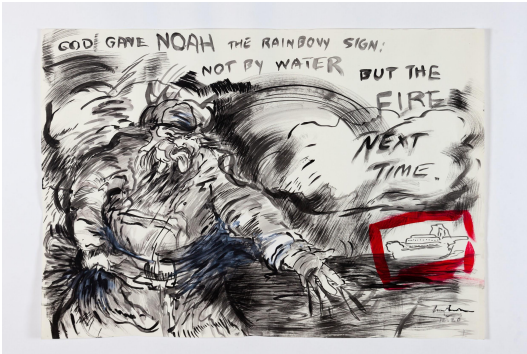


BENEFIT AUCTION PREVIEW

APRIL 16, 2021

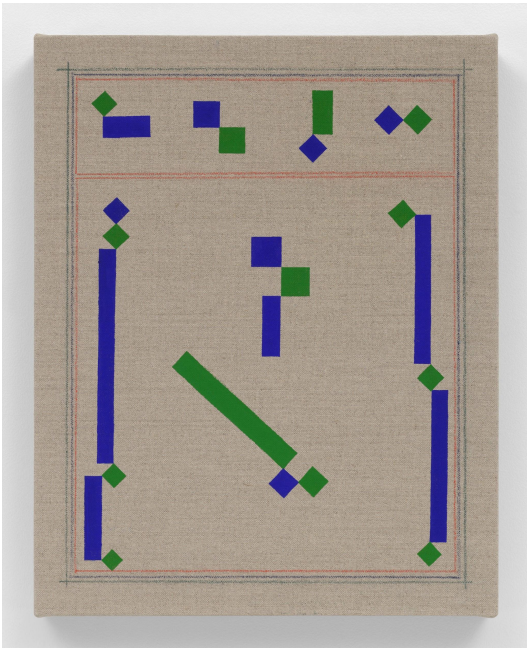


Laurie Anderson
A Scene from My Opera
December 2020

Ink on paper
27 x 39 in. (29 ¼ x 41 ¼ in. framed)
Courtesy of the artist

Laurie Anderson has long been recognized as a groundbreaking leader in the use of technology in the arts. A visual artist, composer, poet, photographer, filmmaker, vocalist, and instrumentalist, Anderson has an innate ability to meld her dynamic practices into new and vibrant forms, all ultimately in service of telling stories about how we live today. Anderson has been involved with MASS MoCA from the beginning, often working on new performances in the Hunter Center. In 2017, MASS MoCA opened a long-term exhibition of Anderson's work which includes virtual reality installations, videos, sculpture, and more. The drawing available here is for an upcoming opera that Anderson has had in the works for decades and is no doubt destined to be a cultural touchstone like so many of her iconic performances. Based on the story of Noah's Ark, it is set to premiere in 2022.

Anderson (born June 5, 1947) is one of today's premier multimedia artists, working as composer, filmmaker, instrument-maker, painter, poet, photographer, vocalist, multi-instrumentalist, and storyteller. Anderson was appointed NASA's first artist-in-residence in 2002. In 2003, The Musée d'art contemporain de Lyon in France produced a touring retrospective of Anderson's work, "The Record of the Time: Sound in the Work of Laurie Anderson." Other awards include the 2001 Deutsche Schallplatten prize for "Life on a String," the 2010 Women of Achievement Award from Women's Project Theater, and the 2012 Inaugural Distinguished Artist-in-Residence at EMPAC at RPI in Troy, NY. In 2014, she was inducted into the MASS MoCA Clocktower Society, and in 2015 she was an artist-in-residence at the Robert Rauschenberg Foundation in Captiva, FL.



Kamrooz Aram
Ornamental Composition
2020

Gouache and pencil on linen
 20 x 16 in.
 Courtesy of the artist

Iranian-born, New York-based artist Kamrooz Aram was the focus of a solo presentation at MASS MoCA, entitled *Realms & Reveries*, in 2006. His diverse practice, which spans painting, sculpture, collage, and installation, investigates the relationship between modernism and ornament. Challenging the hierarchy set forth by Western art history, which distinguishes ornament from abstract painting, the artist's work reveals the influential role that non-Western art and design have played in the development of modernism. *Ornamental Composition* (2020) is part of a series that explores the potential for ornament to transcend the decorative. These compositions, which are typically improvised and unplanned, consciously fuse the geometric aesthetics of Suprematism and De Stijl with the ornamental language found in traditional non-western art, such as ceramic painting and calligraphy.

Born in 1978 in Shiraz, Iran, Aram received his BFA from the Maryland Institute College of Art in 2001 and MFA from Columbia University in 2003. Notable solo exhibitions have been presented at The FLAG Art Foundation, New York (2018); The Modern Art Museum of Fort Worth (2018); Atlanta Contemporary, Georgia (2018); Museum Dhondt-Dhaenens, Belgium (2017); and MASS MoCA, North Adams (2006). The artist was awarded the Abraaj Group Art Prize in 2014; he has also received grants from the New York Foundation for the Arts (2004) and the Jacob K. Javits Fellowship Program (2001). His work is held in museum collections worldwide, including Art Gallery of New South Wales, Sydney; Cincinnati Art Museum, Ohio; M+ Museum, Hong Kong; The Metropolitan Museum of Art, New York; and The Modern Art Museum of Fort Worth. Aram lives and works in Brooklyn.



David Byrne
Pyramids/Coke Spoon - "The difference between the mediocre and the special is that little extra."
1995

Cibachrome with glossy lamination on aluminum backing with woodbrace frame on back
 29 ½ x 37 ¾ x 1 ¼ in.
 Edition 1 of 5 (only one of edition produced)
 Courtesy of the artist

The iconic musician and artist David Byrne has been a friend to MASS MoCA for decades. This work is part of his *Better Living Through Chemistry* series, which was created for his 1996 exhibition *Desire*. Predating MASS MoCA's official opening in 1999, this exhibition was Byrne's first solo museum show in the U.S. It featured works from the *Better Living Through Chemistry* series displayed on large light boxes. Inspired by ad culture and how it manipulates our desires and even sparks our dreams, the works in the series combine stock photographs of inspirational landscapes and images of drug paraphernalia with motivational phrases taken from corporate handbooks. The works are intentionally ambiguous and not meant to be didactic, instead mimicking the seduction of the advertising that is omnipresent in our environment. Byrne wrote about the works when he made them: "They're a reflection of myself, and other people...might see part of themselves in them."

Born in 1952 in Dumbarton, Scotland, Byrne was raised in Baltimore where he briefly attended the Maryland Institute College of Art (MICA) in 1971 after transferring from the Rhode Island School of Design in Providence. In 1976,

he co-founded the band Talking Heads, for which he was the guitarist and lead singer. Recent works include the Broadway debut of David Byrne's *American Utopia* (2019), the launch of his *Reasons to be Cheerful* online magazine (2019), and the solo album *American Utopia* (2018). Other artistic achievements include the theatrical piece *Joan of Arc: Into the Fire* (2017); a series of interactive environments questioning human perception and bias, *The Institute Presents: NEUROSOCIETY* (2016); the theatrical production *Here Lies Love* (2013); the audio installation *Playing the Building* (2005); and the public installation *Everything is Connected* (2002) at Saks Fifth Avenue, New York. Byrne's work belongs to numerous collections, including the Denver Art Museum and the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. He lives and works in New York City.

