



NEW
CN

FIVE YEAR REPORT
2014-2019

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INTRODUCTION



Letter from the New Museum Director

Forty-two years ago, the New Museum was founded to be a different kind of art institution that would respond to change and be open to paradigm shifts. Our core belief in collaboration, experimentation, and incubation is at the center of our activities. Unencumbered by a permanent collection, we are instead free to collaborate closely with artists to focus on the creation and production of new, risk-taking works, providing a platform and a forum for creative practitioners to produce and present their best ideas.

In this spirit, we founded NEW INC five years ago as an outgrowth of our ethos and decades-long activity of incubating new art and new ideas. It was also a natural result of the evolution of our early leadership in experimenting with and art technology through initiatives such as the Media Lounge and our affiliation with Rhizome. We felt a need and a desire to have a more formalized program that would bring diverse practitioners together in a creative space and provide professional development, mentorship, and community around new technologies. We noticed that this was how many emerging creative practitioners increasingly wanted to work to develop their ideas—not in isolation, but in close proximity to others. NEW INC would be a multidisciplinary community where hybrid forms, skill-sharing, and an expanded idea of culture would be embraced.

As with many of our new experiments, it was initially greeted with some skepticism and the question of “Why would a museum do that?” Five years on, it has been one of our biggest successes, with other institutions around the world emulating it and seeking our advice and help. NEW INC also offers a model for museums to provide self-sustaining platforms that nurture and launch new works while giving creatives a professional step-up through a combination of higher education and practical training.

We are all constantly learning from these practitioners who are applying their creative vision to some of the most urgent issues facing us. This is precisely what is needed, and their constructive approach has given us hope and inspiration. I want to thank all the members who have been part of NEW INC over the past five years; our exceptional advisors and mentors; our Board who got behind it; our funders who helped bring it into being; the talented staff of NEW INC; and especially cofounder Karen Wong, Deputy Director of the New Museum, and Stephanie Pereira, Director of NEW INC, for their wisdom and vision in steering the program and driving this experiment forward.

Lisa Phillips
Toby Devan Lewis Director, the New Museum

NEW INC: Past and Future

In 2012, Lisa Phillips, *Toby Devan Lewis* Director of the New Museum, and I visited a number of New York City's recently formed incubators. We observed a hybrid model of workspace and education and realized there was a gap. In a city that graduates more artists, designers, and architects than any other in the country, we were woefully lacking in programs serving the needs of creative practitioners.

And so we conceived and founded NEW INC, the first museum-led incubator. We saw an opportunity to fill a need by creating an inclusive pipeline for the city's creative economy and to reimagine how a museum could behave in the twenty-first century. We also challenged ourselves to infuse a cultural agenda back into words like "innovation," "entrepreneur," and "incubator" that had been hijacked by Silicon Valley.

In a city filled with talents who are working at the nexus of art, design, and technology, our inaugural director, Julia Kaganskiy (2013–18), and the NEW INC team recruited a cohort made up of one hundred full-time and part-time members each year. In addition, the Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) Incubator signed on for a five-year residency, and the New Museum initiative IdeasCity and our affiliate Rhizome moved into the space. Our NEW INC members have identified our strengths—access to the museum's network, the downtown Manhattan location, mentorship, and, most importantly, a burgeoning community. They seek out their peers for advice, camaraderie, and collaboration.

Our members are not only successful in building their own companies and nonprofits—they have created 392 jobs and raised \$17 million, a mixture of private and public money—but they are also leading the conversation in emergent cultural forms such as augmented and virtual realities, artificial intelligence, and immersive environments. With Kill Screen, we launched Versions (2016 and 2017), a conference that explored our future mixed realities. In 2017, we forged two important partnerships, one with the Knight Foundation and the other with Nokia Bell Labs. With the Knight Foundation, we inaugurated the three-year Museum Technology track which develops new models for integrating technology into museum practice. After recently re-establishing the storied Experiments in Art and Technology (E.A.T.) program it founded in 1967, Nokia Bell Labs has chosen three NEW INC artists each year to collaborate with the company's engineers to develop an original artwork.

As we move into years six and seven, NEW INC members and alumni will continue to usher in new manifestations of their creative pursuits. We will continue to cultivate unique partnerships with foundations and companies that see NEW INC as a vehicle for creative enterprise imbued with a call for social justice. Finally, we will work with municipalities and groups that believe the NEW INC model can be an enriching and relevant addition to their communities, and we will explore new sustainable methods for funding creative practice.

Karen Wong
Cofounder, NEW INC, and Deputy Director,
New Museum

100 CREATIVE ENTREPRENEURS
ANNUALLY

350+ ALUMNI NETWORK

175+ MENTOR NETWORK

48% WOMEN

46% PEOPLE OF COLOR

175 BUSINESSES HAVE BEEN
CREATED OR RETAINED IN NYC
SINCE 2015

392 JOBS CREATED

\$17M RAISED IN INVESTMENT
CAPITAL



Emilie Baltz and Phil Sierzega, Cotton Candy Therman

“NEW INC is more than an incubator, it’s a community of grand ideas.”

— MICRO
NEW INC Members, Year 2017

A New Path

An experimental initiative of the New Museum, NEW INC was established in 2013 with a mission of incubating new ideas and fostering emerging talent at the intersection of art, design, and technology.

