

CHLOË BASS
Artist & Public Practitioner
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BIO

Chloë Bass (b. 1984, New York, NY) is a multiform conceptual artist working in performance, situation, conversation, publication, and installation. Her work uses daily life as a site of deep research to address scales of intimacy: where patterns hold and break as group sizes expand. She began her work with a focus on the individual (*The Bureau of Self-Recognition*, 2011 – 2013), followed by a study of pairs (*The Book of Everyday Instruction*, 2015 – 2017), and recently concluded an investigation at the scale of the immediate family (*Obligation To Others Holds Me in My Place*, 2018 - 2024). She will continue to scale up gradually until she's working at the scale of the metropolis. She is currently working on *Since feeling is first* (2023 – ongoing), a series of works examining intimacy at the scale of the courtroom and the law.

Chloë has held numerous fellowships and residencies: most recently, the 2022 - 2024 Kupferberg Arts Incubator residency, the 2022 Future Imagination Fund Fellowship at NYU Tisch College of the Arts, a 2020 – 2022 Faculty Fellowship for the Seminar in Public Engagement at the Center for Humanities (CUNY Graduate Center), and a 2020 – 2022 Lucas Art Fellowship at Montalvo Art Center. Previous honors include a grant from Art Matters, a residency at Denniston Hill, the Recess Analog Artist-in-Residence, and a BRIC Media Arts Fellowship. Her projects have appeared nationally and internationally, including recent exhibits at the Skirball Cultural Center, California African-American Museum / Art + Practice, Henry Art Gallery, The Pulitzer Arts Foundation, The Studio Museum in Harlem, Mass MoCA, Kunsthalle Wilhelmshaven, BAK basis voor actuele kunst, the Knockdown Center, the Kitchen, the Brooklyn Museum, and elsewhere. Reviews, mentions of, and interviews about her work have appeared in Artforum, The New York Times, Time Magazine, Forbes, Hyperallergic, The Brooklyn Rail, BOMB, Temporary Art Review, and Artnews among others. Her monograph was published by The Operating System in December 2018; her chapbook, *#sky #nofilter*, was published in November 2020 by DoubleCross Press. Her short-form writing has been published in Paletten, Hyperallergic, Arts.Black, and the Walker Reader. She is an Associate Professor of Art at Queens College, CUNY, where she co-runs Social Practice CUNY with Gregory Sholette, with whom she published the book *Art and Social Action* in 2018. She is represented by Alexander Gray Associates.

EDUCATION

2011 *Brooklyn College CUNY*, Department of Interdisciplinary Studies, MFA in Performance & Interactive Media.
2006 *Yale University*, Department of Theatre Studies, BA *cum laude* with distinction in major.

SOLO EXHIBITIONS + PROJECTS

2025 *Chloë Bass Solo Exhibition (Title TBD)*, Alexander Gray Associates, New York, NY
2024 *Chloë Bass: Wayfinding*, Buffalo AKG, Buffalo, NY. Curator: Aaron Ott.
2022 *#sky #nofilter*, Art and Practice, Los Angeles, CA. Curator: Taylor Renee Aldridge.
2022 *Chloë Bass: Wayfinding*, Skirball Cultural Center, Los Angeles, CA. Curator: Cate Thurston.
2022 *Soft Services*, Henry Art Museum, Seattle, WA. Curator: Shamim Momin.
2021 *Chloë Bass: Wayfinding*, The Pulitzer Arts Foundation, St. Louis, MO. Curator: Kristin Fleishmann Brewer.
2021 *The Parts*, Brooklyn Public Library/Center for Brooklyn History, Brooklyn, NY. Curator: Cora Fisher.
2019 *Chloë Bass: Wayfinding*, Studio Museum in Harlem. Curator: Legacy Russell.
2019 *TRADE SHOW*, Kunsthalle Wilhelmshaven, Germany. Curator: Petra Stegmann.
2018 *What is shared, what is offered*, Temple Contemporary, Temple University. Curator: Rob Blackson.
2018 *Obligation to Others Holds Me In My Place*, Recess, New York, NY (online project).
2018 *Chloë Bass: The Book of Everyday Instruction*, Knockdown Center, Queens, NY. Curator: Alexis Wilkinson.
2018 *The Book of Everyday Instruction*, Stainer Gallery, Washington and Lee University, Lexington, VA.
Curator: Clover Archer.
2017 – 2018 *What is shared, what is offered*, Independent Curators International, New York, NY.
Curator: Maria del Carmen Carrion.

- 2015 *Book of Everyday Instruction, Chapter Three: We walk the world two by two*. Elsewhere, Greensboro, NC. Curator: George Scheer.
- 2015 *Book of Everyday Instruction, Chapter Two: Things I've seen people do lately*. Salisbury University, Salisbury, MD. Curator: Tara Gladden.
- 2015 *Book of Everyday Instruction, Chapter One: you + me together*, SPACES, Cleveland, OH. Curator: Christina Vassallo.
- 2015 *Mental Map*, Special Project for BRIC Arts, Brooklyn, NY. Curators: Elizabeth Ferrer & Jennifer Gerow.
- 2014 *Urban Design Lab/The Department of Local Affairs* (with Teal Gardner), Bemis Center for Contemporary Arts, Omaha, NE. Curator: Amanda McDonald-Crowley.
- 2013 *The Bureau of Self-Recognition*, Momenta Art, Brooklyn, NY Curator: Eric Heist.
- 2012 *Bank Vault*, EIDIA House/Plato's Cave, Brooklyn, NY. Curator: EIDIA (Melissa Wolf and Paul Lamarre).
- 2011 *Boardroom Bed & Breakfast*, Brooklyn College MFA Thesis (with TJ Hospodar), New York, NY
- 2010 *The [Gallery] Walks*, Robert Moses Walk Project, New York, NY. Curator: Blake Morris.

PERMANENT COMMISSIONS

- 2024 *Personal Choice #5*, MTA Art & Design, Lorimer Street L/G Subway Station, Brooklyn, NY.
- 2022 *#sky #nofilter: Hindsight for a Future America*, California African American Museum, Los Angeles, CA.

