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FOUNDATION FOR CONTEMPORARY ARTS ANNOUNCES 2017 GRANT RECIPIENTS

New York, NY, January 25, 2017 – Foundation for Contemporary Arts (FCA), a non-profit organization founded in 1963 by the artists John Cage (1912-1992) and Jasper Johns to benefit other artists, announces sixteen large, unrestricted grants to individual artists, including two awards named for influential artists associated with FCA’s founding. The 2017 recipients are:

MERCE CUNNINGHAM AWARD - $40,000
Linda Austin, Portland, OR

ROBERT RAUSCHENBERG AWARD - $40,000
Jimmie Durham, Berlin, Germany

GRANTS TO ARTISTS – Fourteen Awards of $40,000 each

DANCE
Kim Brandt, Jackson Heights, NY
Moriah Evans, Brooklyn, NY

MUSIC/SOUND
Gelsey Bell, Ridgewood, NY
Chris Corsano, Dryden, NY
Shelley Hirsch, New York, NY
Thessia Machado, New York, NY

PERFORMANCE ART/Theater
Annie Dorsen, New York, NY
Yuval Sharon, Los Angeles, CA
Adrienne Truscott, Brooklyn, NY

POETRY
Anselm Berrigan, New York, NY

VISUAL ARTS
Andrea Fraser, Sherman Oaks, CA
Aki Sasamoto, Brooklyn, NY
A.L. Steiner, Brooklyn, NY
George Trakas, New York, NY

- more -
The Merce Cunningham Award was established in 2015 with a gift from the Merce Cunningham Trust in memory of the groundbreaking choreographer, one of the Foundation’s first grant recipients. This unrestricted $40,000 award is made biennially through Grants to Artists to an individual whose work embodies Cunningham’s legacy of creativity and innovation.

The Robert Rauschenberg Award was established in 2013 with a gift from the Robert Rauschenberg Foundation in memory of the visionary artist, who was one of FCA’s original contributing artists and was generous to FCA throughout his life. This unrestricted $40,000 award is made annually through Grants to Artists to honor Rauschenberg’s fearlessness and multi-disciplinary approach.

Established in 1993, Grants to Artists awards provide significant, unrestricted assistance to individual performing and visual artists. Recipients are chosen annually through a confidential nomination and selection process. The awards were increased to $40,000 in 2016 to keep pace with the ever-increasing costs facing artists.

“The Grants to Artists awards are distinguished by their anonymous nomination and selection by distinguished artists and arts professionals,” said Stacy Stark, Executive Director. “Each November, we have the privilege of calling artists out of the blue to tell them that their peers in the artist community have nominated and selected them to receive a $40,000 unrestricted award. These calls were especially poignant ones, in the wake of the election. The Foundation is proud to continue its mission of supporting pioneering work and experimental practices.”

The recipients were selected by the Directors of the Foundation: Cecily Brown, Anthony B. Creamer III, Anne Dias, Robert Gober, Agnes Gund, Jasper Johns, Julian Lethbridge, Glenn Ligon, and T.J. Wilcox. Members of the Board were joined in this year’s grant selection process by Performance Space 122 Artistic Director Vallejo Gantner, dance-based multidisciplinary artist Dean Moss, composer Marina Rosenfeld, and curator Olivia Shao. Advisors to the selection committee for the Poetry category were poets Norma Cole and Rachel Levitsky.

FCA will publish a booklet profiling the 2017 grantees in March. Biographies of the 2017 grantees follow; high-resolution images are available upon request. Biographies, work samples, and other information are also available on FCA’s website now.
FOUNDATION FOR CONTEMPORARY ARTS

Foundation for Contemporary Arts is the only organization of its kind created by artists to benefit artists; artists have always directed its activities, selected its grantees, and contributed work to support its programs. Since its inception in 1963, FCA’s mission has been to encourage, sponsor, and promote innovative work in the arts created and presented by individuals, groups, and organizations. Its legacy continues today with unrestricted, by-nomination grants supporting pioneering work across the fields of dance, music/sound, performance art/theater, poetry, and the visual arts. In addition to vital financial assistance, grantees receive the inestimable encouragement that comes with recognition by their peers. A fund is also maintained to assist artists with emergencies and unexpected opportunities related to their work. More than 2,800 grants awarded to artists and arts organizations—totaling over $12 million—have provided opportunities for creative exploration and development. Nearly 1,000 artists have donated work to raise funds for these grants.

MERCE CUNNINGHAM AWARD

Linda Austin

Linda Austin is a choreographer and performer who creates both improvisational and highly choreographed works that are non-linear, poetic, and often laced with humor, deploying movement that often disrupts the “dancerly.” Her working process brings each performer’s vulnerabilities, strengths, accidental awkwardness, and elegance into a web of relationships with other bodies, objects, environments, sounds, and media.

