

# **CURRENT:LA** WATER Public Art Biennial 2016

currentLA.org

**MAYOR ERIC GARCETTI**  
**CITY OF LOS ANGELES**

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## **MAYOR GARCETTI ANNOUNCES ROSTER OF ARTISTS FOR *CURRENT:LA* CITY'S FIRST PUBLIC ART BIENNIAL IN 2016**

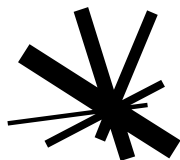
*Outdoor, site-specific temporary installations by international and LA-based artists to be presented by the City during summer 2016 in response to water.*

**LOS ANGELES** – Mayor Eric Garcetti and the City of Los Angeles Department of Cultural Affairs unveiled the roster of artists and artist teams selected for the inaugural, citywide public art biennial titled ***CURRENT:LA Water*** to open in summer 2016. *Water* was chosen for the biennial's first edition and will serve as the topical platform for the exchange of ideas around our relationships to this critical resource.

***CURRENT:LA Water*** artists and artist teams include:

**Refik Anadol + Peggy Weil** (team);  
**Edgar Arceneaux**;  
**Josh Callaghan + Daveed Kapoor** (team);  
**Mel Chin**;  
**Chris Kallmyer**;  
**Candice Lin**;  
**Lucky Dragons (Luke Fischbeck + Sarah Rara)**;  
**Teresa Margolles**;  
**Kori Newkirk**;  
**Michael Parker**;  
**Gala Porras-Kim**;  
**Rirkrit Tiravanija**;  
and  
**Kerry Tribe**.

In June 2015, the City of Los Angeles was selected as one of four cities to receive up to \$1 million as part of the Bloomberg Philanthropies Public Art Challenge, a new program aimed at supporting temporary public art projects that celebrate creativity, enhance urban identity, encourage public-private partnerships, and drive economic development. L.A.'s winning project, ***CURRENT:LA Water***, will establish the first Public Art Biennial for Los Angeles.



Initiated by DCA's Public Art Division and developed by **CURRENT:LA** co-executive directors, Felicia Filer and Becky Snodgrass, **CURRENT:LA** is an ongoing, biennial temporary public art initiative that aims to establish a new paradigm for public art in Los Angeles, one that is transformative and contributes to the creation of social capital and public discourse locally, nationally, and globally. **CURRENT:LA** seeks to maximize the potential for public art to create dialogue and help change how we understand and respond to issues.

"Los Angeles is the creative capital of the world, a place where we appreciate how art inspires us to see the world through new eyes," said Mayor Eric Garcetti. "**CURRENT:LA** will make Angelenos rethink our relationship with water, and better understand how the L.A. River connects the diverse communities and cultures that make our city great."

"LA's dynamic art scene has afforded us unique cultural perspectives to help elevate awareness around water, conservation, and ecology; the goal for the first installment of **CURRENT:LA** is to create change on both an emotional and municipal level through the imaginative power of public art," said Danielle Brazell, DCA's General Manager.

Featuring new, site-specific work by 13 contemporary artists / artist teams at 14 sites throughout the city, initial curatorial oversight for the month-long summer biennial was provided by artist and curatorial advisor Marc Pally. Ongoing curatorial support is provided by a committee of esteemed LA-based curators with experience in issues-based public art and biennial presentations, including:

**Ruth Estévez** (REDCAT, Roy and Edna Disney / CalArts Theater),

**Rita Gonzalez** (LACMA),

**Karen Moss** (Otis College of Art and Design and USC Roski School of Fine Arts and Design),  
and

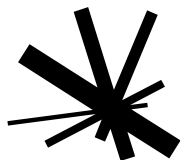
**Irene Tsatsos** (Armory Center for the Arts).

Over 130 artists submitted proposals that resulted in the final 13 artists and artist teams selected to participate in this inaugural biennial.

