

2013 Emerging Fields Grantees – 17 projects, representing 24 artists

Juan William Chávez

St. Louis, MO

Project Title: *Pruitt-Igoe Bee Sanctuary*

Emerging Fields: Interdisciplinary

The *Pruitt-Igoe Bee Sanctuary* is a proposal for the City of St. Louis to transform the urban forest where the Pruitt-Igoe housing development once stood into a public space that cultivates community through urban agriculture and beekeeping. Drawing parallels between the depleting population of bees and shrinking cities, this interdisciplinary project aims to reignite the conversation about urban abandonment and creative strategies for addressing it.

Born in Lima, Peru, Juan William Chávez is an artist and cultural activist who explores the potential of space through creative initiatives that address community and cultural issues. He has exhibited at venues such as Art in General, Contemporary Art Museum Saint Louis, White Flag Projects and Van Abbemuseum. Chávez founded Boots Contemporary Art Space (2006-2010), a non-profit organization that offered support to emerging artists and curators. Since 2010, Chávez has focused on socially-engaged projects and collaborations in North Saint Louis. Projects include *Urban Expression* for the Pulitzer Foundation for the Arts, *Pruitt-Igoe Bee Sanctuary* and *Northside Workshop*. He has received awards and grants from the John Simon Guggenheim Memorial Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, Art Matters and the Gateway Foundation. Chávez holds a BFA from the Kansas City Art Institute and a MFA from the School of the Art Institute of Chicago.

Julia Christensen

Oberlin, OH

Project Title: *Project Project*

Emerging Fields: Architecture/Design

E-waste is everywhere, being shipped around the world via a toxic constellation of governments and multi-national corporations. *Project Project* will challenge the economies of e-waste and media art by building video projectors entirely from discarded e-waste scavenged by the artist in India, China and the U.S. Due to their hacked, “DIY” nature, each projector will have output quirks that present compelling parameters for their associated media pieces. Christensen will develop video and animation pieces specifically for each projector, using imagery gathered from the e-wasted landscapes encountered on her journeys.

Julia Christensen is a multidisciplinary artist whose work explores systems of consumerism, community, landscape and history. Her work has been exhibited broadly, including at the Walker Art Center,

Carnegie Museum of Fine Arts, Yale University and Lincoln Center. She has received reviews in the *New York Times*, *Washington Post*, *Bookforum* and *Dwell*, among many other publications. Christensen is the author of *Big Box Reuse*, published by MIT Press (2008), and her writing has appeared in publications such as *Orion*, *Print* and *Slate*. She is Assistant Professor of Integrated Media in the Studio Art department at Oberlin College, where she also serves on the faculties of TIMARA (Technology in Music and Related Arts) and Environmental Studies.

Design 99 (Mitch Cope and Gina Reichert)

Detroit, MI

Project Title: *Garbage Totem No.2*

Emerging Fields: Interdisciplinary

Garbage Totems is an exercise in neighborhood resourcing and construction. Design 99 will transform household materials (tires, mattresses, couches, chairs, toys, garages, houses) discarded in their Detroit neighborhood into formwork for a series of sculptural, functional constructions. The totems will include neighborhood landmarks and skateable sculpture, both pragmatic and playful at the same time.

Gina Reichert and Mitch Cope founded Design 99 in 2007 to investigate new models of contemporary art and architectural practice. Initially occupying a retail storefront space, the studio situated itself in the public realm, offering over-the-counter design consultations for 99¢ per minute and marketing \$99 house call specials. Now working from their homebase in Detroit, the team continues to investigate the functionality of art and aesthetics in their neighborhood. Since 2008, Cope and Reichert have been developing the Power House as a test site for ideas and methods, lo- and hi-tech building systems, and a point of conversation for the entire neighborhood. Design 99 has exhibited widely, including at the Van Abbemuseum, Smart Museum, the Venice Biennale and Museum of Contemporary Art Detroit. The team has been featured widely in the press, including *The New York Times*, CNN, NPR, *I.D.* and *Dwell* magazines.

