



Florian Dombois' *uboc No. 1 & stuVi2*, Photo: Dombois

TransCultural Exchange's 2013 Annual Report



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Executive Summary

TransCultural Exchange originated in Chicago as a grassroots, artists-run organization in 1989. Long before it was commonplace for artists to take things into their own hands or cross-discipline was a popular buzzword, we organized a multi-faceted exchange project with Viennese artists that included the visual arts, film, music and literature. After that, we never looked back. In 2000, when the Internet was still a fledgling medium, we used it to solicit artists for *The Coaster Project, Destination: The Word*—100 exhibitions in as many sites around the globe, resulting in over 10,000 artworks freely given away. Then, in 2005, we noticed that most professionals—from doctors to lawyers to teachers—had conferences to share information, network with each other and learn about the latest trends. Oddly, few seemed to exist that addressed practicing artists' needs. And, still, there were fewer on a global scale. We set out to change that. In 2007 we organized our first—now biennale—*Conference on International Opportunities in the Arts*.

This year, on the eve of our 25th anniversary, we decided to overtly inject that same wide-eyed curiosity and optimism that launched our founding and continues to propel all we do. Through our workshops and Pecha Kucha sessions, the *2013 Conference on International Opportunities in the Arts, Engaging Minds* furthered our earlier conferences' aim to help artists learn of international programs and provide them with practical tools to expand their professional goals. The heart of this year's program, though, was our panel sessions. They are organized to encourage artists to conjure up new worlds and avenues of pursuit—to reach out to people from different walks of life from all around the world.

We asked many to join us in this effort. The International Art Critics Association (AICA) has put together the panel "Art as Tools for Life." We invited speakers, such as astronomer and Voyager team scientist Merav Opher, biomedical modeling inventor Crispin Weinberg, *New York Times* best-selling author Reif Larsen, cognitive

interaction technologist Florian Grond, artist and Arctic Perspective Initiative coordinator Marko Peljhan, political theorist and foreign policy expert John Tirman and fashion designer Carla Fernandez to inspire our attendees—and to serve as catalysts for new artistic exploration and points of intersection. We commissioned the winner of the 2010 German Sound Prize, Florian Dombois, to produce a public artwork as the Conference centerpiece. We arranged for an exhibition of Taiwanese new media works in Boston University's 808 Gallery; and we asked the legendary pioneer in performance art and electronic music Laurie Anderson to serve as our keynote speaker. I cannot think of a more perfect person for this role.

Unlike the popular American slogan, "What happens in Vegas, stays in Vegas," what happens during the Conference is meant to reverberate around the world—to shake things up, forge new friendships and expand the field of art far beyond the Conference's brief four days and narrow geographic space. And, as the preliminary results of our post-Conference surveys' reveal, that is exactly what is happening.

As always, I want thank the generosity of our Board of Trustees, Advisory Board and our largely volunteer staff for making all this possible. These Conferences are too important and crucial a component to so many artists to not ensure their continuation. Again, with a myriad of suggestions from this year's advisory board meeting, we enter 2014 determined to do so.

Mary Sherman
TransCultural Exchange's Executive Director

TransCultural Exchange's Board of Trustees
Lynne Allen
Gordon Amgott
Thaddeus Beal
Katherine Higgins
Mary Sherman
Joanne Silver
Tracy Watson

TransCultural Exchange's Advisory Board

Ute Meta Bauer
Marie Hirvi-Ijas
Jean-Baptiste Joly
Johan Pousette
Margaret Shiu
Caitlin Srokosch
Maria Tuerlings

FINANCIAL REPORT

All financial decisions are made by TransCultural Exchange's Board of Trustees. The mission of the Board of Trustees is to formulate policy for the organization, to monitor execution of that policy, and to support staff in the fulfillment of the organization's purposes through oversight of finances, healthy governance, tax-exempt status, human resources, physical plant, collections, and all TransCultural Exchange's activities and programs. Actual execution of programs, however, is the responsibility of the Director and staff.

The advisory board, appointed in 2010, serves to help the director with the organization's programming and provides support and advice. A freelance webmaster, a part-time assistant and an intern assist the director, each volunteering at least 50% of their time to the organization. In addition, the organization draws upon its vast global network for conference speakers, workshop hosts, and past local conference partners for both Conference and attendant exhibits and program support.

Still, none of TransCultural Exchange's activities would be possible without the generous support of our sponsors. This year Boston University served as the lead academic sponsor of the *2013 Conference on International Opportunities in the Arts: Engaging Minds*. This sponsorship is part of a two-year agreement, which lends TransCultural Exchange the academic rigor of a major international institution. It also offers both our organizations new possibilities to expand our activities, enable more artists to interact with their international peers, showcase Boston's strengths to the global community and provide more art students with the knowledge and networks to easily transition from academia to a career in the arts. We are deeply indebted to

Boston University's College of Fine Arts Dean Benjamín Juárez and to the Director of the School of Visual Arts Lynne Allen for spearheading the initiative to make this possible. Much credit also goes to TransCultural Exchange's Board of Trustees and Advisory Board who proposed such an alliance and without whose extraordinary guidance, insight and support we would not be here today.

TransCultural Exchange also would like to thank all of the *2013 Conference on International Opportunities in the Arts: Engaging Minds'* sponsors for their help and support. These include the National Endowment for the Arts, Massachusetts Cultural Council, Boston Cultural Council, Asian Cultural Council, Brazilian Consulate (Boston), Eesti Kultuurkapital (Estonia), French Cultural Center of Boston, the Consulat Général de France à Boston, Institut Français, Délégation du Québec à Boston, swissnex Boston, swissnex San Francisco, SWISS airlines, Northeastern University, Dan and Mary Gregory, Mrs. Ralph Ghormley, Richard Lappin and Julia Rabkin, Georgina Pennington, Urban Ramstedt, Laugh Wink Design, Lightwave International, the Bank of America's Matching Gift Program, Mercantile Bank, Second Street and Associates, *Art New England, Berkshire Fine Arts, Big, Red & Shiny* and a number of donors who wish to remain anonymous. In addition, we would like to thank the manager of our newly opened Berlin based NGO Renate Wagner and lawyers Jill Hanson at Edwards Wildman and Jutta Freifrau von Falkenhausen in Berlin for providing us with their remarkable expertise and service.

2013 EXPENSES

PERSONNEL	Actual	Volunteered	Total
Director, Mary Sherman	\$35,214	\$30,000	\$65,214
Director's Assistant, Virginia Fretto	\$2,095	\$0	\$2,095
Other Assistants, proofreading, keynote, artist fees	\$7,040	\$20,400	\$27,440
Over 120 Speaker/Moderators/portfolio reviewers, etc. fees donated, inkind		\$60,000	\$60,000
PERSONNEL EXPENSES TOTAL	\$44,349	\$110,400	\$154,749
NON-PERSONNEL EXPENSES	Actual	Inkind	Total
Accounting/Filing Fees/Banking	\$758	\$7,200	\$7,958
Advertising and Publicity	\$5,002	\$1,200	\$6,202

Artist Exchange Program	\$784	\$4,000	\$4,784
Bank Fees	\$486		\$486
Art Project - Laser Project	\$16,726	\$25,487	\$42,213
Conference Refunds	\$1,668		\$1,668
Insurance	\$662		\$662
Legal	\$33,570		\$33,570
Meals/Entertainment-Conference, etc.	\$28,207	\$6,600	\$34,807
Office supplies	\$1,364		\$1,364
Parking	\$177		\$177
Telephone - Verizon	\$1,485		\$1,485
Postage	\$337		\$337
Printing Costs-	\$626		\$626
Space, inc Speaker Accommodations	\$28,488	\$34,240	\$62,728
Shipping	\$26		\$26
Stationery	\$344		\$344
Travel, Speaker Airfare, etc.	\$26,796	\$53,078	\$79,874
Website	\$452	\$14,400	\$14,852
NON-PERSONNEL EXPENSES	\$147,958	\$146,205	\$294,163

TOTAL EXPENSES	\$192,307	\$256,605	\$448,912
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2013 INCOME

Bank Interest	\$28		\$28
Earned, Conference fees	\$50,459		\$50,459
University Income	\$42,000	\$40,638	\$82,638
Individual	\$14,640	\$6,619	\$21,259
Corporate/Organization	\$3,605	\$3,600	\$7,205
Foundation/Non-Profit	\$41,398	\$58,661	\$100,059
Government	\$45,580		\$25,580
Volunteer Contribution		\$109,887	\$109,887
TOTAL INCOME	\$197,710	\$256,605	\$417,115

2012 Carry Over \$61,435

YEAR END INCOME TOTAL	\$259,145		
Minus Expenses \$192,307			
TOTAL CARRY OVER TO 2014 FOR OPERATING EXPENSES	\$66,838		

EXHIBITION ACTIVITIES



Laser Set-up, (Left: George Dodsworth, Lightwave International; Right: Florian Dombois) Photo: Johannes Michler

Taken from the Brochure for Florian Dombois' *uboc No. 1 & stuVi2*:

uboc No. 1 & stuVi2 is a temporary public artwork created by the artist Florian Dombois, curated by Mary Sherman, for TransCultural Exchange's 2013 Conference on International Opportunities in the Arts, Engaging Minds.

The piece uses a highly visible red laser to connect two towers, Boston University's School of Law — Josep Lluís Sert's modernist icon, nicknamed by the students as the ugliest building on campus (*uboc No. 1*) — and the new dormitory, Student Village 2 (*StuVi2*). The laser functions as a range finder, which measures the distance — the architectural and geophysical dialog — between the two and, in real time, projects their movements onto a small screen.

It is an elegant metaphor, the perfect Conference centerpiece. Situated at a unique crossroads, the laser stretches across one of the only junctures in

America where all the most common modes of transportation and ways in which people are brought together converge: It spans a major interstate (I-90), busy flight pattern (Logan Airport's), waterway (the Charles River), railroad line (Amtrak and the local commuter rail), and auto and pedestrian bridge (the Boston University Bridge). As such, it is an ideal reflection of the Conference's convening of people from around the globe, united by their belief in the power of art.