Since our founding, it has been a safe and inclusive space where a diverse group of creative practitioners can gather to develop, grow, and stabilize their practices on their own terms. As of 2019, 50 percent of our members are people of color, and 50 percent are women. Along with our community, we are exploring new models for funding the arts with an end goal of cultivating a resilient ecosystem where practitioners are paid fairly and where cultural value, not just capital value, is generated.

Five years in, we have learned that projects and companies come and go. At NEW INC, emergent ideas are nurtured and established. While they may be fleeting, the people we incubate remain. Going into year six, we are renewing our commitment to centering our work in our values and to creating a shared context where our members will visibly flourish. As a team and as a community, we are focused on defining a new path for creative practitioners where artists can appropriate the tools, assumptions, and vocabulary of business and be welcomed at any table as leaders. We believe that if our members consider their success to be self-evident, then their ideas, projects, and practices will thrive in a multivariate, tech-infused cultural landscape.

Stephanie Pereira
Director, NEW INC

How We Work

Operating as both a shared workspace and professional development program, NEW INC brings together over 100 cultural practitioners and creative entrepreneurs each year. Through workshops and mentorship, NEW INC's program provides members with the tools they need to build sustainable practices and launch projects that impact, promote, and amplify culture.

OUR VALUES

At NEW INC we center our community and practice around six core values

- Interdisciplinary collaboration
- Creative excellence
- Experimentation
- Idealistic entrepreneurship
- Cultural innovation
- Equity

PROFESSIONAL DEVELOPMENT

NEW INC's program is committed to helping creative practitioners across disciplines develop sustainable business models.

Our professional development curriculum takes the form of workshops, panel discussions, guest speaker and peer review huddles. Members can also benefit from our robust mentorship program, working side by side with seasoned practitioners and thought leaders. Social events and public programs offer NEW INC members an opportunity to grow their networks and to participate in a vibrant community.

PROGRAM TRACKS

INTERACTIVE EXPERIENCES

As the boundaries between the physical and digital worlds become increasingly blurred, we are interested in new studios, start-ups, or creative projects that are working with emerging technologies that enable interactive experiences. This may include augmented reality, virtual reality, mixed reality, video game design or immersive installations.

CREATIVE EXPERIMENTS

How can we imagine new applications for science and technology through the lens of art and design? This track is focused on engaging creative practitioners who are exploring artificial intelligence, robotics, biotech, digital manufacturing, and other areas of research through their practice.

IDEAS FOR THE CITY

We believe in the power of art and culture to transform our cities and our communities, and to tackle some of the most pressing issues facing our society today. Along with our partner IdeasCity, we are seeking new ideas for the city that address education, social justice, climate change, urban issues, and other social impact themes in a creative way. Projects may take the form of social enterprises, non-profits, or artistic projects.

MUSEUM TECHNOLOGY

With the support of the Knight Foundation, members of the Museum Technology track are invited to research, design and prototype accessible, off-the-shelf technology solutions. The aim of this program is to provide small and mid-sized museums with scalable means for engaging their publics.

“What we’ve really gotten most from NEW INC is the support system. Everyone is learning, failing, trying new things. That’s been so helpful for us to have.”

— Collecteurs
NEW INC Members, 2018-2019



INTERACTIVE EXPERIENCES



Sarah Rothberg, The New News, 2018

SCATTER



Year
2015, 2016

Mentors
JOHN MAEDA & AMY WHITAKER

Scatter builds tools and experiences in the emerging medium of volumetric filmmaking. Volumetric filmmaking originated in the Scatter team’s art practice, and fuses traditional cinematic storytelling with video game technologies. Their mission is to create easier access to AR and VR production, giving filmmakers tools to tell new stories through participatory media.

Scatter’s journey began at NEW INC, where the founding team worked through the challenges of dueling priorities as artists and designers. Through mentorship and the NEW INC program, they recalibrated their vision toward a scalable practice that integrates their creative work and their technical capacities. While at NEW INC, they launched Depthkit, a product that

attracted funding and enabled them to grow their reach in the entertainment industry.

Since their time at NEW INC, Scatter has raised \$4.5 million through two rounds of funding from top tier venture capital firms. Depthkit is the most widely used volumetric video capture product, and has been used to record award-winning virtual reality experiences. Their team has grown from three to eight. They have created a number of VR documentaries, of which *Zero Days VR* won an Emmy for New Approaches in Documentary.

“We came to NEW INC as freelancers and left as a team with traction in multiple industries.”

— SCATTER



Hyphen-Labs

Year
2018



Hyphen-Labs is a collective challenging conventions, stimulating conversations, and shifting traditional narratives for women of color. Their VR experience *NeuroSpeculative AfroFeminism* is a three-part digital narrative at the intersection of product design, virtual reality, and neuroscience that draws on research exploring the neurological and physiological impact of content made for and by women of color.

Neurospeculative Afrofeminism was an official selection of the Sundance Film Festival and featured at SXSW, Tribeca Film Festival (Jury Honorable Mention), Gray Area Art & Technology Festival, and Primer Speculative Futures Conference, among others.