Fallen Fruit (David Burns, Matias Viegner and Austin Young)

Los Angeles, CA

Project Title: *Endless Orchard*

Emerging Fields: Interdisciplinary

Endless Orchard is a site-specific public installation of fruit trees in an urban neighborhood. The orchard will be plotted in a traditional grid with three seamlessly mirrored sides, creating an optical illusion of infinite trees in a reference to historical narratives on the agrarian fields that existed before urbanization. This orchard departs from community gardens, which are privatized though shared, to create a new form of public space that engages everyone to harvest and share. *Endless Orchard* aims to provoke thinking about community, resources and hospitality, reconsidering how urban space can better provide for its citizens' material and immaterial needs.

David Burns lives and works in Southern California. He holds a BFA from CalArts and an MFA from UC Irvine. Burns' has recently presented projects at The Los Angeles County Museum of Art, The Getty Center, The Tate Modern/Tank.tv, Ars Electronica, Yerba Buena Center for the Arts, Intermediae and Artists Space, among others. Burns has received reviews and press on his recent works in *The Los*

Angeles Times, *Art in America*, *ArtForum*, *Artillery*, *X-tra*, *Cabinet*, *Paper*, *The Journal of Aesthetics & Protest* and more. Recent curatorial projects include *Let Them Eat LACMA* at The Los Angeles County Museum of Art, *The Drama of the Gifted Child* for The Armory Center for the Arts, *BUMP* for Los Angeles Contemporary Exhibitions and *Embodied Technologies* for Art Interactive & Leonardo. Burns has received support from the Andy Warhol Foundation, Metlife Community Connections Grant, Art Matters and Goodworks, among other accolades and awards.

Matias Viegner is a writer, artist and critic who teaches at CalArts. He is one of three members of the art collective Fallen Fruit, which has exhibited internationally at LACMA, Yerba Buena Center for the Arts, ARCO 2010 in Madrid and Ars Electronica in Austria. His solo work or performances have been seen at The Whitney Museum, The Kitchen, The Drawing Center, New Langton Arts, LACE, Machine Project, MOCA Los Angeles and the LaJolla Museum of Contemporary Art. He's published fiction and criticism in *Afterimage*, *American Book Review*, *Artforum*, *Art Issues*, *ArtUS*, *Artweek*, *Black Clock*, *BOMB*, *Cabinet*, *Critical Quarterly*, *Fiction International*, *Framework*, *The Journal of Aesthetics & Protest*, *Mirage*, *Paragraph*, *Suspect Thoughts* and *X-tra*. He is the co-editor of *Séance in Experimental Writing* and *The Noulipian Analects*. His new experimental non-fiction book, *2500 Random Things About Me Too*, has been hailed as the first book written on and through Facebook.

Austin Young is a portrait photographer and video artist based in Los Angeles since 1985. He has created an encyclopedic documentation of sub- and trans-culture in New York, Los Angeles and San Francisco. His work has expanded to include performative collaborations with the public. He is co-founder of the art collectives Fallen Fruit and Tranimal. In *Tranimal Workshop*, gallery attendees go through a conveyor belt of artists to be transformed into genderless expressions of the subconscious. In his recent solo show, *Your Face Here*, the public became the subjects, via portraiture, of his show. Young's work has been featured in *Vogue*, *Rolling Stone*, *Flaunt* and *Interview Magazine*, and shown at LACMA, Matadero Madrid, Ars Electronica, WOW Storefront Gallery, Berkeley Art Museum, the Hammer and Stephen Cohen. He recently broke attendance records at LACMA with his Fallen Fruit collaborators and received praise for *Tranimal 2010* at the Hammer Museum as "One of 2010's Top Ten fashion trends in LA" (Lina Lecaro, *LA Weekly*).

Ghana ThinkTank (John Ewing, Maria del Carmen Montoya and Christopher Robbins)

Roxbury, MA

Project Title: *Ghana ThinkTank at the Mexican Border*

Emerging Fields: New Genres

Since 2006, the Ghana ThinkTank has been "developing the first world," collecting problems in the "first" world, and sending them to think tanks in the "developing" world to propose solutions. This project will adapt the Ghana ThinkTank model to spark collaboration between anti-immigrant groups and the immigrants that live in their neighboring communities. Using focus groups, on-the-street interviews and anonymous postcards, the artists will collect problems from real people living their daily lives on both sides of the issues. Problems are exchanged with members of the opposing group, and each "think tank" is asked to offer solutions to the other. The solutions are put into action, documented and shared in a roving exhibition that continues the conversation.