The laser links the towers, which are more than half a mile apart. Their foundations are tied to the same shifting tectonic plates that make up the Earth's elastic crust. Locally, they are buffeted by the same surrounding traffic and winds. Consequently, they move sometimes closer, sometimes further apart. They share much in common; yet, like between us all, a distance remains.

The buildings chosen for *uboc No. 1 & stuVi2* also share similar physical attributes — most notably, their roof and profile. One, though, is designed by a star architect, older and clearly of a previous generation. The other is designed by an architectural firm, clad in shiny, new materials, more obviously contemporary and unmistakably ambivalent in its relationship to its elder. Despite *stuVi2*'s commanding height and placement, its mimicry of the School of Law's profile reflects the same fear, mingled with longing to break away from its roots that its inhabitants and, at times, all of us must feel towards our own individual and collective pasts.

The projected "conversation" between the two structures is crucial to the piece's meaning. The artist insisted that the work be more than a riveting skyline spectacle. The laser visually binds the buildings into a singular form; the projection, though, reveals something less rigid, another mode of being — one that does not overpower, merge or subsume the other into a new formation. *uboc No. 1 & stuVi2* touches upon the heart of what it means to be human — the necessity of flexibility and exchange. It presents a fluid give-and-take reciprocity, an ever-evolving basis for a more enduring connection.

Of course, one could also talk here about the color red for the laser — a reference, perhaps, to Boston University's brand, a lifeline or, even, love. . . . But, as with all things that touch us deeply, its eloquence can never be parsed and summed. The work is both the same and different for us all. Its message is not dogmatic, insistent or overbearing. Rather, it is profoundly articulate, engaging and open-ended. *uboc No. 1 & stuVi2* presents a marvelous co-existence, which parallels TransCultural Exchange's core mission to create a greater understanding of world cultures — one that recognizes, celebrates and explores the differences between us, what we share in common and how we can respectfully support each other.

TransCultural Exchange is deeply indebted to the artist for providing us with such a resonant work for this special occasion — a moment when people from so many disparate backgrounds have traveled from near and far to be together.

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October 2013

Artist Biography:

Florian Dombois is an artist who studied geophysics and philosophy in Berlin, Kiel and Hawaii. From 2003 to 2011 he was a professor at the Bern University of the Arts (Switzerland), where he founded the "Institute Y" for transdisciplinary exchange between the arts in research and teaching. He currently serves as a professor at the Zürich University of the Arts and is also a visiting professor at the Collegium Helveticum, ETH Zürich. Additionally, he has held teaching positions in Germany, Belgium, the Netherlands, Switzerland and the United States.

Dombois has shown widely nationally and internationally, including in solo and group shows at the Kunsthalle Bern, Kunstmuseum Bern, Bündner Kunstmuseum Chur, ZKM Karlsruhe, Museum Ludwig Koblenz, Fundació Suñol Barcelona, Riga Art Space and CIC Cairo. In 2010 he received the German Sound Art Prize. His work is also the subject of the Kunsthalle Bern monograph *Florian Dombois: What Are the Places of Danger. Works 1999-2009*, (Berlin: argobooks, 2010).

(Acknowledgements)

uboc No. 1 & stuVi2 was made possible through the efforts of numerous individuals. First and foremost, I would like to thank Florian Dombois for so graciously offering us his work. Next, I would like to thank Lynne Allen, Director of Boston University's School of Visual Arts, College of Fine Arts, without whom this piece would never have been realized, and Graham Small and Joe Schmitt of Lightwave International, who so steadfastly and gallantly stood by this project from beginning to end. I also would like to thank Ty Furman, the Director of Boston University's Arts Initiative - Office of the Provost, Benjamin Juárez, Dean of Boston University's College of Fine Arts and Boston University for making their property available to TransCultural Exchange as well as David Gaudet, whose expert knowledge of the site proved a godsend. My deepest thanks to Siyi Wang for so brilliantly carrying out the design of this publication, and to Alicia Kennedy, Tanya Grueneberger, Katherine Higgins and Taylor Smith for their assistance in proofreading. A big thank you to swissnex Boston's very generous sponsorship of this project — in particular, Andreas Rufer and Pascal

Mortimer, who arranged for me to travel to Switzerland to see Dombois' *Szkieletor and Błękitek*, which debuted at Krakow's ArtBoom Festival and, subsequently, where I asked the artist to create a piece for this conference. Andreas also deserves extended thanks for bringing SWISS airlines and swissnex San Francisco into the project as a sponsor. Both Sophie Lamparter at swissnex San Francisco and SWISS airlines warrant special thanks for stepping outside their regional borders in recognition of the project's significance. I also would like to recognize Mrs. Ralph Ghormley and her late husband Admiral Ralph Ghormley's gracious sponsorship, which allowed TransCultural Exchange to create a Berlin-based, 'daughter' non-government organization (NGO) to support exchange projects such as this. Finally, I am deeply grateful to TransCultural Exchange's board, staff and advisors and to all the artists and our partners around the world with whom we work and without whom TransCultural Exchange would not exist.

In addition to the above, TransCultural Exchange would like to thank all of the *2013 Conference on International Opportunities in the Arts, Engaging Minds'* sponsors for their generous support: The National Endowment for the Arts, Massachusetts Cultural Council's Adams Art Program, Boston Cultural Council, Dan and Mary Gregory, the French Cultural Center of Boston, the Consulat Général de France à Boston, Northeastern University, Julia Rabkin, Richard Lappin, the Bank of America's Matching Gift Program, Délégation du Québec à Boston Delegation du Québec (Boston), Mercantile Bank, Georgina Pennington, Urban Ramstedt, Second Street and Associates and a number of donors who wish to remain anonymous. In addition, we would like to thank our new, Berlin General Manager Renate Wagner and the lawyers Jill Hanson at Edwards Wildman and, in Berlin, Jutta Freifrau von Falkenhausen for providing us with their remarkable expertise and service.

Taiwan Artist Actions: REACHING BEYOND

Taiwan Artist Actions: REACHING BEYOND was presented by Bamboo Curtain, sponsored by the Ministry of Culture, Republic of China and shown at Boston University's 808 Gallery as part of TransCultural Exchange's *2013 Conference on International Opportunities in the Arts*.



Taiwan Artist Actions
**REACHING
BEYOND** 

- Collaborating with media, technology and science
- Co-working with diverse communities and institutions
- Cooperating with environmental movements
- Linking rural and urban settings
- Networking towards international actions via residencies

Credit List

Host: Ministry of Culture, Republic of China (Taiwan)

Organizer: Bamboo Curtain Studio

Curator: CHIU Chih-Yung

Curatorial Advisor: LAI Hsiang-Ling, HUANG Wen-Hao

Artists

CHANG Yung-Ta
CHOU Tung-Yen
CHOU Shu-Yi
HUANG Po-Chih
HUANG Wen-Hao
HUANG Yi
JAO Chia-En
KUO I-Chen
LEE Po-Ting
LIAO Chi-Yu
LIN Guan-Ming
LIN Pey Chwen
LIN Shih-Chang
TSENG Wei-Hao
YAO Chung-Han
YAO Jui-Chung
YEH Ting-Hao
YUAN Goang-Ming
WANG Chung-Kun
WANG Jun-Jieh
WANG Ya-Hui

Production By: Team of CHIU Chih-Yung., (Department of Mass Communication, Providence University)

Film Department: Team of CHIU Chih-Yung , Technical Support: Boston University

Art Adviser: LAI Hsiang-Ling , Graphic Design: LIU Ming-Wei , Production Director – Margaret SHIU

Director Assistant – LI Hsiao-Wen , Production Management: Sandy CHEN , Production Assistant: CHANG Chun-Shan

Word Editing: Julie White , Film Editing: HUANG Zhen-Xiong , Art Editing: CHEN Wen-Xuan

Exhibition Designer: Lynne Cooney, 808 gallery , Exhibition/ Project Coordinator : TIEN Wen-Hao

Special Thanks

Mary Sherman – Director Trans Cultural Exchange
Boston University
808 Gallery

Huang Yi's Gala Performance

At the Conference Gala Dinner, in part sponsored by the Ministry of Culture, Taiwan, Huang Yi performed a work in progress and showed a video of one of his most well-known works,
<https://www.youtube.com/watch?v=7moBSpAEkD4#t=84>



ARTIST EXCHANGE PROGRAM



Photo Ellie Schimelman

The TransCultural Exchange 2013 Conference was an opportunity for me to share my program in Ghana with many creative people. An unexpected surprise was an invitation from [a fellow speaker] Dorothea Fleiss to attend her international artists residency in Romania in January 2014. What a way to start the new year! This was a fascinating experience on many levels. [It was] My first visit to Eastern Europe - a rare opportunity to do my own art work in the company of artists from all over the world and [to have] an exhibition in a castle in the Romanian town of Carei. Some artists get inspiration while sitting in their studios and others find it in traveling and experiencing new connections. If you're one of the latter then I suggest attending the next TransCultural Exchange Conference where you can meet residency directors and, perhaps, be surprised as I was by being invited to join one. Mary Sherman and Dorothea Fleiss are very special, generous people who share so creatively. My thanks to both of them.

-Ellie Schimelman, 2013 Conference Speaker/Attendee



Photo: Ian Koebner

The *2011 TransCultural Exchange Conference on International Opportunities in the Arts: The Interconnected World* was the finest conference I have participated in for many years. My primary function was as a panelist in the workshop entitled, "Integrating Art and Social Good." The panel was moderated by the brilliant Doris Sommer, Director of Harvard's Cultural Agents Initiative. I discussed my not-for-profit, Sacred Slam, and our flagship program YAWP: Youth @ War & Peace - a global platform for youth from conflict and post-conflict regions around the world to create art based on their experience and understanding of the great abstractions "war" and "peace." Over the weekend I met inspired artists and residency directors from around the world. I not only laid the groundwork for dynamic collaborations with artists, academics, and curators to expand and engage with the YAWP collection, but also had unique access to resident directors and representatives that enabled me to refine my own search for a residency. As a direct result of participating in the TCE conference I secured two remarkable residencies - CAMAC - Centre D'Art - Marnay Art Centre, France, and the Rockefeller Foundation's Bellagio Center in Bellagio, Italy. The inspired and focused time these residencies offered allowed me to formalize YAWP's curriculum, and greatly increase the access and impact of our program. I am extremely grateful to the TCE for their work and hope to stay a partner for years to come.