PERFORMANCES

- 2024 *To Quote, To Praise, To Summon*, Performance-Lecture for ICP Symposium—Seeing Meaning: From Pictographs to AI, New York, NY
- 2024 *An Evening with Wrong Criticism Magazine* (three performances with special guests Tao Leigh Goffe, Aaron Landsman, and Prem Krishnamurthy), Francis Kite Club, New York, NY
- 2020 *Accessibility Caption: One*, Performance-Lecture for Saas-Fee Summer Institute of Art
- 2020 *This Is A Film 1.9*, BRIC Arts, Brooklyn, NY
- 2019 *This Is A Film 1.8*, COUNTERPUBLIC, St. Louis, Missouri
- 2019 *This Is A Film 1.4*, Portland State University, Portland, Oregon
- 2019 *This Is A Film 1.3*, Association for Performance Art Berlin at Zentrum für Kunst und Urbanistik, Germany
- 2018 *This Is A Film 1.2*, Triangle Arts Association (co-presented by Denniston Hill and the Laundromat Project), Brooklyn, NY
- 2018 *This Is A Film 1.1*, Temple Contemporary, Temple University, Philadelphia, PA
- 2018 *This Is A Film 1.0*, Artists on Artworks, Metropolitan Museum of Art, New York, NY
- 2017 *#sky #nofilter: A monument to a year when I sometimes (more than usual) thought I was dying*. Target First Saturdays, The Brooklyn Museum of Art, Brooklyn, NY
- 2016 *The Book of Everyday Instruction, Chapter Five: Protect & Preserve*, Pulitzer Arts Foundation, St. Louis, MO; Weeksville Heritage Center, Brooklyn, NY
- 2014 *Resource Room at Prelude 2014*, James Gallery, CUNY Graduate Center, New York, NY. Curator: Katherine Carl.
- 2014 LUMEN Festival, Staten Island, NY. Curators: Esther Neff and David C. Terry.
- 2014 *Sneak Review: Ben Patterson*, Schau Fenster, Berlin, Germany. Curator: Petra Stegmann.
- 2012 The Culture Project's *Women Center Stage Festival*, New York, NY. Curator: Manda Martin.
- 2012 *Ephemeral Evidence*, Exit Art, New York, NY. Curator: Andy Horwitz.
- 2012 *Free Consultations*, Panoply Performance Laboratory, Brooklyn, NY. Curator: Esther Neff.
- 2011 *Tea Will Be Served*, Agape Enterprise, Brooklyn, NY. Curator: Kikuko Tanaka.

SELECTED GROUP EXHIBITIONS

- 2024 *Come Closer*, Middelheim Museum, Antwerp, Belgium. Curator: Pieter Boons.
- 2024 *Soft Encounters*, the Bentway, Toronto, Canada. Curator: Anna Gallagher-Ross.
- 2022 *In These Truths*, Albright-Knox Museum, Buffalo, NY. Curator: Aaron Ott.
- 2022 *Daily Ritual*, Center for Book Arts, New York, NY. Curator: Amanda McDonald Crowley.
- 2021 *Doing Language: Word Work*, ICA at VCU, Richmond, VA. Curators: Egbert Vongmalaitong and Nontsikelelo Mutiti
- 2021 *Close To You*, Mass MoCA, North Adams, MA. Curator: Nolan Jimbo.

2020 *For Freedoms 2020 Awakening*, Multiple Locations. Curators: For Freedoms.

2020 *Art on the Grid*, Public Art Fund, New York, NY. Curators: Nicholas Baume, Daniel Palmer, Katerina Stathopolou.

2020 *Revolution on Trial*, Artspace New Haven, New Haven, CT. Curators: Sarah Fritchey, LaTanya Autry.

2020 *lone some*, Montalvo Arts Center, Silicon Valley, CA. Curator: Kelly Sicat.

2020 *MESS (Mirror Emblem Symbol Signal)*, Standard Art Space, Sharon, CT. Curator: Adam Eckstrom.

2020 *Between You and Me*, Kohler Arts Center, Sheboygan, WI. Curator: Shannon Stratton.

2019 *Trainings for the Not-Yet*, BAK (basis voor actuele kunst), Utrecht. Curator: Jeanne van Heeswijk.

2019 *SCREED*, Asphodel Gallery, Brooklyn, NY. Curator: Jason Loeffler.

2019 *(after)care*, No Longer Empty at Kings County Hospital, Brooklyn, NY. Curator: NLE Curatorial Fellows.

2019 *Quiet March to a Warring Song*, Shaker Museum, New Lebanon, NY. Curator: Amie Cunat.

2019 *Tableau*, Bronx River Art Center, Bronx, NY. Curator: Chad Stayrook.

2019 *COUNTERPUBLIC*, multi-site public triennial, St. Louis, MO. Curators: James McAnally, Katherine Simone Reynolds, Brea Youngblood.

2019 *Ben Patterson . . . do not be afraid of long silences!*, museum FLUXUS+, Potsdam, Germany. Curator: Phillipp John.

2019 *Between Dog and Wolf*, Instituting Otherwise/ India Art Fair, Delhi, India. Curator: Meenakshi Thirukode

2018 *The Cloud Library, Volume I*, Elizabeth Holdren Gallery, Asheville, NC. Curator: Eric Baden.

2018 *What We Make*, Richard M. Ross Art Museum, Ohio Wesleyan. Curator: Erin Fletcher.

2018 *(En)coded conversations*, Spring/Break Art Fair, New York, NY. Curator: Amanda McDonald-Crowley.

2018 *A Recollection. Predicated.*, The Kitchen, New York, NY. Curator: Tiona Nekkia McClodden.

2018 *Her Art Will Be Cannibal*, Longwood Art Gallery, Bronx, NY. Curator: Alicia Grullón.

2017 *Black Magic Afro Futures*, Honfleur Gallery, Washington DC. Curator: Niama Safia Sandy.

2017 *Whitney Houston Biennial: The Greatest Love of All*, chashama, New York, NY. Curator: C. Finley.

2017 *The Archive of Affect*, NURTURE Art, Brooklyn, NY. Curator: Clarinda Mac Low.

2017 *x ≈ y*, Tiger Strikes Asteroid NY, Brooklyn, NY. Curator: Naomi Reis and Andrew Prayzner.

2017 *Love Action Art Lounge*, Franklin Street Works, Stamford, CT. Curator: Terri C. Smith.

2017 *The Visible Hand*, CUE Art Foundation, New York, NY. Curator: David Xu Borgonjon.

2016 *Dispatches*, Southeastern Center for Contemporary Art, Winston-Salem, NC. Curator: Cora Fisher.

2016 *BRIC Biennial*, Weeksville Heritage Center, Brooklyn, NY. Curators: Elizabeth Ferrer & Jenny Gerow.

2016 *Once More, with Feeling*, Elizabeth Foundation for the Arts, New York, NY. Curator: Chelsea Haines.

2016 *WOUND*, The Cooper Union, New York, NY. Curators: Stamatina Gregory & Caroline Woolard.

2016 *To a Point*, CP Project Space at the School of Visual Arts, New York, NY. Curator: Ikechukwu Onyewuenyi.

2016 *House of Dust*, James Gallery at CUNY Graduate Center, New York, NY. Curator: Katherine Carl.

2016 *A Certain Urge (Towards Turmoil)*, Elizabeth Foundation for the Arts, New York, NY. Curator: Blanca de la Torre.

2016 *Fung Wah Biennial*, Flux Factory, Queens, NY. Curators: Will Owen and Sally Szwed.