John Ewing is a digital media artist specializing in participatory installations with an emphasis on social activism and cross-cultural exchange. His recent work has been featured in major international exhibitions such as the Venice Biennial of Architecture; Hong Kong/Shenzhen Biennale in Shenzhen, China; ZKM | Media Museum, Karlsruhe, Germany; the Museum of Contemporary Art in Bat Yam, Israel; the Foundation for Art and Technology, Liverpool, UK; and Eyebeam Center, New York. His project *Virtual Street Corners* was chosen from over 2,300 international applicants for the Knight Foundation's News Challenge Award and was cited by Americans for the Arts as one of the most significant public art projects of 2010. Ewing holds a BFA from Cornell University and an MFA with honors from the Rhode Island School of Design.

Maria del Carmen Montoya is a new media artist working in performance, sculpture and installation. She has lived and worked throughout Latin America where she served as the sole interpreter for an assembly of rural villages in San Salvador, an advocate for battered women in Ciudad Juarez and an English teacher for a craft cooperative in Quetzaltenango. Her studio practice explores the personal, emotional and utterly irrational tendencies of technology. She was awarded the Rhizome Commission for New Media for *I Sky You*. Her work has been shown at SIGGRAPH, PERFORMA, New Museum Festival of Ideas, ZKM | Museum of Contemporary Art, Venice Biennial of Architecture and Visiones Sonoras, Morelia, Mexico, where she cofounded an artist residency program for multimedia performance art. She lives and works in a forest along the banks of the Willamette River.

Christopher Robbins works on the uneasy cusp of public art and community action, creating sculptural interventions in the daily lives of strangers. He built his own hut out of mud and sticks and lived in it while serving as a Peace Corps Volunteer in Benin, West Africa; spoke at a United Nations conference about his cross-cultural digital arts and education work in the South Pacific; and has lived and worked in London, Tokyo, West Africa, the Fiji Islands and former Yugoslavia. He has exhibited at the Venice Biennial of Architecture, ZKM | Museum of Contemporary Art, New Museum Festival of Ideas, Trade School at the Whitney Museum, the National Museum of Wales, PERFORMA 07, Nikolaj Kunsthallen/Copenhagen Contemporary Art Center, and been awarded residencies or fellowships from Skowhegan, MacDowell Colony, Haystack, Penland and Anderson Ranch, among others. He has an MFA from the Rhode Island School of Design, and is on the sculpture faculty at SUNY Purchase College.

Nick Hallett and Shana Moulton

Ridgewood, NY

Project Title: *Whispering Pines* ∞

Emerging Fields: Interdisciplinary

Whispering Pines ∞ is an opera project by artist Shana Moulton and composer Nick Hallett that incorporates performance, interactive video and music. Its creators plan to reshape *Whispering Pines 10*, a previous collaboration, for the internet in the format of a serial drama, in addition to developing new material for the stage that will expand the live animation techniques and musical vocabulary of its predecessor. *Whispering Pines* ∞ aspires to create a form of opera that exists across media—from the stage to the gallery to the computer screen.

Nick Hallett is a New York-based composer, vocalist and cultural producer. In addition to his collaboration with Shana Moulton (which has been performed at The Kitchen, The New Museum of Contemporary Art, PICA TBA Festival, Carolina Performing Arts and SFMOMA) he held the

first RE:NEW RE:PLAY artist residency at the New Museum in 2009, and his work was included in Performa's 2007 and 2009 biennials. Hallett is the Music Director of the Joshua Light Show, a team of projection artists with roots in the psychedelic rock movement of the 1960s, which has performed to his original music at the American Museum of Natural History's Hayden Planetarium, the Papalote Domo Digital for Mutek Mexico City and the Parrish Museum. He has composed music for videos by A.K. Burns/A.L Steiner, Joshua Thorson, Matt Wolf and Tara Mateik. As a vocalist, he has premiered works by Anthony Braxton and Susie Ibarra.