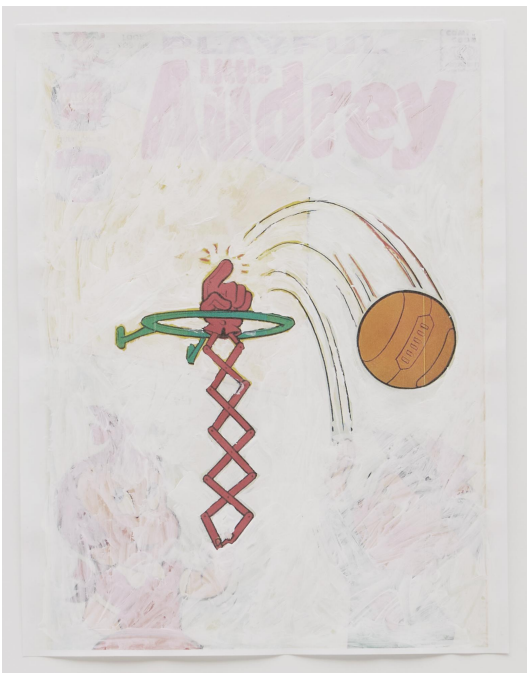


Alex Da Corte
Blue Pencil Drawing (Something for Nothing for Lusia Harris)
2020

Inkjet and Wite-Out on paper, cast polyester resin frame, plexiglass, mat-board, coroplast, wooden strainer, hardware
 19 ½ x 16 ¾ in. (50 x 43 cm)

Courtesy of the artist and Matthew Marks Gallery

Alex Da Corte was the subject of a major survey at MASS MoCA in 2016. *Free Roses* transformed MASS MoCA's galleries into what the *New York Times* called both "a ravishing and terrifying" environment with his "riotous post-post-Pop sensibility along with a deep well of emotion and mash-ups of neon, consumer objects, pop culture, and personal stories. His *Blue Pencil Drawing (Something for Nothing for Lusia Harris)* (2020) speaks to the profound influence of animation on Da Corte's process and subject matter. This work from the artist's "Blue Pencil Drawing" series adapts a Little Audrey cartoon from the '50s, with parts of the original image covered by Wite-Out. In the original, Audrey is seen knocking a boy's basketball back out of the net. In Da Corte's version, the protagonists are gone, only traces left and the question of whose basket was undone. The blue pencil of the title was used by animators for preliminary sketches; when reproduced, the pencil marks became invisible. Da Corte purposefully confuses viewers by titling a white drawing with a reference to blue in order to invite closer investigation of what we don't know or see, while undermining the privileging of whiteness and its history of erasure. Da Corte's work draws attention to what has been obfuscated from history in terms of race, gender, and labor. The drawing is dedicated to Lusia Harris, one of the pioneers of women's basketball.



Da Corte was born in Camden, New Jersey, in 1980. He received a Bachelor of Fine Arts from the University of the Arts, Philadelphia, and a Master of Fine Arts from the Yale University School of Art. Da Corte was most recently included in *La Biennale di Venezia 2019*, the international exhibition *May You Live in Interesting Times* curated by Ralph Rugoff; as well as the 57th *Carnegie International* in Pittsburgh. His most recent solo exhibition was held at *Kölnischer Kunstverein*, Köln, Germany (2018). Other recent solo exhibitions include *Karma*, New York (2018); *Secession*, Vienna, Austria; *Art + Practice*, Hammer Museum, Los Angeles (2016); *MASS MoCA*, North Adams, Massachusetts (2016); *Museum Boijmans van Beuningen*, Rotterdam, Netherlands (2015); and *Institute of Contemporary Art*, Philadelphia (2014, together with Jayson Musson).



Blane De St. Croix
PLEIN AIR ARCTIC PERMAFROST LANDSCAPE I
2020

Paper pulp, paint, mixed media, and recycled materials.
 15 in. x 13 in. x 2 ft.
 Courtesy of the artist and Fredericks & Freiser

Blane De St. Croix's exhibition *How to Move a Landscape* is currently on view at MASS MoCA through September 6, 2021. The artist uses data and research to represent the effects of climate change sculpturally. In *Plein Air Arctic Permafrost Landscape I*, which is part of his MASS MoCA exhibition, De St. Croix uses the technique of "plein air" painters who work on their canvases outside, making observations directly from nature. When De St. Croix travels to do research for his exhibitions, he brings materials that allow him to sculpt on site in the landscape he is depicting. This work was sculpted along the Arctic Ocean in Utqiagvik, Alaska. Displayed on its own travel crate, the sculpture depicts erosion and the exposed permafrost that are a result of climate change.

Born in Boston, De St. Croix received his BFA at Massachusetts College of Art, Boston, and his MFA at Cranbrook Academy of Art, Bloomfield Hills, Michigan. His work has been the subject of solo exhibitions at MASS MoCA (2020); Blue Star Contemporary, San Antonio (2013); Hudson River Museum, Yonkers (2012); and Laumeier Sculpture Park, St. Louis (2000), among others. He is a 2019 recipient of the Lee Krasner Award, in recognition of a lifetime of artistic achievement, from The Pollock-Krasner Foundation, and has received the Smithsonian Artist Research Fellowship (2016); the Joan Mitchell Foundation Grant for Painters and Sculptors (2012); and the John Simon Guggenheim Memorial Foundation Fellowship (2010). The artist's work can be found in public collections worldwide, including Albrecht-Kemper Museum of Art, St. Joseph, Missouri; Art Omi, Ghent, New York; Bemis Center for Contemporary Art, Omaha; deCordova Sculpture Park and Museum, Lincoln, Massachusetts; and Margaret Harwell Art Museum, Poplar Bluff, Missouri. De St. Croix lives and works in Brooklyn.



Mark Dion
Anatomy Theater (David Lang/Mark Dion)
2006

Color pencil on paper
 11 ¼ x 16 ½ in. (19 ¼ x 24 ¼ in. framed)
 Courtesy of the artist

Mark Dion is no stranger to MASS MoCA, having been part of the exhibition *Becoming Animal* in 2005, and presenting his solo project *The Octagon Room* in 2013. In 2006, Dion and Bang on a Can co-founder and Pulitzer Prize-winning composer David Lang collaborated on the opera *Anatomy Theater*. Dion and Lang wrote the libretto together based on actual 18th-century texts. The narrative follows an English murderess who sings about a time when "specialists" traveled from town to town in pre-modern Europe to perform public dissections of the corpses of executed criminals in an attempt to determine physiological reasons for committing crimes. This drawing depicts one of the sets designed by Dion.

Dion was born in 1961 in New Bedford, Massachusetts. Notable solo exhibitions of the artist's work have been held at Storm King Art Center, Mountainville, New York (2019); Whitechapel Gallery, London (2018); Institute of Contemporary Art, Boston (2017); MASS MoCA, North Adams (2013); Natural History Museum, London (2007); Miami Art Museum (2006); The Museum of Modern Art, New York (2004); and the Tate Gallery, London (1999), among others. Dion has received numerous awards, including the

Smithsonian American Art Museum's Lucelia Art Award (2008); the Joan Mitchell Foundation Award (2007), and the ninth annual Larry Aldrich Foundation Award (2001). The artist's work can be found in public collections worldwide, including Centre Pompidou, Paris; Hamburger Kunsthalle, Germany; Harvard University Art Museums, Cambridge, Massachusetts; Kunsthaus Zürich; The Metropolitan Museum of Art, New York; Museum of Contemporary Art, Chicago; The Museum of Contemporary Art, Los Angeles; Tate Gallery, London; and the Wadsworth Atheneum, Hartford, Connecticut. Dion lives in Copake, New York, and works worldwide.

