



Nxt Museum
Amsterdam Noord

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Nxt Museum launches a new seasonally rotating exhibition, in their biggest space. *Realtime* presents three artists using boundary-breaking technologies

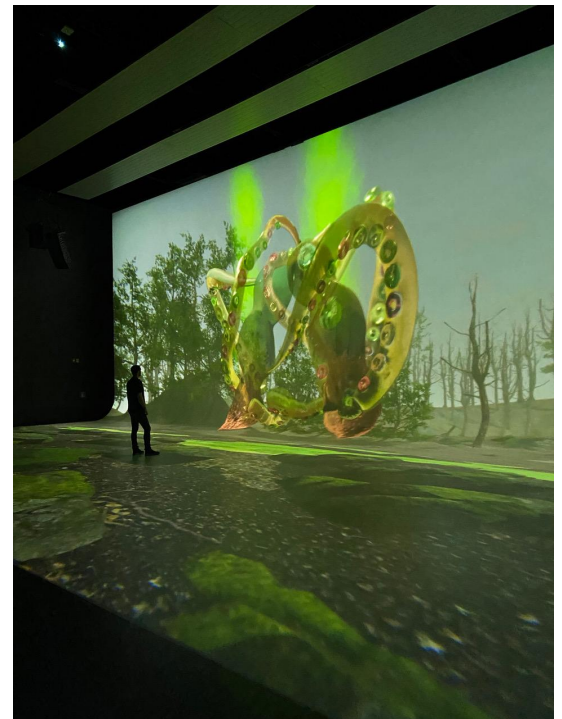
Realtime gathers artists, curators, scholars and the public to explore big, open questions about the future - through immersive, digital art. The exhibition opens with *Realtime 1 - 'Lilypads: Mediating Exponential Systems'* on 15th May 2023.

- **Featuring a selection of three digital artworks each time, *Realtime* explores up-to-the-minute research, pioneering experiments, and the social impact of future technologies**
- **The first *Realtime* 'Lilypads: Mediating Exponential Systems' - presents the work of three artists: Amelia Winger Bearskin, Libby Heaney and Entangled Others with Robert M. Thomas**
- **Each *Realtime* exhibition is presented as a large-scale projection, but this is just the start. It is intended as a living, evolving body of knowledge**
- **This new initiative was built in response to the ideals of the 'web3' movement (the latest generation of the internet), with a particular focus on how art and artists are revealing new channels for decentralising power, expressing value, and engaging collective imagination as a problem-solving tool**

Nxt Museum's role is to facilitate critical and curious approaches to emerging ideas and practices; *Realtime* extends this mission. The art installations on show will visualise the context in which today's makers ignite tomorrow's art movements. Each new *Realtime* will be curated by an arts curator and an academic. For the first show, Jesse Damiani is Curator-in-Residence and Charlotte Kent is Scholar-in-Residence, responsible for establishing and leading the research and conceptual development of the exhibition.



Top left to right, clockwise: *Decohering delineation* by Entangled Others Studio (still 2), *Q is for Climate* by Libby Heaney at Nxt Museum, *MIDNIGHT & TO BODY Dream Realm* by Amelia Winger-Bearskin



This first iteration of *Realtime* - *'Lilypads: Mediating Exponential Systems'* proposes the myriad ways of thinking about the lily pad as a way to move through a complex variety of perspectives on our world: our ecologies, technologies, cultures, and economics.

The research and the context behind the works, alongside a layer of community participation and conversation, will play a vital role for the curation of future *Realtime* exhibitions. Work will also appear online through publications, *Nxt Museum's* Virtual Gallery, and other initiatives. The museum's public programming – from panels to performances – will be avenues to foster collaborative learning.

Quotes:

"Realtime is an ongoing living, breathing research that showcases the rapid evolution of technology through art and public discourse. Realtime aims to make complex ideas digestible to help us process our relationship with technology and how it impacts the future we share."

— **Natasha Greenhalgh, *Nxt Museum* Co-founder & Creative Director**

"What are the ways that the maker of a technology might have wanted you to use a tool, but that through an idiosyncratic approach, you've found new ways to use it? And what value might emerge from that process?"