Shana Moulton earned her BA from University of California, Berkeley, in art and anthropology and her MFA from Carnegie Mellon University. She has been an artist-in-residence at the LMCC Workspace Program, Smack Mellon, The Skowhegan School of Painting and Sculpture, Harvestworks, De Ateliers in Amsterdam and The Sommerakademie in Berne. Moulton has exhibited or performed at The New Museum, MoMA P.S.1, Performa 2009, The Kitchen, Electronic Arts Intermix, Art in General, SFMOMA, The Andy Warhol Museum, The Wexner Center for the Arts, Wiels Center for Contemporary Art in Brussels, The Migros Museum in Zurich and De Appel in Amsterdam, among others. Moulton's work has been reviewed in the *Village Voice*, *Artforum*, the *Brooklyn Rail*, the *New York Times*, *Artnet Magazine*, *Frieze Magazine*, *Art Review*, *Artpress* and *Flash Art*. Her work has appeared on Arte TV and she is a featured artist on Art21's New York Close Up.

Natalie Jeremijenko

New York, NY

Project Title: *Urban Infrastructure for Non-Humans: Toward the BRONX OOZ*

Emerging Fields: Interdisciplinary

In partnership with the Bronx River Art Center, *Bronx OOZ* is a new art/ecology institution that will present distributed interactive public art works in the Bronx and beyond. Part reinvented zoo, part wild animal safari and part urban adventure game, this curatorial framework re-presents and facilitates urban biodiversity in situ. *Bronx OOZ* seeks to offer a counter-example to the traditional zoo model of caged animals and prescribed viewing experiences. The physical placement of animal tracks on roads, sidewalks and greenspaces will remind Bronx residents of non-human presence, while "salamander superhighways" and "butterfly bridges" will explore various built and technological interfaces to foster dialogue and improved health for humans and non-humans.

Named by *MIT Technology Review* as one of the Top 100 Young Innovators in 2001 and *Fast Company* as one of the most influential women in technology in 2011, Jeremijenko has a longstanding reputation for utilizing information design and systems thinking to produce positive socio-environmental change. She directs the Environmental Health Clinic at New York University, which is modeled on the health clinic model, but offers patients prescriptions not for pharmaceuticals but for art, design and participatory projects.

Maryam Keshavarz and Roya Rastegar

Los Angeles, CA

Project Title: *Between Sight and Desire: Western Perspective of the Muslim Woman*

Emerging Fields: Interdisciplinary

Between Sight and Desire engages desire and representation through an exploration of gender, sexuality and Islam within an immersive, multimedia installation of interconnected rooms. Active visitor participation will reveal and challenge how desire shapes the way we see, how meaning is assigned to images, and how fantasies of the Muslim woman are constantly being created and recreated by the West. This project illuminates how Western imaginings can function to render the agency of Middle Eastern women illegible within political, intimate and cultural spheres.

Maryam Keshavarz received her MFA from NYU's Tisch School in film direction and has been making award-winning films for 10 years. Maryam's first feature documentary, *The Color of Love*, an intimate portrait of the changing landscape of love and politics in Iran, won numerous awards and was broadcast internationally. Maryam's short film *The Day I Died* garnered top accolades at Mar del Plata, Clermont-Ferrand, New York Film Festival and Berlin International Film Festival. Maryam's first narrative feature fiction film, *Circumstance*, premiered to critical acclaim at the 2011 Sundance Film Festival, garnering the coveted Audience Award. *Circumstance* has won over a dozen international awards, including Best First Film at the Rome Film Festival and the Audience & Best Actress Awards at Outfest. Described by the *Wall Street Journal* as "supremely cinematic," *Circumstance* was nominated for an Independent Spirit Award and had a wide international theatrical release. Maryam most recently won the San Francisco Film Society/Hearst Screenwriting Award for her newest script, *The Last Harem*.

Roya Rastegar is a writer, curator and scholar living between Los Angeles and Philadelphia. Most recently, she collaborated with Wu Tsang as the screenwriter of *Wildness* (2012), a magical realist documentary that premiered at MoMA's Documentary Fortnight Festival and has gained critical acclaim at festivals across the Americas. Rastegar has curated within both film and art contexts, as a Curatorial Fellow at the Whitney Museum's Independent Study Program (2008-09) and part of the programming teams of various film festivals. Rastegar received a PhD in the History of Consciousness from the University of California, Santa Cruz, under the guidance of Angela Davis and B. Ruby Rich. She is currently a Visiting Assistant Professor and Andrew Mellon Postdoctoral Fellow in the History of Art Department at Bryn Mawr College, and currently developing a critical study of American film festivals and the radical possibilities of film and new media curatorial practices.