- Ian Koebner, 2011 Conference Attendee

EDUCATIONAL PROGRAMMING

TRANSCULTURAL EXCHANGE'S 2013 CONFERENCE ON INTERNATIONAL OPPORTUNITIES IN THE ARTS: ENGAGING MINDS

October 10-13, 2013 at Boston University with attendant activities at the Boston Architectural College, Boston Center for the Arts, Harvard University, the Isabella Stewart Gardner Museum and MIT



Photo: Bill Morse

2013 Conference Presenters (Speakers and Moderators)

Keynote Speaker

New York-based artist **Laurie Anderson** has created large-scale theatrical works that combine a variety of media—music, video, storytelling, projected imagery and sculpture—in which she is an electrifying performer. As a visual artist, her work has been shown at the Guggenheim Museum in New York, as well as extensively in Europe, including at the Centre Georges Pompidou in Paris. She has also released seven albums for Warner Brothers including “Big Science,” featuring the song “O Superman,” which rose to number two on the British pop charts. In 1999 she staged “Songs and Stories from Moby Dick,” an interpretation of Herman Melville’s 1851 novel.

Featured Artist

Florian Dombois is an artist whose work focuses on models, landforms, liabilities, seismic and tectonic activity, and scientific and technical fictions. From 2003 to 2011, he was a professor at the Bern University of the Arts where he founded Y (Institute for Transdisciplinarity). In 2010 he received the German Sound Art Award, and Kunsthalle Bern edited the monograph of his work *Florian Dombois: What Are the Places of Danger. Works 1999-2009*. Currently he is a professor at the Zurich University of the Arts. His latest book is *Intellectual Birdhouse. Artistic Practice as Research*, edited by him, Ute Meta Bauer, Claudia Mareis and Michael Schwab, and published by Koenig Books, London, in 2012.

Gala Performer

Huang Yi is a dancer, choreographer, photographer and media artist currently living and working in New York. This year he was awarded an Asian Cultural Council Fellowship. He also was selected as one of the “25 to Watch” by *Dance Magazine*. Huang combines multiple layers of images with his delicate body movements so that his body appears to flow through space and blend into the air. This rising star was chosen as the Taiwanese representative of the “2005 American Dance Festival,” and he won the Second Prize of the third “Cross Connection Ballet International Choreography Competition” in Copenhagen with his 2010 work *Whisper*. He is also the winner of Taipei's *Digital Art Festival's* Digital Art Performance Award.

Distinguished

Guest

Michael Dukakis has been a Distinguished Professor of Political Science at Northeastern University and Visiting Professor at the School of Public Policy at UCLA since June 1991. His research has focused on national health care policy reform and the lessons that national policy makers can learn from state reform efforts. Recently, he and former U.S. Senator Paul Simon authored a book entitled *How to Get Into Politics-and Why*, which is designed to encourage young people to think seriously about politics and public service as a career. Dukakis served as the governor of Massachusetts from 1975 to 1979 and from 1983 to 1991. In 1988, he was the Democratic Nominee for President of the United States. Dukakis was also nominated by President Clinton for a five-year term as a member of the Board of Directors of Amtrak, The National Railroad Passenger Corporation, on May 21, 1998 and was confirmed by the Senate on June 25, 1998. He served a full five-year term on the Amtrak Board as Vice-Chairman.

Speakers, Moderators and Mentors

Antoine Abi Aad received his Masters in Advertising from the Académie Libanaise des Beaux-Arts (ALBA) in Beirut, Lebanon in 2000. Shortly thereafter, he spent seven years in Japan, where he completed both his Masters of Arts (2004) and his Ph.D. (2007) in Visual Communication Design at the School of Art and Design at the University of Tsukuba. In 2007 he returned to Lebanon to take up his duties as instructor and coordinator of international cultural events and exchange programs at his Alma Mater, ALBA. With Phoenician blood in his veins, Antoine loves traveling. He has worked, exhibited, taught, or lectured in Brazil, China, Dubai, Germany, Greece, Japan, Kenya, Korea, Lebanon, Peru, Poland, South Africa, Switzerland, Taiwan, Thailand, Tunisia and the USA.

Jeremy Adams is the Executive Director of the CUE Foundation. He has been affiliated with CUE since January 2003, prior to the public opening. He was instrumental in setting up the physical layout of their first gallery spaces, residency studio and offices, as well as nominating, along with Gregory Amenoff, the first round of CUE Curatorial Advisory Council members. Previously Adams was the Vice President and Director of Operations of Art4love Inc., a company focusing on leasing the work of emerging artists to corporations and health care institutions throughout the New York region. Prior to that, he was Assistant Director of Pamela Auchincloss Arts Management Services, which organizes traveling exhibitions to museums and art institutions throughout the country. He also managed the Pamela Auchincloss Gallery, an exhibition space in New York focusing on contemporary art. Adams received an Honors B.A. from Winchester School of Art and an M.F.A in painting from Pratt Institute, New York in 1991.

Originally from Colombia, **Constanza Aguirre** is a visual artist who has been living in Paris since 1986. A graduate of the School of the Museum of Fine Arts in Boston, she has held many exhibitions internationally, in Colombia, the US, France, Portugal and La Réunion in the Indian Ocean. Her 2006 exhibit, *Anonymes oubliés, disparus, apparatus/ Hangar D2 (Le Port / Ile de La Réunion)*, represents her artistic approach. With music by the Algerian artist Nureddin Boutella, as well as fragments of texts by the Togolese writer Sami Tchak and the Malagasy writer Raharimanana, the exhibit conveys how Aguirre engages their artistic minds.

Azra Akšamija is a Sarajevo born artist and architectural historian and, currently, Assistant Professor in the Visual Arts at MIT's Art, Culture and Technology Program. She holds undergraduate and graduate degrees in architecture from the Graz University of technology and Princeton University, and received her Ph.D. from MIT (History Theory and Criticism of Art and Architecture/Aga Khan Program for Islamic Architecture). In her interdisciplinary practice, Akšamija investigates the potency of art and architecture to facilitate the process of transformative mediation in cultural or political conflicts. In doing so, she provides a framework for researching, analyzing, and intervening in contested socio-political realities. Her interdisciplinary projects continue to be widely published and exhibited in

leading international venues such as at the Generali Foundation Vienna (2002), Valencia Biennial (2003), Gallery for Contemporary Art Leipzig (2003), Liverpool Biennial (2004), Museum of Contemporary Art Zagreb (2005), Sculpture Center New York (2006), Secession Vienna (2007), Manifesta 7 (2008), Stroom The Hague (2009), the Royal Academy of Arts London (2010), Jewish Museum Berlin (2011), and the Fondazione Giorgio Cini as a part of the 54th Art Biennale in Venice.

Jane Allen is an artist, independent curator and writer for such publications as *Sculpture and Public Art Review*. She has participated in artist-in-residencies in the United States, the Philippines, Japan, Nepal, Brazil, China, Taiwan and Indonesia. In January 2004 she received a six-month Fulbright Scholar research grant to explore papermaking and environmental art with Taiwan's natural materials. Her Fulbright grant was extended for an additional year with sponsorship from Taiwan's National Endowment for Culture and Art. She then continued doing independent projects with many organizations in Taiwan and other countries. In 2006 she founded the Guandu International Outdoor Sculpture Festival at Guandu Nature Park in Taipei, and was the Festival's curator from 2006 to 2009. This Festival brought over 30 international artists to Taiwan for two- or three-week residencies in Taipei. In 2010 she initiated an annual international environmental art project at Cheng Long Wetlands in Yunlin County, Taiwan; and she continues to curate the *Cheng Long Wetlands International Environmental Art Project* each year, inviting 6 selected artists for a 25-day residency to create site-specific environmental artwork in the small coastal village in rural southwestern Taiwan.

Lynne Allen is a Professor of Art and Director of the School of Visual Arts at Boston University. Previously, she was an Art Professor and Brodsky Center Director at Rutgers University. Prior to Rutgers, she was Master Printer and Educational Director at the Tamarind Institute. She also has written articles for the serial book *The Tamarind Papers* as well as the periodicals *GRAPHEON* and *Contemporary Impressions*. She lectures widely in North America and abroad and has curated exhibitions in the United States, Russia and China and toured an exhibition throughout the Middle East and Africa. She has held artist residencies in the United States, Canada, Sweden, Belgium, Russia, Jordan, China and South Africa. As an artist, her work has been exhibited widely both nationally and internationally in over 100 exhibitions, and is included in the collections of the Whitney Museum of American Art, the New York Public Library, the Corcoran Gallery of Art, the Library of Congress, the Minneapolis Museum of Art, the Vesteros Kunst Museum (Sweden) and the Victoria & Albert Museum, among others. Her work is featured in *Print Now*, published by the Victoria & Albert Museum, London. Her honors include two Fulbright Scholarships (USSR 1990, Jordan 2004-05), two Andrew W. Mellon Foundation Research Grants, a New Jersey State Council on the Arts Fellowship, a Pennsylvania Council on the Arts Grant, and a Whiting Foundation Grant. Allen was also a finalist for the Pew Fellowship.

Joe Alterio is an art director, illustrator, designer and artist interested in narrative structure, collective creativity and the physical manifestations of storytelling. He has been at the forefront of using new technology to push the graphic narrative medium forward, speaking at the San Diego Comic-Con, the Seoul International Cartoon & Animation Festival and the South By Southwest Festival about online art and interactivity. His work has been featured and lauded in *The New York Times*, *The Atlantic*, *Art Forum*, *Forbes*, *Rolling Stone*, *The Boston Globe*, *The Village Voice* and many other web venues. He is also the founder of RobotsAndMonsters.org, a non-profit organization that trades custom art for donations. He is also a regular contributor to HiLoBrow.com, one of *Time's* best blogs of 2010. Currently Joe works as Mobile Design Director for pinch/zoom, a Seattle-based interactive consultancy.