Marcel Dzama

The revolution will be female

2018

Lithograph

26 7/8 x 39 7/8 in. (41 1/4 x 28 1/2 in. framed)

Courtesy of the artist



Marcel Dzama was part of MASS MoCA's 2012 exhibition *Oh, Canada*. Originally from Winnipeg, Manitoba, and now based in New York City, Dzama was part of the Royal Art Lodge, a group who from 1996 to 2008 met weekly for drawing sessions, in which a cast of characters would appear across collaborative work. Over the years, Dzama has elaborated on these characters in his own works which span drawing, sculptural constructions, ceramics, video, and ballet performances. These characters include: talking bears, bats, owls, masked revolutionaries, and uniformed girls with guns. This latter category illustrates the feminist leanings of Dzama's work, putting women in charge. This is evident in *The revolution will be female* in which four women in blue dresses are posed with machine guns raised and bows and arrows at the ready.

Dzama was born in 1974 in Winnipeg, Canada, where he received his BFA in 1997 from the University of Manitoba. He has exhibited widely in solo presentations throughout the United States and abroad, including at the The Savannah College of Art and Design Museum, Savannah, Georgia (2021); Kunstmuseum Thun, Switzerland (2014); Centro de Arte Contemporáneo de Málaga, Spain (2012); Gemeentemuseum, The Hague, Netherlands (2011); Musée d'art contemporain de Montréal, Montreal (2010); Pinakothek der Moderne, Munich (2008); Ikon Gallery, Birmingham, England (2006); and Le Magasin – Centre National d'Art Contemporain de Grenoble, France (2005). Work by the artist is held in museum collections worldwide, including the Dallas Museum of Art; Musée d'art contemporain de Montréal; The Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Solomon R. Guggenheim Museum, New York; Tate Gallery, London; and the Vancouver Art Gallery. Dzama lives and works in Brooklyn, New York.

Teresita Fernández

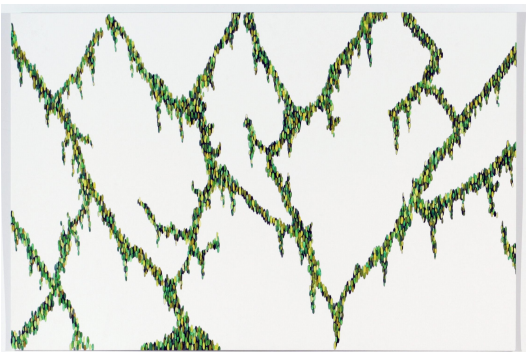
Ghost Vines (Anthem) #2

2008

Ink on board

20 x 30 in. (paper); 25 3/4 x 35 3/4 x 1 1/2 in. (framed)

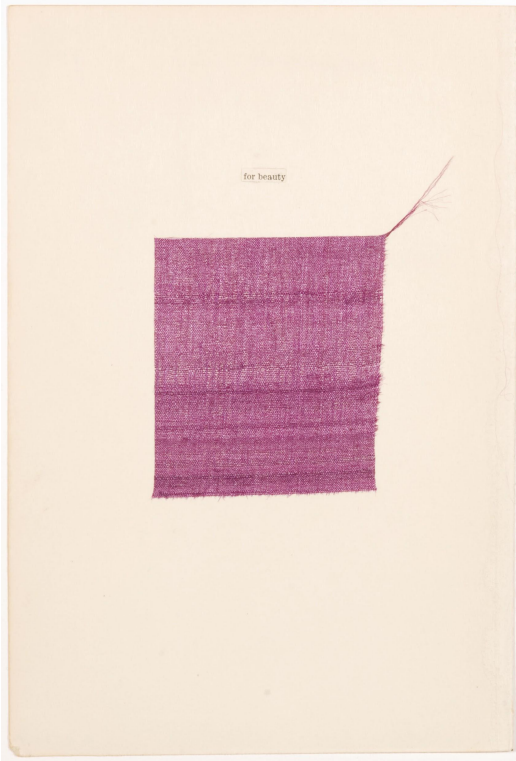
Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, Seoul and London



Teresita Fernández's exhibition *As Above So Below* was on view at MASS MoCA in 2014. Her practice begins with inquiries into the phenomena of seeing and interacting with nature, the process of looking across the night sky or at a single blade of grass and then turning away and re-imagining what that experience felt like. Her sculptural landscapes explore sensory perception through the unorthodox transformation of materials—silk thread becomes fire,

graphite evolves into a waterfall, and the mineral pyrite turns into a mountain range. Challenging viewers to actively engage in her artwork, Fernández leads us to a heightened awareness of our own senses and relationships to the physical world. In *Ghost Vines (Anthem) #2*, she presents a drawing of a trellised vine. Missing its structure, the cascading series of variegated green dots spread across the page, as if the vine magically conforms to the desired pattern. This work also relates to a series of “Ghost Vine” sculptures that the artist has executed in highly polished metals.

Born in 1968 in Miami, Fernández has been the subject of solo exhibitions at Phoenix Art Museum (2020); Pérez Art Museum Miami (2019); Harvard University, Cambridge (2018); MASS MoCA, North Adams (2014); Modern Art Museum of Fort Worth (2011); and Centro de Arte Contemporáneo de Málaga, Spain (2005). She is the recipient of numerous awards and fellowships, including a MacArthur Foundation Fellowship (2005); Guggenheim Fellowship (2003); The Louis Comfort Tiffany Biennial Award (1999); American Academy of Rome Fellowship (1999); and a National Endowment for the Arts Individual Artist’s Grant in Visual Arts (1994). Fernández’s work is featured in numerous international public collections, including Albright-Knox Art Gallery, Buffalo; Institute of Contemporary Art, Miami; Israel Museum, Jerusalem; Museum of Contemporary Art, Chicago; Museum of Fine Arts, Boston; Museo Nacional Centro de Arte Reina Sofía, Madrid; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Smithsonian American Art Museum, Washington, DC; Walker Art Center, Minneapolis; and the Whitney Museum of American Art, New York. The artist lives and works in New York.



Ann Hamilton

Page 62

2017

2D collage

5 ½ x 8 in. (16 ¾ x 13 ⅞ in. framed)

Courtesy of the artist

Emerging in the early 1980s, internationally acclaimed multimedia artist Ann Hamilton has come to rely on recurring forms in her large-scale installations and performance collaborations — including cloth, texts, animals, and people in motion or suspended — to immerse the audience in a unique atmosphere, at once theatrical and visceral. Hamilton created her memorable project *Corpus* for MASS MoCA’s Building 5 in 2003. The sensual installation bathed the enormous gallery in sound and a rosy light, the backdrop for countless sheets of white paper that floated down from the ceiling, like leaves, to the floor, gathering in an ankle deep pile in an otherworldly autumn. The artist returned in 2014 to perform her *Paper Chorus* concert, which explored the sound vocabulary of paper through body movements. *Page 62* (2017) mines the power of paper once again. This unique work is from a series of collages made with the end pages of books, combined with fabric and snippets of text. The artist developed the work in the summer of 2017 during her residency at the American Academy in Rome. While the endpaper used here comes from a shelf of second-hand books left by former residents at the American Academy, the text “for beauty” was culled from the material used in Hamilton’s 2009 installation *human carriage* at the Solomon R. Guggenheim Museum in New York.

