

Every Ocean Hughes (f.k.a. Emily Roysdon)
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SOLO EXHIBITIONS, COMMISSIONS, PERFORMANCES

2019

Help the Dead, Volt, Bergen

Help the Dead, KW Institute for Contemporary Art, Berlin

2017

scenic, say, Kunsthalle Lissabon

2016

Emily Roysdon: Photos and Prints 2001–2016, Higher Pictures, New York

2015

Comedy of Margin Theatre, Secession, Vienna

If Only a Wave, PARTICIPANT INC, New York

Here We LTTR: 2002–2008, Tensta Konsthall, Stockholm

2013–2014

Uncounted, two year co-commission by Stedelijk Museum and If I Can't Dance I Don't Want to be Part of Your Revolution, Amsterdam

Uncounted Futures, two year commission by T:BA Festival, Portland Institute of Contemporary Art

2012

I am a helicopter, camera, queen, Tate Live Performance Room, Tate Modern, London

Minor Theatres + Queer Documents, tranzitdisplay, Prague

Pause, Pose, Discompose, Visual Art Center, University of Texas, Austin

2011

POSITIONS, Art in General, New York (catalogue)

A Gay Bar Called Everywhere (With Costumes and No Practice), The Kitchen, New York

2010

If Don't Move Can You Hear Me?, Matrix 235, Berkeley Art Museum

Sense and Sense, Konsthall C, Stockholm

2008

Work, Why, Why not, Weld, Stockholm

SELECT GROUP EXHIBITIONS

2019

I, I, I, I, I, I, I, Kathy Acker, ICA London

From Theory to Practice: Trajectories of the Whitney Independent Study Program, University Hall Gallery, UMass Boston

2017

Ten Days Six Nights, Tate Modern, London

Public Movement, Moderna Museet, Malmö

Groundhog Day, SIC, Helsinki
Splitting, Cutting, Writing, Drawing, Eating: Gordon Matta-Clark, Serralves Museo, Porto
Splitting, Cutting, Writing, Drawing, Eating: Gordon Matta-Clark, Culturgest, Lisbon
Odardle—An imaginary their_story of naturepeoples, 1535–2017, Schwules Museum, Berlin

2016

Gwangju Biennale
Secret Surface, KW Institute for Contemporary Art, Berlin
The Bill, Artspace, Auckland
Performing the Grid, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles
The Holes, Künstlerhaus Bremen, Bremen
Enacting Stillness, The 8th Floor Gallery, New York
Open Sesame, The Lumber Room, Portland

2015

The Heart is a Frame, Los Angeles Contemporary Exhibitions
Do Disturb, Palais de Tokyo, Paris
Society Acts, kim? Contemporary Art Centre, Riga
Aurora, Dallas Contemporary
Tempremental, Doris McCarthy Gallery, Toronto

2014

Sites of Reason: A Selection of Recent Acquisitions, Museum of Modern Art, New York
Moderna Exhibition: Society Acts, Moderna Museet, Malmö
Biennale of Sydney
Still Acts, La MaMa Gallery, New York
Skeptical Thoughts on Love, Künstlerhaus Stuttgart
Pier 54, Highline, New York
Queering Citizenship, Satellite Gallery, Vancouver
Framed Movements, Australian Center for Contemporary Art, Melbourne

2013

Future Generation Art Prize, official Collateral Event of the 55th La Biennale di Venezia, Venice
Laboratory of the Future, Centre for Contemporary Art Ujazdowski Castle, Warsaw
Step Right In, Visual Art Center, University of Texas, Austin

2012

Future Generation Art Prize, Pinchuk Art Centre, Kiev
Abstract Possible: The Stockholm Synergies, Tensta Konsthall, Stockholm
Yoko Ono: Grapefruit, Moderna Museet, Stockholm
Coming After, The Power Plant, Toronto
Photography Is, Higher Pictures, New York
Nothing is forgotten, some things considered, UKS, Oslo
Social Choreography, Gallery TPW, Toronto
Read, Look, We promise it's not dangerous, Emily Harvey Foundation, New York
Millennium Magazines, Museum of Modern Art Library, New York