"A narrative about our relationship to water and its allied systems will be demonstrated through the voice and visions of the **CURRENT:LA** artists, an exciting group of internationally recognized and emerging talents that are as culturally diverse as the inhabitants of Los Angeles themselves," said Felicia Filer, DCA's Public Art Division Director. "The often unpredictable and expansive language of artists should bring delight and prompt curiosity among visitors and residents who frequent Los Angeles' parks and public spaces."

**CURRENT:LA Water** is supported by Bloomberg Philanthropies through its Public Art Challenge initiative with a \$1 million grant. The exhibition is also supported with a match from DCA's Arts Development Fee (ADF) Program and a \$50,000 grant from The Ralph M. Parsons Foundation.

"We are thrilled to partner with Los Angeles as they bring this project to life, creating a dialogue around water and sustainability as part of their first-ever Public Art Biennial," said Kate Levin, head of Bloomberg Philanthropies arts program. "This initiative really speaks to the role of artists as drivers of creative solutions bringing together government agencies and citizens."



Commissioned programming, including dialogues, talks, tours, films, and educational opportunities, will accompany the works of the artists to engage audiences across the city. Additional information about the biennial artists, sites, and public programs will be announced in the coming months.

“In 2014 my colleagues and I revived the Arts Development Fee. I am thrilled that through this action, the City was able to provide the required match to the Bloomberg grant, making the **CURRENT:LA Water** Public Art Biennial possible. As someone who is focused on our wonderful amenity called the Los Angeles River, it is understood in the arts community that the waterway and artistic expression go hand-in-hand. Congratulations to all the artists represented during the event whose work will shine the spotlight on the depth of talent in our great city,” said Councilmember Mitch O’Farrell, 13th District and Chair of the City’s Arts, Parks, and Los Angeles River Committee.

“**CURRENT: LA** is an inspiring project at the intersection of the arts and public policy,” said City Controller Ron Galperin, whose 2014 audit of the Arts Development Fee Trust Fund cleared the path for the use of arts development fees after a legal opinion had hamstrung their use. “This ambitious biennial will raise public awareness about water issues and bring public art to our communities, making Los Angeles a better place to live and work.”

For more information about **CURRENT:LA**, please visit:

Website: <http://www.currentla.org/>

Facebook: [facebook.com/CurrentLABiennial](https://www.facebook.com/CurrentLABiennial)

Instagram: [https://www.instagram.com/current\\_la](https://www.instagram.com/current_la)

Twitter: [https://twitter.com/Current\\_LA](https://twitter.com/Current_LA)

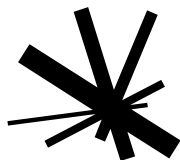
### **About the City of Los Angeles Department of Cultural Affairs (DCA)**

As a leading, progressive arts and cultural agency, DCA empowers Los Angeles’ vibrant communities by supporting and providing access to quality visual, literary, musical, performing, and educational arts programming; managing vital cultural centers; preserving historic sites; creating public art; and funding services provided by arts organizations and individual artists.

Formed in 1925, DCA promotes arts and culture as a way to ignite a powerful dialogue, engage LA’s residents and visitors, and ensure LA’s varied cultures are recognized, acknowledged, and experienced. DCA’s mission is to strengthen the quality of life in Los Angeles by stimulating and supporting arts and cultural activities, ensuring public access to the arts for residents and visitors alike.

DCA advances the social and economic impact of arts and culture through grantmaking, public art, community arts, and strategic marketing and development. DCA creates and supports arts programming, maximizing relationships with other city agencies, artists, and arts and cultural nonprofit organizations to provide excellent service in neighborhoods throughout Los Angeles.

For more information, please visit [culturela.org](http://culturela.org) or follow us on Facebook at [facebook.com/culturela](https://www.facebook.com/culturela); Instagram [@culture\\_la](https://www.instagram.com/culture_la); and Twitter [@culture\\_la](https://twitter.com/culture_la).

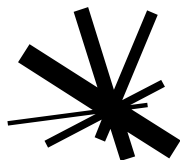


**About Bloomberg Philanthropies**

Bloomberg Philanthropies works in over 120 countries around the world to ensure better, longer lives for the greatest number of people. The organization focuses on five key areas for creating lasting change: Arts, Education, Environment, Government Innovation, and Public Health. Bloomberg Philanthropies encompasses all of Michael R. Bloomberg's charitable activities, including his foundation and his personal giving. In 2015, Bloomberg Philanthropies distributed over half a billion dollars.