Beginning in 1983, Austin’s performance has been presented in New York, Mexico, and the Pacific Northwest. Her work has been shown at Danspace Project; Performance Space 122, The Kitchen, and Movement Research at Judson Church in New York; Movement Research Exchange in Mexico City; and Performance Works NorthWest, Conduit, On the Boards’ Northwest New Works, Velocity, and Portland Institute for Contemporary Art’s Time Based Art Festival in the Pacific Northwest.

Austin’s notable works include The City Dance of Lawrence & Anna Halprin (2008), a site specific group work for the Lovejoy Foundation; A head of time, which was performed both as a group work (2012) and a solo (2015); and the three-phase project (Un)Made (2015-17), consisting of, first, a solo initiated by Austin, and passed from dancer to dancer telephone-style over six months; second, a piece involving a group of 28 trained and untrained dancers, and third, a piece which pairs the desire for emptiness with the experience of living in a world saturated with and fragmented by hyperactivity, consumerism, violence, and politics.

Austin is the co-founder of Performance Works NorthWest, a catalyst and presenter of projects by both local and visiting artists. She is the recipient of fellowships from the New York Foundation for the Arts (1992), the Oregon Arts Commission (2005), and the Regional Arts & Culture Council (2014). She has participated in residencies at the Djerassi Resident Artists Program and Robert Wilson’s Watermill Center, and her work has been supported by the Regional Arts & Culture Council, the Paul G. Allen Family Foundation, and Movement Research. Austin’s writing has appeared in The Movement Research Performance Journal, Tierra Adentro (Mexico), the literary journal FO A RM, and Women, Art & Technology (MIT Press, 2003).
ROBERT RAUSCHENBERG AWARD

Jimmie Durham

Jimmie Durham is an artist, poet, writer, and activist whose work deconstructs the stereotypes and prejudices on which Western culture is based. Durham’s work analyzes the relationships between history and environment, architecture and monumentality, and critical attitudes towards political structures of power and narratives of national identity. In his sculptures, drawings, texts, and film and video works, Durham describes behaviors and norms of coexistence in different social and cultural formations.

Durham’s career as both a sculptor and a political activist began in the early 1960s, exploring the relationships between people and the architectures, both physical and societal, that surround us. He has worked in a range of traditional and unique media, resulting in both small sculptures and large-scale installations. In the 1970s Durham co-founded the International Indian Treaty Council at the United Nations, where his work led to the Declaration on the Rights of Indigenous Peoples.

Durham’s work has been widely exhibited, with shows dedicated to his work at the Museum of Modern Art in Antwerp, Antwerp, Belgium (2012); Museo d’Arte Contemporanea di Roma, Rome, Italy (2012-13); Palazzo Reale, Milan, Italy (2012-13); Fondazione Querini Stampalia, Venice, Italy (2015); Serpentine Gallery, London, UK (2015); and the Hammer Museum, Los Angeles (2017). Durham’s work has also been exhibited at documenta 13, Kassel, Germany (2012), the 55th Venice Biennale, Venice, Italy (2013), the 13th Istanbul Biennial, Istanbul, Turkey (2013), and the Whitney Biennial, New York (2014).

Durham was an Artist-in-Residence at DAAD Berlin (1998), and was awarded the Kaiserring award from the Mönchehaus Museum in Goslar, Germany (2016). He was an adjunct professor at Malmö Art Academy (1997-2006), and a visiting professor at Università Iuav in Venice, Italy (2007).

GRANTS TO ARTISTS

DANCE

Kim Brandt

Kim Brandt's work in choreography asks motion to answer questions about how a body can be, and explores how a coming together can alter the tone of our environment. Her “smart, affecting, weird-form dances never take for granted the bodily habits or functional protocols of modern choreography and its users.” (David Velasco, Artforum)

Her works include Untitled (Kitchen) (The Kitchen, New York, 2014); Silhouette (Ice Box Gallery, Philadelphia, 2015); Landscapes (Audio Visual Arts Gallery, New York, 2015); Untitled (Artists Space) (Artists Space, New York, 2015); Clear Night (Pioneer Works, Brooklyn, 2016); and The Volume (SculptureCenter, Long Island City, 2017). She has also performed the work of Ryan McNama (MEEM) and Walter Dundervill (Skybox).

Brandt was an Artist-in-Residence at Issue Project Room (2015); Movement Research (2016-17); and was a Fellow at the Bogliasco Foundation (2016). She is the recipient of THE AWARD: NYC (2015), and the
Jerome Foundation Travel and Study Grant (2016), which was used to research the work of Robert Smithson, Nancy Holt, Michael Heizer, and Walter de Maria.