Cindy Banker maintains a full time private practice in Brookline in Five Element Shiatsu and Chinese herbal medicine. She has been practicing and teaching Traditional Chinese Medical Theory since 1982. She is nationally certified as a Diplomat in Asian Bodywork Therapy (ABT) by the National Certification Commission for Acupuncture and Oriental Medicine (NCCAOM), and as a Certified Instructor of Five Element Shiatsu from the American Organization of Bodywork Therapies of Asia (AOBTA). A scholar of classical Chinese medical texts, Banker earned her masters degree in Chinese Herbal Medicine and Language in 1994. With Ted Kaptchuk as her advisor, Banker was able to combine course work from both Harvard University and the New England School of Acupuncture (NESA) in order to create her own educational program. She currently serves on the faculty at NESA where she teaches a course on: "Maintaining Life". Teaching clients how to use food as medicine is an integral component of her Five Element Shiatsu practice, and Banker is a master of explaining why and exactly how food may be viewed as a medicinal herb.

Mira Bartók is an artist, New England Public Radio commentator and author of "The New York Times" bestselling illustrated memoir, *The Memory Palace*, which won the 2011 National Book Critics Circle Award for Autobiography. Her writing has been included in numerous literary journals and anthologies, has been nominated for a Pushcart Prize and has been cited in *The Best American Essays* series. She has also been a Fulbright Grantee, an artist/writer-in-residence at Ragdale and Centrum, among others, and has won awards for both her art and writing from the Vogelstein Foundation, the Pollock-Krasner Foundation and the Carnegie Fund for Writers. As a visual artist, Bartók has exhibited throughout the United States and abroad, including at the Detroit Institute of Art and New York's Franklin Furnace. Bartók also lectures on grants and opportunities for artists, writers and musicians and is the founder of *Mira's List*, a blog for international artists seeking grants, fellowships and residencies.

Thaddeus Beal was formally educated at Yale College and Stanford Law School. He then practiced law in Boston, first as a criminal prosecutor and then as a corporate and securities lawyer for twelve years. He left active practice in 1985 when he withdrew as a senior partner of the Boston law firm now known

as Nixon Peabody to attend The School of the Museum of Fine Arts, Boston. He has continued to work in the legal field in many pro bono capacities, including serving as a hearing officer in matters relating to lawyer misconduct. However, he now devotes substantially all of his work life to the practice of art. He has been awarded three Massachusetts Council for the Arts Fellowships. His works are in many collections, including The Museum of Fine Arts, Boston; and he regularly shows in Boston, Connecticut and New York City. He has served on several charitable boards, and he is currently actively involved as a board member of Discovering Justice, a non-profit dedicated to educating public school students about notions of justice and community involvement, as well as TransCultural Exchange.

Liora Beer is the founding Executive Director of ARTMORPHEUS and the co-founder of New Art Love. ARTMORPHEUS, a nonprofit organization founded in 2009 in partnership with the Boston Center for the Arts, provides artists working in all disciplines and creative entrepreneurs with specialized consulting, programs and resources to enable them to sustain their practices and succeed in their pursuits. Prior to her current work, Beer served as a Business Manager at the City of Boston's Office of Business Development, where she provided entrepreneurs with guidance and resources to start and grow enterprises primarily in the retail, food and creative industries.

Crystal Ruth Bell is the former Director of China's Red Gate Residency. She successfully diversified the demographics of their applicants, specifically in the areas of age and nationality, by broadening the reach of the program's reputation through contemporary design branding, web engagement, video and photo documentation and social media tools. In 2011, Bell initiated meetings of China's residency administrators in Beijing to discuss the challenges facing organizations in the field. The resources being developed by China Residencies are a direct response to these challenges. Her own art practice explores cultural exchange through pop-up food art interventions.

Kelly Bennett is the Exhibitions Curator and Artist Fellowship Program Coordinator at the Massachusetts Cultural Council (MCC). She is co-author of the MCC's blog ArtSake, as well as a visiting speaker and juror for numerous museums, colleges, and art organizations throughout the New England region.

Karmela Berg is an artist, curator and member of several international art associations. She has participated in art projects dealing with peace and ecological issues under the patronage of UNESCO; and her works have been presented in solo and groups exhibitions in Israel, Europe, America, Japan and China. As a curator, in 2006, she organized an exhibition of Israeli art at the Beijing Museum of Natural History and at the Tianjing Academy of Fine Art, China. She also is associated with the international residency program, the Artists' Residence Herzliya, not far from Tel Aviv, Israel.

Sarah Berry holds an MS in arts administration from Boston University and a

BA in psychology from George Mason University. She is an artist, educator, and social justice advocate. Since December 2010 she has been managing the art placement program at The Art Connection. In this role, she works closely with art donors as well as with the staff and clients at local agencies to facilitate the permanent placement of original artwork. In addition, she oversees The Art Connection's Expansion effort, which has seeded five art placement programs that operate independently out of organizations based in Brooklyn, DC, Philadelphia, New Bedford, and Providence. Each city's placement program is uniquely suited to their local artists' and agencies' needs.

Kathleen Bitetti has been a Boston-based artist, curator and arts/artist activist since 1989. Her activism focuses on public policy, advocacy, community building and the development of free or low cost resources and services for artists working in all genres, as well as artist-run businesses and organizations. She is the co-author of *Stand Up and Be Counted*, the first survey of Massachusetts' artists on their work lives, socioeconomic status, access to healthcare, and medical and non-medical debt. She was the executive director of the Artists Foundation from 1992 to 2009, the director of the Lillian Immig Gallery at Emmanuel College from 1999 to 2010 and the director of the Harbor Gallery at University of Massachusetts, Boston from 1989 to 1992. In January 2011, she joined Medicine Wheel Productions as Chief Curator. She has exhibited her work internationally, nationally and locally. Her work is in the permanent collections of the DeCordova Museum and the New Bedford Art Museum. Bitetti is currently an artist-in-residence in the City of Quincy. She was a visiting artist in 2009 at the Gozo Contemporary in Malta and a visiting artist at Dartington College of Arts (UK) in May 2010.

Dan Blask is Program Coordinator for Artists at the Massachusetts Cultural Council. For the MCC, Dan coordinates grant programs for individual artists, including grants for composers, filmmakers, and writers of fiction, nonfiction, dramatic writing, and poetry. He is co-creator and writer of the ArtSake blog, focusing on practical and creative issues for artists in all disciplines.

Dorothy Bocian is the Fulbright Program Advisor for the Rhode Island School of Design. She has advised hundreds of students and alumni pursuing the Fulbright Scholarship in how to navigate the rigorous application process, explore and develop proposal ideas, conduct meaningful research and strategic professional development opportunities, and how to write and submit competitive grant proposals. The U.S. Student and Scholar Fulbright Programs offer unlimited opportunities for intellectual, professional and artistic growth to individuals to study, teach, conduct research or fieldwork, exchange ideas, work with specific professionals or organizations or artists/designers, create a body of work, etc. Over the past twenty years, Bocian has worked as an Arts Business Consultant (uncapitalize?), mentor and executive advisor for individual artists, start-up creative organizations, residential programs, and non-profit organizations across the U.S.

Boshko Boskovic is the Program Director of Residency Unlimited, a New York based non-profit arts service organization whose mission is to support artists and curators in residency. He also works at the Felix Gonzalez-Torres Foundation and has curated exhibitions at the Contemporary Art Museum in Banja Luka, Bosnia & Herzegovina, the Belgrade Cultural Centre in Serbia and the Speed Art Museum in Louisville, Kentucky. During his tenure as Associate Director at the Sean Kelly Gallery in New York, he also worked closely with artists such as Los Carpinteros, Ilya & Emilia Kabakov and Johan Grimonprez.

Silvia Bottinelli received her PhD from the University of Pisa, Italy. She teaches in the Visual and Critical Studies Department at Tufts University/School of the Museum of Fine Arts, Boston. Her current research explores food and contemporary art, and art and domesticity in Post-Fascist Italy. Her previous scholarship focused on art in the public sphere in post-fascist Italy. Her first book, *A Forgotten Award: The Fiorino Collection at the Pitti Palace* examines the politics of display of modern art in Florence from 1950 to 1978. Her second book *SeleArte, An Open Window to the World*, analyzes the public role of intellectuals such as Carlo Ludovico Ragghianti and Adriano Olivetti, who exposed diverse communities to art and art history in order to build a stronger Italian identity in the post-war period.

Leonie Bradbury, originally from The Netherlands, has been the Director and Curator of the Montserrat College of Art Galleries since 2005. She has curated contemporary art exhibitions that feature a range of artists of national and international renown for over nine years. She has received several New England Art Awards, and two of her exhibitions have received curatorial awards from the Association of International Art Critics. Bradbury's specialty is contemporary art, theory, and criticism. She graduated Summa cum Laude with a B.A. in Art History from the University of Minnesota in 1998, followed by a M.A. in the History of Art from Boston University in 2001. She is currently pursuing her Ph.D. in Aesthetics and Art Theory at the Institute for Doctoral Studies in Visual Arts.

Marie-Cécile Burnichon is the General Secretary of Platform, the network of France's twenty-three Contemporary Art Regional Funds. Previously she held several posts in the Exhibition Departments of such institutions as The European Biennial Manifesta 2 in Luxembourg, the National Contemporary Art Center Le Magasin in Grenoble and the Contemporary Art Museum of Lyon. Additionally, for two years, she served as the head of preparation for the 30th national anniversary of the creation of the FRAC, which is taking place throughout France this year. For Platform, she has served as an associate curator for several projects, including: *Spatial City, An Architecture of Idealism* - the first touring exhibition of the FRAC Collections in the USA; *FRAC - Nouvelles Architectures*, a show co-produced with the Centre Pompidou in Paris; as well as for an upcoming exhibition that will be part of the Singapore Biennial in 2015. As an art critic, she is a regular contributor to Artpress, and she often writes for artists

and exhibition catalogues. She is currently preparing projects and texts connected with territory and community issues. Since 2009, she has been a member of the admission board of the residency program of La Cité Internationale des Arts in Paris

Christopher Busa is Founding Editor of Provincetown Arts Press, a nonprofit publisher of the annual journal *Provincetown Arts*, of monographs on distinguished older artists and of first books of poetry by new poets. His interviews and profiles of artists and writers have appeared in *Arts*, *Garden Design*, *Paris Review*, *Partisan Review*, *Mailer Review* and other journals. Additionally, he co-edited and introduced the *Erotic Works of D.H. Lawrence* (Crown, 1989), the subject of his dissertation. He is also the author of *The Provincetown Artists Cookbook*, with *Written Sketches of the Artists Creating a Contemporary Portrait of the Town as an Art Colony* (Abingdon, 1988). Over the past decades, he has taped hundreds of conversations with artists, performers and writers associated with the area; and, more recently, he hosted the program *ArtTalk* on WOMR-FM.