2015 *Eyebeam in Objects*, Upfor Gallery, Portland, OR. Curator: Roddy Schrock.

2015 *Bronx Biennial*, Bronx Museum of the Arts, Bronx, NY. Curators: Laura Napier & Hatuey Ramos-Fermin.

2014 *Practice, Practicing, and the Perpetual Being of Performance*, Museum School of Fine Arts, Boston, MA. Curators: Esther Neff and Helina Metafaria.

2014 *Call and Response*, Antioch College, Yellow Springs, OH. Curator: Gabrielle Civil.

2014 *The Deconsumptionists*, DEPE Space, Museum of Contemporary Art Detroit, Detroit, MI. Curator: EIDIA.

2013 *Dear Diary: Update All*, Neuberger Museum, Purchase, NY. Curator: Jacqueline Shilkoff.

2013 *Curate NYC*: Online exhibits selected by Leslie Johnstone and Hitomi Iwasaki, New York, NY

2013 *NYC25*, Westwood Gallery, New York, NY. Curator: Danny Simmons

2013 *Etiquette for Lucid Dreaming*, Project for Empty Space @ Newark Penn Station, Newark, NJ. Curators: Jasmine Wahi & Menakshi Thurakode.

2013 *Ich/I*, Kunstlerhaus Stuttgart, Stuttgart, Germany. Curator: Adnan Yildiz.

2013 *Untitled (As of Yet)*, Flux Factory, Queens, NY. Curators: Sally Szwed and Christina Vassallo.

2013 *SAME (difference)_sculpture in relation*, Kunstkammer AZB, Zurich, Switzerland. Curators: Anne Koskiluoma and Tanja Trampe.

2013 *Taking Site*, D21 Kunstraum/5533 art space, Leipzig Germany / Istanbul, Turkey. Curators: Nancy Atakan, Filiz Avunduk, Volkan Aslan, Lena Brueggemann, Hannah Sieben.

2013 *Romer XVI*, Akademie Schloss Solitude, Stuttgart, Germany. Curator: Marlene Perronet.
 2013 *Anti-Auto Show*, Contemporary Art Institute of Detroit, Detroit, MI. Curator: Spread Art.
 2012 *Crossed Boundaries*, Glasshouse Projects, Brooklyn, NY. Curators: Lital Dotan and Eyal Perry.
 2012 *Itinerant*, Queens Media Arts Development, Queens, NY. Curator: Hector Canonge.
 2012 *iCan*, IV Soldiers Gallery, Brooklyn, NY. Curator: Ivy Castellanos.
 2011 *Festival of Ideas for the New City*, The New Museum, New York, NY. Invited by Derek Denckla.
 2011 *Detroit: A Brooklyn Case Study*, SUPERFRONT LA/ Marygrove College, Los Angeles/Detroit, MI
 2010 *3rd Annual Bushwhack Festival*, The Bushwick Starr, Brooklyn, NY. Curator: Noel Allain and Sue Kessler.
 2010 *Urban Wilderness Action Center*, Eyebeam Art + Technology Center, New York, NY.
 Curator: Amanda McDonald-Crowley.
 2010 *Last Supper Art Festival*, 3rd Ward, Brooklyn, NY. Curator: Coralina Meyer.
 2010 *Moviehouse: Chat Roulette*, 3rd Ward, Brooklyn, NY. Curator: Chris Henderson.
 2009 *The Work Office*, chashama, New York, NY. Curator: Katarina Jerinic and Naomi Miller.

SELECTED CURATORIAL WORK

2021 *Art As Social Action: Social Practice Queens 10-Year Exhibition*, The Queens Museum, Queens, NY.
 2016 *An earthwork can reveal an invisible landscape and also form an exit ramp*, Songs for Presidents, Ridgewood, NY
 2015 *Beasts* (Jessalyn Wakefield Solo Show), Songs for Presidents, Ridgewood, NY
 2014 *Prelude*, Martin E. Segal Theater Center & James Gallery, CUNY Graduate Center
 2013 *Framing BIPAF*, Brooklyn International Performance Art Festival at Glasshouse Projects
 2011 *Detroit: A Brooklyn Case Study*, SUPERFRONT LA
 2010 *30s: A Crowd-Sourced Video Installation by AGENCY*, Nordic Pavilion, Venice Biennale
 2009 – 2011 *SITE Fest*, Arts in Bushwick

TEACHING

2023 - Present: Associate Professor, Art Department, Queens College, City University of New York
 2017 - 2023: Assistant Professor, Art Department, Queens College, City University of New York
 2018 – 2019, 2022 - 2023: MFA Chair, Queens College, City University of New York
 2020 Faculty, Saas-Fee Summer Institute of Art (Care, Caring, and Repair in Cognitive Capitalism)
 2019 Visiting Lecturer in Sculpture and Performance, The Cooper Union
 2016 - 2017 Visiting Assistant Professor in Social Practice & Performance, Art Department, Queens College
 2015 Mentor, Oklahoma Arts Writing & Curatorial Fellowship
 2015 - 2022 Visiting Artist/Critic: School of the Museum of Fine Arts; Antioch College; Moore College of Art & Design; University of North Carolina Greensboro; School of Visual Arts; Bard College, Vanderbilt University, Rhode Island School of Design, Tyler School of Art (Temple University); Pratt Institute; Columbia College Chicago; Portland State University, Columbia University School of the Arts, Yale School of Art, Parsons School of Design, Virginia Commonwealth University, Spitzer School of Architecture (City College CUNY), Austin Peay State University, University of Minnesota, USC Roski School of the Arts, Corcoran School of Arts & Design, University of Arkansas, Mason Gross School of the Arts (Rutgers University), BRIC Media Arts, Ox-Bow.
 2014 Resident Teaching Artist, Bemis Center for Contemporary Arts
 2013, 2017, 2018 Mentor, New York Arts Practicum
 2011 – 2012 Adjunct Lecturer in Performance and Social Practice, Brooklyn College
 2011 Resident Teaching Artist, Eyebeam Art + Technology Center

SELECTED LECTURES & PRESENTATIONS.

“Author Talk: Mattilda Bernstein Sycamore and Chloë Bass,” The Jewish Museum, Fall 2023.
 Keynote, CAMP, New INC, Fall 2023.
 “AI, Art and Care,” (with Hannah Zeavin), Art Science Connect, CUNY Graduate Center, Spring 2023.
 “Chloë Bass: Visiting Artist Lecture,” Mason Gross School of the Arts, Rutgers University, Spring 2023.
 “Writing Activisms,” Pratt Institute, Spring 2023.
 “A Conversation with Chloë Bass” (with Taylor Renee Aldridge, Cate Thurston, and Gelare Khoshgozaran,”

Skirball Cultural Center, Winter 2023.

“The Parts: Chloë Bass Artist Talk,” University of Arkansas, Fall 2022.