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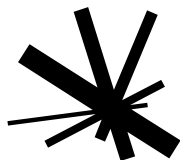
**DEPARTMENT OF CULTURAL AFFAIRS**  
**CURRENT:LA Water 2016 Public Art Biennial**

**Curatorial Committee**

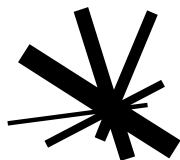
**RUTH ESTÉVEZ** is a writer, curator, and stage designer. She is currently the curator and director of the Gallery at REDCAT, Roy and Edna Disney/CalArts Theater. Between 2007 and 2011, Estévez served as the chief curator at the Museo de Arte Carrillo Gil in Mexico City. She co-founded LIGA-Space for Architecture in Mexico City in 2010, an exhibition platform dedicated to experimentation in architecture and spatial practice. Her work at REDCAT has included various group exhibitions such as Agency (Assembly: Before and After the Split Second Recorded) and Hotel Theory, co-curated with Sohrab Mohebbi, among others. Forthcoming projects include new works by Pedro Barateiro and Quinn Latimer; a group exhibition in collaboration with Jose Luis Blondet that will consider relationships among gesture, meaning, and spectacle in performance art and theater; and the re-staging of a historical performance piece by Argentinian artist Leon Ferrari in collaboration with The Getty Institute. Estévez has written for numerous exhibition catalogues and art publications, and has independently organized exhibitions in Belgium, France, Mexico, Spain, and the United States.

**RITA GONZALEZ** is Curator and Acting Department Head in Contemporary Art at the Los Angeles County Museum of Art (LACMA) where she has curated Phantom Sightings: Art after the Chicano Movement; Asco: Elite of the Obscure (during the Getty's Pacific Standard Time festival); Lost Line: Contemporary Art from the Collection; and Agnès Varda in Californialand, among other exhibitions and programs. Forthcoming exhibitions include a presentation of artist gifts to round out LACMA's 50th anniversary year and A Universal History of Infamy, a group exhibition of contemporary Latino and Latin American artists scheduled for fall of 2017 during Pacific Standard Time LA/LA. Gonzalez's curatorial collaboration with filmmaker Jesse Lerner, Mexperimental Cinema, was the first survey of Mexican experimental film and video. It traveled to museums and film festivals internationally and resulted in the first bilingual publication on the subject. Her essays appear in Still Moving: Between Cinema and Photography (Duke University Press), Recent Pasts: Art in Southern California from 90s to Now (JRPI Ringier Zurich), and California Video: Artists and Histories (Getty Publications).

**KAREN MOSS** is an art historian, curator, and educator who has organized exhibitions, artist residencies, performances, and public projects. Moss is an adjunct professor at Otis College of Art and Design, Los Angeles, where she is co-curator for Talking to Action, a major exhibition of LA and Latin American artists for the Getty's Pacific Standard Time LA/LA initiative. She also teaches in the MA Curatorial Practices and the Public Sphere at the Roski School of Fine Arts, University of Southern California. Previously, Moss was Deputy Director of Exhibitions/Curator at Orange County Museum of Art, where she curated exhibitions including State of Mind: New Art from California Circa 1970, Illumination: The Paintings of Georgia O'Keeffe, Agnes Pelton, Agnes Martin and Florence Pierce, and the California Biennials. Her areas of expertise include: conceptual, performance, and intermedia art since the 1960s; public and social practices; and experimental pedagogies.