Anthony Cafritz started Salem Art Works (SAW) in 2005. Located in Washington County, New York, SAW serves both the immediate local community and artists from around the world. SAW is a destination for artists and non-artists to experiment and expand artistic boundaries while pushing personal limitations. Cafritz has also taught at many colleges, including Williams College, Union College and Castleton State College, and has exhibited all forms of media throughout the United States. Additionally, he has been an assistant and fabricator for many artists, including Mia Westerlund, Mark di Suvero and Brigid Kennedy.

Luis Callejas was awarded the Architectural League Prize for Young Architects and Designers in 2013, and his firm was selected as one of the world's "Ten Best Young Practices" by the Iakov Chernikhov International Foundation in 2010. Before starting his own practice, Luis Callejas collaborated on the renovation of the Medellin Botanical Garden, which was a key component of the recent urban transformation of Medellin's public spaces. In just five years of practice as a licensed architect and as co-founder of Paisajes Emergentes, he realized two of the most relevant recent projects for public sports infrastructure in Latin America: the Aquatic Center for the 2010 South American Games in Medellin and the Renovation of the El Campin Stadium for the 2012 FIFA U-20 World Cup in Bogota. Parallel to his practice, Callejas is a faculty member at Harvard Graduate School of Design, as part of the Master in Landscape Architecture program. Recently, Luis also has held a series of visiting appointments at the University of Toronto, the Oslo School of Architecture and Design (AHO), the Scola da Cidade in Sao Paulo, and the Universidad Pontificia Bolivariana (UPB) in Medellin. In 2012 Callejas was the winner of the Pamphlet 33 Architecture competition. Callejas is the first Latin American Architect to contribute to the influential series.

Clayton Campbell is the former President of Res Artis and has been involved with artist residencies since the 1980s, in New York and Santa Fe. Between 1996 and 2010 Clayton was Co-Executive Director and then Artistic Director of the 18th Street Arts Center in Santa Monica. During that time he curated and organized over 30 exhibitions and 300 artist residencies. Since retiring from 18th Street, he has worked as a consultant on artist residency and exchange programs with the Rockefeller Bellagio Residency program, the Cleveland Foundation's Creative Fusion program, and currently with the Rasmuson Foundation's Artist Residency Program. Clayton also is an experienced visual artist based in Los Angeles. His seminal, public participatory project, *Words My Son Has Learned Since 9-11*, has been shown at the Maison Européenne de la Photographie, Paris; Los Angeles County Museum of Art; Higher Bridges Arts Center, Enniskillen, Northern Ireland; University of Las Vegas; State Museum of Mobile, Alabama; WYSPA Foundation, Gdansk, Poland; Nam June Paik Arts Center, Korea; Museums tour (?) of Zagreb, Dubrovnik and Vodice, Croatia; Aaran Gallery, Tehran; ICCA Bucharest; CAMAC Center, France; and 3 Shadows Art Center, Beijing.

Stephanie Cardon is an artist and one of the Executive Editors of *Big Red & Shiny*, an online journal about art and ideas. At *BR&S*, she focuses primarily on programming artist contributions to the journal, and reaching out to international contributors. She's also currently a Visiting Lecturer at Massachusetts College of Art & Design. She hails from Paris, by way of London, New York and various stops in between. She holds an MFA in Photography and Interrelated Media from MassArt, a graduate certificate from New York's International Center of Photography and a Bachelor's degree in History and Modern Languages from the University of Oxford. Her work as an artist is primarily concerned with ideas of space, place, language and history. She has exhibited in the United States and in Europe, received awards from the Institut de France (Villa Médicis Hors-les-Murs) and UCross Foundation, and has been an artist-in-residence at the Everglades National Park.

Mario A. Caro currently serves as the president of Res Artis, an international network of art residencies. He also serves on the board of the Longhouse Education and Cultural Center, which runs an artist-in-residency program dedicated to serving the needs of indigenous artists from around the globe. He is a professor of Visual Studies and has recently taught at the City University of New York. His previous post was as the Public Scholar for Civic Engagement at Indiana University. He is strongly committed to combining his interdisciplinary academic training with his community-oriented organizing activities.

Pieranna Cavalchini is the Curator of Contemporary Art at the Isabella Stewart Gardner Museum in Boston. The Isabella Stewart Gardner Museum is a collection of fine and decorative art and an innovative venue for contemporary artists, musicians and scholars. Housed in a 15th-century Venetian-style palace with three stories of galleries surrounding a sun and flower-filled courtyard, the Museum provides an unusual backdrop for the viewing of art. The Isabella

Stewart Gardner Museum's preeminent collection contains more than 2,500 paintings, sculptures, tapestries, furniture, manuscripts, rare books and decorative arts. The galleries house works by some of the most recognized artists in the world, including Titian, Rembrandt, Michelangelo, Raphael, Botticelli, Manet, Degas, Whistler and Sargent.

Maggie Cavallo is an experimental curator and educator based in Boston, MA. Committed to celebrating and contextualizing contemporary art in Boston and beyond, Cavallo specializes in live and experiential aesthetic experiences. Recent projects include *A New Cosmic Mix: now in 5D!*, *Space Case: Zillaboth Online Residency*, *Near Death*, a performance art experience curated by Vela Phelan, *Nothing & No Thing*, curated by Robert Yoder and *Instant Messaging*, co-curated with Anthony Greaney. Cavallo is also Curator of Education at Montserrat College of Art, where she programs over fifty visiting artists into the curriculum each semester.

Claude Cernuschi, Professor of Art History at Boston College, received his M.A. and Ph.D. from the Institute of Fine Arts, New York University. He has authored *Jackson Pollock: Meaning and Significance*, *Jackson Pollock: "Psychoanalytic" Drawings, Not an Illustration but the Equivalent: A Cognitive Approach to Abstract Expressionism*, and *Re/Casting Kokoschka: Ethics and Aesthetics, Epistemology and Politics in Fin-de-Siècle Vienna*. He has also contributed essays to *Birth of the Modern: Style and Identity in Vienna 1900*, *Mystic Masque: Semblance and Reality in Georges Rouault*, *Pollock Matters*, *A New Key: Modern Belgian Art from the Simon Collection*, *Cosmophilia: Islamic Art from the David Collection*, *Matta: Making the Invisible Visible*, *Oskar Kokoschka: Early Portraits from Vienna and Berlin*, *Edvard Munch: Psyche, Symbol and Expression*, *Re/Dressing Cathleen: Contemporary Works from Irish Women Artists*, and published articles in *The Art Bulletin*, *Art History*, *Word & Image*, *Religion and the Arts*, *The German Quarterly*, *Physics Today*, *The Archives of American Art Journal*, *The Journal of the Museum of Fine Arts, Boston*, *Source: Notes in the History of Art*, and *Arts Magazine*.

Anja Chávez is the new Director of University Museums at Colgate University. She was previously Curator of Contemporary Art at The Warehouse Gallery and SUArt Galleries at Syracuse University in Syracuse, New York. She has also worked at the Davis Museum and Cultural Center at Wellesley College, the Museum of Fine Arts, Boston, the Städtische Galerie im Lenbachhaus, Munich, and at the Centre Georges Pompidou, Paris. She received her PhD from the University of Bonn, and also studied at the Université Paris-Sorbonne IV and École Normale Supérieure, Paris. She will be Director of University Museums at Colgate University, effective May 1, 2013.

Lisa Cherkasky, independently employed for over 25 years, is known for her imagination and creativity as an enthusiastic cook and baker for more than 35 years. Since graduating from the Culinary Institute of America, she has had success as a chef, pastry chef, culinary educator, writer, food stylist and

craftsperson. Lisa is now the most sought-after food stylist in the Washington D.C. metropolitan area. She brings a rare skill, creativity and flair to all of her work. Lisa's extensive client list includes myriad organizations such as *The Washington Post*, *The Washingtonian*, Phillips Seafood, Marriott, *Vegetarian Times*, Maggie Moo's, the California Almond Board, McCormick Spice, Marble Slab Ice Cream, Mount Vernon, Monticello, the Smithsonian Institution, Zatarain's, Meat and Livestock Australia and *National Geographic*.

Ok Yeung Choi is an artist, professor of Art at Gangneung National University (South Korea), The Gangwon Regional Chair of the Korean People's Artists Federation, Chair of Wangsan International Art and Culture Foundation and head planner of Haslla Art world, which includes a Sculpture Park and Museum. His art works have been widely exhibited and include the Korean War Monument for Civil Victims, the Memorial Monument for Independence, Yulgok Lee, and the Shinsaemdang Statue in Korea.

Bruce Clarke is a visual artist and photographer whose work engages with contemporary history and the writing and transmission of this history, and aspires to stimulate thought on the contemporary world and its representations. Anchored in a school of critical figuration, his artistic research integrates codes to criticize and demystify structures of power and injustice. An important figure in the anti-apartheid movement in France with the *Rencontre Nationale Contre l'Apartheid*, he became deeply involved in the mobilization of French public opinion against the South African apartheid regime. In parallel he followed the evolution of the situation in Rwanda and the planned and proclaimed genocide, participating in the creation of a collective for solidarity with the Rwandese people. It was whilst doing a photo reportage in Rwanda for this collective in the days following the end of the genocide that he came face to face with the horrific reality. A few years later he started to work on the creation of a memorial site near Kigali, the *Garden of Memory*, a monumental installation project on-going since 2000, in close collaboration with survivors' families, civil society associations and the Rwandese institutions as well as UNESCO. As a photographer, he also has published photo reports on South Africa, the reconstruction of Rwanda, the return of Liberian refugees and Palestine. His work has been exhibited in Europe, Africa and the United States.