“Chloë Bass and Mattilda Bernstein Sycamore in Conversation,” Henry Art Gallery, Fall 2022.

“Chloë Bass Artist Talk,” Ox-Bow, Summer 2022.

“The Future of Care,” (with Hannah Zeavin), The Art World Conference / Brooklyn Public Library, Fall 2021.

Keynote, Visiting Artist Speaker Series, Austin Peay State University’s Center for Creative Excellence, Fall 2020.

Keynote, Annual NYC Museum Educators Roundtable (NYCMER) Conference, May 2020.

Art Now! Lecture Series, Columbia College, March 2019.

Eric J. Ryan Distinguished Lecture, Hamilton College, March 2019.

“My Feed Is Different from Yours,” New Media and Social Practice Symposium, Hwang Gallery, September 2017.

“Tending Institutions: Yourself + Blackness,” Difference & Media Project Teach-In (keynote), Bard College, April 2017.

“Black Art Is, Black Art Ain’t,” Design Studio for Social Intervention (keynote), March 2017.

“What is shared, what is offered,” Independent Curators International, 5 event series, February – December 2017.

“Radical Self-Sufficiency: Legacy & Impact,” Creative Time Summit, Boys & Girls High School, November 2015.

“Open Table: Artists Working in Education,” (with Petrushka Bazin Larsen and Xenobia Bailey), the Museum of Modern Art, New York. August 2015.

“Social Sculpting: Art Makes Life Makes Room,” The Sculpture Center at the College of New Jersey, 2015.

“FIELD TRIP: a four part series” (with Sally Szwed), Open Engagement, Queens Museum of Art, 2014.

Critical partner, *Theatre as Theory* conference, Brooklyn, NY, September 2013.

“*The Art of Living As Research.*” 5533 art space, Istanbul, Turkey, April 2013.

“*This slideshow is here so we both know what to do.*” Akademie Schloss Solitude, Stuttgart, Germany, February 2013.

“*Breakout Session: A Mobile Conference Activity.*” (With Moira Williams.) Brooklyn Aesthetics Conference, St. Francis College, New York, April 2012.

“*Bureau of Self-Recognition: Artist Talk.*” Studio 207, Brooklyn, NY, March 2012.

“*2011 Bushwick: A Space Taxonomy.*” Sotheby’s Institute at NURTUREart Non-Profit, New York, October 2011

“*Black Site*” Co-lecture and performance environment with Mitch McEwen, Studio X, “Designregions/Designlocal: The Urban Ugly and Committing Architecture,” New York, October 2011

“*The Inside of Buildings.*”
Hunter College Elementary School, Alumni Association Guest Lecturer, New York, NY, March 2011

“*The Importance of Community Cooking.*”
Parsons School of Design, Guest Lecturer for City As Lab, New York, NY, February 2011

“*Tell All: Chloë Bass & Julia Weldon.*” Curated by Risa Shoup. deCastellane Gallery Annex, New York, February 2011.

“*We’re All Experts Here: How the internet changed viewership forever.*”
Brooklyn College, Pizer Graduate Colloquium, Brooklyn, NY, November 2010

“*How To File A Report with the Bureau of Experimental Architecture.*”
Co-lecture with Mitch McEwen, Polytechnic University of Puerto Rico, "Sense Recession" lecture series, San Juan, October 2010

“*How To Throw an Arts Festival for 1 – 3 Days*”
Trade School, Session One, New York, NY, January 2010

SELECTED PANEL PARTICIPATION

Practice Rooms: Art in the Social Sphere, Brown University, April 2024. (With Diya Vij, Christy Chan, An Duplan, Shey Rivera Ríos and Vatic Kuumba.)

Public Art Panel, Association for Art Museum Directors Conference, Buffalo AKG, October 2023.
(With Edreys Wajed, Julia Bottoms, moderated by Aaron Ott.)

Fostering Trust: Innovative Ways for Cultural Institutions and Artists, Thomas Mann House, April 2022.
(With Steven Lavine, Sunhild Kleingärtner, Suzanne Lacy, András Szántó, Gregory Sholette.)

Daily Ritual Artist and Curator Talk, Center for Book Arts, March 2022.
(With Amanda McDonald-Crowley, Francesca da Rimini, Lenny Silverberg, Susan Weil, and Adrienne Wortzel.)

INTERLOCUTOR Studio Writing Panel, Pratt Institute, February 2022. (With Peter Rostovsky and Elae Moss.)

Conversation on Chloë Bass: Wayfinding, Pulitzer Arts Foundation, May 2021.
(With Linda Earle and Jessica Lynne.)

Conversations on Care, John Michael Kohler Art Center, May 2020.
(With Shannon Stratton, Sara Clugage, Harrell Fletcher and Lisa Jarrett, General Sisters (Dana Bishop Root and Ginger Brooks Takahashi), John Preus, Benjamin Todd Wills, and Christine Wong Yap)

Franklin Furnace Performance is Public – Artist Books in Action, Brooklyn Public Library, September 2019.
(With Horace Brockington, Martha Wilson and Harley Spiller.)

Freedom of Speech: Order & Disintegration, Vera List Center, September 2019.
(With Laura Raicovich, Aruna D’Souza, and Kameelah Janan Rasheed.)

As Radical, As Mother, As Salad, As Shelter: What Should Art Institutions Do Now?, NY Art Book Fair @ MoMA PS1 (Queens, NY). (With Ken Chen, Lori Cole, and Roger White.)

Education for Arts Organizing, Common Field Convening, April 2019.
(With Daniel Tucker, Anthony Romero, and Linda Earle.)

Art Praxis: Public Engagement and Political Histories, University of Vermont, March 2019.
(With Laura Raicovich, Miguel Luciano, Devon Tsuno, and Ujju Aggarwal.)

“*Teaching Social Practice Panel*,” College Art Association Conference, February 2019. (Panel Co-Chair.)

“*Artists, Photographers, the Institution & Digital Culture*,” The International Center for Photography, October 2018.

“*Vision & Technology: Toward a More Just Future*,” The International Center for Photography, May 2018.

“*Field Notes: On Justice & Practice (Artist’s Voice)*,” The Metropolitan Museum of Art, May 2018.

“*Our General Society: Pablo Helguera with Chloë Bass, Martha Wilson, and Nicolas Dumit Estevez Raful*,” Shelley and Donald Rubin Foundation, May 2018.

The Kitchen L.A.B.: Chloë Bass, Andrianna Campbell, David Thomson, The Kitchen, April 2018.

“*Artist as Culture Producer*,” Yale University, MANA Contemporary, Harvester Arts Center, etc. 2017 – 2018.

“*Equitable Conflict and Precarious Collaboration*,” Movement Research Studies Project, New York, May 2017.
(With Wildcat!, Queer Scouts, and Tiona Nekkia McClodden.)