2011

Dance/Draw, Institute of Contemporary Art, Boston (catalogue)
Time Again, Sculpture Center, New York (catalogue)
Abstract Possible, Museo Tamayo, Mexico City
Untold Stories, Kunsthalle Talinn
NY Temporary, Center for Photography and the Moving Image, New York
Always The Young Stranger, Higher Pictures, New York
Through Symbolic Worlds, International Project Space, Birmingham, UK
Symposium, The Event, Birmingham, UK

2010

Whitney Biennial, Whitney Museum of American Art, New York (catalogue)

Manifesta 8, Murcia (catalog)
Bucharest Biennial, Pavilion UniCredit, Bucharest
Mixed Use: Manhattan, Museo Nacional Centro de Arte Reina Sofia, Madrid (catalogue)
Greater NY, MoMA/PS1, New York (catalogue)
Undercurrents, The Kitchen, New York (catalogue)

2009

The Generational Triennial: Younger Than Jesus, New Museum, New York (catalogue)
Character Generator, Eleven Rivington, New York
Artists' Books as (Sub)Culture, Center for Book Arts, New York

2008

If We Can't Get It Together, The Power Plant, Toronto
History Keeps Me Awake at Night, PPOW, New York
Radical Drag: Transformative Performance, Galerie SAW Gallery, Ottawa
The Way That We Rhyme, Yerba Buena Center for the Arts, San Francisco
Body Fluids, Conflict Room, Antwerp
Small Things Fail, Great Things Endure, New Langton Arts, San Francisco

2007

Documenta 12 magazines, Documenta, Kassel
Exile of the Imaginary: Politics/Aesthetics/Love, Generali Foundation, Vienna
Blow Both of Us, PARTICIPANT INC, New York
Locally Localized Gravity, Institute of Contemporary Art, Philadelphia
Shared Women, Los Angeles Contemporary Exhibitions, Los Angeles
Failure Ridiculous Terrible Wonderful, Park Projects, Los Angeles
Read Me, Armory Center for the Arts, Pasadena
Act Out, Studio Voltaire, London

2006

When Artists Say We, Artists Space, New York
Eat the Market, Sam Durant's LACMA Lab, Los Angeles County Museum of Art
this talk we have, this talk we have had, this talk we have/have had, David Kordansky Gallery, Los Angeles
Hot Topic, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY
Paperwall: Analyzing Images, La Centrale Galerie Powerhouse, Montreal
Flex Your Textiles, John Connelly Presents, New York
The Searchers, EFA Gallery, New York
Bunker o no Bunker: por una profilaxis del sujeto, Galeria Ramis Barquet, Monterey
From mini-FM to hacktivists, Govett-Brewster Art Gallery, New Zealand

2005

I Beg Your Pardon, or The Re-establishing of Cordial Relations, Vera List Center for Art and Politics, curated by Andrea Geyer, New York
Wear Me Out, ONE National Gay and Lesbian Archives, Los Angeles
A Wave of New Rage Thinking, Printed Matter, New York
Can I Get a Witness, Longwood Arts Project, Bronx Museum of Art, New York

2004

Dance Dance Revolution, LeRoy Neiman Gallery, Columbia University, New York
Experimental Media for Feminist Trespass, Pilot Television, Chicago
Publish and Be Damned, Cubitt Gallery, London; Casco Projects, Utrecht
Lesbians to the Rescue, New Image Art, Los Angeles
24/7: Wilno—Nueva York (visa para), Contemporary Art Centre, Vilnius
Explosion LTTR, Art in General, New York

2003

Influence, Anxiety, and Gratitude, MIT List Visual Art Center, Cambridge

OTHER PERFORMANCES

2016

Expo Zero, Boris Charmatz's Musee de la Danse, May 7, Museum of Modern Art Warsaw
Uncounted (performance 7), April 30, KW Institute for Contemporary Art, Berlin