Jean-Yves Coffre is the Director of CAMAC, a creative, multi-disciplinary center offering international residency programs for visual artists, writers, musicians and scientists in Marnay-sur-Seine, outside of Paris, France. He is also the author of *Hangzhou, un Phénix au coeur de jade*, published in 2009. While at CAMAC, Jean-Yves has organized and curated renowned exhibitions displaying contemporary artists. Jean-Yves aims to show the importance of an art center located in a rural area by creating links between Marnay-sur-Seine's population and CAMAC's artists, and by demonstrating the economic impact of the program's cultural projects. In thirteen years, in this village of 230 inhabitants, CAMAC established a vibrant and dynamic image throughout the entire region. In collaboration with the local government, CAMAC will re-open the village's

bar/restaurant to offer multicultural events based on a new economic and environmental model.

Margaret Cogswell is a mixed-media installation artist and the recipient of numerous awards, including the John Simon Guggenheim Memorial Foundation Fellowship (2009), the New York Foundation for the Arts Fellowship (2007, 1993) and the Pollock-Krasner Foundation Grant (1991, 1987). Cogswell has over 12 years of experience as an arts administrator, working with foundations and international organizations to develop programs for international visiting artists and curators. Her professional career also includes teaching studio art at colleges and universities throughout the United States, including Purchase College School of Art and Design of the State University of New York; Rhode Island School of Design; Kansas City Art Institute, Missouri; Parsons School of Design, New York; Middlebury College, Vermont; College of the Atlantic, Maine; University of Hawaii-at-Mānoa; the School of the Museum of Fine Arts, Boston; and the Kanazawa International Design Institute, Japan. Cogswell also brings a personal understanding of the international experience to her work. She grew up in Japan and later returned to teach studio art and English. She has also taught Japanese as a second language through SUNY New Paltz's *Language Immersion Program*.

Lynne Cooney is currently the Exhibitions Director at Boston University's School of Visual Arts and Director *ad interim* of the Boston University Art Gallery. Previously, she was the Exhibitions and Program Manager for Southern Exposure, a non-profit arts organization in San Francisco where she organized solo and group exhibitions, performances, panel and artist talks and related programs. Prior to joining Boston University, Lynne was the Assistant Director of Development for the Boston Center for the Arts, which raises funds for the BCA's diverse visual and performing arts programming.

Lies Coppens is the Director of Het Entrepot in Bruges, Belgium, a creative art lab for young artists who need time and space to create and to experiment. She holds a master's degree in Art History (Ghent University, Belgium) and in Cultural Anthropology (Catholic University, Leuven, Belgium). After her studies, she began organizing residencies for foreign artists in a contemporary Chinese art gallery in Shanghai. After 2 years she moved on to the Zendai MoMA, where she worked in the Curatorial Department of the museum as project coordinator of the Intrude 366 project, a large-scale project about art in public spaces.

Rui Costa is a sound artist from Lisbon, Portugal. He is a founding member and Artistic Director of Binaural/Nodar, an arts organization founded in 2004 and dedicated to the promotion of context-specific and participatory art projects in rural communities of the Gralheira mountain range in northern Portugal. He has been performing and exhibiting his work since 1998 in festivals, galleries and museums across Portugal, Spain, Italy and the United States and has been collaborating regularly with the Italian vocal performer Manuela Barile and the American inter-media artist Maile Colbert. Costa is also a regular speaker in

conferences and gives workshops dedicated to sound art.

John Crowley is a graduate of the Massachusetts College of Art, an artist, a former member of the Boston's youth Mural Crew and, currently, Director of Exhibitions at Boston City Hall.

Raphael Cuir is President of AICA France (Association internationale des Critiques d'art) and Vice-President of AICA international. He is the author of *The development of the Study of Anatomy from the Renaissance to Cartesianism: da Carpi, Vesalius, Estienne, Bidloo* (Edwin Mellen Press, 2009) and has contributed to numerous books including *Ouvrir-couvrir* (Verdier, 2004) and *Il corpo digitale : natura, informazione, merce* (G. Giappichelli Editore, 2011). He is the editor of *Pourquoi y a-t-il de l'art plutôt que rien ?* "Why is there art rather than nothing?", an anthology of answers to the title question of famous artists, critics, art historians, curators and philosophers (Archibooks 2009, forthcoming new augmented edition, March 2013). He has been scientific coordinator for the Chair of Research in Creation and Creativity at the Chamber of Commerce and Industry of Paris, and a scholar-in-residence at the Getty Research Institute in Los Angeles where he also taught at Otis College of Art and Design. In 1999 he created the first online art history TV channel. He is a regular contributor to *Art Press* magazine, for which he recently edited a special issue on the theme of "Cyborg".

Raffaella De Gruttola, poet and educator, graduated from BU with a concentration in Philosophy and Literature. After a leadership-training program initiated by BU with the Boston Public Schools, he was made a member of BU's Phi Beta Kappa Fraternity. This was at the end of the court-ordered desegregation period of Boston Public Schools under the guidance and monitoring of Boston University. De Gruttola, during this period, was the Director of the Citywide Bilingual Programs and later Director of a Title VII Theater Arts in Education Program for limited English speaking students. He continued to write and produced three books of poetry: *Where Ashes Float*, *Recycle/Reciclo* and *Flamenco Song*. After this period he became interested in the Japanese poetic forms of haiku, renku, haiga, tanka and haibun. He was invited in 2005 to Japan along with a group of international poets from Europe and China to celebrate the 350th birthday celebration of Matsuo Basho in his hometown of Iga Ueno. A few years later he won first prize in the Haiku International Contest from the Yamadera Basho Memorial Museum. He is presently translating Dante's *Inferno* into English using the renku linked verse form. A copy of his *Echoes in Sand*, a portfolio of haiga in collaboration with painter Wilfred Croteau, a local abstract artist, was procured by the Museum of Fine Arts in Boston. He is a founding member of the Boston Haiku Society in 1988 and President and Treasurer of the Haiku Society of America in the 90s.

Marja De Jong was born in the Netherlands and has lived in rural Finland since 2003. She is an artist, art teacher, artist-in-residence facilitator, and board member of the Dutch Allaprima Foundation and Finnish AREFS, an arts and

culture association. She founded the Dutch art school AllaprimA Art Atelier and the Finnish international art centre Saksala ArtRadius. She is an expert in the field of art education and initiator of curious art and art education programs in the Netherlands and Finland. During many years she has developed and executed several transnational collaboration art projects for international artists. In two publications, *Kindertekeningen een beeldverhaal - Child art, a story of images* (2001) and *TÄMÄ ON MEIDÄN LUONTOMME - THIS IS OUR NATURE* (2012), she explores the crucial meaning of art in the education of young children. These publications also show how the arts create new values for young people that prepare them for a strong future in a changing civilization while maintaining respect for their origin. With new art programs, she invites artists to collaborate in developing strategies to embed the arts into industrial production, technology and sustainable rural development, as part of an innovative process.

Anthony De Ritis is Professor and Chair of the Music Department at the College of Arts, Media, and Design. An active composer, De Ritis led Northeastern's Creative Industries initiative, which exists at the intersection of digital media, information technology and business entrepreneurship. As an entrepreneur, he is the founder and lead developer of the [Online Conservatory](#), a collaboration between the Boston Symphony Orchestra and Northeastern University, which has been featured in the *New York Times*, *Newsweek* and the *Boston Globe*. The *Online Conservatory* allows viewers to explore BSO programs in-depth before their performances; in 2005 it was declared a "best practice" in "integrated" or "left-brain" marketing by Forrester Research. De Ritis completed his Ph.D. in Music Composition at the University of California, Berkeley. He received his M.M. in Electronic Music Composition from Ohio University under Mark Phillips and his B.A. in Music with a concentration in Business Administration from Bucknell University. De Ritis also holds a certificate in Internet Technologies and a Masters in Business Administration with an emphasis in high-tech.

Gareth Doherty is a Lecturer in Landscape Architecture and Urban Planning and Design at Harvard University's Graduate School of Design. Dr. Doherty's research focuses on the relationships between people, objects and the environment, with a goal of creating more successful urban design and policy. Recent projects include research on the paradoxes associated with green in Bahrain, where to have the color green in cities is not always "green" from an environmental perspective. Doherty also edited *Ecological Urbanism* with Mohsen Mostafavi (2010) and is a founding editor of *New Geographies* and editor-in-chief of *New Geographies 3: Urbanisms of Color* (2011). In addition to his Doctor of Design from Harvard, Doherty received his Master of Landscape Architecture and a Certificate in Urban Design from the University of Pennsylvania. Doherty teaches courses and studios in landscape architecture, urban planning and design, ecological urbanism and design anthropology. He was awarded a Certificate of Distinction in Teaching from Harvard University.

Dirk Drijbooms is the Director of the Apothiki Art Center. The Center is

situated in Kastro, the historical heart of Parikia, capital of the Cycladic island of Paros, Greece. In cooperation with artists, art galleries, foundations and cultural institutions - both Greek and international, this multi-functional space hosts contemporary art exhibitions and cultural events and provides a working and living space for artists-in-residence. Previously, he worked for a number of multilateral organizations including the European Union and the United Nations, focusing on democracy-building projects.

Jim Drobnick is a critic, curator and Associate Professor of Contemporary Art and Theory at OCAD University, Toronto. He has published on the visual arts, performance, the senses, and post-media practices in anthologies such as *Artist-Curators* (2013), *Senses and the City* (2011) and *Art, History and the Senses* (2010), and in journals such as *Angelaki*, *Canadian Theatre Review*, *High Performance*, *Parachute*, and *Performance Research*. He edited the anthologies *Aural Cultures* (2004) and *The Smell Culture Reader* (2006), and recently co-edited special thematic issues of *Public* (Civic Spectacle, 2012) and *The Senses & Society* (Sensory Aesthetics, 2012). In 2012, he co-founded the *Journal of Curatorial Studies*. He is a co-founder of DisplayCult, a curatorial collaborative that has produced *Odor Limits* (2008), *MetroSonics* (2009) and *NIGHTSENSE* (2009), among other projects. He is working on an upcoming book on smell in contemporary art.