“*Writing about Socially Engaged Art*,” Creative Time Summit: The Curriculum New York, November 2015.
(With Ben Davis & Sue Bell Yank, moderated by Nato Thompson.)

“*Practice as Product*,” presented by Transformer at the Goethe Institut DC, October 2015.

“*Stay in New York: Community Panel*,” presented by Art F City at the Queens Museum of Art, June 2015.

“*Invisible Women: the Under-Representation of Female Artists in the Art World*,” (Moderator), Arts in Bushwick, September 2014.

“*Affordable Housing Today and Tomorrow*,” Arts in Bushwick, March 2014.

“*Social Practice: Methodological Histories and Evaluating Success*,” (Moderator) Performance & Interactive Media Arts Symposium, Brooklyn College, CUNY. February 2013.
(With Gregory Sholette, Clarinda Mac Low & Sally Szwed)

“*Creative Growth: The Economic Impact of the Arts in Brooklyn*,” ConEd Power Breakfast Series, Brooklyn Public Library. March 2012. (With Katie Dixon Danny Simmons & Ella Weiss)

“*SUPERFRONT: Publications Event*,” SUPERFRONT, Van Alen Books. February 2012.
(With Francisca Benitez, Mitch McEwen, Prerana Reddy & David Turnbull.)

“*ERPA: Politics vs. Practice*,” The Field’s ERPA Next Gen, Brooklyn Fireproof East. December 2011.
(With Rich Lovejoy, Suzan Eraslan, Piama Habibullah & Royd Climenhaga.)

SELECTED WORKSHOPS

“Art and Practice with Chloë Bass,”

Museum of Modern Art. A single-night participatory lecture performance and workshop experimenting with citation as a live practice. Following an ambulatory, audio-based performance, participants were invited to share sounds and memories in response to citational prompts. November 2024.

“A rehearsal for August,”

Portland Northwest College of Art, part of visiting faculty for Low-Residency MFA Program. A three-day memory-based writing and image workshop rooted in exercises (individually-oriented and short-form collaborations), dialogue, and shared reading/viewing, amplified by brief presentations from each of the student-artists at both the beginning and the end of the week. July 2021.

“Each Step Yields Depth,”

BAK (basis voor actuele kunst). Part of exhibition Trainings for the Not-Yet. A five-day cooking, language, and memory collection workshop for recent immigrants to the Netherlands. October 2019.

“Look at things and write what comes,”

Portland State University Social Practice program. A day-long observation and writing workshop for graduate students in art. February 2019.

“Couples Counseling for Artists & Institutions,”

The Knockdown Center. A one-hour session engaging in couples therapy techniques to media relationships between artists and the institutions they work with, presented as part of *Chloë Bass: The Book of Everyday Instruction*. May 2018.

“Artists Tending Institutions”

CUE Art Foundation. A one-hour session engaging in couples therapy techniques to mediate relationships between artists and the institutions they work with and/or manage. February 2017.

“The Book of Everyday Instruction, Chapter Four: It’s amazing we don’t have more fights”

Museum of Modern Art. A three-hour session investigating proxemics: how do we choreograph ourselves using appropriate social distances? How might those measurements tell other stories? March 2016.

“#youhadtobethere”

Queens Museum of Art. A one-hour session investigating how we as artists and as organizations – present process. What does it mean to capture the essence of an ephemeral intimate work in a format geared towards more general audiences? June 2015.

“Lunch with Wrong Criticism Magazine”

Open Engagement, Queens Museum of Art. A 90-minute session evaluating social practice via false comparisons with other artistic practices. May 2014.

“Who is your public?”

The Hut Institute, Arts@Renaissance, New York. One day workshop on assessing the relationship between so-called public practice and a curated public audience. June 2012.

“Let’s Make Sh*t Happen”

Skillshare, Agape Enterprise, New York. 5 session class for creative strategy, including lessons on personal sustainability, network building, and budgeting. February – March, 2012.

“Making Public Your Practice: Art as Community Organizing & Community Organizing As Art”

Skillshare, Projective Space New York. Discussion of “Who is your public?” and a shared visioning session for public art projects, in preparation for a 6 session spring course. December 2011.

“Lab for Urban Futures: Detroit”

Queens Museum of Art, New York. 3-event series in conjunction with Andrew Moore’s “Detroit Disassembled Exhibit.” October 2011 - January 2012.

“REscape Workshop”

Bard College, Annendale-on-Hudson. Weeklong mini-residency with undergraduate students, investigating landscape architecture and rethinking the campus tour. September 2011.
(With Mitch McEwen.)

SELECTED RADIO/PODCAST APPEARANCES

“Episode 70: *The Intersection of Art and Social Justice*,” Indoor Voices Podcast, February 2022.

“Episode 501.: *Ekene Ijeoma, Chloë Bass*,” The Modern Art Notes Podcast, June 2021.

“*Alicia Grullón // Chloë Bass // Art, Pedagogy, and Environmental Justice*,” CAA Conversations, October 2020.

“*Chloë Bass: Oral History Project*,” BOMB Magazine, March 2019.

“*Chloë Bass, Artist and Public Practitioner*,” The Remix Podcast, January 2019.

“*Lowery Stokes Sims and Chloë Bass Talk Empathy, Art, and Education*,” Hyperallergic Podcast, December 2018.

“Episode 632: *Chloë Bass*,” Bad At Sports, May 2018.

“*Chloë Bass talks with Sharon Loudon*” (Interview), Magic Praxis Podcast, April 2017.

Community Dialogue 12 (Chloë Bass, Dynesha Henderson & Ryann Holmes), OJBK FM, *funkgodjazz&medicine: Black Radical Brooklyn*, Creative Time, October 2014.

Interview with Chloë Bass, Social Practices Art Network Podcast, November 2011.

“*SITE Fest: Performance Art Fills the Streets of Bushwick*,” Interview, WNYC New York, March 2011.

- “SITE Fest: March 6 & 7,” Interview, WNYC New York, March 2010.
- “The Main Course: Part Q,” Interview, Heritage Radio Network, November 2009.
- “The Q Report w/ Wolfgang Lehner, Chloë Bass, Laura Braslow, Layton Hower, & Rinaldo Frattolillo,” Interview, Heritage Radio Network, June 2009.

SELECTED PUBLICATIONS

Books

- Trade Show* (with Bill Dietz), exhibition catalogue published by Kunsthalle Wilhelmshaven, January 2021.
- #sky #nofilter*, published by DoubleCross Press, November 2020.
- What is shared, what is offered*, published by Independent Curators International, February 2019.
- Say something, Jamie!*, published by Recess, January 2019.
- The Book of Everyday Instruction* (Artist Monograph), published by The Operating System, November 2018.
- Art As Social Action* (co-editor with Gregory Sholette), published by Allworth Press, May 2018.
- “The Book of Everyday Instruction, Chapter Five” (Artist Book), published by the Pulitzer Foundation, October 2016.
- The Bureau of Self-Recognition* (Artist Monograph), published by am i human Press, May 2013.