**IRENE TSATSOS** is Gallery Director / Chief Curator at the Armory Center for the Arts in Pasadena, and she has held this position since 2010. With a background as a visual artist, Tsatsos is recognized as an artist-centered curator with a practice that is oriented toward artistic collaboration and production. Originally from the Chicago area, Tsatsos moved to Los Angeles in 1997 to serve as the director/curator of Los Angeles Contemporary Exhibitions (LACE), a position that she held until 2005. Prior to LACE, Tsatsos worked at the Whitney Museum of American Art in New York City, where she coordinated their 1997 Biennial, an exhibition noted for its uncharacteristic abundance of LA-based artists. Additionally, between LACE and her appointment at the Armory Center, Tsatsos established an independent curatorial and writing practice that includes collaborations with individual artists and renowned institutions. She continues this independent practice today, alongside teaching and her work with the Armory.



**DEPARTMENT OF CULTURAL AFFAIRS**  
**CURRENT:LA Water 2016 Public Art Biennial**

**Artists Bios**



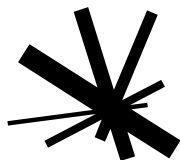
Courtesy of the artist.

**REFIK ANADOL** (b. 1985, Istanbul, Turkey; lives and works in Los Angeles) is a media artist and director. He is a lecturer with the Department of Design Media Arts at the University of California, Los Angeles. Anadol received an MFA in Media Arts from UCLA, and a second MFA in Visual Communication Design from Istanbul University. He is the recipient of a number of awards and prizes including the CODAVideo Award, Microsoft Research's Best Vision Award, UCLA Art and Architecture Moss Scholar Award, and University of California Institute for Research in the Arts Grant. Anadol has completed site-specific installation projects at the Walt Disney Concert Hall in Los Angeles, Hammer Museum in Los Angeles, International Digital Arts Biennial Montreal, Ars Electronica Festival in Linz, Austria, L'Usine in Geneva, Switzerland, Arc De Triomf in Barcelona, Zollverein School of Design in Essen, Germany, Santral Istanbul Museum of Contemporary Arts, Outdoor Vision Fest in Santa Fe, Istanbul Design Biennial, Sydney City Public Art in Australia, and many others.



Courtesy of the artist.

**EDGAR ARCENEAUX** (b. 1973, Los Angeles, CA; lives and works in LA) received an MFA from the California Institute of the Arts in 2001, and a BFA from ArtCenter College of Design, Pasadena, in 1996. He creates drawings, installations, and films that interweave complex arrangements of social and cultural events, examining the relationships between their disparate histories. Solo exhibitions of his work have been presented at Hammer Museum, Los Angeles; The Kitchen, New York; San Francisco Museum of Modern Art; The Studio Museum in Harlem; and Museum of Contemporary Art, Basel, Switzerland. Recent group exhibitions include SiteLab8, a collaboration with Wangechi Mutu, at SITE Santa Fe, New Mexico (2015); Misappropriations: Recent Acquisitions at Orange County Museum of Art, California (2015); Laugh-In: Art, Comedy, Performance at Museum of Contemporary Art San Diego (2015); Until, Until, Until at Performa 15, New York (2015); Le Biennale de Montreal (2014); Shanghai Biennale (2014); and The Shadows Took Shape at The Studio Museum in Harlem (2013).



Courtesy of the artist.

**JOSH CALLAGHAN** (b. 1969, Doylestown, PA; lives and works in LA) received his MFA in New Genres from the University of California, Los Angeles in 2005 and a BA in Cultural Anthropology from the University of North Carolina at Asheville in 1992. He was the recipient of a Fulbright Fellowship to Nepal in 1995. Callaghan worked extensively in film and video while previously living in NYC, did a three-year stint in Rio de Janeiro, and then moved to the Bay Area before moving to Los Angeles thirteen years ago. Since then his focus has been increasingly on sculpture and public art. He has created public projects in several Southern California communities and in New York City and Taipei, and recently returned from a residency at Soulang Cultural Park in Taiwan. Callaghan is on the faculty of Otis College of Art and Design in Los Angeles.



Courtesy of the artist.