2015

Uncounted (performance 6), November 7, Kunsthalle Zurich
Uncounted (performance 5), September 11, TBA21, Vienna
Uncounted (performance 4), February 22, PARTICIPANT INC, New York

2013

By Any Other Name, February 13, Stedelijk Museum Amsterdam
By Any Other Name, November 9–10, Playground Festival, STUK, Leuven

2011

Rigor, with Luciana Achugar, Levi Gonzalez, David Watson, December 2, Movement Research 20th Anniversary Festival commission, New York
Interim, with Ian White, April 22, Chisenhale Gallery, London

2008

LTTR at WACK!, PS1 Contemporary Art Center, New York

2005

Let's Take The Role, The Kitchen, New York

CURATORIAL PROJECTS

2012

Illegitimate and Herstorical, AiR Gallery, Brooklyn
Into the body or into the medium, February 25, video program at Tate Modern, London

2009

Ecstatic Resistance, Grand Arts, Kansas City, MO
Ecstatic Resistance, X Initiative, New York City

2007

Shared Women (with A.L. Steiner, Eve Fowler), Los Angeles Contemporary Exhibitions

COSTUME DESIGN

2012

You're Me, choreographer Faye Driscoll, The Kitchen, New York
Armed Guard Garden, choreographer Vanessa Anspaugh, New York Live Arts
Counterfeit Scenario, choreographer Levi Gonzalez, The Kitchen, New York

2001

Le Tigre, band

OTHER COLLABORATIONS

2018

Colin Self, songwriter, singer

2012

The Knife, songwriter

2008–2012

JD Samson & MEN, songwriter, singer, performer

2011

UNIQLO and MoMA Design, Message Art Now!, t-shirt design

2007–2009

LA Eyeworks, eyeglass edition

SELECT SCREENINGS

2013

International Short Film Festival Oberhausen, Germany

2012

Lux/ ICA Biennial of Moving Images, London

2010

**Berlinale, Internationale Filmfestspiele Berlin
Images Festival, Toronto**

2009

***Nostalgia Isn't What It Used to Be*, Light Industry, New York
Subject in Process, Center for Contemporary Art, Glasgow
Six Tuesdays After Film as a Critical Practice, LUX 28, London
Art, Cinema, and Context Now, Arsenal Institut für Film und Videokunst e.V., Berlin
Together Alone, Power Plant, Toronto**

2008

***Whose History?*, International Short Film Festival Oberhausen, Germany
Performance on Film, FLACC Casino Modern, Gent**

2007

***Film as a Critical Practice*, Office for Contemporary Art, Oslo
The Dead, Absent, and Fictitious, Documenta Halle, Documenta 12, Kassel
A weekend of work from the Cinenova collection, Whitechapel Gallery, London**

2006

***Feminist Legacies and Potentials in Contemporary Art Practice*, symposium of "If I Can't Dance," with by Helena Rickett, De Appel, Amsterdam**

“the fantasy of failed utopias and a girls daydream,” Stedelijk Museum CS, Amsterdam; National Center Contemporary Art, Moscow; Kuenstlerhaus Stuttgart, Stuttgart; Ballhaus Ost, Berlin; Galerie Meerrettich, Berlin

Every Body Moves Against Control, MIX 2006, New York

The Dead, Absent, and Fictitious, Outfest 2006, Los Angeles

End of Gays, curated by Jose Muñoz, Outfest 2006, Los Angeles

2005

Multitudinario, Sala de Art Publico Siqueiros, Mexico City

Pilot Television: New Ground, and UP!, Care Of Gallery, Milan; Artmosphere, Vienna

F- (The Failures of Queerness), curated by Jose Muñoz, Outfest 2005, Los Angeles

Transgressing Gender Conference, Zagreb

PUBLICATIONS BY THE ARTIST (ARTIST PROJECTS)

Uncounted: Call & Response (Vienna: Secession, 2015).

West Street, (New York: Emily Roysdon, 2010). Commissioned by Printed Matter, Inc. and MoMA for the 2010 NY Art Book Fair.

