in the *New York Times*, *Artforum*, and *Huffington Post*. They have published writing in *The New Inquiry* and *Art21*. Artist is a part-time faculty at Parsons School of Design and teaches critical theory at the School for Poetic Computation.

Lauren Lee McCarthy (she/they) is an LA-based artist examining social relationships in the midst of surveillance, automation, and algorithmic living. She is the creator of p5.js, and Co-Director of the Processing Foundation. Lauren's work has been exhibited internationally, at places such as The Barbican Centre, Ars Electronica, Fotomuseum Winterthur, Haus der elektronischen Künste, SIGGRAPH, Onassis Cultural Center, IDFA DocLab, Science Gallery Dublin, Seoul Museum of Art. She has received numerous honors including a Creative Capital Award, Ars Electronica Golden Nica, Sundance Fellowship, Eyebeam Fellowship, and grants from the Knight Foundation, Mozilla Foundation, Google, and Rhizome. Lauren is an Associate Professor at UCLA Design Media Arts.

Moderator

Gloria Sutton is Associate Professor of Contemporary Art History at Northeastern University and is affiliated faculty with Women, Gender, and Sexuality Studies Program, and Information Design and Visualization. She serves as faculty advisor for Art History and Visual Studies, as well as on the Executive Committee for Northeastern University, Women, Gender, and Sexuality Studies Program.

Sutton teaches undergraduate and graduate courses on contemporary art history and theory in a global context and her seminars address the rise of network culture and consider the ways visual art intersects with publishing, curation and design often directly engaging with current exhibitions and public projects.



Live Stream Closing Address with Hito Steyerl

Decolonize the Digital Sphere and Transition it Towards the Commons

Saturday, April 10, 2021 at 3 PM EST

[Hito Steyerl](#) is a Berlin-based filmmaker, visual artist, writer, and innovator of the essay documentary.

Her prolific filmmaking and writing occupy a highly discursive position between the fields of art, philosophy and politics, constituting a deep exploration of late capitalism's social, cultural and financial imaginaries. Her films and lectures have increasingly addressed the presentational context of art, while her writing has circulated widely through publication in both academic and art journals, often online.

She studied Documentary Film Directing at the Japan Institute of the Moving Image and at the HFF – University of Television and Film in Munich. She subsequently studied Philosophy at the Academy of the Arts in Vienna, where she received her doctorate.

She is Professor for Experimental Film and Video at the UdK – University of the Arts, Berlin, where she founded the Research Center for Proxy Politics together with Vera Tollmann and Boaz Levin

.About the Max Wasserman Forum on Contemporary Art

The Max Wasserman Forum on Contemporary Art was established in memory of Max Wasserman (MIT Class of 1935), a founding member of the Council for the Arts at MIT. This public forum was endowed through the generosity of the late Jeanne Wasserman and addresses critical issues in contemporary art and culture through the participation of renowned scholars, artists, and arts professionals. The [forum](#) is organized and presented by the MIT List Visual Arts Center.

About the MIT List Visual Arts Center

The Massachusetts Institute of Technology, one of the world's leading research universities, believes the arts strengthen MIT's commitment to the aesthetic, human, and social dimensions of research and innovation. [The List Visual Arts Center](#) is a creative laboratory that provides artists with space to experiment and push boundaries, creating a context for understanding how the contemporary visual arts reflect and express the complex social and cultural issues in a changing world. The Center's dynamic annual program of six to nine gallery exhibitions includes a program of work by emerging artists known as List Projects, as well as a broad range of educational programs, events, and scholarly publications. As the contemporary art museum at MIT, the List Center also maintains and adds to MIT's permanent collection; commissions new public art works through the MIT Percent-for-Art program; and oversees a program that lends approximately 600 works of art annually to MIT students.

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