Shang Yu Fang is a director of Bywood Art Space, a former sugar refinery. Her training is in architecture and environmental studies. She graduated from the department of architecture at Chung Yuan Christian University in 1994 and received her Masters degree in 2001 from the International Institute for Infrastructural, Hydraulic and Environmental Engineering in Delft, the Netherlands. In 2005 she won the international architectural and landscape competition for *Tree Vally Park*, which also was a finalist for the 2007 Taishin Art Award. Her project dealing with waste reduction won the 2009 "Foxconn Shan-Ling Organic Farm" competition; and in 2010 she curated the *Formosa Wall Paint Group*, a project devoted to rebuilding community infrastructures.

Nathan Felde is Professor and Chair of the Art + Design Department in the College of Arts, Media and Design at Northeastern University. He holds a Master of Science from MIT's Department of Architecture, was a founder of Lightspeed Computers and was Executive Director of broadband media research laboratories for NYNEX (now Verizon). His design work is in the collections of the Museum of Modern Art, the Smithsonian, Cooper-Hewitt National Design Museum and the Musée de la Arte Decoratif in Paris and has received recognition from the American Academy in Rome, AIGA, International Union of Concerned Scientists, NEA and the Aspen International Design Festival. His projects include work for Bitstream, Fujitsu, Mercedes Benz, Samsung, Harvard School of Business and Orange Labs. Nathan trained and performed for many years as a classical violist, is a Colonel in the Commonwealth of Kentucky, has sailed across the Atlantic and works with semper fiber to promote creativity and

innovation amongst young people in devastated regions of the world.

Carla Fernandez is the winner of the IYCE Fashion Award 2008 and founder of Flora, a fashion label and traveling workshop/laboratory that works with indigenous communities throughout Mexico, especially with female co-ops that produce handmade textiles and clothing. Flora has developed a unique pedagogy where participants at the workshops can translate their ideas into designs even in those places where only indigenous dialects are spoken. After ten years of research, Flora has collected and catalogued hundreds of garment designs that were at risk of extinction. Flora's fresh and innovative style relies on this untapped inventory of techniques. In addition Flora pays artisans not only for their hand labour but also for the intellectual property of their designs. This innovative system allows Flora to integrate as much as one thousand artisans while keeping pace with the speed of fashion. Fernandez's collections have been shown in major venues in London, San Francisco, Japan, Los Angeles, Colombia and Mexico.

Joshua Fineberg received his doctorate in musical composition from Columbia University. After graduating in 2000, he taught at Columbia for a year and then Harvard University for seven years. In September 2007, Fineberg assumed a professorship in composition and the directorship of the electronic music studios at Boston University. In 2012, he became the Founding Director of the Boston University Center for New Music. In addition to composing and teaching, he actively collaborates with computer scientists and music psychologists to help develop tools for computer assisted composition, acoustic analysis and sound modification and music perception research. Fineberg has won numerous awards and is published by Editions Max Eschig and Gérard Billaudot Editeur. Fineberg's works are widely performed in the US, Europe and Asia. A monographic CD of his music, recorded by the Ensemble Court-Circuit, was released in 2002 as a part of Universal France's Accord/Una Corda collection and another CD, recorded by the Ensemble FA, was released by Mode Records in June 2009. A new recording of his complete piano works with pianist Marilyn Nonken was released on Métier Records in 2012. In 2011, Fineberg was named an Artist Fellow of the Massachusetts Cultural Council.

Dorothea Fleiss is a visual artist and the founder and director of the d.fleiss & east west artists association (this isn't capitalized?), based in Stuttgart, Germany. The purpose of the DFEWA association is to establish a working basis for the cooperation between artists from eastern and western countries and to encourage and improve the cultural and artistic exchange among outstanding artists originating from different historical backgrounds. She is also the curator of the DFEWA's two week residencies in Carei, Romania; Mallnitz, Austria, Aghmat- Marrakesh, Morocco; New York, USA; Mszana Dolna, Poland; Budapest, Hungary; Stuttgart, Germany; Paraza, France; Totovo Selo, Serbia; and

Qinhuangdao, China, as well as the curator of the EIBAB- European International Book Art Biennale. As an artist, she has taken part in the Incheon Women Artists' Biennale, South Korea; Biennale Dakar, Senegal, Africa; Biennale of Cuenca, Ecuador; Biennale of Cairo, Egypt; and Biennale 3000, San Paolo, Brazil. Additionally, she is a Professor at the Beijing Institute for Technology, School of Design and Arts, Beijing, China.

Raymundo Fraga is an art collector and member of the Board of Directors of Arquetopia Foundation, based in Puebla and Oaxaca, Mexico. He has dedicated his life to the education and promotion of Mexico's rich cultural diversity, focusing on intangible heritage, especially oral traditions, social practices and traditional crafts knowledge and research. Fraga has more than 20 years of experience as a collector, focusing on costumes, and an expertise in Mexican textile design, iconography, weaving and dying techniques. He is a supporter and collaborator of the Textile Museum of Oaxaca, and has worked as a textile advisor for multiple cooperatives and groups of fine artists in the diverse regions of Michoacán, Puebla, Oaxaca, Chiapas and Yucatan.

Christopher French has exhibited his paintings, photographic works and videos nationally and internationally at venues that include the Vienna Secession, The National Museum of American Art and the Katonah Art Museum, as well as numerous gallery exhibitions throughout the United States. He has received fellowship and grant support from the National Endowment for the Arts, the Joan Mitchell Foundation, Cité Internationale des Artes, Paris and the Cultural Arts Council of Houston. French has written about art as long as he has made it. He has served as a contributing editor to *The Journal of Art*, *Artnet.com* and *Glasstire.com*, and currently contributes to *ARTnews* and *Flash Art*. He is also President of the United States Chapter of the International Art Critics Association (AICA-USA).

Katherine French is currently the Director of the Danforth Museum of Art in Framingham, MA where she has curated numerous exhibitions focusing on historical and contemporary expressionism. In 2007 she received an award for curatorial excellence from the New England chapter of the International Association of Art Critics, and was named *Best Curator of Locally Made Art* at the 2010 Boston Art Awards. She was also recognized as a *2010 Distinguished Alumna* by Boston University, and named one of *Ten to Watch* in 2011 by the Worcester Business Journal. Under her direction, the Massachusetts Arts Education Collaborative named the Danforth Museum of Art an Outstanding Cultural Organization.

Karol Frühauf is the Director of the Bridge Guard Art/Science Residence Centre in Štúrovo, Slovakia. The residence supports artistic and scientific projects with the main characteristic being "bridging"— crossing disciplines, uniting opposites, or exploring and moving boundaries in a social context— while relating to the locality during a three to six month sojourn at the residence. Karol is also a Res Artis board member.

Charles Giuliano is an artist, critic, and art historian. He is the emeritus Director of Exhibitions and Foundation Department member of the New England School of Art & Design at Suffolk University. He holds an MA in American Art and Architecture from Boston University where he taught modern and contemporary art history for many years as an adjunct faculty member. As a critic he has held staff positions at the daily *Herald Traveler*, Boston After Dark/Boston-Phoenix, was an editor of Art New England and the Boston correspondent for ARTnews. In 2007 he founded Berkshire Fine Arts and, in addition to his own criticism, edits a staff of correspondents. He is a member of The International Society of Art Critics (AICA) and The American Theater Critics Association (ATCA). Giuliano is renowned for coining the word Gonzo and is the only surviving original exponent of Gonzo Journalism.

Marie Gouyon is the Cultural Programs Manager at the French Cultural Center in Boston. After graduating from the school of the Louvre Museum in Paris in 2006, she acquired a Master's degree in Cultural Project Management at the IEP in Grenoble, France. She then worked for two years at TRAM, a network of Contemporary Art Centers in the greater Paris area. After arriving to the United States in 2011, she worked as an Exhibitions Assistant at the New Art Center in Newton. In this role, she provided assistance for exhibition programming and "Connections," a community outreach program. At the French Cultural Center, she directs all cultural programs and the exhibition program.

John K. Grande is the author of *Balance: Art and Nature* (Black Rose Books), *Art Nature Dialogues* (SUNY Press, New York) and *Dialogues in Diversity: Art from Marginal to Mainstream* (Pari Publishing, Italy). In 2011, he co-curated *Eco-Art* with Peter Selz at Finland's Pori Art Museum. Additionally, Grande has curated four editions of *Earth Art* at the Royal Botanical Gardens in Ontario and at the Van Dusen Gardens in Vancouver in British Columbia, Canada.

Florian Grond is an affiliate member of the Centre for Interdisciplinary Research in Music Media and Technology (McGill University, Montreal) and a PhD candidate in the Ambient Intelligence research group at the Cognitive Interaction Technology Center of Excellence, Bielefeld University, Germany. He studied at the DeMontfort University in Leicester (UK) and the Eberhard Karls University in Tübingen (Germany) and holds an MSc (2002) from Karl Franzens University in Graz (Austria). After his academic studies he worked at the Center for Art and Media (2003 - 2007) in Karlsruhe as a research assistant and guest artist in the field of new media. He was a research trainee at the shared reality lab at the Center for Intelligent Machines (2010) and a guest researcher at the Input Devices and Music Interaction Laboratory (2008), both at McGill University. In his artistic and academic work he focuses on the intersection between art and science, with a special but not exclusive interest in sound. He has published about these topics in various journal articles, book chapters, and conference papers. Since 2004 he has exhibited his work in venues across Japan, Europe and North America. He lives and works in Montreal, Quebec.

Tanya Grueneberger, a Thai student at Boston University, started working at Volunteer Teachers in Thailand in 2009. Fluent in Thai and English, she assumed the responsibility of Liaison Officer to bridge connections between locals and foreign volunteers.

Evelyn Mürsepp-Grzinich is a visual artist and cultural coordinator, based in Southeast Estonia. In 2001, after working at artist-in-residencies in Iceland and Finland, she co-initiated an artist-in residence program in Southeast Estonia (now known as MoKS - Center for Arts and Social Practice). While coordinating activities and finding the financial and mental means for running an artist-in-residence center, she also has maintained her practice as a visual artist. This ongoing life-university has offered her the opportunity to learn from artists from all over the world and develop fruitful collaborations in various media. In drawing—her main interest and the medium of her ongoing work—she explores how the repetitive movement of a pen/pencil affects the body and its motion. This surface-body-surface feedback is a generative method to shift from abstraction to figurative imagery.