Brandt received her B.A. from Hampshire College and her M.F.A. in Sculpture from the Tyler School of Art. She has worked as a studio assistant to Tara Donovan since 2012.

**Moriah Evans**

Moriah Evans is an artist working in and on the form of dance—as artifact, object and culture with its histories, protocols, default production mechanisms, modes of staging and viewing—and the capacity of the public to read dance. Her choreographies navigate utopic and dystopic potentials and tendencies within dance, approached as a fleshy and matriarchal form sliding between minimalism and excess.

Evans’s notable works include *Out of and Into (8/8): STUFF* (2012); *Another Performance* (2013); *Social Dance 1-8: Index* (2015); *Social Dance 9-12: Encounter* (2015); *Be my Muse* (2016); and *Out of and Into: Contain* (2016). Her choreographic work has been commissioned and presented in New York by Danspace Project; MoMA PS1; Issue Project Room; Movement Research at Judson Church; and the American Realness festival; in California at CalIT2; as well as internationally at Kampnagel (Hamburg, Germany); Theatre de l’Usine (Geneva, Switzerland); Villa Empain (Brussels, Belgium); and Atelier de Paris Carolyn Carlson (Paris, France).

Evans was an Artist-in-Residence at Movement Research (2011–2013); The New Museum (2012); Lower Manhattan Cultural Council (2013, 2014); Issue Project Room (2014); Studio Series at New York Live Arts (2015); and MoMA/PS1 (2016). She was nominated for the New York Dance and Performance “Bessie” Award for Emerging Choreographer for her work *Social Dance 1-8 Index* (2015). During her residency at Movement Research, she initiated The Bureau for the Future of Choreography, a collective apparatus involved in research processes and practices to investigate participatory images of performance and systems of choreography.

Evans received her B.A. in Art History and English Literature from Wellesley College and her M.A. in Art History, Theory, and Criticism from the University of California, San Diego. She is Editor-in-Chief of the *Movement Research Performance Journal*.

**MUSIC/SOUND**

**Gelsey Bell**

Gelsey Bell is composer, vocalist, and scholar. After releasing two studio albums as a singer–songwriter, *Under A Piano* (2005) and *In Place of Arms* (2010), Bell brought her songwriting into the experimental world through song cycles and collaborative pieces. She performs regularly as a vocalist and multi-instrumentalist, culling from a wide range of techniques and styles to create her own performance works, to literally voice those of contemporary composers, and to explore improvisation.

Her song cycles include *Bathroom Songs* (2010), which has been performed in bathrooms across North America and Europe; *SCALING*
Bell's collaborative works include *Locker Room Duet* (2013), created with fiddler Cleek Schrey; original songs for Kimberly Bartosik's *You are my heat & glare* (2013); *Prisoner's Song* (2015), created with visual artist Erik Ruin; *Airs and Interruptions* (2015), originally composed for performances of Merce Cunningham's choreography performed by CNDC-Angers alongside music by John King; and *Buoy* (2016), created with choreographer Biba Bell. She has worked as a vocalist and multi-instrumentalist with composers Robert Ashley, Dave Malloy, Jonathan Bepler, Kate Soper, John King, Joan La Barbara, Rich Burkhardt, Brendan Connelly, Miguel Frasconi, and Anthony Gatto; visual artist Matthew Barney; sculptor Chris Larsen; sound artist Gregory Whitehead; choreographer Yasuko Yokoshi; and Panoply Performance Lab.

Bell received her Ph.D. in Performance Studies from New York University, and was awarded the Monroe Lippman Memorial Prize for her dissertation. She has published articles in *Tempo, TDR/The Drama Review, The Journal of Interdisciplinary Voice Studies,* and *Movement Research Performance Journal.* She has received both a residency (2015–16) and a commission (2013) from Roulette and the Jerome Foundation, and is the Critical Acts Co-Editor for *TDR* and the Reviews Editor for *The Journal of Interdisciplinary Voice Studies.*

**Chris Corsano**

Chris Corsano is a drummer who has been working at the intersections of collective improvisation, free jazz, avant-rock, and noise musics since the late 1990s. His work incorporates spontaneously composed amalgams of extended techniques for drum set and non-percussion instruments of his own making that are incorporated into his kit. Examples of these invented instruments include violin strings stretched across drum heads, and modified reed instruments that transform the drums into resonators which can, in turn, be used to incite strips of metal to react to the drum membranes' Chladni-plate-like modes of vibration.