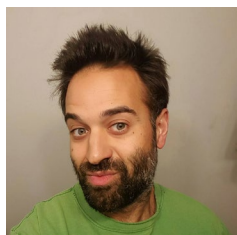
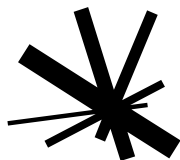
**MEL CHIN** (b. 1951, Houston, TX; lives and works in Burnsville, NC) has exhibited work nationally and internationally, and is a featured subject in the popular PBS documentation program, *Art 21: Art of the 21st Century*. He was the subject of a traveling retrospective exhibition entitled *Rematch* (2014-2015), organized by the New Orleans Museum of Art. Recent exhibitions include *SEA to SEE* at the Mint Museum, Charlotte, NC; *Degrees of Separation* at Station Museum of Contemporary Art, Houston; *The Value of Food* at Cathedral of St. John the Divine, New York; and *FADE IN: INT. ART GALLERY - DAY* at Swiss Institute, New York. Chin is the recipient of multiple awards from Art Matters, Creative Capital, Joan Mitchell Foundation, Louis Comfort Tiffany Foundation, Nancy Graves Foundation, National Endowment for the Arts, New York State Council on the Arts, Penny McCall Foundation, Pollock-Krasner Foundation, Rockefeller Foundation, and United States Artists, among others.



Courtesy of the artist.

**CHRIS KALLMYER** (b. 1985, Washington, DC; lives and works in LA) is an artist who works with sound, places, and people. His work explores a participatory approach to making music through touch, taste, and process using everyday objects that point to who we are and where we live. Kallmyer has created projects with amplified sheep, spontaneous fanfares, music for cheese, sonic-lawn-care, installations in igloos, country music renditions of Devo's hits, a guide to acoustical gardening, and a formula for new songs by Hall and Oates. He frequently collaborates with Machine Project, Los Angeles, and the LA-based modern music collective wild Up. Kallmyer has presented projects nationally and internationally, at the Biennial of the Americas in Denver, Fondation d'Entreprise Ricard in Paris, Getty Center, Hammer Museum, Los Angeles County Museum of Art, Museum of Contemporary Art Denver, Walker Art Center in Minneapolis, among others.





Courtesy of the artist.

**DAVEED KAPOOR** (b. 1979, Pittsburgh, PA; lives and works in LA) received a B.Arch from the University of Southern California in 2004. He has practiced architecture, design, and construction in Los Angeles since 2000 and has completed over 70 commissions in California. In 2005, Kapoor founded utopiad.org – a land development, placemaking, and architecture collective that is focused on designing spaces that improve the quality of people’s lives, and has designed, permitted and constructed multiple housing, hospitality, live/work, public space, and manufacturing places in Los Angeles, Santa Monica, and San Francisco. Kapoor serves on the steering committee for Los Angeles Walks and the Citizens Committee to Save Elysian Park.



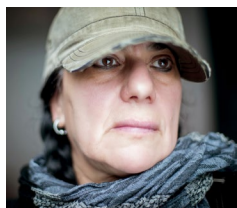
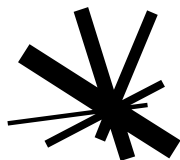
Courtesy of the artist.

**CANDICE LIN** (b. 1979, Concord, MA; lives and works in LA) received an MFA in New Genres at the San Francisco Art Institute and a double BA in Visual Arts and Art Semiotics at Brown University. Her work has been included in numerous group exhibitions, most recently at the Kadist Art Foundation in Paris, Delfina Foundation in London, La Maison Populaire in Paris, and Akuna Zentroa/Alhondiga Bilbao, as well as a solo exhibition at the Centre for Art and Architecture Affairs (CAAA) in Guimarães, Portugal. She has received several residency and grant awards including: Artist Lab Residency at 18th Street Arts Center, Santa Monica (2015); Emerging Artists Fellowship from the California Community Foundation, Los Angeles (2014); Fellowship with the Fine Arts Work Center, Provincetown, MA (2012); Artist Residency at Sacatar Foundation, Bahia, Brazil (2011); Residency at Frankfurter Kunstverein, Frankfurt (2011); and the Smithsonian Artist Research Fellowship (2009). Lin has upcoming solo exhibitions at Gasworks in London, and at Commonwealth and Council in LA.