LTTR 5, Positively Nasty, (2006). Editor, editorial: “Conceptually Nasty”; and essay: “How To Tell When the Rebels Have Won”

LTTR 4, Do You Wish to Direct Me? (2005). Editor.

LTTR 3, Practice More Failure (2004). Editor & essay: “Anus Rhymes with Famous/The Constitutive Affect.”

LTTR 2, Listen Translate Translate Record (2004). Editor.

LTTR 1, Lesbians to the Rescue (2002). Editor & essay: “Democracy, Invisibility, and the Dramatic Arts.”

PUBLISHED WRITING BY THE ARTIST (ANTHOLOGIES)

Is the Living Body the Last Thing Left Alive?: The New Performance Turn, Its Histories and Its Institutions, Cosmin Costinaş and Ana Janevski (eds.), (Berlin: Sternberg Press), 2018.

“Queer Love,” *Queer, Documents of Contemporary Art series*, David Getsy (ed.) (London: Whitechapel Gallery and Cambridge: MIT Press, 2016).

Otherwise: Imagining Queer Feminist Art Histories, Amelia Jones and Erin Silver (eds.), (Manchester: Manchester University Press, 2015).

Wynne Greenwood: Stacy . . . Kelly, (New York: New Museum, 2015).

“Ecstatic Resistance,” *Abstraction, Documents of Contemporary Art series*, Maria Lind (ed.) (London: Whitechapel Gallery and Cambridge: MIT Press, 2013).

“Ecstatic Resistance,” *Reading/Feeling*, Frederique Bergholtz, Tanja Baudoin, and Vivian Zihel (eds.) (If I Can’t Dance Press, 2013).

From “social movement” to “Ecstatic Resistance,” *New Communities, Public #39*, Nina Montmann (ed.) (Spring 2009), pp. 94–101.

The Sundown Salon Unfolding Archive, Fritz Haeg (ed.) (Brooklyn: Evil Twin Publications, 2009).

“Art as a Proposition,” *New Feminism: Worlds of Feminism, Queer and Network Conditions*; Marina Grzinic and Rosa Reitsamer (eds.), (Loecker Erhard Verlag), pp. 233–243.

Exile of the Imaginary: Politics Aesthetics Love, Juli Carson (ed.), (Köln: Walther König), pp. 153–163.

“Interview with Carolee Schneemann,” *High Times, Hard Times: New York Painting, 1967–75*, Katie Siegel (ed.) (New York: Independent Curators International and D.A.P., 2006), p. 137.

PUBLISHED WRITING BY THE ARTIST (MAGAZINES)

“Collective Consciousness: A Roundtable,” *Artforum* (Summer 2016), pp. 266–277.

“Uncounted,” *Stedelijk Studies, Issue 3 The Place of Performance* (2015).

Capricious Volume II, Issue No. 12—Protest, Emily Roysdon (guest ed.) (2011).
 “Talking Back,” *Zehar No. 65, Performance Edition* (2009), pp. 55–68.
 “Ecstatic Resistance,” *C Magazine No. 104* (Winter 2009), pp. 14–25.
 “Opal,” *Cabinet* (March 2008), pp. 6–7.
Journal of Aesthetics & Protest, Volume 2, Issue 1 (2007), p. 98.
make/shift, Issue 2 (2007), pp. (42–45).
 “Conversation JD Samson,” *ANP Quarterly, Issue 5*, (Fall 2006).
 “Untitled (David Wojnaorwicz project),” *Corpus*, Spring (2006), pp. 74–81.
Women & Performance: a Journal of Feminist Theory, Volume 14:2, #28 (2005).
Democracy, Invisibility, and the Dramatic Arts (2005), pp. 123–126.
Gay and Lesbian Quarterly, Volume 10, Issue 4 (2004).
 “Radiant Spaces: An Introduction to Emily Roysdon’s Photograph Series *Untitled*,” *GLQ: A Journal of Lesbian and Gay Studies* (2004), pp. 671–679.
Kutt Magazine, Number 3 (Winter 2003).
 “A Song for Mary Fallon and a Few Others,” *You Are My Status Rose* (2003), pp. 40–41.