Ali Momeni

Pittsburgh, PA

Project Title: *Center for Urban Intervention Research (CUIR)*

Emerging Fields: Interdisciplinary

Ali Momeni will establish the *Center for Urban Intervention Research (CUIR)*, a transnational research and development network for realizing performative and political urban interventions that leverage mobile technologies. CUIR is a lending network and a knowledge database of mobile, networked and interactive video projection instruments that enable theater, storytelling, telepresence, citizen journalism and political activism within the urban landscape. CUIR will disseminate open-source software and hardware, and literature that addresses conceptual and theoretical concerns in urban projection through a website and accompanying handbook.

Ali Momeni was born in Isfahan, Iran, and emigrated to the United States at the age of twelve. Momeni is a builder, composer and performer interested in the poetics of gesture, affect and timing. His work utilizes many technologies to explore the social lives of objects and their embedded performative

qualities. He studied physics and music at Swarthmore College and completed his doctoral degree at the Center for New Music and Audio Technologies at UC Berkeley. As an Assistant Professor in the Department of Art at the University of Minnesota in Minneapolis, he directed the Spark Festival of Electronic Music and Art and founded the urban projection collective MAW. He now teaches in the School of Art at Carnegie Mellon University, where he directs CMU ArtFab, teaches, and researches instrument building, urban intervention and contextual practice.

Laurie Jo Reynolds

Chicago, IL

Project Title: *The Honey Bun Comedy Hour*

Emerging Fields: Other

Drawing on the artist's long-standing work as an advocate for prison reform, *The Honey Bun Comedy Hour* is an educational series, scripted by experienced prison monitors, that will reenact real and imagined scenes from the Illinois criminal justice system. The goal is to use humor and parody to expose absurdities in the current system (sparing no one) and build enthusiasm for specific policy reforms. Performances, live and taped, will be shown at meetings, on social media, on cable access and eventually in a theatrical revue.

Laurie Jo Reynolds' recent work takes the form of "legislative art"—emphasizing concrete policy change as the goal of political art, and using an arts and culture approach to political organizing. Her work focuses on prison conditions, solitary confinement and opposing fear-based criminal justice policies. She is the organizer of Tamms Year Ten, a successful legislative and media campaign to close the state supermax prison in Illinois. She was recently a Soros Justice Fellow, researching and advocating for best practices to reduce sexual abuse and recidivism.

Susan Robb

Seattle, WA

Project Title: *Wild Times*

Emerging Fields: New Genres

Wild Times is a work of land art that takes its form as a thru-hike from Mexico to Canada on the Pacific Crest Trail. Susan Robb will invite environmental policy makers, writers, activists, performers and poets to join her for sections of the 2,650-mile journey. Together with fellow thru-hikers, they will ruminate about utopia, wilderness and community in Post-Fordist America. Throughout the six-month trek, Robb will send video, photo and text-based transmissions about this shared search for meaning to "base camps," a collection of institutions, galleries and private homes that will act as both outpost and depot, receiving transmissions and helping the artist resupply.

Susan Robb's ongoing investigation of people, place and our search for utopia often takes its form as temporary, site-responsive and socially-engaged projects. Her projects include *ONN/OF: a light festival*, *Sleeper Cell Training Camp* and *Warmth Giant Black Toobs*, as well as public commissions such as *The Long Walk*, *Parking Squid* and *Water Lab*. Her work has been supported by a Pollack Krasner Foundation Grant, a Joan Mitchell Foundation fellowship, two Artist Trust Fellowships, a Stranger Genius Award, a 4Culture Special Projects grant, the City of Seattle and residencies at the Vermont Studio Center and

Djerassi Resident Artists Program. Robb has exhibited nationally and internationally including shows at Discovery Greens, Houston; Hui No'eau Visual Arts Center, Maui, HI; Tacoma Art Museum, Tacoma, WA; Lawrimore Project and The Henry Gallery, Seattle, WA; Swing Space, New York; and Blindside Gallery, Melbourne, Australia.

Chemi Rosado-Seijo

San Juan, PR

Project Title: *La Perla's Portrait, Kite Festival*

Emerging Fields: New Genres

La Perla's Portrait will be a kite festival organized with residents from San Juan, Puerto Rico's La Perla community, a marginalized urban neighborhood located on a hill outside the old San Juan walls. Through workshops bringing together most members of this community and others, La Perla residents will learn how to make, personalize and fly their own kites. Then on a specific day, at the same time and with the same length of the thread, residents and volunteers will fly their kites in an action that will reflect the character and topography of the community on the sky. The kite festival will be documented through photos and video, which will be exhibited in museums, galleries and other spaces.