Photo credit:  
Cali Thornhill Dewitt

**LUCKY DRAGONS** is an ongoing collaboration between LA-based artists **Sarah Rara** (b. 1983, Livingston, NJ; lives and works in LA) and **Luke Fischbeck** (b. 1978, San Francisco, CA; lives and works in LA). Lucky Dragons uses participation, dissent, perception, and attention as research methods for their performance and public art project. They purposefully work toward a better understanding of existing ecologies through workshops, publications, and recordings. They have presented collaborative work in a wide variety of contexts including REDCAT, Roy and Edna Disney/CalArts Theater, Los Angeles; Los Angeles County Museum of Art; Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Centre Pompidou, Paris; Walker Art Center, Minneapolis; Institute for Contemporary Arts, London; The Kitchen, New York; the Venice Biennale; Whitney Biennial, New York; and The Smithsonian’s Hirshhorn Museum and Sculpture Garden, Washington, DC; among others.



Courtesy of the artist.

**TERESA MARGOLLES** (b. 1963, Culiacán, Mexico; lives and works in Mexico City) studied art at the Directorate of Research and Development of Regional Culture (DIFOCUR) in Sinaloa, and communication sciences at the Universidad Nacional Autónoma de México (UNAM) in Mexico City. She received a diploma in forensic medicine from the Forensic Medical Service (SEMEFO) in Mexico City. She was founding member of Grupo SEMEFO in 1990 in Mexico City. Margolles presented a solo exhibition entitled *What Else Can We Talk About?* for the Mexican Pavilion at the 2009 Venice Biennale. Recent solo exhibitions include *45 Corps* (2006-2016) at the Museo De La Ciudad, Querétaro, México (2016); *We Have a Common Thread*, Neuberger Museum of Art, New York (2015); *The Witness*, Centro de Arte Dos de Mayo, Madrid (2014), *The Promise*, Museo Universitario de Arte Contemporáneo, Mexico City (2013); among others. Forthcoming group exhibitions include *Momentary Monuments* at the Migros Museum für Gegenwartskunst, and *Basta!* at the Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice at City University of New York, both in 2016.



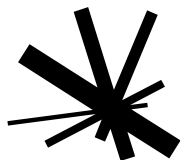
Photo credit: Sharon Suh

**KORI NEWKIRK** (b. 1970, Bronx, NY; lives and works in LA) received an MFA from the University of California, Irvine, and a BFA from The School of the Art Institute of Chicago. Newkirk has had monographic surveys at The Studio Museum in Harlem (2008) and the Pasadena Museum of California Art (2008), and solo exhibitions at *The Project*, New York (2009, 2006); *LAXART*, Los Angeles (2008); and *Museum of Contemporary Art*, San Diego (2005). His work has been included in numerous group exhibitions including *Blues for Smoke* at the Museum of Contemporary Art, Los Angeles (2013); *Selections from the MCA Collection* at Museum of Contemporary Art Chicago (2010); *Whitney Biennial* at Whitney Museum of American Art, New York (2006); *Dak'Art*, the Dakar Biennial, Senegal (2006); *California Biennial* at Orange County Museum of Art, Newport Beach (2004); and *Freestyle* at The Studio Museum of Harlem (2001).



Photo credit: Alyse Emdur

**MICHAEL PARKER** (b. 1978, New York, NY; lives and works in LA) received a BA from Pomona College and an MFA from the University of Southern California (USC). He currently teaches sculpture at California State University, Long Beach. Recent exhibitions include *Steam Work* at Southern Exposure, San Francisco; *Attractions* at High Desert Test Sites (HDTs), Utah; *R.S.V.P Los Angeles* at the Pomona College Museum of Art; *Remembering Victor Papanek* at the Armory Center for the Arts, Pasadena; *Shitwork with Machine Project* at HDTs, California; *Juicework* at Human Resources, Los Angeles; and *The Unfinished* at the Bowtie Project, Los Angeles. He is a recipient of the California Community Foundation's Emerging Artists Fellowship, a Center for Cultural Innovation Artists' Resource for Completion (ARC) grant, and a Printed Matter Award for Artists.