Scholarly

- “Op-Ed | We are both products of CUNY and the Ivy League — CUNY is underfunded,” (with Tom Finkelppearl), *AMNY*, Spring 2023.
- “Wayfinding,” *Towards the Not-Yet, Art as Public Practice*, published by BAK, Fall 2021.
- “Public Art as an Invitation Towards Abolition,” Finnish Cultural Institute, Summer 2021.
- “Accessibility Caption: Death,” *CSPA Quarterly*, Fall 2021.
- “Accessibility Caption: Continuity,” *Paletten* Nr. 321-322, Winter 2021.
- “Wayfinding,” *Studio Magazine*, Fall 2019/Winter 2020.
- “Reflections from Nowhere: Social Media Activism & the Strange Politics of Participation,” *FIELD Journal*, Spring 2019.
- “Field Notes from Studio 9,” *Bridging Communities Through Socially Engaged Art* (Alice Wexler and Vida Sabbaghi, eds.), published by Routledge, April 2019. (Co-authored with Jeff Kasper.)
- Contributor Essay, *As radical, as mother, as salad, as shelter, what should art institutions do now?*, published by Paper Monument, October 2018.
- Contributor Essay, *Out of Easy Reach* Catalogue, published by DePaul Art Museum, September 2018.
- “Re-stagings No. 1: Choreographing Lewitt,” *Performance Review, Women & Performance Journal*, October 2017.
- Contributor Essay, *Living and Sustaining a Creative Life: The Artist as Culture Producer* (ed: Sharon Loudon), published by Intellect Press, March 2017.
- “The Role of the Question,” *I Wish to Say: Activating Democracy One Voice at a Time* (ed: Sheryl Oring), published by Intellect Press, September 2016.
- “Experiments in Joy (Score)” *Obsidian* 41.1 and 41.2 (guest eds.: Gabrille Civil and Ebony Noelle Golden), 2015.
- “This slideshow is here so we both know what to do,” *Emergency Index*, published by Ugly Duckling Presse, 2014.
- “What would you do with . . . ? (A Conversation About Value),” *Emergency Index*, published by Ugly Duckling Presse, 2013.
- “Partial holdings of the Bank of the Bureau of Self-Recognition,” *Exit Strata* (Print), December 2012.
- “Tea Will Be Served,” *Emergency Index*, published by Ugly Duckling Presse, 2012.
- “Not Ruined Enough,” *Lab for Urban Futures: Detroit*, published by SUPERFRONT, 2012.
- “Notes from Architecture at Occupy Wall Street,” *Broken English*, published in conjunction with Performa 11, edited by Julieta Aranda and Carlos Motta, November 2011. (With Mitch McEwen.)
- “Defining a City” *City As Lab*, edited by Adriana Young. Published by Parsons School of Design, 2011.
- “BARCAMP,” *SCOPE New York International Contemporary Art Show*, published by SCOPE Art, 2011.
- “From Small Plates to Big Purpose: Investigating Cities Bite by Bite,” *Detroit: A Brooklyn Case Study*, published by SUPERFRONT, 2011.
- “Is Brooklyn (Abu Dhabi) Over?” *New City Reader*, published in conjunction with the New Museum’s *Last Newspaper* exhibit, 2010.

Blogs

- “Wayfinding: Parts 2+3,” Arts.Black, September 2019.
Regular contributor on performance and social practice for Hyperallergic, November 2013 – 2018.
“What We Don’t Know: The Failure of Presumed Understanding,” The Walker Reader, January 2018.
“Sorry not sorry,” Arts.Black in conjunction with Common Field, October 2017.
Regular contributor on real estate, arts and culture for Brooklyn Based, 2010.
“What are the things that make us a ‘we’?” Open Engagement Blog, March 2014.
“Heist at Staten Island’s LUMEN,” Culturebot, June 2013.
“Dead Email Office,” word servents, April 2013.
“The era of silent reading is over.,” word servents, January 2013.
“Doing the Always,” word servents, November 2012.
“Field Notes: Bureau of Self-Recognition,” Exit Strata (Blog), September 2012.
“Ephemeral Evidence Conversation: Chloë Bass and Andy Horwitz,” Culturebot, April 2012.

Interviews, Reviews of, & Essays About Work/Projects

- “Inside the California African American Museum’s \$5-million ‘momentum’-Afueled upgrades,” by Deborah Vankin, *L.A. Times*, August 2024.
“On Intimacy: An Interview with Chloë Bass,” *Wifey Issue, Dilettante Army*, May 2023.
“Kaleidoscopic No. 17: Chloë Bass,” by Leonardo Bravo, *Kaleidoscopic Projects*, May 2023.
“Henry Off-Site: Chloë Bass Soft Services,” by Ken D. Allan, *CAA Reviews*, March 2023.
“Chloë Bass disarms with beauty,” by Nereya Otieno, *Hyperallergic*, January 2023.
“7 Leading Curators Predict the Defining Art Trends of 2023,” by Ayana Dozier, *Artsy*, January 2023.
“The more this artist succeeds, the less you’ll know about her,” by Cathryn J. Prince, *The Forward*, November 2022.
“13 pop-ups, launches, events in L.A. to level up your November calendar, with style,” *LA Times*, November 2022.
“10 Fun Things To Do In Seattle This Weekend: September 30-October 2” by Kelly Dougher, *Secret Seattle*, September 2022.
“Chloë Bass’s Soft Services Installation at Volunteer Park Gives Visitors a Moment to Just Breathe” by Jas Keimig, *The Stranger*, September 2022.
“12 Cool Art Exhibits to Check Out in LA Before They Disappear” by Keisha Raines, *Thrillist*, September 2022.
“Institutions and Outliers: Autumn Art Season Preview,” by Sarah Nys Dambrot, *LA Weekly*, September 2022.
“7 best bets for visual arts in the Seattle area in Fall 2022,” by Jerald Pierce, *Seattle Times*, September 2022.
“With inscriptions and printed plants, art project places 14 temporary stone ‘benches’ in Volunteer Park,” *Capitol Hill Seattle Blog*, August 2022.
“Wayfinding,” by Megan Bickle, *Ruckus*, October 2021.
“Review Rundown: The One With Sci-Fi, Horror, and Other Good Stuff” by Laura Hess, *No Proscenium*, October 2021.
“What Is ‘Tragic Optimism’ and Can It Help Us Make Sense Of This Moment?” by Susanna Schrobsdorff, *Time*, September 2021.
“St. Louis Surprises With Art And Soul” by Chadd Scott, *Forbes*, August 2021.
“Chloë Bass: The Parts,” by Phillip Griffith, *Brooklyn Rail*, July/August 2021.
“Chloë Bass: Wayfinding, Putting Language into Public Space,” by Calvin Wilson, *KC Studio Magazine*, July 2021.
“Three exhibitions to see in New York this weekend,” *The Art Newspaper*, June 2021.
“Brooklyn’s long history of resistance is celebrated on #Juneteenth,” *The Art Newspaper*, June 2021.
“Chloë Bass: Wayfinding’ Installation on View at Pulitzer Arts Foundation in St. Louis,” by Annie Block, *Interior Design*, June 2021.
“Chloë Bass: Without participation, the public falls apart,” by Alex Westfall, *Killscreen*, June 2021.
“Artists in a Post-George Floyd, Mid-Pandemic World,” by Aruna D’Souza, *The New York Times*, May 2021.
“Chloë Bass Invites Personal Reflections And Public Encounters Outside The Pulitzer,” by Jeremy D. Goodwin, *St. Louis Public Radio*, April 2021.
“Chloë Bass: Wayfinding at the Pulitzer,” Higher Education Channel TV, April 2021. (Video.)
“Chloë Bass: Wayfinding’ brings a provocative outdoor addition to the Pulitzer Arts Foundation,” by Melissa Meinzer, *St. Louis Magazine*, April 2021.
“Pulitzer Arts Foundation Opens ‘Chloë Bass: Wayfinding’ Outdoor Exhibition,” by Bryan Hollerbach, *Ladue News*,

