



Alum Richard The installs *The Uresolved Image*, a collaboration with Frederic Eyl, in the Eyebeam studio

Five New Eyebeam Artists Set to Redefine Technology

Brooklyn, NY, August 1, 2016—Five artists are about to take their places at Eyebeam’s studios: the heart of artist-led technology. They will join the research residency, which provides a year of support, including up to \$31,000 in direct grants, to launch groundbreaking new ideas and risk-taking projects.

These five were chosen from a record-breaking applicant pool for an open call focusing on power in the context of new forms of computation:

Morehshin Allahyari, researching digital colonialism through 3D fabrication;
Nora N. Khan, writing about computational power and human creativity;
Mimi Onuoha examining the phenomenon of missing datasets;
Macon Reed, researching pre-capitalist notions of gender and magic;
Karolina Sobecka, creating social interventions into the climate debate.

They are the most recent participants in an illustrious program that supported the creators of the first online “share” button, several coding languages (including Open Frameworks), as well as enterprises like BuzzFeed, littleBits and Adafruit—while also supporting the critical work of countless artists like Cory Arcangel, Shirin Neshat and Trevor Paglen.

Their year-long residencies—which include 24/7 studio access, intensive mentoring, and the most generous grant of any residency in the USA—begin in October. Eyebeam advisor Benjamin H. Bratton comments that the new residents are challenged to ask, “How can we engender or empower other modes of thought to create positive infrastructural effect?”

Advisors for this year’s Open Call included Paola Antonelli (MoMA), Kate Crawford (Microsoft Research) and House of Ladosha. The jury was comprised of Hitomi Iwasaki (Queens Museum), Tega Brain (Eyebeam alum) and Chris Udemezue and Riley Hooker (House of Ladosha).

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For information and invitations

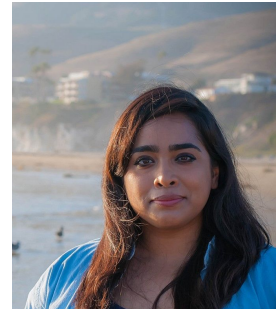
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The Research Residents

Morehshin Allahyari is a new media artist, activist, educator, and occasional curator. She thinks about technology as a philosophical toolset to reflect on objects; a poetic means to document the personal and collective lives we live and our struggles as humans in the 21st century. She was born and raised in Iran and moved to the United States in 2007. She is co-author of the #Additivist Manifesto and her work extensively deals with the political, social, and cultural contradictions we face every day. Morehshin has been part of numerous exhibitions and festivals around the world, including the Venice Biennale, Museum of Contemporary Art in Montreal, Queens Museum, Pori Museum, Dallas Museum of Art, Museo Ex-Teresa Arte Actual, Contemporary Arts Museum of Houston, Museum für Angewandte Kunst, and Material Art fair. www.morehshin.com



Nora N. Khan is a writer and a contributing editor at Rhizome. She's a 2016 Thoma Foundation Arts Writing Fellow in Digital Art. She writes criticism and fiction about digital art, artificial intelligence, literature, and games. She has published in Rhizome, Art in America, aCCeSsions, The Village Voice, After Us, Conjunctions, Ran Dian, AVANT, DIS, and many other places. She writes frequently for artists and exhibitions, with texts commissioned this year for Mousse Publishing, Chisenhale Gallery, König Galerie, left gallery, and the 2016 Queens International. In 2015 she was a contributing critic for Åzone Futures Market, the Guggenheim's first digital exhibition. www.noranahidkhan.com



Mimi Onuoha is a Nigerian-American artist and researcher using data and code to explore new forms of storytelling, social critique, and interaction. Her work highlights the realities produced from the shaping and reformatting of culture, artifacts, and social structures into data through algorithmic and human processes. She has served as an adjunct professor at NYU's Interactive Telecommunications Program (ITP), a fellow at Columbia University's Tow Center for Digital Journalism, and a Visiting Researcher at the Royal College of Art. Most recently she has been a fellow at the Data & Society Research Institute. www.mimionuoha.com



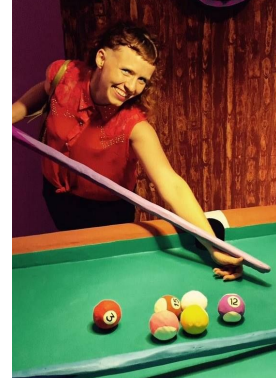
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Macon Reed works in sculpture, installation, video, radio documentary, and participatory projects to explore notions of belonging, the limits of optimism, and play as ritual transcendence from frameworks of evolving queer and feminist discourses. Her work has shown at venues including PULSE NYC Special Projects, ABC No Rio, The Kitchen and Wayfarer's Gallery in New York, the Museum of Contemporary Art in Chicago, and the Chicago Cultural Center. Macon completed her MFA at the University of Illinois at Chicago as a University Fellow in 2013 and received her BFA from Virginia Commonwealth University in 2007. Additionally Reed studied Radio Documentary at the Salt Institute for Documentary Studies, Physical Theater at the Dah International School in Belgrade, and Art and Social Engagement at The Kitchen's Sidney Kahn Summer Institute. Most recently Macon was an artist in residence at the Skowhegan School of Painting and Sculpture.

www.maconreed.com



Karolina Sobecka is an artist and designer. Her recent projects investigate the values that drive technological innovation, and shape the philosophy that inscribes humans in nature. Karolina's work has been shown internationally, including at the V&A, The National Art Museum of China, ZKM, WRO Biennale, Beal Center for Art + Technology, Marfa Dialogues, Science Gallery, and Zero1, and has received multiple awards, including from Creative Capital, Rhizome, NYFA, Princess Grace Foundation, Vida Art and Artificial Life Awards and Japan Media Arts Festival. She is the founder of art and design studio Flightphase and has taught at University of Washington, the School of the Art Institute of Chicago and Rhode Island School of Design. www.karolinasobecka.com



The Residency Mentors this year will be **Tamiko Thiel** and **Robert Ransick**—they will provide in-depth one-on-one guidance to the residents over the course of the year. Thiel is a visual artist exploring structures of interactivity and space as 'machinic assemblages,' and the product designer of the massively parallel AI Connection Machine (world's fastest computer in 1989). Ransick, an Eyebeam alum, is an artist, designer and educator who researches organizational sustainability from a systems perspective. He works on systemic shifts in methodology and ethos that have the potential to redefine the roles of producer and consumer.