— **Jesse Damiani, Curator-in-Residence**

"The artists who are producing work with these technologies really have their hands in the soup. They have to learn these technologies in a way that the rest of us don't - to do something interesting, unusual and creative with it, that the rest of us then get to look at and experience and think about, and sometimes better understand the world that we're living in."

— **Charlotte Kent, Co-Curator, Scholar-in-Residence**

About the artists:

— Amelia Winger-Bearskin

"I use new kinds of technology to tell new kinds of stories. Specifically, I'm interested in science storytelling around environmental futures. My main area of ecological research is water. I stand with those who defy categorization. We are prototyping just futures, in places that do not exist. For people they will one day be, for the liquid, the hybrid, the cyber, the unreal."

- Amelia Winger-Bearskin, Artist Statement 2023

Amelia Winger-Bearskin is a Banks Family Preeminence Endowed Chair and Associate Professor of Artificial Intelligence and the Arts, at the Digital Worlds Institute at the University of Florida. She is also the founder of the AI Climate Justice Lab, the Talk To Me About Water Collective, and the Stupid Hackathon. In 2022 she was awarded a MacArthur Foundation Award as part of the Sundance AOP Fellowship cohort for her project CLOUD WORLD / SKYWORLD which was part of The Whitney's Sunrise/Sunset series. In 2021

she was a fellow at Stanford University as their artist and technologist in residence, made possible by the Stanford Visiting Artist Fund in Honor of Roberta Bowman Denning (VAF). In 2020 she founded Wampum Codes, an award-winning podcast and an ethical framework for software development based on indigenous values of co-creation, while a Mozilla Fellow at the MIT Co-Creation Studio. In 2019 she was a delegate at the Summit on Fostering Universal Ethics and Compassion for His Holiness, The 14th Dalai Lama, at his World Headquarters in Dharmasala, India. In 2018 she was awarded the 100k Alternative Realities Prize for her Virtual Reality Project: Your Hands Are Feet from Engadget and Verizon Media. This was also the year that nonprofit IDEA New Rochelle won the \$1 Million Bloomberg Mayor's Challenge for their VR/AR Citizen toolkit to help the community co-design their city.

In years prior: Her video art was selected as a part of Storytelling: La biennale d'art contemporain autochtone, 2e édition (Art Biennale of Contemporary Native Art) at Art Mur (Montreal, Canada). She has been a featured artist at numerous international performance art festivals since 2008 in cities not limited to: Beijing, China, Manila, Philippines, Seoul, South Korea, Sao Paulo, Brazil, New York, NY, and Washington, DC. She presented her performance art at the 2012.

Gwanaiu Art Biennial and created an interactive portion of The Exchange Archive at the Museum of Modern Art (MoMA) in 2013. Her work is part of the permanent collections of the Whitney Museum of American Art, The Guggenheim Museum, and the McCord Museum.

Amelia is an enrolled member of the Seneca-Cayuga Nation of Oklahoma, Deer Clan on her mother's side; her late father was Jewish/Bahai.

— Libby Heaney

Libby Heaney is an award winning London based artist with a PhD in Quantum Physics, who works across moving image, performance, installation and physical media, usually combining these with advanced technologies such as machine learning, game engines & quantum computing - a new type of computer that processes information on particles following the weird laws of quantum physics.

Heaney is widely known as the first person to make art with quantum computers. Her artwork Ent-, commissioned by Light Art Space, 2022, has been exhibited across continents and received substantial international press in places like Der Welt, Wallpaper* and Spike Art.

Often drawing on surrealism and dada, Heaney's interests lie in disrupting categories and hierarchies, entangling her mind and body and moving instead towards a radical interconnectedness, hybridity and a slimy belonging with both humans and non-humans. A guiding question is how might we combine technology with magic and the ineffable to create a type of shapeshifting, feminist post-human spirituality, beyond language, that guides us away from current surveillance capitalist controlling practices?