Corsano's solo recordings include *The Young Cricketer* (Hot Cars Warp, 2006); *Blood Pressure* (Hot Cars Warp, 2006); *Another Dull Dawn* (Ultra Eczeema, 2009); and *Cut* (Hot Cars Warp, 2012). In addition to his solo work, Corsano has a long-standing, high-energy musical partnership with saxophonist Paul Flaherty. Their style, which they occasionally refer to with (semi-)tongue-in-cheek humor as "The Hated Music," infuses modern free-jazz's ecstatic collectivism with the urgency and intensity of hardcore punk.

Corsano's dedication to collective improvisation has resulted in his appearance on over 140 records and 1000 live performances. He has collaborated with, among others, Björk (Volta world tour, 2007-8); Michael Flower; Vampire Belt (with Bill Nace); Rangda (with Richard Bishop and Ben Chasny); Paul Dunmall (ESP-Disk); Joe McPhee (Roaratorio); Mette Rasmussen (Hot Cars Warp Records & Clean Feed); John Edwards (OTOroku & Dancing Wayang); Sylvie Courvoisier (Relative Pitch); Nate Wooley (No Business & Astral Spirits); Jim O'Rourke & Akira Sakata (Drag City & Polystar); Jessica Rylan (Load Records); Nels Cline (Strange Attractors); Heather Leigh (Family Vineyard); Sunburned Hand Of Man (Manhand); and Wally Shoup (Leo & Columbia Japan).
Corsano was an Artist-in-Residence at Incubate Festival in Tilburg, Netherlands (2011) and at Café OTO in London (2014), as well as an Improviser-in-Residence at the Hopscotch Music Festival in Raleigh, NC (2012).

Shelley Hirsch

Shelley Hirsch is a vocalist, composer, improviser and storyteller whose solo compositions, staged multimedia works, improvisations, radio plays, installations, and collaborations have been presented in concert halls, clubs, festivals, theaters, museums, galleries, and on radio, film, and television. Her work has been presented on five continents and she has been heard on over 70 recordings.

Hirsch’s notable works include O’ Little Town of East New York, a multimedia autobiographical musical which was staged and produced at Dance Theater Workshop (1991), and was later adapted for radio winning the Prix Futura at the International Media Competition in Berlin; For Jerry, a virtual duet with the late techno-mystic Jerry Hunt, which was performed at the Whitney Museum of American Art, and later evolved into a performance installation with 33 hanging monitors, coproduced by the Marstall and Hebbel Theatres in Munich and Berlin (1999); and the solo composition States, which was performed at Alice Tully Hall (1999) and expanded to include a chorus at the Golden Mask Festival in Moscow, Russia (2016).

Hirsch has collaborated with visual and new media artists on a number of works including The Passions of Natasha, Nokiko, Nicola, Nanette and Norma (1993) with Barbara Bloom at the Wiener Festwochen in Viena, Austria; All The Way With Jim and Shel (2002) with Jim Hodges at the Portland Institute of Contemporary Art, Portland; Aisha, a visual installation by Ursula Scherrer exhibited at the Minoritan Chapel as part of the Donau Festival in Krems an der Donau, Austria (2012); and Zoom! Zoom!, an improvised duo by Christian Marclay for his onomatopoetic slide projections and Hirsch’s vocals and storytelling, performed at the Hamburgerbahnhof Museum in Berlin, Germany (2016). Hirsch was music director of and actor in Zoe Beloff’s 3D film installation The Somnambulists (2008), and she conducted her cut-up of Tomorrow for an LGBT youth choir as part of Felix Bernstein’s Bieber Bathos Elegy at the Whitney Museum of American Art (2016).

Hirsch’s albums include Singing (Apollo, 1987); Haiku Lingo (Review, 1989) composed with David Weinstein; O’ Little Town of East New York (Tzadik, 1995); States (Tellus, 1997); Far In Far Out (Tzadik, 2002); Duets (Innocent, 2002) and Duets 10 Years After (Innocent, 2011) with Uchihashi Kazuhisa; Where Were You Then (Tzadik, 2012) with Simon Ho; and Berlin-Brooklyn (Rossbin, 2012) with Joke Lanz.

Hirsch has recorded with the improvising ensembles September Band, Koch-Schuetz-Studer+Hirsch, X-Communication, and Public Servants. Hirsch has improvised in performance with Anthony Coleman, Fred Frith, Phill Niblock, Katherine Liberovskaya, Stephanie Skura, Yoshiko Chuma; as well as David First, Peter Stampfel, Jamal Moss, Billy Martin, Jim Staley, David Watson, John Zorn, Jon Rose, Nicolas Collins, Denman Maroney, Richard Teitelbaum, Alvin Curran, Arnold Dreyblatt, and David Moss. She is featured in films by Henry Hills, Abigail Child, Lee Sachs, and in Butch Morris’s conduction on Derek Bailey’s miniseries On the Edge.