Born in Lima, Ohio, in 1956, Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. Major solo exhibitions and projects have been presented at The University of Chicago (2019); Park Avenue Armory, New York (2012); The Pulitzer Foundation for the Arts, St. Louis (2010); Contemporary Art Museum, Kumamoto, Japan (2006); Historiska Museet, Stockholm, Sweden (2004); MASS MoCA, North Adams (2003); Hirshhorn Museum and Sculpture Garden, Washington, DC (2003, 1991); Le musée d’art

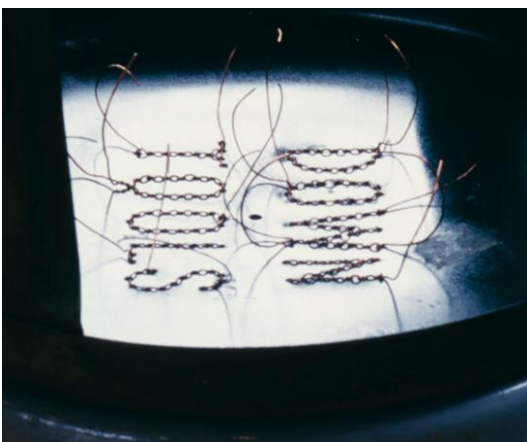
contemporain de Lyon, France (1997); The Museum of Modern Art, New York (1994); Tate Gallery, Liverpool (1994); and Dia Center for the Arts, New York (1993). She represented the United States in the 1991 São Paulo Biennial and the 1999 Venice Biennale. Among her many honors, Hamilton has been the recipient of the National Medal of the Arts, Heinz Award, MacArthur Fellowship, United States Artists Fellowship, Louis Comfort Tiffany Foundation Award, Skowhegan Medal for Sculpture, and the Guggenheim Memorial Fellowship. Her work belongs to the public collections of major institutions, including the Baltimore Museum of Art; Harvard University Art Museums, Cambridge; The Metropolitan Museum of Art, New York; National Gallery of Art, Washington, DC; Solomon R. Guggenheim Museum, New York; and Williams College Museum of Art, Williamstown, Massachusetts. Hamilton lives and works in Columbus, Ohio.



Mona Hatoum
Sprague Chairs (DOWN TOOLS)
2001

Painted steel and copper
37 ½ x 20 ¾ x 14 ¼ in. (95 ½ x 53 x 36 cm)
Courtesy Mona Hatoum Foundation

Mona Hatoum is a London-based Palestinian artist who is one of the most important artists of her generation and has influenced countless younger artists. Her powerful sculptures often transform household items to large scale, imbuing them with a sense of the uncanny — and even the sinister. Her work can be both dark and humorous, personal and universal, speaking to themes of exile, displacement, war, vulnerability, and societal control. Her series of works entitled “Sprague Chairs” was created in 2001 at the time of her MASS MoCA exhibition *Domestic Disturbance*. Each of the four works uses two metal stools from the former Sprague Electric factory, which now houses MASS MoCA. The stools have been placed on top of each other and have been sewn or permanently bound together seat-to-seat with copper electrical wire, rendering them unusable. The wire has been passed through holes that spell out a different inscription on each pair, reflecting the history of the factory and its ultimate closing: 'REDUNDANT', 'DISMISSED', 'LAID OFF', 'DOWN TOOLS'. The phrase 'down tools' refers to the end of the worker's day but, in this case, ironically hints at the final dismissal of the workers. This sculpture is the last available piece from the series.



Hatoum was born in Beirut, Lebanon, in 1952 and has lived in London since 1975. Solo exhibitions have been presented at The Menil Collection, Houston, Texas (2017); Centre Pompidou, Paris (2015); Mathaf: Arab Museum of Modern Art, Doha, Qatar (2014); Kunstmuseum St. Gallen, Switzerland (2013); Beirut Art Center (2010); Museum of Contemporary Art Australia, Sydney (2005); Hamburger Kunsthalle (2004); MASS MoCA, North Adams (2001); Tate Britain, London (2000); Castello di Rivoli, Turin, Italy (1999); and the Museum of Contemporary Art, Chicago (1997). Hatoum was the recipient of the 2020 Julio González Prize, Institut Valencià d'Art Modern (IVAM), Spain, where a solo exhibition of her work will be held in 2021. In 2019, Hatoum was the recipient of the Praemium Imperiale in recognition of her lifetime achievement in sculpture. Her work is held in museum collections worldwide, including the Astrup Fearnley Museum of Modern Art, Oslo; Israel Museum, Jerusalem; Kunsthau, Zurich; The Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; and the Tate Gallery, London.

Image credit: © Mona Hatoum. Courtesy of Alexander and Bonin. Photo by Arthur Evans.



Tim Hawkinson
Seven Lobed Roliepolie
2019

Urethane
13 x 12 ½ x 13 ½ in.
Courtesy of the artist

Los Angeles-based artist Tim Hawkinson created the monumental installation *Überorgan*, which was nearly 300 feet long, for MASS MoCA's signature gallery in 2000. Possibly the largest indoor sculpture ever created at the time, *Überorgan* was a massive musical instrument, a Brobdingnagian bastard cousin of the bagpipe, the player piano, and the pipe organ. It consisted of thirteen bus-sized inflated bags: one for each of the twelve tones in the musical scale and one udder-shaped bag that fed air to the other twelve by long tubular ducts. Since the 1980s, Hawkinson has created thought-provoking and humorous works that incorporate common materials, such as used socks, plastic bags, and his own fingernail clippings which he famously used to construct a 2-inch tall bird skeleton. He often crafts working clocks with materials as unexpected as strands of a hair from a brush. With both his machines and handcrafted objects, he addresses topics such as mortality, corporeality, and human consciousness. The artist's biomorphic sculpture *Seven Lobed Roliepolie* (2019) merges cast body parts — feet, stomach, hands — into a compact sphere that he playfully calls a rolie polie. Hawkinson's use of his own body conforms to his penchant for using materials easily at hand, transforming the details of the everyday into something surreal or worthy of investigation and wonder.

Born in 1960 in San Francisco, Hawkinson has been the subject of solo shows at notable institutions, including the J. Paul Getty Museum, Los Angeles (2007); Museum of Contemporary Art, Sydney (2007); Whitney Museum of American Art, New York (2005); Hirshhorn Museum and Sculpture Garden, Washington, DC (2001); MASS MoCA, North Adams (2000); The Power Plant Contemporary Art Gallery, Toronto (2000); and the Akron Art Museum, Ohio (1996). In 2015, the artist was awarded the John Simon Guggenheim Memorial Foundation Fellowship for Fine Art. Hawkinson's work can be found in significant public collections, including Allen Memorial Art Museum, Oberlin College, Ohio; Honolulu Museum of Art; Los Angeles County Museum of Art; The Museum of Contemporary Art, Los Angeles; Smithsonian American Art Museum, Washington, DC, and the Whitney Museum of American Art, New York. The artist lives and works in Los Angeles.



William Kentridge
Emmy Hemmings
2018

Cardboard, pattern paper, and poster paint
 122 x 99 x 5 cm
 Courtesy of the artist

Half of the proceeds from the auction of this work go to The Centre for the Less Good Idea, an interdisciplinary arts incubator space founded by William Kentridge and based in Maboneng, Johannesburg.