April 2021.

- "Reflections on Unbuilt Space," by Linda Earle, Pulitzer Arts Foundation (catalog essay), April 2021.
- "a practice in accompaniment," by Jessica Lynne, Pulitzer Arts Foundation (catalog essay), April 2021.
- "'Close to You' at Mass MoCA 'fills a gap' for voices rarely given space in museums," by Jennifer Huberdeau, The Berkshire Eagle, April 2021.
- "Big Question: How Are Boundaries Drawn in Relationships?" by Anaïs Duplan, Art21, March 2021.
- "Studio Visit with Chloë Bass," studioELL, February 2021.
- "Meet the Mellon Seminar Cohort: Chloë Bass," by Queenie Sukhadia, Center for the Humanities, January 2021.
- "Mellon Foundation Supports Social Practice CUNY," CUNY Graduate Center, January 2021.
- "A Broader Narrative," by Audrey M. Peterson, Brooklyn College Magazine, Volume 8, Number 1, 2020.
- "An Outdoor Exhibition that Nearly Disappears," by Brian Boucher, The New York Times, September 2020.
- "Language Like a Pickaxe': An Interview with Chloë Bass" by Emily Rabotau, New York Review of Books, August 2020.
- "Chloë Bass: The Studio Museum in Harlem" (Review), by Johanna Fateman, Artforum, July 2020.
- Wayfinding featured in "The July Culture Lover's Guide," Harper's Bazaar, July 2020.
- "Wayfinding: A Conversation with Chloë Bass," by Helen HY Kim, Asterix Journal, June 2020.
- "Review of Art As Social Action: An Introduction to the Principles and Practices of Teaching Socially Engaged Art," by Lynn Sanders-Bustle, Art/Research International: A Transdisciplinary Journal, Volume 5, Issue 1, 2020.
- "Three exhibitions to see in New York this weekend," The Art Newspaper, November 2019.
- "Editors' Picks: 23 Things Not to Miss in New York's Art World This Week," artnet, October 2019.
- "Counterpublic: A Future Visioned Triennial," by Melaney Mitchell, Informality Blog, June 2019.
- "Social Studies: Chloë Bass & Gregory Sholette Discuss Social Practice Queens," Art & Education, May 2019.
- "House of Disquiet," by Adwait Singh, Art India, March 2019.
- "Say Something, Jamie (Afterward)" by Jamieson Webster, Recess Critical Writing, January 2019.
- "Best of 2018: Our Top 20 NYC Art Shows," Hyperallergic, December 2018.
- "A Symposium on the Modern Family: That which has been unveiled," by Jessica Lynne, The Believer, Issue One Hundred Twenty-One, October 2018.
- "Increasing the Scale of the Intimate: A Conversation with Chloë Bass," by Lynne Desilva-Johnson, The Operating System, October 2018.
- "Chloë Bass: The Tone, Texture & Taste of Intimacy," by Nico Wheadon, The Brooklyn Rail, June 2018.
- "The Elusive Index of Relationships Between Everyone," by Hrag Vartanian, Hyperallergic, June 2018.
- "I Want Us To Look More Closely: Chloë Bass Interviewed by Jessica Lynne," BOMB Magazine, June 2018.
- "The Book of Everyday Instruction: A Conversation with Chloë Bass," by Jillian Steinhauer, Temporary Art Review, June 2018.
- "Examining the Ephemeral Nature of Interaction," by Neil Chiragdin, Queens Chronicle, May 2018.
- "Previews: Chloë Bass, The Book of Everyday Instruction," by Rachel Churner, Artforum, May 2018.
- "Proof of Concept: Thinking About Adrian Piper," by Siddhartha Mitter, The Village Voice, April 2018.
- "Public Intimacy: An Interview with Artist Chloë Bass," by Alethea Rockwell, Museum of Modern Art Blog, April 2018.
- "Spring Gallery Guide: 12 Galleries to Visit Now in Brooklyn and Queens," by Will Heinrich, The New York Times, April 2018.
- "In Pursuit of Safe Spaces," Sydney Foreman, Our RISD, April 2018.
- "Your Concise New York Art Guide for Spring 2018," Hyperallergic, February 2018.
- "'Speak Boldly When They Question You': At the Kitchen, a Moving and Multifarious Tribute to Composer Julius Eastman," by Andrew Russeth, ArtNews, February 2018.
- "Looking Back 2017: Listening and Learning," by Margaret Lee, Frieze, December 2017.
- "Vanderbilt's Studio VU Lecture Series Welcomes Chloë Bass," by Melinda Baker, The Tennessean, October 2017.
- "An Interview with Chloë Bass," by Maya Simkin, AmLit Mag, September 2017.
- "The Visible Hand at CUE Art Foundation," by Gretchen Coombs, Temporary Art Review, April 2017.
- "Chloë Bass talks with Sharon Loudon" (Interview), Magic Praxis Podcast, April 2017.
- "From Books by Black Women to Electricians' Stories, A Show Catalogs Alternative Archives," by Jillian Steinhauer, Hyperallergic, April 2017.