Eliza McNitt

Year
2018

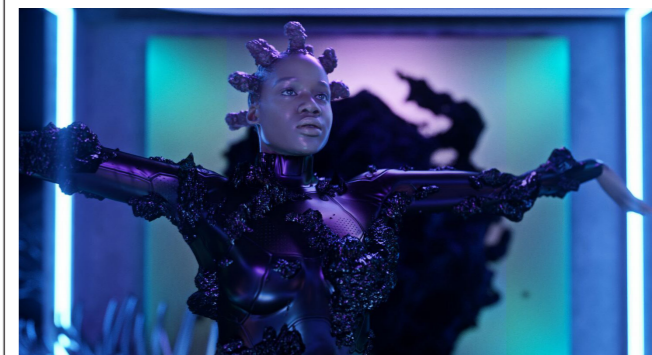


Eliza McNitt is a writer and filmmaker who collaborates with scientists to uncover and reinforce the human connection to the cosmos through VR experiences. Her piece “Spheres” was the first ever 7-figure acquisition for a VR experience and is executive-produced by Darren Aronofsky.

McNitt has presented at Sundance, SXSW, Hot Docs, Cannes NEXT, AFI Fest, and Tribeca Film Festival. She is a two time Intel Science Fair winner, *OneFifty* creator, Alfred P. Sloan grant recipient, and a winner of a 2018 Gold Screen Young Director’s Award at Cannes Lions.

Pussykrew

Year
2018, 2019



Pussykrew creates multimedia installations, video clips, virtual experiences and 3D printed sculptures exploring spaces between gender, identity and the post-human universe. Through their creative work, they are working toward new utopian realities.

Pussykrew has partnered with brands such as Adidas, Boiler Room, Converse, Hugo, OWSLA, Chromat and Long Clothing and have provided live visual performances for artists such as Kelela, Angel Haze, Actress and Evian Christ. They have exhibited at festivals, conferences and galleries internationally.

New Reality Co

Year
2016, 2017, 2018



NewReality Co directs, edits, produces and writes VR films and has been critically lauded as exemplary of VR’s potential to encapsulate the human experience. Their VR film *Giant* expresses imagination and hope in the setting of a war-torn country. *Giant* has been a highlight of festivals including Sundance New Frontier and Cannes’ NEXT Programme and was an official selection of Sigrapp and New York Film Festival, and was featured in Time Magazine.

They address environmental justice through their VR film *Tree*, produced in partnership with the Rainforest Alliance with support from Intel, Adobe, HP and other partners, and was featured at TED, Sundance and Tribeca Film Festivals.

CREATIVE EXPERIMENTS



Xin Liu, Hongxin Zhang, Masque, 2017

Stephanie Dinkins



Year
2017, 2018, 2019

Mentor
LISA NIEDERMEYER

Stephanie Dinkins is a transdisciplinary artist who creates platforms for dialogue about artificial intelligence as it intersects race, gender, and future histories. She works with communities of color to develop AI literacy and co-create more inclusive, equitable artificial intelligence.

As a NEW INC member, Dinkins was surrounded by people with diverse backgrounds who were thinking through similar issues around technology, society and time. “I felt very cared for and taken in. NEW INC provided a lot of guidance, and I benefited from being in a tech-fluent community who care deeply about social issues.” Dinkins created *Conversations with Bina48* while at NEW INC, a piece that performs a conversation between the artist and an intelligent social robot.

Through this work and the support of NEW INC, Dinkins’ presence expanded significantly. As a direct output of the support she received at NEW INC, Dinkins was awarded the Blade of Grass fellowship and was invited to speak at numerous international conferences. Dinkins used the NEW INC environment to convene the AI Assembly, a group for POC working in tech to collaborate and build the future they desire. More recently, Dinkins has been awarded numerous fellowships, has shown work at museums and galleries worldwide. Dinkins is currently an E.A.T. Resident with NEW INC’s partner, Nokia Bell Labs.

“NEW INC gave me the confidence to go out and talk about the future as an artist—and to be taken seriously. My practice is now based on that confidence.”

— Stephanie Dinkins



Artiphon

Year
2016, 2017



Artiphon is a music technology company that aims to make musical expression accessible to all. Their first product, the INSTRUMENT 1, is a reinvention of the musical instrument that can be played with a variety of musical gestures.

Artiphon’s 2015 Kickstarter project yielded the most successful crowdfunding campaign for a musical instrument worldwide. The INSTRUMENT 1 has been named one of TIME Magazine’s Best Inventions of the Year and was awarded Best in Show at NAMM. In 2019 Artiphon raised \$2 million in seed funding led by Warner Music.

Sougwen Chung

Year
2015

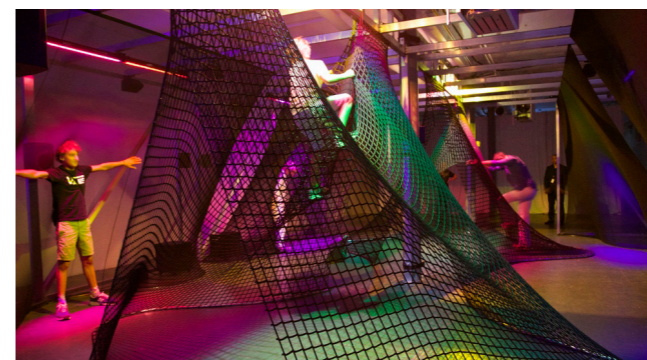


Sougwen Chung is an artist whose critical practices are based on performance, drawing, still image, sculpture and installation. Chung’s work investigates mark-made-by-machine and mark-made-by-hand for understanding the encounter of computers and humans.