PUBLISHED WRITING ON THE ARTIST (ESSAYS AND ANTHOLOGIES)

Brush Fires in the Social Landscape: 20th Anniversary (New York: Aperture, 2015).
Art & Queer Culture, Richard Meyer and Catherine Lord (eds.), (London: Phaidon, 2013).
Modern Women: Women Artists at the Museum of Modern Art, Cornelia Butler and Alexandra Schwartz (eds.), (New York: MoMA, 2010).
Mixed Use: Manhattan, Douglas Crimp, Lynne Cooke, and Kristin Poor (eds.) (Cambridge: MIT Press, 2010).

PUBLISHED WRITING ON THE ARTIST (PRESS AND REVIEWS)

“Emily Roysdon Interview by João Mourão and Luís Silva,” *CURA Magazine, Issue 21* (2016), pp. 156–165.
 Catherine Wood, “Best of 2015: The Year in Performance,” *Artforum* (2015), pp. 129–130.
 Samara Davis, “Critic’s Pick: Performing the Grid,” *Artforum* (January 2016).
 Chus Martinez, “Forget About the Middle Class,” *Mousse Magazine, Issue 52* (2016), pp. 176–183.
 Joseph Henry, “What Instruments Have We?: A Conversation with Emily Roysdon,” *Momus* (March 2015).
 Samara Davis, “Critic’s Pick: If Only a Wave,” *Artforum* (January 2015).
 Alexis Clements, “Abstraction that Invites Speculation,” *Hyperallergic*, (February 2015).
 Rebecca Schneider, “Remembering Feminist Remimesis: A Riddle in Three Parts,” *TDR/The Drama Review Issue 58* (June 2014), pp. 14–32.
 Carlos Motta, “What is Love?: Queer Subculture and the Political Present,” *e-flux Journal #44* (April 2013).
 Chelsea Weathers, “Critic’s Pick: Pause, Pose, Discompose,” *Artforum* (October 2012).
 Corrine Fitzpatrick, “Critic’s Pick: Positions,” *Artforum* (April 2011).
 Rachel Cook, “Emily Roysdon,” . . . *Might Be Good Issue 198* (October 2012).
 Judith Rodenbeck, “How Are We Performing Today? New Formats, Places, and Practices of Performance—Related Art, Symposium at MoMA, New York” *Camera Austria, Issue 121* (2012).
 Gwen Allen, “If I Don’t Move Can You Hear Me?,” *Artforum* (May 2011), pp. 238–241.
 Paddy Johnson, “5 Art Stars You Need to Know,” *The L Magazine* (April 2011).
 Tyler Colburn, “If I Don’t Move Can you Hear Me?,” *Art Review* (March 2011), p. 120.
 Chus Martinez, “Whitney Biennial 2010,” *Artforum* (May 2010), pp. 238–241.
 Tyler Coburn, “Reclaim the Street (Theatre),” *Art Review* (March 2010), pp. 104–107.
 “Ecstatic Resistance,” *The New Yorker* (January 25, 2010), p. 21.
 Holland Cotter, “Ecstatic Resistance,” *New York Times* (December 18, 2009), p. C32.
 Lyra Kilston, “Ecstatic Resistance,” *Art in America* (March 2010), p. 147.
 Alice Thorson, “Seeing A World That Could Be,” *The Kansas City Star* (December 20, 2009), p. F3.
 Chris Packham, “Irresistible Sincerity,” *The Pitch* (Kansas City, December 10–16, 2009), p. 20.
 Colin Perry, “Reel to Real,” *Art Monthly*, (July/August 2009), pp. 1–4.
 Lauren ONeill-Butler, “Character Generator,” *Artforum* (November 2009).
 Holland Cotter, “Young Artists; Caught in the Act,” *New York Times* (April 9, 2009), p. C23.

Helena Rickett, "Opening a Closing Door: Feminist and Queer Artists as Historians," *Reading Room* (March 2009), pp. 88–103.