Known worldwide for his animated films and drawings, South African artist William Kentridge combines the political with the poetic in powerful visual stories. In 2018, the artist brought a troupe of more than 50 performers to MASS MoCA for a two-week residency for an ambitious project combining the visual and the performing arts. This culminated in a work-in-progress performance of the opera-like *The Head & the Load*, which deals with subjects as sobering as apartheid, colonialism, and totalitarianism in its exploration of Africa's role during World War I. *The New York Times* described it as a "fiercely beautiful historical pageant" that "commemorates a million Africans who died in World War I." Kentridge's highly personal work is often imbued with lyrical undertones in his critical examination of aspects of South African society. *Emmy Hemmings* (2018) is one of the cardboard silhouettes that was featured in *The Head & the Load*.

Kentridge was born in 1955 in Johannesburg, South Africa, where he currently lives and works. Recent museum exhibitions of his work have been shown at Mudam Luxembourg (2021); Guggenheim Museum Bilbao, Spain (2020); Kunstmuseum Basel, Switzerland (2019); and a traveling show that opened at the Whitechapel Gallery, London, in 2016 and traveled to subsequent venues, including the Louisiana Museum, Copenhagen, Denmark, and the Museum der Moderne, Salzburg (2017). *Notes Towards a Model Opera*, shown at the Ullens Center for Contemporary Art in Beijing, China (2015) traveled as *Peripheral Thinking* to The National Museum of Modern and Contemporary Art, Seoul, Korea (2016). A major traveling exhibition, *Fortuna*, toured multiple venues in Latin America from 2012 to 2015. In 2018, Kentridge received the Antonio Feltrinelli International Prize, Italy, and in 2017 the Princesa de Asturias Award for the Arts, Spain. Previous awards include the Kyoto Prize, Japan (2010), the Oskar Kokoschka Award, Vienna (2008), the Kaiserring Prize (2003), and the Sharjah Biennial 6 Prize (2003), among others.



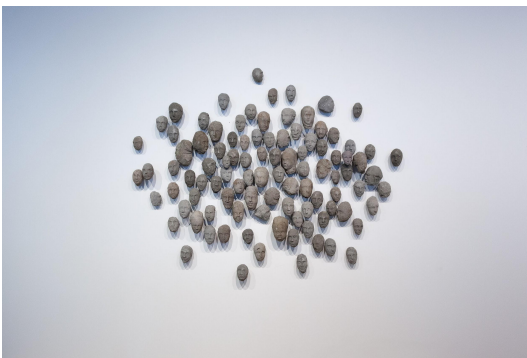
Iñigo Manglano-Ovalle
Cloud Prototype No. 3 (*Lenticularis parvus*)
2012-2013

Machined solid aluminum
 3 ¼ x 7 ¾ x 22 ¼ in.

Courtesy of Iñigo Manglano-Ovalle and Christopher Grimes Projects

Iñigo Manglano-Ovalle's exhibition *Gravity is a Force to Be Reckoned With* was presented in MASS MoCA's Building 5 in 2010. Throughout his work, Manglano-Ovalle looks at how systems present in architecture, science, weather, and technology affect political issues such as immigration, class, and ecology. In his work, he frequently examines weather systems. For *Cloud Prototype No. 5 (*Alto cumulus Lenticularis*)* (2011), the artist looks to scientific data to create an image of an Alto cumulus Lenticularis cloud — which appears stationary in the sky. He renders this ephemeral object in machined aluminum (making comparisons between the shape of this cloud type and UFOs seem all the more apt), effectively arresting time and allowing us to deeply study this fleeting form.

Manglano-Ovalle, born in Madrid in 1961, studied Art, Art History, and Latin American and Spanish Literature at Williams College and sculpture at The School of The Art Institute of Chicago. Significant solo exhibitions have been held at The Eli and Edythe Broad Art Museum at Michigan State University (2012); The Power Plant Contemporary Art Gallery, Toronto (2011); MASS MoCA (2010); Art Institute of Chicago (2005); El Museo de Arte Contemporáneo de Monterrey and Museo Tamayo Arte Contemporáneo, Mexico City (2004); and Barcelona Pavilion, Fundació Mies van der Rohe, Barcelona (2002). He has received numerous awards including a United States Artists Guthman Fellowship (2011); a Guggenheim Memorial Foundation Fellowship (2009); and a John D. and Catherine T. MacArthur Foundation Award (2001). His work belongs to the public collections of major institutions, including the Museum of Contemporary Art, Chicago; Museum of Contemporary Art San Diego; Museum für Moderne Kunst, Frankfurt; Solomon R. Guggenheim Museum, New York; Stedelijk Museum voor Actuele Kunst (SMAK), Ghent; and the Whitney Museum of American Art, New York. Iñigo Manglano-Ovalle lives and works in Chicago.



Ledelle Moe
Congregation
2006-2019

Concrete and steel
Variable
Courtesy of the artist

South African artist Ledelle Moe's weathered, monolithic heads and figures — which were presented in MASS MoCA's largest gallery — bring to mind the relics of an ancient civilization or statues toppled in the wake of political upheaval. In the wake of the pandemic, they also fittingly speak to a collective sense of grief. All of Moe's works grapple with the role and form of monuments and memorials and the question of who is memorialized. *Congregation* (2006-2019) is part of an ongoing series represented in MASS MoCA's survey with a larger iteration in the Pérez Art Museum Miami collection. This wall installation is made up of 99 small heads, each the size of the artist's fist, arranged in an organic formation. Rather than crafting a single monumental form, Moe implies size and scale through the accretion of multiple elements. The accumulation of faces — those of people she knows from around the world and those in her imagination — acts as an homage to the collective versus the individual. Reminiscent of flocks or swarms, the amorphous mass of heads also resembles a map without borders, bringing to mind the migration of both animals and people and the humanity which connects us all. This particular iteration from the series is quite special, featuring many early heads and others made over the last thirteen years. The work, which is attached to the wall with metal pins, is accompanied by a template to aid in the installation of the sculpture.



Moe, born in 1971 in Durban, South Africa, graduated from Natal Technikon in 1993. A travel grant in 1994 took her to the United States where she attended Virginia Commonwealth University. Moe has exhibited in a number of international venues including MASS MoCA, North Adams (2019); Pérez Art Museum Miami (2015); Smithsonian Institution's National Museum of African Art, Washington, DC (2013); American Academy of Arts and Letters, New York (2008); Smack Mellon, Brooklyn (2007); Socrates Sculpture Park, Queens, New York (2000); and Kulturhuset, Stockholm, Sweden (1998), among others. In 2008 Moe was the recipient of the Kreeger Museum Artist Award and in 2002 received a Joan Mitchell Award. The artist's work is in the collection of the Pérez Art Museum Miami, the North Carolina Museum of Art in Raleigh, and ArtYard, New Jersey. She currently lives and works in Cape Town.