Chung’s work has been shown at galleries and museums including MAMCO and Akbank Sanat. Chung was an inaugural resident at NEW INC’s E.A.T. Residency in collaboration with Nokia Bell Labs. Chung has spoken globally at conferences including Tribeca Film, Sonar Festival, SXSW, Internet Dargana, and OFFF. Her work has been featured in The New Yorker, Dazed and Confused, Fast Company, and USA Today.

Dave & Gabe

Year
2015, 2016



Dave & Gabe is an interactive installation studio that unites sound, light, and tactility into immersive experiences. Working as artists with various institutions and brands, they explore new directions in real-time animation, generative 3D sound, and physical design.

Dave & Gabe’s 2016 installation *Delqa* won several Cannes Lions prizes including Gold for Sound Design, Silver for Spatial Brand Installation and Silver for Experience and Digital Installations & Events. They have exhibited at festivals including Panorama, Outside Lands, Prava Festival, F5, the Dumbo Arts Festival, Ideas City Festival, and have partnered with brands such as Deloitte, Vans and BarkBox.

Rachel Rossin

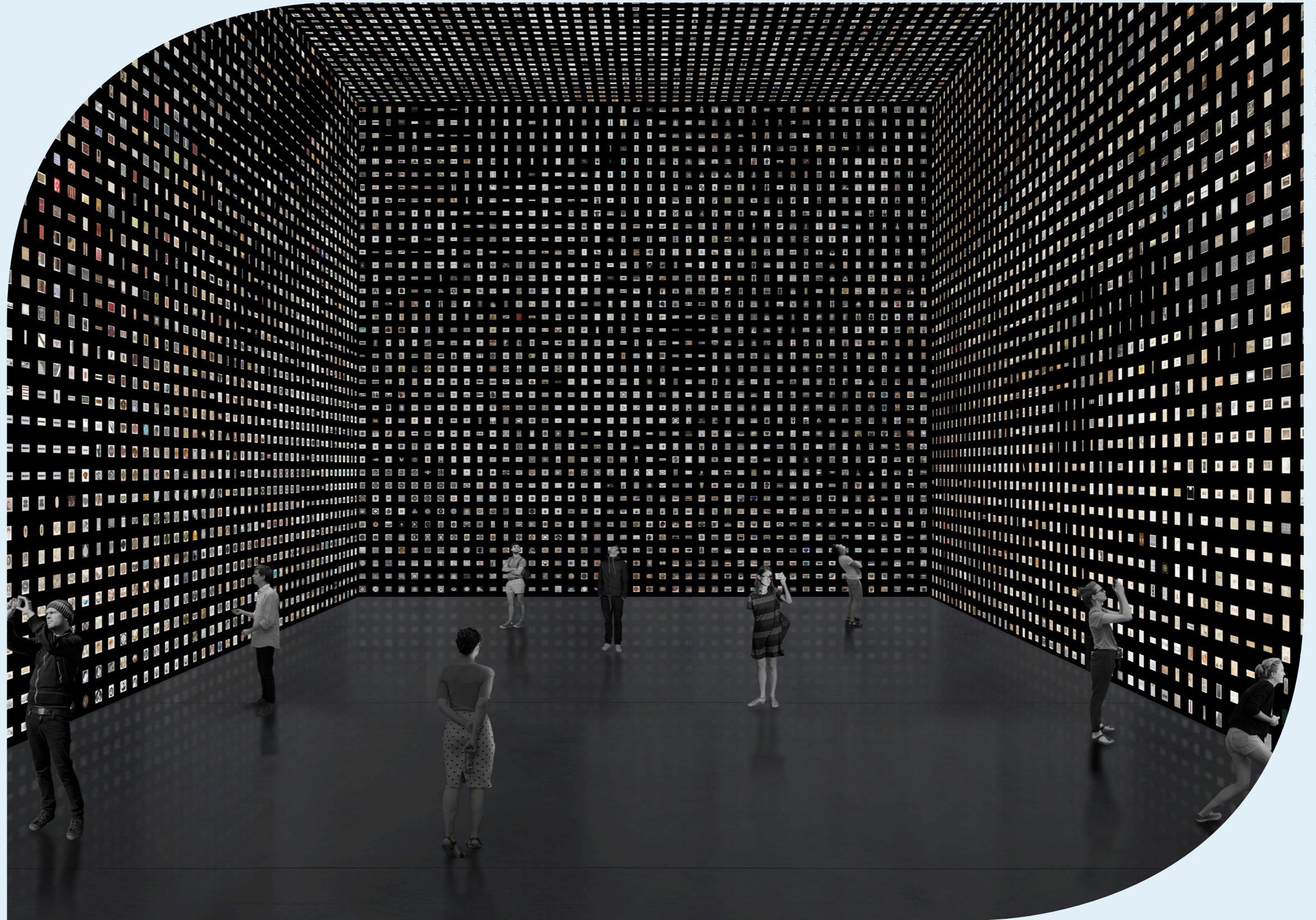
Year
2016



Rachel Rossin is a multi-media artist who connects real life and virtual reality experiences through interactive installations digital re-imaginings of traditional art forms. While at NEW INC she developed “The Sky is a Gap,” a VR installation blending narrative with time travel that debuted at Sundace’s New Frontier exhibition in 2017.