Born in Vega Alta, Puerto Rico, Chemi Rosado-Seijo graduated from the painting department of the Puerto Rico School of Visual Arts in 1997. In 1998, he worked with Michy Marxuach to open a gallery that transformed into a not-for-profit organization presenting resources and exhibitions for contemporary artists in Puerto Rico. In 2000, Rosado had his first solo show at the Joan Miró Foundation in Barcelona, including interventions on billboards around the city. Since 2002, he has worked with residents of the El Cerro community, a poor neighborhood south of San Juan, to present public art projects, workshops and other community initiatives. In 2006, he inaugurated *La Perla's Bowl*, a sculpture built with residents of San Juan's La Perla community that functions as both a skateboarding ramp and an actual pool. Since 2009, Rosado-Seijo has been organizing exhibitions in his apartment in Santurce, creating a center for meeting and exchange in the Puerto Rican contemporary art scene.

Steve Rowell

Los Angeles, CA

Project Title: *Uncanny Sensing, Remote Valleys*

Emerging Fields: Interdisciplinary

Uncanny Sensing, Remote Valleys is a multi-screen, immersive video and sound installation. Through the use of autonomous aerial cameras, camouflaged sensors and remote audio monitors, Rowell will present raw media gathered in the field, documenting animal behavior, industrial processes, erosional effects, and other elements of the landscape and environment. The title of the project is a reconfiguration of the terms "remote sensing" (a method of data collection from the physical world via sensors and other remote technology) and "uncanny valley" (the cognitive dissonance caused by lifelike replicas of living things). By relying on unmediated data, Rowell aims to close the gap between the two, reducing his role as an artist in the conventional sense and expanding his role as interpreter, editor and curator of the landscape. Beneath the technological elements of the project are evocations of animism, activism and indeterminacy. The project will also include a series of field workshops deploying remote sensors.

Steve Rowell is an artist, curator and researcher whose transdisciplinary practice focuses on overlapping aspects of technology, perception and culture related to the landscape. Rowell contextualizes the built and the natural environment, appropriating the methods and tools of the geographer, cartographer and geospatial analyst. In addition to his role as a Program Manager at The Center for Land Use Interpretation since 2001, he collaborates with SIMPARCH and The Office of Experiments. Steve's work (collaborative and solo) has been exhibited internationally at a range of galleries and museums, including Temporäre Kunsthalle and NGBK, Berlin; The 2006 Whitney Biennial and PS1, New York; Yerba Buena Center for The Arts, San Francisco; The Smithsonian American Art Museum, Washington, DC; The Barbican Art Centre and the Frieze Art Fair, London; The John Hansard Gallery, Southampton; Ballroom Marfa, Marfa; and The Center for PostNatural History, Pittsburgh.

Gregory Sale

Phoenix, AZ

Project Title: *Sleepover*

Emerging Fields: Other

Sleepover grapples with the challenges of individuals reentering society after periods of incarceration. Working in Phoenix, AZ, with former convicts, their families, crime victims, criminal justice workers, public and faith-based service providers, advocates, philanthropists, and politicians, the artist will convene a series of interrelated discussions and engagement activities, including an overnight stay together at an art museum. A core group of diverse stakeholders will work together over time in shared, intimate spaces to reconsider their understandings of re-entry and their relationships to one another. *Sleepover* aims to encourage participants to dream together in order to find ways to create goals that recode identities, deepen community relations, enable civic discourse and rethink public policy.

Gregory Sale is a multidisciplinary artist whose current work gives voice to the multiple constituencies of the incarceration and criminal justice systems. His recent project, *It's not just black and white* (supported by the Andy Warhol Foundation for the Visual Arts), unfolded during a three-month residency exhibition at ASU Art Museum in Tempe, AZ, in spring 2011. A second phase, featuring artwork created with inmates sentenced to life-without-parole (supported by the Ford Foundation through Mural Arts' Restorative Justice Program) was exhibited at Pennsylvania Academy of Fine Arts Museum and the Phoenix Art Museum. In summer 2012, as a resident artist at Yaddo in Saratoga Springs, NY, and VCCA in Amherst, VA, Sale initiated a socially-engaged project for *More Love: Art, Politics and Sharing since the 1990s* at the Ackland Art Museum, Chapel Hill, NC. Sale is Assistant Professor of Intermedia and Public Practice at ASU in Tempe, AZ.

