

New York Art Life Magazine to Publish Feature Interview with Multidisciplinary Artist Victoria Mussi This Week

The Brazilian audiovisual director shaping SoMad's technical foundation speaks on craft, recognition, and the year ahead, including two major June engagements.

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/EINPresswire.com/ -- New York Art Life Magazine will publish a full feature interview with Brazilian multidisciplinary artist and audiovisual director Victoria Mussi this week. The conversation, titled "The Invisible Architect," runs across roughly 3,700

words and seventeen questions and answers, and offers readers an extended look at one of the most quietly influential figures in New York's contemporary art ecosystem.

Mussi serves as Audio Visual Lead at SoMad, the platform led by a femme and queer community in Manhattan. In production contexts, she also serves as Audio Visual Director, overseeing the

technical and creative implementation of audiovisual systems, live performance environments, and exhibition based programming. Since joining SoMad in 2025, her reputation has grown rapidly across the city's independent art circuit.

The interview arrives at a defining moment in her trajectory. Recently, Mussi led the audiovisual production and technical implementation of MadWorld "A Bag to

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In New York, the technical and the artistic finally stopped feeling like separate worlds”

Victoria Mussi

Breathe Into," which closed as one of SoMad's most successful editions to date with critical coverage including Artwrld. Furthermore, she produced the immersive "Life is Drag" residency by Rachel Rampleman, a project that drew strong press visibility and reflected her creative and production roles alongside the artist. She also contributed to the music video for Tōth's song "Touching" featuring Grammy winner Kimbra.



The Brazilian multidisciplinary artist and audiovisual director Victoria Mussi.

Within weeks, Mussi will serve as Audio Visual Director for So Mad So Queer on June 13, the SoMad Pride season program curated by Amygdala. Then, from June 25 through 27, she will represent SoMad inside the official program of Upstate Art Weekend with a new film and performance program titled "Know Your Place." In May, of this year, she designed SoMad's presentations at AIPAD with photographer Yi Hsuan Lai, at NADA New York with kinetic sculptor Keith La Fuente, and at Miami Art Week.

A practice built across disciplines

Mussi's hybrid practice combines DMX lighting programming, sound design, recording, video, and installation under a single artistic vision. She taught herself the craft from the ground up, beginning with audio systems before expanding into lighting, video, and full immersive scenography.

"Since I was young, I was drawn to how conductors and connections worked," Mussi has said. "I wanted to understand how signals were transmitted, and how that technical configuration could coexist with artistic sensibility."

Inside SoMad

Founded in 2018, SoMad operates simultaneously as a gallery, residency, digital archive, and cultural production house. The platform prioritizes artists from underrepresented communities and connects them with exhibitions, collectors, and fairs across the international circuit. Mussi joined the team in 2025 and has since helped reshape the technical foundation of the institution.

Across the building, she has built systems that quietly transform what SoMad can offer artists. She designed an internal live streaming network connecting the stage to upper floors, redesigned the audio distribution into two independent speaker networks, programmed a wireless DMX lighting system with more than fifteen fixtures, and installed a dedicated lighting studio on the third floor. Meanwhile, her work extends into supporting exhibition and event production, contributing to the operational growth of SoMad, and helping shape aspects of the organization's identity, presentation, and branding.

Recent collaborations and a defining year

The interview details the most significant collaborations of Mussi's recent practice. For "Life is Drag" by Rachel Rampleman, she led the development of the show alongside the artist, from concept to execution, shaping a different lighting mood and audio environment for every act. For the Tõth music video, she served as Producer Assistant representing SoMad, designing a CRMX wireless lighting rig with ARRI, Astera, and Nanlite fixtures, and configuring a fully engineered surround sound system with subwoofers and a calibrated speaker array.

At SoMad in 2025, she produced "Acts of Service" by Keith La Fuente alongside "Rubber Rubber" by Yi Hsuan Lai inside a shared gallery. For that production, she designed eight Aputure Light Globes specifically for the show and built the supporting structure for the installation, balancing two distinct artistic voices within one continuous environment.

Looking ahead, Mussi led SoMad's booth design and installation at NADA New York with Keith La Fuente. Importantly, La Fuente's practice centers on kinetic sculptures and painting, so her role there focuses on exhibition design rather than audiovisual systems.

Two June events on the horizon

Two of Mussi's most immediate engagements arrive within weeks of one another.

On June 13, she will serve as Audio Visual Director for So Mad So Queer, the SoMad Pride season program curated by Amygdala, across multiple floors of the SoMad building in Manhattan. The night brings together a curated roster of drag, performance, and queer art voices anchored by Amygdala's reputation for programs that bridge club culture, fine art, and political performance.

Then, from June 25 through 27, Mussi will lead the technical direction for SoMad's official Upstate Art Weekend program. In partnership with Upstate Films, SoMad will present "Know Your Place," a free outdoor screening and public program exploring questions of land, belonging, access, and memory. The selection features six films drawn from the 2025 and 2026 MadWorld Open Call submissions, chosen by a final jury that included Mussi alongside invited artists and members of the curatorial team.

The evening opens with a conversation between SoMad Artist in Residence Regan De Loggans and Esther, *The Bipedal Entity!*, centered on Regan's installation "Thank You, Come Again," a communal *Bandeira* woven from consumer plastic and constructed on a loom made from reclaimed police barricades. Selected filmmakers include Alexandra Kumala, Vardit Goldner, Shayna Strype, Pablo Nez Garcia, the collective *Anxious to Make*, and Yue Nakayama. The program closes with a historical drag performance by Esther, followed by food, drinks, dancing, and a community gathering.

A connection to Brazil

Despite her growing role in New York, Mussi remains committed to her country of origin. She wants to research and collaborate with more Brazilian artists, build bridges between different contexts, and open space for other Brazilian artists to access international visibility.

The invisible architecture of contemporary art

A central thread of the interview is the underrecognition of the technical producers, lighting operators, sound engineers, and system programmers whose labor translates concepts into experience. At SoMad, Mussi models a different approach by naming and crediting technical contributors as authors of the work.

Still, she resists the idea that technical scale equals artistic strength. As she puts it, "I am equally moved by minimalist works that don't depend on heavy technical resources." Throughout the interview, she returns to the value of restraint, intimacy, and adaptability across contexts.

A career in constant construction

The interview closes on her vision for what comes next, including the dream of opening a music residency at SoMad someday. "I see my career as a process in constant construction," Mussi says, "in which I can expand my practice while contributing to something collective."

Publication details

The full interview, titled "Conductors and Connections: A Conversation with Victoria Mussi," will be published this week on New York Art Life Magazine. The piece spans seventeen questions and answers across roughly 3,700 words, covering Mussi's beginnings, her methodology at SoMad, her recent collaborations, her major 2026 commitments, including the two June events, and her vision for what comes next.

About Victoria Mussi

Victoria Mussi is a Brazilian multidisciplinary artist, producer, and audiovisual director based in New York. Her practice integrates sound engineering, lighting design, recording, image, and

immersive scenography for performances, exhibitions, and experimental productions. Since 2025, she has served as Audio Visual Lead at SoMad, where she also serves as Audio Visual Director for productions and large scale events.

About SoMad

Founded in 2018, SoMad is a New York-based independent platform, including a gallery, residency, digital archive, and cultural production house, led by a femme and queer community. It supports emerging artists, especially from underrepresented backgrounds, and connects them to exhibitions, collectors, and fairs in the international circuit.

Max A.Sciarra

New York Art Life Magazine

info@nyartlife.com

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