Hirsch is the recipient of a Creative Capital Grant; four fellowships from the New York Foundation for the Arts; the Ucross/Alpert Residency Prize; residencies at DAAD Berlin, Yaddo, and Harvestworks; and commissions from New York State Council on the Arts, Zweites Deutsches Fernsehen (ZDF), Kunst Radio, New American Radio and Performing Arts, and The Donau Festival.

Her work is archived in the Downtown Collection of NYU’s Fales Library.
Thessia Machado

Thessia Machado is a visual/sound artist, instrument builder, and composer. Her work plumbs the materiality of sound and its effect on our shifting perceptions of space. Machado creates circumstances in which to mine the matter of her pieces, uncovering their innate physical properties and the sonic and visual relationships that can arise from their interactions. In her performed works, the ensemble of things is augmented by a dynamically responsive and intentionally unpredictable human element.

Machado's compositions often include instruments of her own invention, such as measures (2016), an arduino-controlled electro-mechanical sound object/instrument. In photosonic field (2016), a field of sound-producing, light-sensitive circuits are activated and conducted by light, plying the concepts of the autonomous sound source and graphical score. The room size instrument/installation REC/PLAY (2013) allowed for the merging of two parallel strands in Machado's work, the architectural installation and the live-performance instrument. In a three-night series of the work, other musicians were invited to bring their own sounds to improvise with the small orchestra of mechanical instruments. Machado collaborated with artist Merche Blasco in the project re(p)lay (2013), an installation/apparatus to be used as a platform for musical exchange. The collaboration culminated in a month-long exhibition and performance series at REVERSE art gallery, featuring 8 duos of invited performers who interacted with the apparatus.

Machado's sculptures, drawings and installations have been shown at BRIC Arts, Brooklyn; TENRI – German-Japanese Cultural Centre, Cologne, Germany; Boston Cyberarts, Boston; and District-Berlin, Berlin, Germany. She has been an Artist-in-Residence at the Irish Museum of Modern Art (2006); The MacDowell Colony (2009); Yaddo (2011); NARS Foundation (2013); Homesession, Barcelona (2013); and Harvestworks New Works (2016).

She is the recipient of fellowships from The Bronx Museum (2004); New York Foundation for the Arts (2005, finalist 2011); The Experimental Television Center (2009); and was awarded an Inga Maren Otto fellowship in composition at the American Academy in Berlin (2017).

PERFORMANCE ART/THEATER

Annie Dorsen

Annie Dorsen is a writer and director working across the fields of theatre, film, dance, and algorithmic performance. Collaborating with algorithms as full creative partners, Dorsen allows her algorithms enormous freedom to operate unsupervised, letting them perform instead of human actors. Her algorithmic theater is always time-based, live, and intended to be viewed as a linear experience by an audience who views the work in its entirety, from beginning to end.

Dorsen’s first algorithmic theatre piece, Hello Hi There (2010), premiered at Streirischer Herbst, and has been presented at over twenty theaters and festivals in the United States and Europe, and, in installation form, at Bitforms Gallery. Her
algorithmic piece *A Piece of Work* (2013), premiered at On the Boards, and was also presented at Théâtre Paris-Villette and Brooklyn Academy of Music's Next Wave Festival. Another algorithmic music-theater piece, *Yesterday Tomorrow* (2015) premiered at the Holland Festival, and has also been shown at MaerzMusik, Festival d’Automne, Le Maillon, and Théâtre Garonne.

Dorsen’s other works include the pop-political performance project *Democracy in America* (2008), which was presented at Performance Space 122; the short film, *I Miss*, which was originally the centerpiece of *Democracy in America*; and *Spokaoke* (2012), a participatory karaoke project that uses political and historical speeches in place of pop songs. Dorsen is the co-creator and director of the Broadway musical *Passing Strange* (2008), the production of which was documented for a film by director Spike Lee. Dorsen’s collaborative works include work with choreographers Anne Juren and DD Dorviller, and musicians Questlove of The Roots, Laura Karpman and Jessye Norman, and the string quartet ETHEL.

Dorsen is the recipient of an Obie Award (2008), a Herb Alpert Award in the Arts (2014), and grants from the MAP Fund and New York State Council on the Arts. She received her M.F.A. from the Yale School of Drama, and is a visiting professor in the Theatre and Performance Studies Department at University of Chicago.