Miriam Simun

New York, NY

Project Title: *Eat Your Future*

Emerging Fields: Interdisciplinary

Eat Your Future is a series of multi-sensory immersive dining experiences set in future worlds. Defined by dramatic environmental, sociopolitical and technological changes, each world is invented by reverse-engineering material culture. Centered around new foods, rituals and a shared meal, the events aim to

build community around the table as they challenge participants to explore, perform and discuss our collective future.

Miriam Simun makes art that introduces small revolutions into everyday life. Using installation, video and performance, her work invites viewers to see new possibilities in the mundane: from cheese to healthcare to handbags. She has exhibited and lectured across North America, including Postmasters Gallery, The New Museum, Minneapolis Institute of Arts, CUNY Graduate Center and Concordia University. Simun holds a bachelors degree from the London School of Economics and a masters degree in Interactive Telecommunications from NYU.

Elaine Tin Nyo

New York, NY

Project Title: *This Little Piggy*

Emerging Fields: Interdisciplinary

This Little Piggy will explore mankind's love/loathing relationship to swine. With local breeders, the artist will adopt five piglets in ham-producing regions of the world (Italy, Spain, France, China and the U.S.) and follow them from stable to table. Each pig's life, documented by video and celebrated in a cookbook, ends in a dinner cooked with local chefs. The project culminates in a multichannel video projection of these meals.

Elaine Tin Nyo's family came to the U.S. when she was seven as exiles from their native Burma. Burmese food is central to her earliest memories, and since the early 1990s, food has been a vehicle for the artist to explore issues of mortality and responsibility. Now based in New York, Tin Nyo has received project support from the Bronx Museum, Seoksu Art Project, Franklin Furnace and The Phillips Collection, among others. Her photographs, food, videos, installations and performances have been presented at New Museum, Deitch Projects, Creative Time, Färgfabriken, Brooklyn Museum, Josée Bienvenu Gallery, Postmasters Gallery, the French Culinary Institute and other venues.

Quintan Ana Wikswo

Los Angeles, CA

Project Title: *problemkinder / Mercy Killing Aktion*

Emerging Fields: Interdisciplinary

In *problemkinder / Mercy Killing Aktion*, Quintan Ana Wikswo explores clandestine sites where state-sponsored programs conducted biosocial crimes and human rights atrocities against female, queer, disabled, ethnic, and psychiatrically-targeted communities. The artist uses damaged, broken, and salvaged cameras, typewriters, administrative and industrial materials manufactured through forced institutional labor to create a constellation of projects in text, literature, photography, film, video, fieldwork documentation, site-specific installations and collaborative performance works. These materials become unexpected tools to subvert the secrecy, censorship, silencing and suppression surrounding how the state defines normalcy, and the institutions it uses to control, contain and eliminate those whom it deems abnormal.

Quintan Ana Wikswo works in literature, film, photography, feminist critical theory and collaborative performance. She has received two nine-month solo museum exhibitions in New York City and Germany, and honors from the National Endowment for the Arts, National Endowment for the Humanities, Pollock-Krasner Foundation, Yaddo, Center for Cultural Innovation, ARC-Durfee, Puffin Foundation, Djerassi, Oberpfälzer Künstlerhaus, Ebenboeckhaus and others. Her projects are exhibited, published, and performed in the U.S. and Europe, including at the Jüdisches Museum München, Yeshiva University Museum, the Céret Musée d'Art Moderne, University of Southern California, Museum of Jurassic Technology, Musée des Moulages, Dixon Place, Cornelia Street, Beyond Baroque and Atelier de la Main d'Or. Her work has been published in *Tin House*, *Kenyon Review*, *Conjunctions*, *Gulf Coast*, *New American Writing* and *Alaska Quarterly Review*, along with artist books, catalogues, anthologies and four monographic DVD collections. Wikswo's major performance works include collaborations with Veronika Krausas, Penderecki String Quartet, Andrea Clearfield, Pamela Madsen, David Rosenboom, Catalysis Projects, FIELDSHIFT FURTHER and FlashPoint NYC.