Courtesy of the artist.

**GALA PORRAS-KIM** (b. 1984, Bogotá, Colombia; lives and works in LA) received an MFA from the California Institute of the Arts as well as an MA in Latin American Studies and a BA in Art and Latin American Studies from the University of California, Los Angeles. Her work has been included in recent exhibitions at Los Angeles Contemporary Exhibitions (2016); Ex Teresa Arte Actual, Mexico City (2014); Bindery Projects, Minneapolis (2014); and 18th Street Arts Center, Santa Monica (2012). She received a Creative Capital Grant, a Tiffany Foundation Award in 2015 and a California Community Foundation Fellowship in 2013. Porras-Kim's work will be included in upcoming exhibitions at the Hammer Museum, Los Angeles in 2016, and the Los Angeles County Museum of Art in 2017.



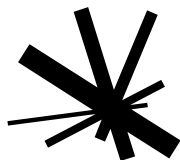
Photo credit:  
Annette Aurell

**RIRKRIT TIRAVANIJA** (b. 1961, Buenos Aires, Argentina; lives and works in LA) has had solo exhibitions of his work presented internationally at various institutions including, among others: the Garage Museum of Contemporary Art, Moscow (2015); Modern Art Museum of Fort Worth (2014); Yerba Buena Center for the Arts, San Francisco (2013); Tate Modern, London (2013); Singapore Art Museum (2012); Centre Pompidou, Paris (2012); Museum of Modern Art (MoMA), New York (2012); Bonnierskonsthall, Stockholm (2011); Mildred Lane Kemper Art Museum, St. Louis (2009); and Drawing Center, New York (2008). Tiravanija's work has also been included in a number of group exhibitions at the Sharjah Biennial, United Arab Emirates (2015); Venice Biennale (2015); Hammer Museum, Los Angeles (2014); National Museum of Norway, Oslo (2014); New Museum, New York (2013); Palais de Tokyo, Paris (2012); and many others.



Courtesy of the artist.

**KERRY TRIBE** (b. 1973, Boston, MA; lives and works in LA) has had solo exhibitions at 356 Mission, Los Angeles; The Power Plant in Toronto; Modern Art Oxford, United Kingdom; and Camden Arts Centre, London. Her work has also been included in numerous group exhibitions at the Museum of Modern Art, New York; Hammer Museum, Los Angeles; Kunsthalle Wien, Vienna; and The Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington, DC. She is the recipient of a Creative Capital Grant and a United States Artists Fellowship, and her work is in the public collections of the Museum of Modern Art, New York; The Whitney Museum, New York; Hammer Museum, Los Angeles; Orange County Museum of Art; and Museum der Moderne Salzburg, Austria, among others. Tribe was a 2005-2006 Fellow at the American Academy in Berlin and she received her MFA from University of California, Los Angeles in 2002. Her work will be included in the 2016 Biennale of Moving Images (BIM) at the Centre of Contemporary Art in Geneva, and will be the subject of a solo exhibition at the San Francisco Museum of Modern Art (SFMOMA) in 2017.



Courtesy of the artist.

**PEGGY WEIL** (b. Minneapolis, MN; lives and works in LA) is an artist working in interactive media, design, and public visualizations. She is a graduate of Harvard University and the Massachusetts Institute of Technology. Weil was an original member of the Architecture Machine Group (currently the MIT Media Lab) working on pioneering projects integrating computer graphics, human computer interaction, and telepresence. Her work spans genres, from virtual reality installations and immersive journalism projects, to gaming and bots. She has exhibited nationally and internationally including *Mockumentary: Reality is Not Enough* at the Moscow Museum of Modern Art (MMOMA); *Feed Forward, Angel of History: LABoral Centro de Arte y Creación Industrial* in Gijón, Spain; and *HeadsUP!2012*, a groundwater visualization project on digital signboards in Times Square in New York City. Weil teaches at the School of Cinematic Arts, University of Southern California. She is also an advisor to the LACMA Art + Technology Lab and directs the public conversation series on art and technology.