**Yuval Sharon**

Yuval Sharon is a director and producer creating unconventional work that seeks to expand the operatic form. His productions allow opera to escape the traditional sphere of the theater, inviting his audiences to engage directly with the works by taking to the streets and public spaces.

Sharon is founder and Artistic Director of The Industry in Los Angeles, and has directed and produced the company’s acclaimed world premieres of *Crescent City* (2012), the story of a mythical town loosely based on New Orleans; *Invisible Cities* (2013), an opera performed in Union Station; and *Hopscotch* (2015), a musical journey where audience members take car rides across the city with the performers. He also devised and directed the company’s two performance installations, *In C* (2014) at the Hammer Museum, and *Nimbus* (2016) at Walt Disney Concert Hall.

Sharon directed John Cage’s *Song Books* at the San Francisco Symphony and at Carnegie Hall (2012) with Joan La Barbara, Meredith Monk, and Jessye Norman, and produced Peter Eötvös's *Three Sisters* at the Wiener Staatsoper (2016).

Sharon is the recipient of a Götz Friedrich Prize for his production of John Adams’s *Doctor Atomic* (2014), and was awarded a three-year residency at the Los Angeles Philharmonic (2016–19). He serves on the board of Opera America, the Artist Council for the Hammer Museum, and as a Fellow for the Los Angeles Institute for Humanities.

**Adrienne Truscott**

Adrienne Truscott is an independent writer, choreographer, and director whose work straddles the genres of dance, theater, circus, stand-up comedy, story telling, cabaret, and live music.

Truscott’s blistering satire about rape culture disguised as stand-up comedy, *Adrienne Truscott’s Asking For It: A One-Lady Rape about Comedy Starring Her Pussy and Little Else!* (2013), has been performed, by design, in most imaginable venues—comedy club, theater, circus tent,
university classroom—and is widely credited with helping to shape the evolving international conversation about sexual assault. Her group choreographic works such as they will use the highway (2005); genesis, no! (2007); and ha! a solo (2011), have been presented in New York by the American Realness festival, Dance Theater Workshop, Movement Research at Judson Church, Performance Space 122, and The Kitchen, and in Dublin, Ireland by Project Arts Centre.

Truscott is one half of the boundary-busting circus/cabaret/comedy act The Wau Wau Sisters that has performed on various stages ranging from the streets of small towns; iconic rock venues like CBGB, New York, Irving Plaza, New York, and The Roundhouse, London, UK; The Sydney Opera House; and on The Jimmy Kimmel Show, Sharon Osbourne TV shows, and in John Cameron Mitchell’s cult film Shortbus. As a performer, Truscott has collaborated with Sarah Michelson, Deborah Hay, David Neumann, Linda Austin, Circus Amok, and DANCENOISE, and was a founding member of Sarah East Johnson’s LAVA.

Truscott was named a Doris Duke Impact Award Artist (2014), an Adelaide Fringe Artist Ambassador (2017), and is a contributing writer for The Guardian. Her essays have been published in several journals and two anthologies, Between Us: Women of Letters (Viking, 2014) and Doing It: Women Tell the Truth about Great Sex (Penguin, 2016).

POETRY

Anselm Berrigan

Anselm Berrigan is a poet working in long, serial, and stand-alone forms, shaped to make space for language to operate on as many of its known and unknown levels as possible. He is the author of eight books of poetry, two collaborative books, and several chapbooks.

Berrigan’s books of poetry include Integrity and Dramatic Life (Edge, 1999); Zero Star Hotel (Edge, 2002); Some Notes on My Programming (Edge, 2006); Free Cell (City Lights Books, 2009); a selection from an ongoing series, Notes from Irrelevance (Wave Books, 2011); Pregrets (Vagabond Press, 2014); the book-length scroll Primitive State (Edge, 2015); and Come In Alone (Wave Books, 2016), a book of poems composed out at the edge of the page. He is also co-author of two collaborative books, Skases, with poet John Coletti (Flowers & Cream, 2012), and Loading, with visual artist Jonathan Allen (Brooklyn Arts Press, 2013).


Berrigan was awarded a residency by the Robert Rauschenberg Foundation (2014) and a Process Space Residency by the Lower Manhattan Cultural Council (2015). He was a New York State Foundation for the Arts Fellow in Poetry (2007), and has received three grants from the Fund for Poetry.