Robert Rauschenberg
In + Out City Limits, Ft. Myrs, FL
1979

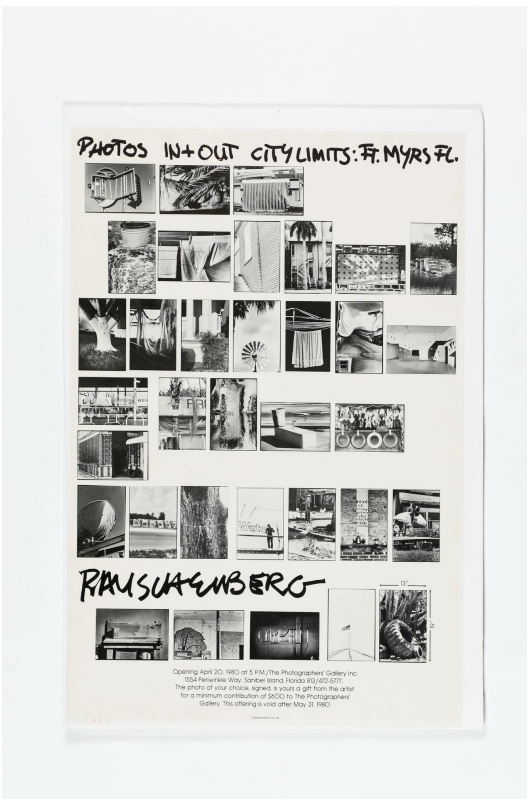
Silver gelatin print and exhibit poster
 28 x 22 in.

#1 of unknown edition (edition number may range from just a few to a max of 50)

Courtesy of Eckert Fine Art

Robert Rauschenberg's monumental *¼ Mile or 2 Furlong Piece* (1981-1998) was the highlight of MASS MoCA's official inaugural exhibition in 1999, and the artist remained a friend to the museum until his death. The *¼ Mile or 2 Furlong Piece* is almost a self-contained retrospective and includes the materials, subjects, and images seen throughout his practice, including the media images and his own photography he used as source material. The photograph in the auction was taken in 1979 when choreographer Trisha Brown asked her friend Rauschenberg to design the sets and costumes for her dance *Glacial Decoy*. After a decades-long hiatus from a regular engagement with photography, the artist found himself once again behind the camera. His ambition as a student at Black Mountain College, North Carolina, in the early 1950s to photograph the United States "inch by inch" re-emerged and evolved into the "In + Out City Limits" project. The pictures he took in Fort Myers, Florida, for the *Glacial Decoy* set comprised the first part of his new endeavor. The images were projected in varying combinations on a series of large screens at the back of the stage. Images would appear to move from one screen to the next, mimicking the movement of the dancers as they moved across the stage and into the wings. Rauschenberg ultimately photographed in five additional cities for the "In + Out City Limits" series: Baltimore; Boston; Charleston, South Carolina; Los Angeles; and New York. His own photography remained central to his artistic activity throughout the rest of his life, whether he was making discrete prints or capturing source imagery for his other artworks. This photograph of a boat perched mysteriously above comes with the poster for the original exhibition.

Rauschenberg was born in 1925 in Port Arthur, Texas, and died on Captiva Island, Florida, in 2008. He has had countless exhibitions worldwide, including *Robert Rauschenberg: A Retrospective*, Solomon R. Guggenheim Museum, New York (1997, then traveled to the Menil Collection, Contemporary Arts Museum, and Museum of Fine Arts, Houston, Museum Ludwig, Cologne and Guggenheim Museum, Bilbao, through 1999); *Combines*, The Metropolitan Museum of Art, New York (2005, then traveled to Museum of Contemporary Art, Los Angeles, Centre Pompidou, Paris, and Moderna Museet, Stockholm in 2007); *Cardboards and Related Pieces*, Menil Collection, Houston (2007); *Traveling '70-'76*, Museu de Arte Contemporânea de Serralves, Porto, Portugal (2008, then traveled to Haus der Kunst, Munich, and Madre, Naples, in 2009); *Gluts*, The Peggy Guggenheim Collection, Venice (2009, traveled to Museum Tinguely, Basel, Guggenheim Museum Bilbao, and Villa e Collezione Panza, Varese, Italy, in 2010); and *Botanical Vaudeville*, Inverleith House, Royal Botanic Garden, Edinburgh (2011).





Alexis Rockman
Porgy, Stenotomus chrysops
2016

Sand from Coney Island and acrylic polymer on paper
9 × 12 ¼ in. (framed)
Courtesy of the artist

Alexis Rockman was part of the 2008 group exhibition *Badlands: New Horizons in Landscape* at MASS MoCA. His work looks closely at the history of landscape painting and the way in which the sublime depiction of nature often erases the human impact on our environment. While inspired by historic painters like Thomas Cole and Frederic Church, Rockman infuses his work with his own travel and research to the places he paints, and also reminders of the human impact on climate change, especially as it reaches into the future. As part of his practice Rockman makes field drawings of different sites which depict animals found there, using material from the site to make the drawings. In this work we see a porgy fish created out of sand from Coney Island in New York.

Born in 1962 in New York, where he lives and works, Rockman has been the subject of notable solo museum exhibitions at the Peabody Essex Museum, Salem, Massachusetts (2021); Parrish Art Museum, Water Mill, New York (2015); The Drawing Center, New York (2013); Smithsonian American Art Museum, Washington, DC (2010); Contemporary Arts Center, Cincinnati (2007); and the Brooklyn Museum of Art, New York (2004). He has been the recipient of the Ruth Ann and Nathan Perlmutter Artist-in-Residence Award (2008) and the Louis Comfort Tiffany Foundation Award (1987). Rockman's work is represented in many museum collections, including the Baltimore Museum of Art; Carnegie Museum of Art, Pittsburgh; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; New Orleans Museum of Art; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum; Whitney Museum of American Art, New York; Williams College Museum of Art, Williamstown, Massachusetts; and the Yale University Art Gallery, New Haven, Connecticut.



Clifford Ross
Hurricane XXXVII
2008

Gelatin Silver Photograph
50 x 60 x 3 in. (framed)
Edition 3/5
Courtesy of the artist

Multimedia artist Clifford Ross was the subject of a major mid-career museum survey at MASS MoCA, *Landscape Seen & Imagined*, in 2015-2016. The expansive exhibition, which highlighted the artist's long-standing project to reconcile realism and abstraction, took place across six galleries in two buildings and an exterior courtyard. To reach what Ross calls "the essence of my subject," the artist makes imaginative and inventive use of both traditional and new media, including printing on unexpected surfaces, ambitious computer-rendering techniques, and startling, architecturally scaled applications of augmented-reality software. For his Hurricane series, which includes *Hurricane XXXVII* (2008), Ross wades into the rough surf during severe coastal storms, and, tethered to land for safety, captures vivid images of ocean waves that are almost portrait-like in their detail and variation. Ross — who embraces J.M.W. Turner, Gustave Courbet, Hokusai, and Gustave Le Gray as predecessors to this series — has said, "the unknowns that exist as a wave unspools, the surprises of form and movement, are central to the wonder, the deep emotion we feel as we watch waves."

Born in New York City in 1952, Ross graduated from Yale University in 1974, where he received a B.A. in Art and Art History. Notable solo exhibitions of the artist's work have been held at the Boca Raton Museum of Art, Florida (2019); Parrish Art Museum, Water Mill, New York (2017); MASS MoCA, North Adams (2015); Zhejiang Art Museum, Hangzhou, China (2014); and the Austin Museum of Art, Texas (2009), among others. In 2014, the artist received a U.S. General Services Administration (GSA) Honor Award, and in 2010 he was the recipient of the Disruptive Innovation Award at the Tribeca Film Festival, New York. Ross' works are in numerous institutional collections, including the Albright-Knox Art Gallery, Buffalo; International Center of Photography, New York; J. Paul Getty Museum, Los Angeles; The Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; The Museum of Modern Art, New York; Philadelphia Museum of Art; and the Whitney Museum of American Art, New York.



Alyson Shotz

Untitled

2019

Recycled bicycle inner tubes, copper nails, wood
27 x 8 x 2 in.