Rossin has exhibited at a number of galleries in New York, Latvia, Switzerland, Shanghai and Helsinki. She was a Tori Burch grantee and has been featured in Cultured Magazine’s ‘30 under 35’ and Forbes’ ‘30 Under 30’ in Art & Style.

MUSEUM TECHNOLOGY



SUPPORTED BY: The Knight Foundation

All At Once, Studio The GreenEy, 2018

DOTDOT



Year
2018, 2019

Mentors
KERI ELMSLY & ALEXANDER REA

DOTDOT is a studio that creates immersive installations to enable play with purpose. Coming from a lineage of multiplayer VR configurations for social gaming, DOTDOT aims to create shared experiences and collective community. DOTDOT hails from New Zealand, where they have created a variety of interactive experiences including bicycle-powered projections, VR soundscapes and collaborative games that reach audiences of all ages.

Recognizing that some of the most exciting VR work was coming out of indie studios in NYC, DOTDOT were drawn to the community of curious thinkers and makers at NEW INC. Through NEW INC's resources, they are able to grow their network, expand their market and soft launch a North American office.

As part of NEW INC's Museum Tech track, DOTDOT has been focused on expanding their reach to a client base in the museum sector. The stories that museums want to tell align with the type of content DOTDOT likes to make - "We love products for museums because they're publicly available and have a mission for public good." Through the Museum Tech track, DOTDOT is able to find a faster path to product integration, and to accelerate R&D in a context that benefits them and their partner museum. This process will enable them to sustain their product, ultimately making it affordable and widely accessible.

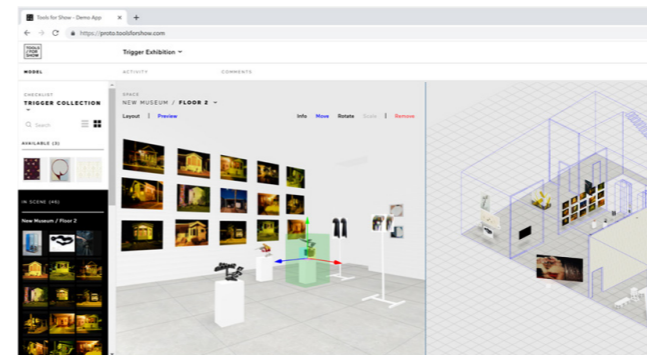
"We love products for museums because they're publicly available and have a mission for public good"

— DOTDOT



Bika Rebek

Year
2018, 2019

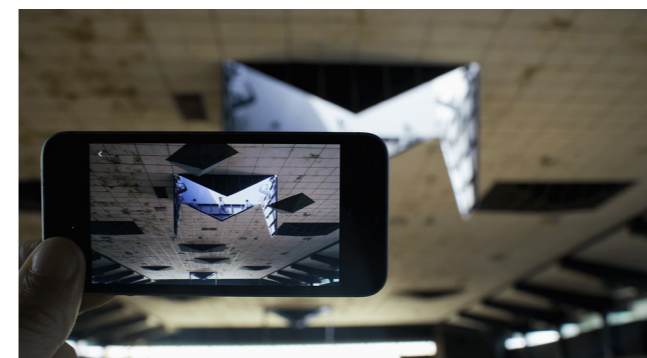


Bika Rebek is the founder of Tools for Show, an online collaboration tool for curating, designing, and archiving exhibitions, all in one digital model. This model allows for live chats, information syncing and exhibitions archiving. Tools for Show also helps museums address growing demand from millennial and younger audiences for supporting augmented reality, accessibility, and translation tools.

Bika is also the principal at Some Place, a design studio based in New York City and Vienna, focusing on architecture and exhibition projects. Rebek is an Adjunct Assistant Professor at Columbia GSAPP and sits on the Advisory Board of the Future Architecture Platform.

Mandy Mandelstein

Year
2018

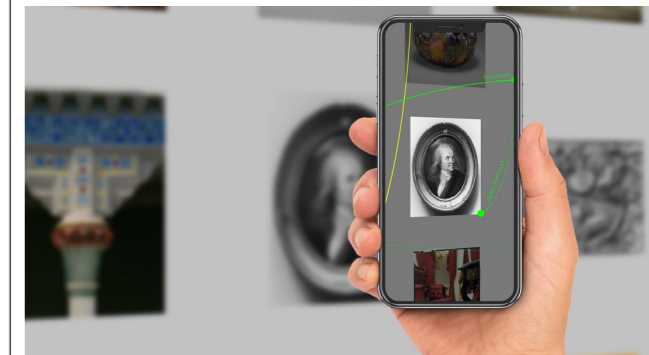


Mandy Mandelstein is an experience designer and technical producer. Her projects inspire engagement and play by activating spaces with media and technology, and explore new ways that stories can live in the world. Her project "Overheard" allows users listen-in on the conversations of fictional characters that are embedded in specific sites throughout the museum, allowing users to explore stories in their own way, at their own pace.

"Overheard" received the inaugural 3M Art and Technology Prize at the Minneapolis Institute of Art. Mandelstein has partnered with artists Pierre Huyghe, Ian Cheng, musician Elohim and Michelin Star chef Vicky Cheng.