From 2003–2007 Berrigan was Artistic Director of The Poetry Project at St. Mark’s Church, where he also hosted the Wednesday Night Reading Series. He is Co-Chair, Writing at the Milton Avery Graduate School of the Arts interdisciplinary M.F.A. program, and also teaches part-time at Brooklyn College.
VISUAL ARTS

Andrea Fraser

Andrea Fraser is an artist whose work has been identified with performance, feminism, and institutional critique. Fraser’s notable works include Museum Highlights (1989), in which the artist posed as a tour guide at the Philadelphia Museum of Art, leading visitors to consider “artworks” such as a drinking fountain; Untitled (2003), a recorded sexual encounter between Fraser and an art collector who paid nearly $20,000 for the work; Not Just a Few of Us (2014), a performance for Prospect.3 exploring desegregation struggles in New Orleans; and Down the River (2016), which brought the sounds of Sing Sing prison to the Whitney Museum of American Art’s 18,000 square-foot 5th floor.

Fraser has created performances for the New Museum, New York (1986); Philadelphia Museum of Art, Philadelphia (1989); Wadsworth Atheneum, Hartford (1991); inSITE, San Diego/Tijuana (1997); the MICA Foundation, New York (2001); and West of Rome for Pacific Standard Time, Los Angeles (2012). She has performed at Whitechapel Gallery, London, UK; Dia Art Foundation, New York; The Museum of Modern Art, Vienna, Austria; The Museum of Contemporary Art, Los Angeles; Centre Pompidou, Paris, France; The Museum of Modern Art, New York; Museum Ludwig, Cologne, Germany; and Volksbuehne, Berlin, Germany, among other venues. Fraser has created projects and installations for the Berkeley Art Museum and Pacific Film Archive, Berkeley (1992); Kunstverein Munich, Munich, Germany (1993); the Venice Biennale, Venice, Italy (Austrian Pavilion, 1993); the Whitney Biennial, New York (1993 and 2012); Generali Foundation, Vienna, Austria (1995); Kunsthalle Bern, Bern, Switzerland (1998); Sprengel Museum, Hanover, Germany (1998); the Bienal de São Paulo, São Paulo, Brazil (1998); Steirischer Herbst, Graz, Austria (2010); and Schindler House, Los Angeles (2014). Retrospectives of her work have been presented by Museum Ludwig, Cologne, Germany (2013); Museum der Moderne Salzburg, Salzburg, Austria (2015); Museu d’Art Contemporani de Barcelona, Barcelona, Spain (2016); and Museo Universitario Arte Contemporáneo, Mexico City, Mexico (2016).

Fraser was a founding member of the feminist performance group The V-Girls (1986-1996), who presented panel-like performances at galleries, museums, and universities; the project-based artist initiative Parasite (1997-1998); the cooperative art gallery Orchard (2005-2008); and was co-organizer of the “working-group exhibition” Services (1994-2001). She has served on the board of Working Artists and the Greater Economy (W.A.G.E.) since 2013.

Fraser's essays and performance scripts have appeared in Art in America, Artrium, October, Grey Room, Texte zur Kunst and Adbusters, among other publications. Her books include A Society of Taste (Kunstverein München, 1993); Report (EA-Generali Foundation, 1995); Andrea Fraser: Works 1984-2003 (Dumont, 2003); Museum Highlights: The Writings of Andrea Fraser (MIT Press, 2005); Texts, Scripts, Transcripts (Museum Ludwig, 2013); Andrea Fraser (Cantz, 2015) and Andrea Fraser: de la crítica institucional a la institución de la crítcia (Siglo Veintiuno Editores, 2016).

Fraser was the recipient of a National Endowment for the Arts Visual Arts Fellowship (1991); an Anonymous Was A Woman Fellowship (2012); the Wolfgang Hahn Prize (2013); and the Oskar
Kokoschka Prize (2016). Fraser is a professor in the Department of Art at the University of California Los Angeles, and a visiting faculty member at the Whitney Museum of American Art Independent Study Program.

Aki Sasamoto

Aki Sasamoto works in sculpture, installation, performance, dance, and whatever other media are necessary to get her ideas across. Her installations function as careful arrangements of sculpturally altered found objects, with the decisive gestures of her improvisational performances responding to the sounds, objects, and moving bodies that are present.

Sasamoto’s works include Delicate Cycle (2016), an installation exploring the hoarding activities of scarab beetles; Food Rental (2015), in which Sasamoto staffed a food cart in a public park offering a menu of micro-performances; and Skewed Lies (2010), a performance of idiosyncratic narratives evolving throughout time and space.

Sasamoto has exhibited her large-scale performative installation works at the Yokohama Triennial (2008); the Whitney Biennial, New York (2010); PS1’s Greater New York, Long Island City (2010); the Gwangju Biennial, Gwangju, South Korea (2012); and the Shanghai Biennale, Shanghai, China (2016). Her works are also featured in the field of experimental dance theater, and have been presented by Chocolate Factory Theater, The Kitchen, and Movement Research. Solo exhibitions of her work include Strange Attractions at Take Ninagawa, Tokyo, Japan (2009); Secrets of My Mother’s Child at Jerome Zodo Contemporary, London, UK (2011); No Choice at Harmony Murphy Gallery, Los Angeles (2014); and Delicate Cycle at SculptureCenter, Long Island City (2015).