Courtesy of the artist and Derek Eller Gallery

Alyson Shotz was featured in MASS MoCA's exhibition *Material World: Sculpture to Environment* in 2010-2011 as well as *Mirror Mirror* in 2002. Since she began producing sculptural works in the mid-1990s, the Brooklyn-based artist has experimented with a variety of materials — including plastics, paper, and metals — as a means of engaging natural and scientific phenomena, experiential limits, and modes of perception. While she works across a range of materials and subjects, Shotz often investigates the properties of light, gravity, and time. While many of her sculptures play with transparency and reflection, the work for auction, *Untitled* (2019), with its opaque black material, is strikingly different. Made from recycled inner tubes of bicycle tires salvaged from junkyards, the work (and larger series) was inspired by the heavy political climate. Yet nevertheless the works in the series embody a sense of freedom, a record of distance travelled over time. Folded and compressed on the surface of its wood structure, the rubber provokes many associations, from leather to rippled ribbons, while functioning as a study in the properties of the material. Coupled with copper hardware that are both functional and decorative, the two-dimensional works in this series have been compared to Byzantine icons. This early, three-dimensional iteration might thus be compared to a minimalist reliquary, a repository for grief and decay, but also a vehicle for healing. The round hole at the top of the rectangular piece also suggests the face of a grandfather clock, apt in its suggestion of time embodied in the used material and its former life shuttling people across both space and time.

Shotz was born in Glendale, Arizona, in 1964. Notable solo exhibitions of her work have been presented at the Weatherspoon Art Museum, Greensboro, North Carolina (2019); Pennsylvania Academy of Fine Arts, Philadelphia (2016); Eli and Edythe Broad Art Museum at Michigan State University (2013); Indianapolis Museum of Art (2012); The Phillips Collection, Washington, DC (2012); Espace Louis Vuitton, Tokyo (2011); Nasher Sculpture Center, Dallas (2010); San Francisco Museum of Modern Art (2008); and The Aldrich Contemporary Art Museum, Ridgefield, Connecticut (2005). Shotz received grants from the Pollock-Krasner Foundation in 2010 and 1999, the Saint-Gaudens Memorial Fellowship in 2007, and was the 2005-2006 Happy and Bob Doran Artist in Residence at Yale University Art Gallery. Her work is included in numerous public collections, such as the Crystal Bridges Museum of American Art, Bentonville; Hirshhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; San Francisco Museum

of Modern Art; Solomon R. Guggenheim Museum, New York; Storm King Art Center, Mountainville, New York; and the Whitney Museum of American Art. Sholtz lives and works in Brooklyn.

Xu Bing

Phoenix Print No.2 & Phoenix Print No.3

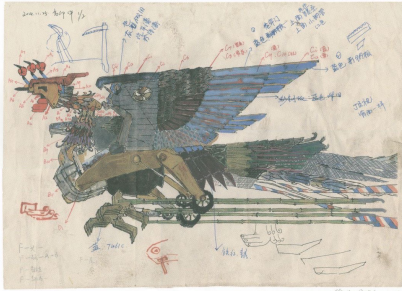
2014

Micro Voltage Printing on paper

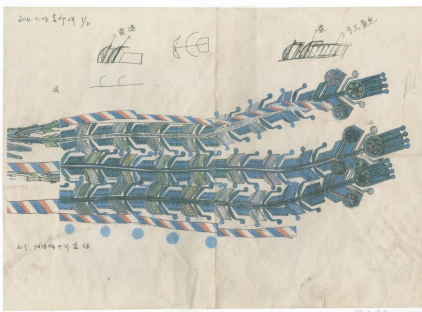
22 ¼ x 30 in. (56 ½ x 76 cm) each

(25 ½ x 31 ⅞ in. and 25 ½ x 32 ¼ in. framed)

Courtesy of the artist



Phoenix Print No.2



Phoenix Print No.3

Drawing inspiration from the contemporary realities of his fast-changing country, Chinese artist Xu Bing spent two years creating *Phoenix*, which was presented at MASS MoCA in 2012-2013. The installation featured two monumental birds fabricated entirely from materials harvested from construction sites in urban China, including demolition debris, steel beams, tools, and remnants of the daily lives of migrant laborers. At once fierce and strangely beautiful, the mythic *Phoenixes* bear witness to the complex interconnection between labor, history, cultural tradition, development, and the rapid accumulation of wealth in contemporary China. *Phoenix Print No.2 and Phoenix Print No.3* (2014) are based on the artist's sketch for one of the pair of *Phoenixes* that were exhibited at the Venice Biennale in 2015.

Xu Bing was born in Chongqing, China, in 1955. He earned his BA from the printmaking department at the Central Academy of Fine Arts in Beijing (CAFA) in 1981, while earning his MFA in 1987. Xu Bing's work has been the subject of solo presentations at the Brooklyn Museum, New York (2019); Museum MACAN, Jakarta, Indonesia (2019); Today Art Museum, Beijing (2019, 2010, 2009, 2005); Ullens Center for Contemporary Art, Beijing (2018); The United Art Museum, Wuhan, Hubei, China (2017); Museu de Arte de Macau, China (2017); Frye Art Museum, Seattle (2016); Centre for Chinese Contemporary Art, Manchester, England (2016); Los Angeles County Museum of Art (2014); Victoria and Albert Museum, London (2013); and MASS MoCA, North Adams (2012), among others. He has been awarded the 2014 Department of State Medal of Art (2015); the Artes Mundi Prize, Wales (2004); the 14th Fukuoka Asian Culture Prize (2003); and a MacArthur Fellowship (1999). In 2006, the Southern Graphics Council conferred on Xu Bing its lifetime achievement award. He currently lives and works in Beijing and New York.

MULTIPLES

Dear Educated Crow,

October 11, 1909
Date of death

Lying cold in the icy grasp of death and with the blood bespattered walls and floor of his cell the story of an unexpected hemorrhage, Alexander Upshaw, perhaps the best educated Indian of the Crow Nation, was found in the city jail yesterday morning. Upshaw was arrested late Monday night at the request of Dr. Miller who had answered a call sent in by a Billings hotel where the Indian was stopping and who declared that the man was suffering from a protracted spree and that the only way to keep him from further drinking would be to lock him up. The body is now in charge of Coroner Smith who has prepared it for burial and will send it to town this morning where the funeral services will be performed.

Upshaw was a graduate of Carlisle Indian school and was one of the best, if not the best, educated men on the reservation. He was the son of a subchief of the tribe, was the favorite of Chief Plenty Cows for whom he often acted in the capacity of interpreter, and was a familiar figure on the streets of Billings for he often came to this city with other Indians who had business in the discharge of which they found use for the abilities of Upshaw. The fact that the man had been drinking heavily and had evidently obtained liquor not meant for Indians led to an investigation by both city and county authorities and it is held that the party whose fault of selling liquor to Upshaw can be appreciated.

Upshaw was a comparatively young man, being 27 years old, and made his home at Pryor. He is survived by a wife, a sister, and two brothers. He taught school at Pryor and whose marriage to the young daughter of Carlisle caused quite a sensation.

SEP 1898
RINEHART,
OMAHA.

A. B. UPSHAW - INTERP.
- (CROW) -

Wendy Red Star's image

Wendy Red Star

Dear Educated Crow

2021

Mixed medium inkjet print

9 x 11 in.