Richard The

Year
2018, 2019



Richard The is the founder of Studio TheGreenEyl, a design and research practice that creates exhibitions, installations, objects, images, interactions and algorithms. His project "All At Once" uses machine learning to surface novel connections and reconfigure the way visitors experience objects in museum collections.

Studio TheGreenEyl has worked internationally with partners such as the Jewish Museum Berlin, Humboldt Forum Berlin, MIT Media Lab, Carl Zeiss, Disney Research, Universal Music, and SO - IL. Their work has been exhibited at the MoMA New York, Ars Electronica Linz, Bauhaus-Archiv Berlin and at the Design Museum London.

Micah Walter Studio

Year
2018, 2019



Micah Walter Studio creates digital products for cultural organizations. Through consulting, design and engineering, they develop comprehensive digital platforms to provide clarity and simplicity for museums' operations, staff and visitors. Micah Walter Studio's work with the Barnes Foundation brings design, computer vision and machine learning techniques to collections data and assets, resulting in an unprecedented way of visually exploring the collection.

Micah Walter Studio has partnered with the Williams College Museum of Art, the Barnes Foundation and M+ Museum in Hong Kong.

IDEAS FOR THE CITY



photo credit: Justin Milhouse

COLLABORATOR: IdeasCity

MICRO



Year
2017

Mentors
DAVID SCHWARZ &
DENNIS SZAKACS

MICRO is a decentralized network of tiny museums. They have installed a fleet of 6-foot tall science museums in libraries, community centers, malls, transit centers, and public hospitals in order to take learning outside the museum environment and offer people access to knowledge in a surprising, succinct format.

During their time at NEW INC, MICRO was able to connect with aspirational peers who helped them clarify their business vision. The mentors at NEW INC connected the MICRO team with industry partners and guided them through the fundraising process. Both mentors currently sit on MICRO's board of advisors.

Growing in the company of a brave, forward-thinking cohort was a significant part of MICRO's NEW INC experience, which culminated at the summer retreat.

MICRO has since had over a dozen successful installations throughout New York City, reaching over 160,000 visitors and securing funding from Science Sandbox, The Awesome Foundation, and the Heckscher Foundation for Children. MICRO has received awards from the World Maker Faire and Tribeca Film Institute, and has quadrupled the size of their team.

“The camaraderie within the NEW INC community fostered an ongoing cycle of feeling like we could always do more and that we weren't alone.”

— MICRO



DIS

Year
2018



DIS is a collective that creates cultural interventions across a range of media and platforms, including a print magazine, exhibitions, and video “edutainment.” DIS explores the tension between popular culture and institutional critique. Their streaming art video subscription service presents a new type of edutainment platform, featuring original video content covering today's most vital issues created in collaboration with a network of artists and publishers.

DIS has exhibited at Frieze, the New Museum, MoMA, the de Young Museum, Musée d'Art Moderne de la Ville de Paris, and has been featured in the New York Times, Artforum, Popular Science, Fast Company, and VICE, among others.

Rapport Studios

Year
2018, 2019



Rapport Studios is a creative agency that harnesses the transformative power of technology and art to design user-centered, interactive learning experiences. Their product CodeSCTY leverages hip hop to help young people develop computation & coding skills. Clients include the Brooklyn Museum of Art and Lincoln Center.

They have been selected as speakers at multiple conferences including SXSW EDU and Catalyst Arts. Recent press includes Vice, Medium, and Tribeca Film Festival.

Scope of Work

Year
2018, 2019



Scope of Work, or SOW, is a talent agency for underrepresented young people that aims to establish equity in the creative industry. SOW cultivates and trains a youth talent pool of content creators and provides them with insider access to advance their understanding of creative industry practices and skill sets. SOW also recruits youth talent for companies, brands, studios, and institutions.

During their first year, SOW raised \$20K in crowdfunding in a 30 day period. They received grants from the Harman Family Foundation and the Deutsche Bank Foundation. Partners include Mozilla, Verdes, 40 Schools, We Should Do It All, Chromat, Combo and Fool's Gold.

ELIA

Year
2017, 2018, 2019



ELIA is founded on the belief that tactile reading systems should be easy to create, intuitive to learn, and shared by all. ELIA created a tactile language based on the Roman alphabet to help bridge the gap between blind, visually impaired and sighted people. Products in development include a touch printer to make tactile printing accessible for anyone and a keyboard cover featuring the ELIA language system.

ELIA received \$450,000 in angel investments and roughly \$2.7 million in research support from the NIH, the National Institute for Standards and Technology, the NYSTAR Small Business Technology Jumpstart Program, the Langeloth Foundation and the SUNY Research Foundation.