Working through concepts from quantum information science, such as superposition - the queer non-binary plurality at the heart of all matter - and entanglement - a particularly strong, non-local symbiosis where the notion of the individual becomes irrelevant, Heaney searches for new non-linear modes of affective story-telling, blurring fact and fiction and embracing both narrative and intuitive visceral embodied experiences.

— Entangled Others with Robert M. Thomas

Entangled Others Studio

Entangled Others is the shared studio practice of artists Feileacan McCormick and Sofia Crespo. Their work focuses on ecology, artificial lifeforms and generative arts, with an emphasis on giving the more-than-human new forms a presence and life in digital space. This involves exploring questions of relationship, biodiversity, and awareness through biology-inspired technologies. They highlight how through conscious efforts, new technology can be used to bring attention and awareness to the unseen that we are tightly interwoven with. Entanglement is a complex state, one where no single entity can be said to be separate, or somehow unaffected, by any other present entangled, we cannot consider ourselves without others, act without interacting, speak without being heard.

Robert M. Thomas, Bio:

Robert M. Thomas is a pioneering composer, sound designer and audio programmer. His work explores redefining the way music and sound is experienced. Unlike fixed recordings his music can intelligently adapt & personalise itself in real time through the bespoke software he creates.

His work has been performed at the Barbican London, Walt Disney Concert Hall LA, Lincoln Centre NYC, COP26 Glasgow, Somerset House and exhibited at the Tate. His many collaborators include ambient pioneer Brian Eno, trip-hop innovators Massive Attack, film composer Hans Zimmer, singer-songwriter Imogen Heap, sound designer Ben Burtt, and the trailblazing London Contemporary Orchestra. His commissions include Los Angeles Philharmonic, The Barbican, Tate St Ives, BBC, Sky, National Geographic, Google, Bose, London Design Biennale, COP26, and Boiler Room.

ENDS

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www.nxtmuseum.com.

About Nxt Museum

Nxt Museum, the home of new media art, opened in Amsterdam in 2020 and is the first museum in the Netherlands dedicated to art, technology, science and sound. Nxt Museum exhibits and commissions ambitious, large-scale new media art installations born of interdisciplinary collaboration between artists,

designers, technologists, sound builders and scientists. The museum's three-fold programme, comprising exhibitions, performance and education, are designed to appeal to a broad range of interests, from music, sound, dance and performance art, to creative coding, NFT's and Web 3.0. The programme is led by Nxt Museum's founding mission to seek, show and question what's next.

About the curators

— Jesse Damiani, **Curator-in-Residence**

Jesse Damiani is a curator, writer, and advisor in new media art and emerging technologies. He is Curator and Director of Simulation Literacies at Nxt Museum; Arts and Culture Advisor for Protocol Labs; and the Host of Adobe's Taking Shape, a hub for 3D art and design. An Affiliate of the metaLAB at Harvard and Institute for the Future, his writing appears in Adweek, Big Think, Billboard, Flash Art, HuffPost, IndieWire, NBC News, Quartz, The Verge, and WIRED. Recent curated exhibitions include PROOF OF ART at Francisco Carolinum Linz, the first museum retrospective on the history of NFTs; Shifting Proximities, the inaugural exhibition at Nxt Museum; Synthetic Wilderness at Honor Fraser Gallery; and Simulation Sketchbook: Works in Process at Feral File/Vellum LA. He is Founder of Best American Experimental Writing, and formerly served as Editor-at-Large of VRScout; Curator of XR For Change, the extended reality summit at the Games for Change Festival; and Director of Emerging Technology and Insight at Southern New Hampshire University, where he led the Future of Work initiative.

— Charlotte Kent, **Co-Curator, Scholar-in-Residence**

CHARLOTTE KENT, PhD is Assistant Professor of Visual Culture at Montclair State University and an arts writer. Writing for numerous magazines and journals, she is an Editor at Large for The Brooklyn Rail, and is co-editor with Katherine Guinness of Contemporary Absurdities, Existential Crises, and Visual Art (forthcoming, Intellect Books). She is a graduate of the CUNY Graduate Center, St. John's College, Phillips Academy Andover, and the Writer's Institute.