Multimedia artist Wendy Red Star's solo exhibition *Apsáalooke: Children of the Large-Beaked Bird* is on view in MASS MoCA's Kidspace through May 2022. A member of the Apsáalooke (Crow) tribe, the artist offers accounts of American history that rectify the frequently flawed narratives about Native people. An avid researcher, Red Star re-examines cultural artifacts and primary source historic imagery and uses them as the foundation for her beautifully annotated photographs and installations. *Dear Educated Crow* is an annotated portrait of Alexander Upshaw taken in 1898 by Omaha photographer Frank Rinehart. Upshaw was one of the first children from the Crow tribe to attend Carlisle Indian Industrial School in Pennsylvania, and he later served as an interpreter for Edward Curtis during his visit to the Crow Reservation. The text here was taken from a 1909 *Billings Gazette* news clipping, which reveals how white society saw Native peoples in that time period. Red Star uses red pen to add text and definition to the archival image as a means of questioning and correcting the deficient narrative about Upshaw.

Born in 1981 in Billings, Montana, Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. Her work has been the subject of solo exhibitions at MASS MoCA, North Adams (2020); Newark Museum, New Jersey (2019); Seattle Art Museum (2016); Figge Art Museum, Davenport, Iowa (2015); Portland Art Museum, Oregon (2014); and the Missoula Art Museum, Montana (2011), among others. In 2018, Red Star received a Smithsonian Artist Research Fellowship, and in 2017 she was awarded the Louis Comfort Tiffany Award. Works by the artist are held in museum collections, including the Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Minnesota Museum of American Art, Saint Paul; The Nelson-Atkins Museum of Art, Kansas City; The Newark Museum of Art, New Jersey; New Mexico Museum of Art, Santa Fe; Peabody Essex Museum, Salem, Massachusetts; and the Virginia Museum of Fine Arts, Richmond. Red Star lives and works in Portland, Oregon. wendyredstar.com

Jenny Holzer

Hats

2021

Three baseball caps in paper bag

16 x 12 x 7 in.

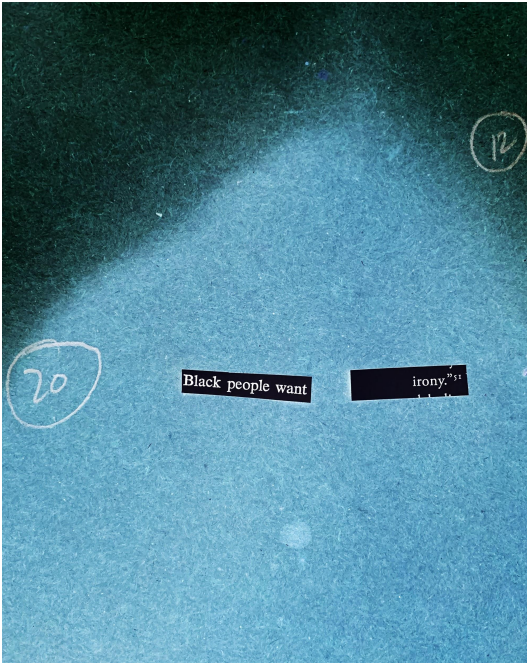
Text: Truisms, 1977–79; Survival, 1983–85; EXPOSE, 2020



© 2021 Jenny Holzer, ARS

Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including the Venice Biennale, the Guggenheim Museums in New York and Bilbao, the Whitney Museum of American Art, and the Louvre Abu Dhabi. Her medium, whether a T-shirt, plaque, or LED sign, is writing, and the public dimension is integral to her work. This edition includes three camouflage-print hats, each with a different text ("PROTECT ME FROM WHAT I WANT," "ABUSE OF POWER COMES AS

NO SURPRISE," "DON'T KILL.") The hats are packaged in a custom-printed, signed recycled paper bag.



Kameelah Janan Rasheed
Black people want/irony
2021

Color Inverted Photograph Archival Inkjet Print on Hahnemühle Photo Rag Baryta 315gsm
10 x 8 in.

Kameelah Janan Rasheed's *Black people want/irony* is a color-inverted photograph of a preparatory arrangement for her site-specific installation *Each sentence is a sponge!*, commissioned for *Kissing through a Curtain* (on view at MASS MoCA through October 2021). In this body of work, Rasheed arranges fragments of letters and words throughout galleries, to explore translation as a politics and poetics of intimacy and approximation, offering polyvocal and multidirectional readings of a single sentence.

Kameelah Janan Rasheed (b. 1985, East Palo Alto, CA) grapples with the poetics, politics, and pleasures of the unfinished and uncontained. Her work has been exhibited at institutions including the 2017 Venice Biennale, Institute of Contemporary Art at the University of Pennsylvania, Brooklyn Museum, New Museum, Studio Museum in Harlem, Brooklyn Public Library, The Kitchen, and Schomburg Center for Research in Black Culture among others. She is the author of *No New Theories* (Printed Matter, 2019) and *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019). Rasheed is the recipient of a 2021 Guggenheim Fellowship.

kameelah.com



Kim Faler
Fancy
2021

Gypsum, gouache, and silver
3 x 3 in. approx (hanging height varies)
Edition will be capped at 100

These palm-sized sculptures, suspended from a silver chain, are portraits of a chewed wad of bubble gum. This limited edition is related to Kim Faler's installation *Double Bubble*, commissioned for *Kissing through a Curtain* (on view at MASS MoCA through October 2021). Each gypsum sculpture is hand-cast and hand-painted by the artist.

Kim Faler's interdisciplinary practice sources content from our daily experience, and questions the value that we place on our memories, routines, and on the passage of time. Recent solo exhibitions include the David Winton Bell Gallery at Brown University (Providence, RI), the Beeler Gallery at the Columbus College of Art & Design (Columbus, OH), and the Saint Kate Hotel (Milwaukee, WI). Faler has received numerous awards, including the Joan Mitchell MFA Grant, a U.S. Fulbright Scholarship (to Brazil), the Robert Rauschenberg Foundation Residency (Captiva, FL), the Artpace International Artist-in-Residence Program (San Antonio, TX) and the Kohler Arts/Industry Program (Sheboygan, WI). kimfaler.com

Glenn Kaino
The Roof is on Fire
2021

Alcohol transfer on paper

12 x 12 in.

Edition will be capped at 100



Glenn Kaino's exhibition *In the Light of a Shadow* just opened in MASS MoCA's signature Building 5. This multiple is a transfer of an old Rock Master Scott and the Dynamic Three record of *The Roof is on Fire*. After the transfer process, only the words "fantasy," "reality," and "the roof is on fire" remain. Each one of the editions will be slightly different.

Glenn Kaino was born in 1972 in Los Angeles. Major solo exhibitions of Kaino's work have been presented at the High Museum of Art; the San Jose Museum of Art; Contemporary Art Center Cincinnati; the Studio Museum in Harlem; the Museum of Contemporary Art San Diego; the Andy Warhol Museum; the Modern Art Museum of Fort Worth; Artpace San Antonio, and REDCAT, Los Angeles. Kaino's work has been featured in Desert X, the 13th International Cairo Biennale, the 12th Biennale de Lyon, Performa (2009), the 2004 California Biennial at the Orange County Museum of Art, the 2004 Whitney Biennial, and Prospect.3, New Orleans. His work is included in the collections of the Los Angeles County Museum of Art, the Orange County Museum of Art, the Hammer Museum, and the Museum of Contemporary Art San Diego. Kaino is also an Emmy and Webby Award-winning producer and documentarian, whose films have been featured at the Tribeca Film Festival and SXSW. glennkainostudio.com