MEMBERS



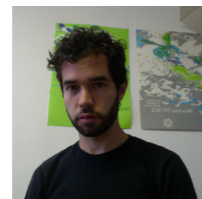
2N
2019



4 REAL Digital Studio
2015, 2016



A1BAZAAR
2018



Aaron Meyers
2015



Abhita Austin
2019



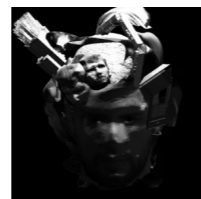
Accurat
2015



Adam Harvey
2015



Afripedia
2016, 2017



Alfredo Salazar-Caro
2018



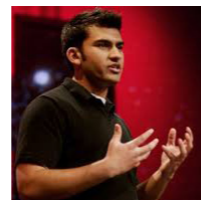
Ali Momeni
2018



Alice Sheppard
2018



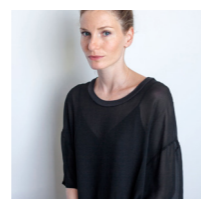
Amelia Winger-Bearskin
2018



Anand Agarawala
2017



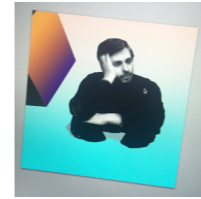
Anders Sandell
2015, 2016, 2017



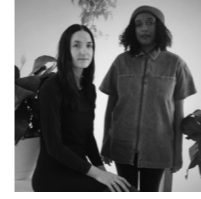
Andrea Wolf
2016, 2017



Andrew Demirjian
2019



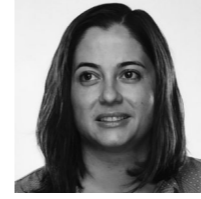
Andrew J Levine
2019



Angelina Dreem
2017



Angeline Gragasin
2016



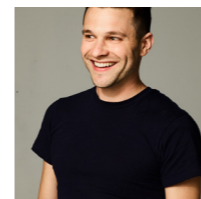
Animadocs
2017



Annelie Berner
2015



Arternal
2018, 2019



Artiphon
2016, 2017



Ashley Zelinskie
2015



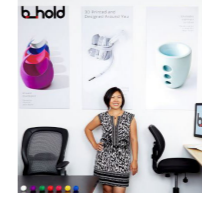
Bayete Ross Smith
2019



Better
2015



BFAMFAPHD
2017



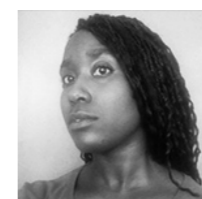
Bhold
2016, 2017



Bika Rebek
2018, 2019



Billie Pate
2018



Binta Ayofemibinta
2015



Boffo
2017, 2018, 2019



Brett Wallace
2018, 2019



Bruce Nussbaum
2015



Carla Cisno
2017



Caselden Studios
2016



Channel Studios
2018, 2019



Charles Sainty
2015, 2016



Charles Whitney
2015, 2016



Charlotte Mccurdy
2019



Dahkil Hausif
2017



Dave and Gabe
2015, 2016



Editors Over Algorithms
2019



Fovrth
2019



HAWRAF
2017



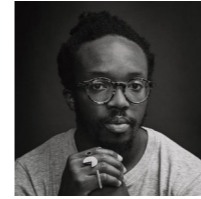
Chester Dols
2019



Daily Plinth
2019



Definer
2015



Ekene Ijeoma
2017



Francis Tseng
2017



He&Hu
2016, 2017



Christian Rocha
2017



Damjanski
2019



Dena Muller
2019



ELIA
2017, 2018, 2019



Gan Golan
2017, 2018, 2019



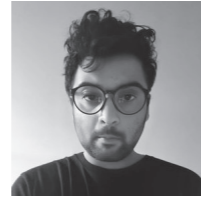
Hello Velocity
2016, 2017



Code Liberation Foundation
2016



Daniel Perlin
2018



Dhairya Dand
2018



Eliza McNitt
2016, 2017, 2018



Generate
2015, 2016



Hyphen Labs
2017



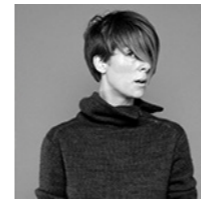
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Daniel Temkin
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Dis
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Emilie Baltz
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Ida Benedetto
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Daniel Wilson
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Dome
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Erica Gorochow
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Gregor Hochmuth
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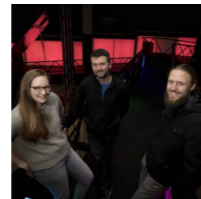
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Covalent
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Danielle Strle
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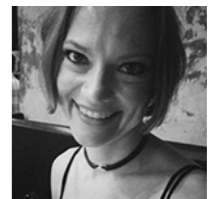
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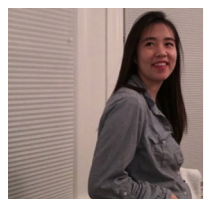
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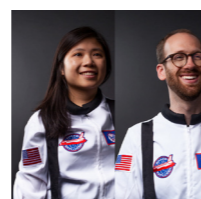
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Cynthia X Hua
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Double Take Labs
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Harald Haraldsson
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Jason Eppink
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Jessica Ann Peavy
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Julia Gorbach
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Kevin Siwoff
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Little Giant Wolf
2019



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2017, 2018



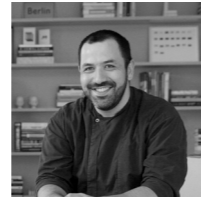
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Joe Doucet & Partners
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Julia Sinelnikova
2019



Koray Duman
2015



Lou Huang
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Martin Adolfsson
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Michael Namingha
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John Soat
2017



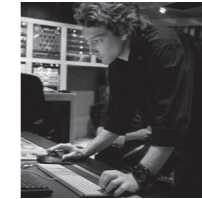
Justin Blinder
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Kristin Lucas
2019