Quinn Latimer, "eMerging Artists," *Modern Painters* (December 2008).

Holland Cotter, "Art in Review," *New York Times* (July 25, 2008), p. E4.

Reyhan Harmanci, "Small Things End, Great Things Endure: New Look for Feminism," *SF Chronicle* (January 18, 2008), G18.

Michael Ned Holte, "Best of 2007, On The Ground: Los Angeles," *Artforum* (2007), p. 289.

Art US, Issue 19 (Summer 2007), p. 52–53.

Helen Molesworth, "World's Apart," *Artforum* (May 2007), pp. 101–102.

Christopher Russell, "Don't Look Back," *Artillery* (May 2007), p. 17–20.

Holland Cotter, "Collective Creation, In Philadelphia and Beyond," *New York Times* (March 21, 2007), p. E5.

Must See Art, "Amra Brooks," *LA Weekly* (March 7, 2007).

Suzanne Muchnic, "Feminism Looks to the Horizons," *Los Angeles Times* (March 12, 2007), p. E2.

Lauren Cornell, "Blow Both of Us," *Time Out New York* (January 25–31, 2007), p. 60.

Chris Balaschak, "this talk we have/ this talk we have had/ this talk we have/have had," *Art Review* (October 2006), p. 152.

Amra Brooks, "Must See Art," *LA Weekly* (July 26, 2006).

Julia Bryan-Wilson, "Repetition and Difference: LTTR," *Artforum* (June 2006), pp. 109–110.

Brendon Fowler, "Top Ten (Strategic Form)," *Artforum* (March 2006), p. 114.

Holland Cotter, "A Different Kind of Never-Never Land," *New York Times* (March 03, 2005), p. B5.

Amoreen Armetta, "Setting A Pace: Andrea Geyer and LTTR," *NYFA Current Volume 14 Number 16* (August 5, 2005).

Emily Weiner, "Recommended Reading," *Time Out New York Issue 416* (August 18–24, 2005), p. 64.

Roberta Smith, "Caution: Angry Artists at Work," *New York Times* (August 27, 2004), p. E23.

Holland Cotter, "Art: The Missed Opportunities," *New York Times* (December 26, 2004), p. B44.

John Kelsey, "Best of 2004: On The Ground: New York," *Artforum* (December 2004), p. 65.

Holland Cotter, "Explosion LTTR," *New York Times* (August 6, 2004), p. E35.

Cate McQuaid, "Something Borrowed," *Boston Globe* (May 30, 2003), p. C15.

Randi Hopkins, "Who's Your Daddy?," *Boston Phoenix* (May 2–8, 2003).

PUBLIC PRESENTATIONS

2018

"Conversations on the Edge of Choreography," Centre National de la Danse, Paris

2016

"QUEER," publication release with David Getsy (ed. Prem Sahib), Whitechapel Gallery, London

2014

"Is the Living Body the Last Thing Left Alive? The new performance turn, its histories and its institutions," Para Site International Conference, Para Site, Hong Kong

2013

"Dancing with the Art World (with Yvonne Rainer, Simone Forti, Douglas Crimp, Johanna Burton, Tere O'Connor, et al.)," Hammer Museum, Los Angeles.

"Expanded forms of Reenactment in Queer Performance (with Cynthia Carr, Holly Hughes, Malik Gaines, Alejandro Segade)," New Museum, New York

2012

"How are we performing today?: First Annual Performance Symposium," MoMA, New York

"We Who Feel Differently," organized by Carlos Motta, New Museum, New York

"Choreography Under the Influence" (with Avital Ronell), Danspace, New York

2011

"7 on 7," New Museum, New York

"In Conversation with Tom Burr," Sculpture Center, New York

**“Gender and Photography Symposium,” Princeton University, New York
In Conversation with Maria Lind, Art in General, New York**

2010

“Art Institutions and Feminist Politics Now,” with Connie Butler, Ruth Noack, Ivet Curlin, MoMA, New York