“The Visible Hand” (Catalog Essay), by Rachel Valinsky, CUE Art Foundation, February 2017.
 “How Art Making Is A Type of Management,” by Alexis Clements, Hyperallergic, February 2017.
 “Artists and Critics Support Anti-Trump #J20 Art Strike,” by Nicholas Forrest, Blouin ArtInfo, January 2017.
 “At the BRIC Biennial, Dozens of Local Artists Shine A Light on Brooklyn,” by Siddhartha Mitter, The Village Voice, November 2016.
 “SECCA exhibit takes a critical look at recent news, news media,” by Tom Patterson, Winston-Salem Journal, November 2016.
 “‘Dispatches’ view the news through art,” by Susan Ladd, Greensboro News & Record, November 2016.
 “Chloë Bass on Incorrect Intimacy and Living Better Together,” by Ayden LeRoux, Odyssey Works, October 2016.
 “A Langton Hughes Short Story Inspired a Contemporary Art Exhibition,” by Antwaun Sargent, The Creators Project, September 2016.
 “A Biennial on a Bus Explores Leisure and Labor of Travel,” by Claire Voon, Hyperallergic, March 2016.
 “South Elm Projects preserve a neighborhood in transition,” by Jeff Sikes, Yes Weekly, December 2015.
 “Objectifying Our Digital Lives,” by E. Odin Cathcart, Hyperallergic, October 2015.
 “Learning as a Form of Art: Artists and Educators Overlooking the Sculpture Garden,” by Leticia Gutierrez, MoMA Learning, August 2015.
 “A conversation: Chloë Bass on Prelude 2014,” by Eleonora Castagna, Droste Effect, October 2014
 “I drank wine, I saw art, but this was no opening,” by Karen Kedmey, Artsy, October 2014
 “In conversation: Prelude 2014,” by Frank Hentschker, The Brooklyn Rail, September 2014
 “A laboratory experience,” by Casey Logan, Omaha World-Herald, September 2014
 “From Private Repository to Public Forum,” by Martha Schwendener, New York Times, February 2014.
 “Studio Visit: Chloë Bass,” by Sophie Buonomo, BOMB Blog, July 2013
 “Chloë Bass: Portfolio,” BOMB Blog, July 2013
 “An Examination in the Process of Self-Recognizing,” by Willow Goldstein, Arts in Bushwick blog, June 2013
 “Highlights of Bushwick Open Studios 2013,” by Chelsea Haines, BOMB Blog, June 2013
 “AO On-Site: Bushwick Open Studios 2013,” by Hannah Palmer Egan, Art Observed, June 2013
 “10 Must-Visit Studios, 10 Must-See Exhibitions, and More at Bushwick Open Studios 2013,” by Benjamin Sutton, Art Info, May 2013
 “And They’re Off: Friday Night Openings at Bushwick Open Studios 2013,” by Hrag Vartanian, Hyperallergic, May 2013
 “Entrevista de la Edición: Chloe Bass,” by Oscar Oliver Didier, *ENTORNO* Magazine, Summer 2012
 “Self Money in the Bank,” by Akeem Duncan, Quiet Lunch Blog, September 2012
 “Chloë Bass Has Her Designs Set on ‘Self-Recognition,’” by Lanie Zipoy, Works by Women, March 2012

SELECTED HONORS, RESIDENCIES, & AWARDS

2023

Awarded Andrew W. Mellon Foundation Arts & Culture Grant (for Social Practice CUNY) (\$600,000)
 Awarded tenure and promotion to Associate Professor, Queens College, City University of New York

2022

Awarded NYU Future Imagination Fund Fellowship (\$40,000)
 Awarded Silver Art Projects Studio Residency

2021

Awarded Andrew W. Mellon Foundation Arts & Culture Grant (for Social Practice Queens) (\$535,000)
 Selected for Kupferberg Artist Incubator Program, Kupferberg Center for the Arts (\$80,000)

2020

Faculty Co-Leader for the Seminar on Public Engagement, Center for the Humanities, CUNY Graduate Center
 Creative Capital “On Our Radar” Finalist

2019

Awarded a Lucas Artist Fellowship at Montalvo Arts Center (3 months of artistic residency)

Art Matters Fellowship (\$7,500)
Shelley and Donald Rubin Foundation Art and Social Justice Grant (for Social Practice Queens) (\$15,000)

2018

Awarded the 2018 Laundromat Project Create Change Residency at Denniston Hill.
Selected for Recess Analog residency (online; New York, NY).
Selected for BRIC Media Fellowship (Brooklyn, NY).
Shelley and Donald Rubin Foundation Art and Social Justice Grant (for Social Practice Queens) (\$17,000)
Vilcek Foundation Grant (for Social Practice Queens) (\$20,000)

2017

Tenure-track appointment in the Art Department at Queens College, CUNY.
Selected for residency at Triangle Arts Association, New York, NY.
Selected for Workspace residency at the Center for Book Arts, New York, NY.
Smackmellon "Hot Picks" Artist
Shelley and Donald Rubin Foundation Art and Social Justice Grant (for Social Practice Queens) (\$20,000)

2016

Appointed as visiting Assistant Professor in the Art Department at Queens College, CUNY.
Recipient of Rema Hort Mann Foundation Artist Community Engagement grant.
Recipient of inaugural Spillways Fellowship at Antenna, New Orleans, LA.
Rema Hort Mann Foundation Grant Nominee.
Invited to host a Dinner Without An Agenda at the Queens Museum of Art, Queens, NY.
Selected for a project residency with the Luminary, St. Louis, MO.

2015

Recipient of 2015 – 2016 Lower Manhattan Cultural Council Workspace residency.
Public art commission for Elsewhere's South Elm Projects, Greensboro, NC.
Selected for solo exhibit and residency at Solo(s) Project House / R. Jampol Projects (Newark, NJ / New York, NY)
Selected for the Bronx Museum's Artists in the Marketplace (AIM) 35.
Selected for solo exhibit and residency at SPACES (Cleveland, OH).
Rema Hort Mann Foundation Grant Nominee.

2014

Selected as one of four artist-curators for the 2014 Prelude Festival at the CUNY Graduate Center.
Named 2014 Bed-Stuy Create Change Resident at the Laundromat Project.
Social practice commission and residency at the Bemis Center (Omaha, Nebraska).
New work commission from LUMEN (Staten Island, NY).

2013

Selected as an Honorary Fellow in Utopian Practice, Culture Push.
TAKING SITE residency at 5533 art space (Istanbul, Turkey).

2012

Visiting artist at Akademie Schloss Solitude.
Rema Hort Mann Foundation Grant Nominee.

2011

New work commission from the Culture Project for Women Center Stage Festival 2012.
Nurture Art Benefit Honoree.
Rema Hort Mann Foundation Grant Nominee.
Eyebeam Art + Technology Center Teaching Residency (New York, NY).
Recipient of Brooklyn College Graduate Travel Fellowship.

2010

One of four graduate students selected to speak at Pizer Colloquium, Brooklyn College, CUNY.

Sole department recipient of Brooklyn College Graduate Tuition Waiver.

Recipient of Brooklyn College Library Art Award for video "Dancing Couple Over Time."

New work commission from the Bushwick Starr's 3rd annual Bushwhack Festival.