Sasamoto was awarded a Visual Art Grant Award from the Rema Hort Mann Foundation (2007), the Oscar Williams and Gene Derwood Award from the New York Community Trust (2012), and was named a Cultural Envoy by the Japanese Agency for Cultural Affairs (2016). Sasamoto received her M.F.A. from Columbia University in 2007, and has been invited to give lectures and workshops at numerous colleges in departments of Dance, Mathematics, Music, Physics, Visual Arts, and Writing. She is an assistant professor of Sculpture at Rutgers University, Mason Gross School of the Arts.

A.L. Steiner

A.L. Steiner utilizes constructions of photography, video, installation, collage, collaboration, performance, writing, and curatorial work as seductive tropes, channeled through the sensibility of a queer ecofeminist androgyne.

Steiner’s installations, often involving photography and photo archives, include Come & Go (2015), an interactive installation of the artist’s personal photo archive, and Puppies & Babies (2012), where images of pets, pregnancy, and children were culled into a large-scale collage. Her video and performance works include Times Square S.C.U.M. MANifesto (2011), made with Nicole Eisenman, where visitors to Times Square were asked to read from Valerie Solanas’ 1967 SCUM Manifesto, and Community Action Center (2010), made with A.K. Burns,
which considers feminist fashion, sexual aesthetics, and an expansive view of what is defined as “sex.”

Steiner co-directed the music video for the song “Rub” by Peaches (2015).

Steiner’s work has been included in the Whitney Biennial, New York (2014) Made in L.A., Los Angeles (2014) and the SeMA Biennale: Mediacity Seoul, Seoul, South Korea (2016), and has been exhibited at Artspace Sydney, Sydney, Australia; Centro Cultural Montehermoso, Vitoria-Gasteiz, Spain; Creative Time, New York; the Columbus Museum of Art, Columbus; Contemporary Arts Museum Houston, Houston; Contemporary Art Museum St. Louis, St. Louis; Institute of Contemporary Art, Boston, Boston; Institute of Contemporary Art, Philadelphia, Philadelphia; The Kitchen, New York; National Museum of Modern Art, Kyoto, Kyoto, Japan; Portland Institute of Contemporary Art, Portland; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Tate Modern, London, UK; and the Zachęta National Gallery of Art, Warsaw, Poland. Her work is included in the permanent collections of the Brooklyn Museum of Art, Brooklyn; Marieluise Hessel Collection of Contemporary Art at Bard College, Annandale-On-Hudson; Museum of Contemporary Art, Los Angeles, Los Angeles; Hammer Museum, Los Angeles; and the Museum of Modern Art, New York.

Steiner is co-curator of Ridkykeulous, a curatorial initiative that mounts exhibitions of queer and feminist art; co-founder of Working Artists and the Greater Economy (W.A.G.E.), an activist organization that seeks to establish sustainable labor relations between artists and nonprofit arts institutions; and a collective member of Chicks on Speed, a music and fine art ensemble.

Steiner is the recipient of an Art Matters Grant (2010); the Tiffany Foundation Biennial Award (2015); and the American Academy in Berlin Prize (2015–16). She was appointed as critic in photography at Yale University (2016), and teaches in the MFA programs at Bard College and the School of the Art Institute of Chicago.

George Trakas

George Trakas is a sculptor who builds work through recycling derelict urban spaces, engaging the spectator’s body through a discovery of self and a path of desire. Trakas’s work is primarily situated outdoors, exploring relationships between nature, the built environment, and human presence.

Trakas’ outdoor site-specific works include Self Passage (1989), a sculpture leading to a riverside platform at the Louisiana Museum of Modern Art, and Beacon Point (2007), a permanent installation on the Hudson River waterfront opposite Dia:Beacon. He has also conceived several walking trails, most notably Newtown Creek Nature Walk (2007), a nature walk along the Newtown Creek Wastewater Treatment Plant in Greenpoint, Brooklyn. His work Hook (Archean Reach), Line (Sea House), and Sinker (Mined Swell) (2004) is permanently installed at the Atlantic Avenue – Pacific Street subway station in Brooklyn.

Trakas was awarded an National Endowment for the Arts Grant (1979); a Guggenheim Fellowship (1982); a National Academy of Arts and Letters Medal for Sculpture (1996); and was named Doctor of Humane Letters by Emory University (2010). He was a professor of Sculpture at Yale University for thirteen years.

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