Louise Foo
2017



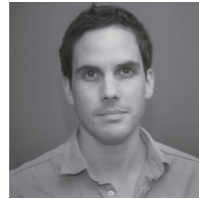
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Justin Cone
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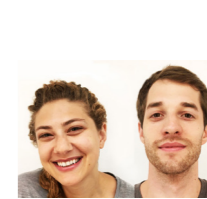
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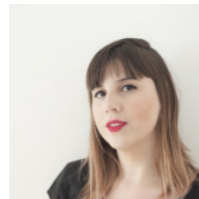
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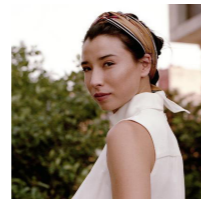
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Luxloop
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Mattia Casalegno
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Miriam Simun
2016



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2015



Kate Ray
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Liminal Space
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Mad + Fab
2019



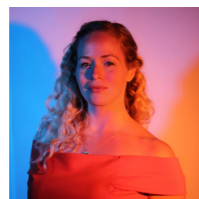
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Katrina Neumann
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Linda Steele
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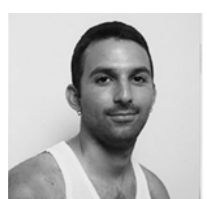
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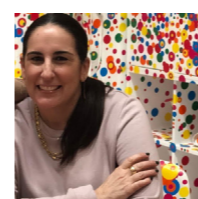
Joseph Audeh
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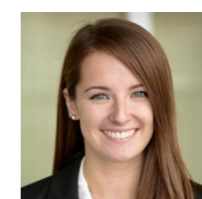
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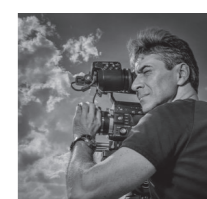
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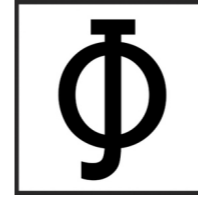


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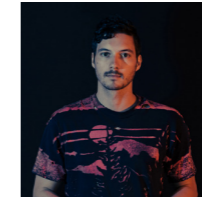
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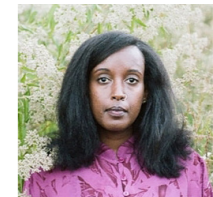
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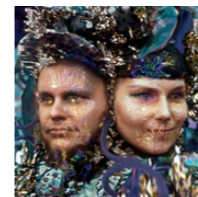
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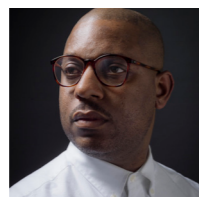
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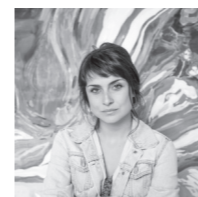
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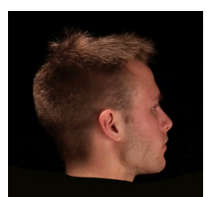
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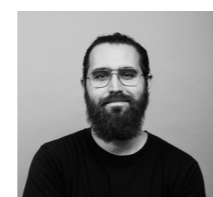
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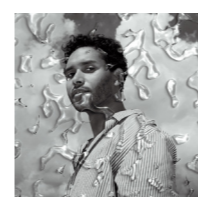
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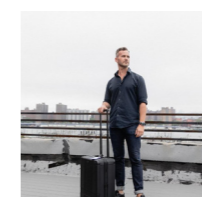
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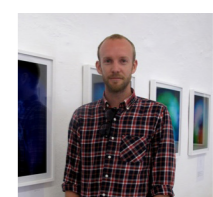
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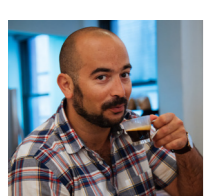
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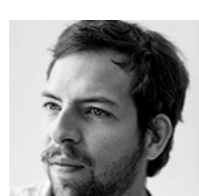
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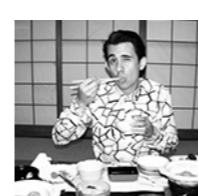
Nitzan Hermon
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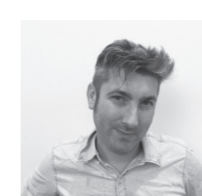
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Robert Morris
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Tahir Hemphill
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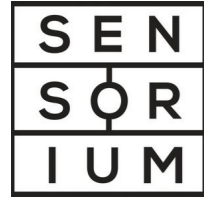
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Yago de Quay
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Shannon Carroll
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Stefani Bardin
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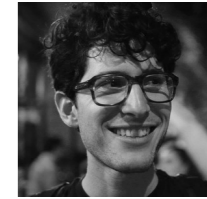
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Sheena
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Shelley Vidia
Worell
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Temme Media
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Brad Augustine
Consultant



Siren
2017



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Tristan Perich
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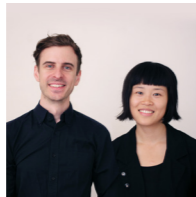
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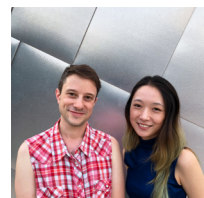
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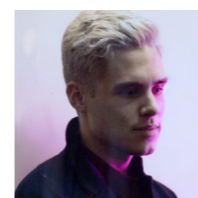
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