2009

“Shelf Life: A Big Day for Small Press,” University of Southern California, Los Angeles

“We, Ourselves, Us” with Simon Critchley, Nina Montman, Power Plant, Toronto

“New Art from the American Election,” ABF-huset, Stockholm

2008

“Multiple Ideas” with Matt Keegan and Dexter Sinister, MoMA, New York

“Tracing the Index,” organized by Chitra Ganesh and Mariam Ghani, Bronx Museum of the Arts, New York

2007

“From the Salon to the Moshpit: Creating Spaces of Assembly” with Jill Dawsey and JD Samson, Yerba Buena Center for the Arts, San Francisco

“Local Operations” with Emma Hedditch, Jimmy Roberts, Serpentine Gallery, London

“Exquisite Acts & Everyday Rebellions” with Faith Wilding and Chitra Ganesh CalArts, Valencia

2006–2005

“Feminism: Legacies and Reinventions” with Yvonne Rainer, Mary Kelly, Suzanne Lacy, Andrea Bowers, and Taisha Paggett, Rosamund Felsen Gallery, Santa Monica

“Impunities: Experimental Writing Conference; Collectivity, Community, Control” with Ishmael Reed and Lewis MacAdams, REDCAT, Los Angeles

“Necessary Positions: A Conversation about Feminist Art Then and Now” organized by Suzanne Lacy, REDCAT, Los Angeles

“Ecstatic Resistance,” Sundown Schoolhouse, Los Angeles

“Ultra-Red: Encuentro,” Los Angeles Contemporary Exhibitions, Los Angeles

“Gender and Safety, Civic Matters,” Los Angeles Contemporary Exhibitions

“Collective Resistance,” National Film Theatre, London Lesbian Gay Film Festival

“Queer Failure” with Jose Muñoz, Catherine Lord, Penny Arcade, Judith Halberstam, and Nao Bustamante, Director’s Guild of America, Los Angeles

EDUCATION

2006

University of California Los Angeles, MFA, Interdisciplinary Studio

2001

Whitney Museum Independent Study Program, New York

1999

Hampshire College, BA, Amherst

GRANTS, AWARDS, AND RESIDENCIES

2019

Radcliffe Institute for Advanced Study at Harvard University, Fellow (2019–2020)

Konstnärnämnden (The Swedish Arts Grants Committee), large project grant

2018

Hammer Museum, Artist Residency, Los Angeles (2018–2019)
Camden Art Centre, Artist-at-Large, London (2018–2019)
Faculty Research Award, Konstfack University of Arts, Craft and Design (2018–2019)

2017

Ateljéstöd, Stockholms stad, (2017–2019)

2016

Konstnärsnämnden (The Swedish Arts Grants Committee), travel grant

2014

Konstnärsnämnden (The Swedish Arts Grants Committee), travel grant

2013

Konstnärsnämnden (The Swedish Arts Grants Committee), large project grant

2012

Future Generation Art Prize, finalist

2010

Rema Hort Mann Foundation Grant

2009

Franklin Furnace
Wexner Center for the Arts, Winter

2008

Art Matters
International Artists Studio Program in Sweden (IASPIS)
Lower Manhattan Cultural Council, Swing Space

2006

Hoyt Award, UCLA

2005

Emerging Artist Book Grant, Printed Matter Inc.
Edward J. and Alice Mae Smith Merit Scholarship (2005-2006)
D'Arcy Hayman Award (2005–2006)
UCLA Regents Stipend (2005–2006)

2004

D'Arcy Hayman Award (2004–2005)
UCLA Regents Stipend (2004–2005)
University Fellowship (2004–2005)

TEACHING

2013–ongoing

Professor of Art, Konstfack University College of Arts, Craft, and Design, Stockholm

2016–2017

DAAD Guest Professor, University of the Arts Bremen, Germany

2017

Adjunct Assistant Professor, Columbia University, New York

PUBLIC COLLECTIONS

Museum of Modern Art, New York

Moderna Museet, Stockholm

New York Public Library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs, New York