John Grzinich is a project and media lab coordinator for MoKS - Center for Art and Social Practice, an international artist residency center and project space in southeast Estonia. MoKS was founded in 2001 as a cooperative organization dedicated to artistic, social and environmental research in rural Estonia. Additionally, Grzinich is a mixed-media artist, whose work focuses on site-specific and acoustic sound activity. He has exhibited and performed throughout Europe, Japan and the US and his work is included on a number of internationally recognized CD labels.

Jeannette Guillemain is Assistant Director of the Boston University School of Visual Arts. In addition to working closely with the director on a variety of projects, she also counsels art students and runs the internship program. Six years ago, she launched and continues to direct the Visual Arts Summer Institute, a youth arts program. With a diverse background in creative writing, theatre, and visual arts, Guillemain is interested in the powerful role that art plays in society. She serves on several boards, including her local arts commission and Art Street, Inc.

Laura Harrison is President of the Bogliasco Foundation, which runs an international residential Fellowship program for artists and scholars in Italy. She is also an award-winning documentary film producer who has made numerous films over the past 20 years. Her film *Secret People* (2000), a chronicle of leprosy in the past and present America, was broadcast nationally on PBS' Independent Lens series and won a silver medal for Best Feature Documentary at the SXSW Film Festival. Most recently, she co-produced, directed and edited *Space, Land and Time: Underground Adventures with ANT FARM*, a feature-length documentary about the renegade, 1970s, radical architecture collective best known for Cadillac Ranch.

Irène Hediger is Co-Director of the Swiss artists-in-labs program at the Institute for Cultural Studies in the Arts (ICS) at Zurich University of the Arts and a curator. In 2009 she initiated the intercultural Art-Science Residency Exchange with China and India, extending the artists-in-labs concept to an international level. After her studies in business administration, she got a degree in organizational development and group dynamics (DAGG) and a Master's of Advanced Studies in Cultural Management at the University of Basel. Hediger has curated numerous exhibitions and cultural events in Switzerland and internationally, including *Lucid Fields* at ISEA (International Symposium on Electronic Arts), Singapore in 2008 and the traveling exhibition *Think Art – Act Science*, in Barcelona, San Francisco, Lucerne and Salt Lake City, between 2010-2012. In 2013 she curated *experimenta13: Natur Stadt Kunst*, an exhibition in the public space of Basel. She specializes in interdisciplinary and transdisciplinary creative processes and practices and in the development of inclusive and participatory outreach concepts.

Katherine Higgins specializes in contemporary indigenous art with a focus on artistic and cultural exchange through artist residencies. She is currently the Outreach Director at the Center for Pacific Islands Studies at the University of Hawai'i at Mānoa. Since 2002, she has worked closely with artists and arts organizations in the Pacific Islands, and she earned graduate degrees in Pacific Islands Studies and Museum Studies from the University of Hawai'i at Mānoa. She completed a PhD in Art History at the University of Auckland entitled "Inspiration and Exchange: Artist Residencies in Oceania" (2012). She has also worked in museum education and exhibition design and interpretation in the United States and internationally.

Maria Hirvi-Ijäs, PhD, is a contemporary art researcher at the University of Helsinki. Her research areas are exhibition theory and the rhetoric of an artwork. Her background is in higher art education, in particular teaching and theory, but also in strategic leadership and development. She also has served as a curator at such institutions as the Museum of Contemporary Art, Kiasma in Helsinki, the Royal University College of Fine Arts in Stockholm and the Finnish National Gallery.

Christian Holland is a Brooklyn-based critic, journalist, and educator. He was a founding contributor and executive editor for the Boston-based nonprofit arts journal *Big Red & Shiny*, and now sits on the publication's board. In addition to *Big Red & Shiny*, he has written for *Art Papers*, *Art New England*, and *WBUR.org*, and has lectured on mass media at Boston and New York City area colleges.

Randi Hopkins is Associate Director of Visual Arts Programs at the Boston Center for the Arts. She was formerly Associate Curator at the Institute of Contemporary Art, Boston, organizing exhibitions including *Charles LeDray: workworkworkworkwork*, the *2010 James and Audrey Foster Prize* and *Krzysztof Wodiczko: OUT OF HERE The Veterans Project*. She has also been co-founder and co-director of Allston Skirt Gallery and a weekly arts columnist for the

Boston Phoenix. Current and ongoing activities include organizing a multi-state, multi-venue exhibition of Barbara Bosworth's photographs, serving as independent curator for the National Park Service and teaching art history and curatorial practice in the Art & Music Department at Simmons College in Boston.

Wen-Hao Huang is an artist and curator, based in Taipei. In 1988, along with Pu Tsong, Ching-Tung Liu and Hui-Chiao Chen, he opened the "IT Park of Art Modern of Space," one of the premiere exhibition spaces in Taiwan. In 1995, he founded "Etat Lab" and served as the organization's Art Director. In 2000, he co-created the media lab of the Etat Lab with Shih-Yong Gu, Tsi-Fu Chang and Fu-Ray Wang, in order to produce artistic explorations and interactive installations, including *[T]Art* and *Submarines*. In addition he has served as the Executive Director of the Association of Culture Environment Reform Taiwan, Director of SOCA, coordinator of *NAVIGATOR - Digital Art in the Making 2004* and curator of *b!as - international sound art exhibition*. In 2006, he was responsible for the Taipei Digital Art Festival, and also started the pre-opening office of the Digital Art Center. In 2008, he served as the Chairperson of the Digital Art Foundation, and is now the CEO of the Digital Art Center, Taipei.

James Hull is an artist, educator, critic, and independent curator. His videos have been exhibited in Barcelona, Providence, Boston, Los Angeles and Westport; his sculptures, photographs and paintings have been shown in Boston, Atlanta and Florence. Starting in 1990 with *The King Plow Sculpture Show*, Hull has consistently created alternative gallery spaces to attract the widest audiences to support regionally important artists, launching careers and uncovering talent for commercial galleries to represent for over twenty years. After moving to Boston, for nine years Hull was the Founding Director/Curator of the Green Street Gallery, an award winning, non-profit gallery located in a subway station in Boston. From 2008 - 2013 Hull was Director of the Suffolk University Art Gallery and is currently the Curator and Director of the Laconia Gallery. He also was the co-founder of The Boston Drawing Project at The Bernard Toale Gallery (a flat file project that included the work of over 175 artists) and curator of the project for two years. He has taught or lectured at such institutions as the Rhode Island School of Design, Boston University, the School of the Museum of Fine Arts, Cranbrook Academy of Art, the Institute of Contemporary Art Boston, Museum of Fine Arts Boston and The High Museum of Art, and has served as juror for many regional exhibitions.

Kayoko Iemura is an architect and Program Director of Tokyo Wonder Site. As an architect she created projects such as the *Site of Reversible Destiny* at Yoro Park - together with Shusaku Arakawa and Madeline Gins - and later the *Lifescape Association*, which involved the holistic use of clothing, food, agriculture and living spaces for people of all ages. Since 2001, Kayoko has managed the programs at Tokyo Wonder Site to support and nurture emerging artists and to exchange global creativity through collaborations between the visual, performing and traditional arts and contemporary music.

Li Jiemen is an assistant to Prof. Zhang, the Director of Beijing Forestry University's *X-Dialogue* exhibition program and Associate Director of the Beijing Forestry University's Arts & Design College. She will be available to discuss the University's arts and exchange program during the Saturday and Sunday luncheon sessions.

Liu Jing is an assistant to Prof. Zhang, the Director of the Beijing Forestry University's *X-Dialogue* exhibition program and Associate Director of Beijing Forestry University's Arts & Design College. She will be available to discuss the University's arts and exchange program during the Saturday and Sunday luncheon sessions.

Jean-Baptiste Joly is the Chairman of the Board of the Foundation Akademie Schloss Solitude, as well as the Founding Director and Artistic Director of the Akademie. He is also an honorary professor at the Kunsthochschule Weißensee, Hochschule für Gestaltung in Berlin. Quoting Nicholas Tsoutas, Director of Sydney's Artspace, "Akademie Schloss Solitude is a pre-eminent studio residency organization that has not only challenged the very meanings of residencies, cultural exchanges and global mobility – but has challenged and set the very standards and expectations by which residency centers operate."

Steinunn Jónsdóttir is the founder and Director of the Baer Art Center in Iceland. She holds a BFA in Interior Design from the New England School of Art and Design, a post-baccalaureate Degree in Fine Arts from the School of the Museum of Fine Arts, Boston and an MBA from Reykjavík University. Ms. Jónsdóttir also has worked as an interior designer, mainly as a project manager, for almost twenty years and, in the past, has also been involved in various business related projects and investments in her country.

Benjamín Juárez is the Dean of the College of Fine Arts at Boston University, where he has been a strong advocate for the Citizen Artist series, which highlights artists who use their craft for societal change, as well as the Keyword Initiative, the Arts Leadership Minor, and other new enterprises at CFA. Previously, he directed Centro Nacional de las Artes, Mexico's national arts center, which includes research centers, the organization's TV channel, more than 20 theaters and performing spaces and professional schools in music, dance, arts, theater, and film. While at the Centro Nacional de las Artes, he oversaw over 600 employees and 1,800 students. He launched joint programs with such prestigious organizations as The Kennedy Center and Carnegie Hall, hosted international arts conferences and presided over a 30 percent increase in visitors to the center. Juárez earned a Masters of Fine Arts from the California Institute of the Arts in 1973, and a Certificate in Business Administration from Universidad Anáhuac del Sur in 2002. Other positions have included Director of Cultural Activities for Universidad Anahuac del Sur, Head of Music and Dance at the National University of México and Associate Conductor of the Mexico City Philharmonic Orchestra. Among his areas of interest are: arts education, inter-disciplinarity in the arts, creativity, arts management, arts policy, Mexican

music, arts theory, cultural studies, globalization, cultural planning, technology and the arts.

Alicia Kennedy is a design writer and editor. Most recently, she conceived, art-directed, and co-wrote the 416-page volume *Fashion Design, Referenced: A Visual Guide to the History, Language, and Practice of Fashion*. She was cofounder and coeditor of the award-winning *Assemblage: A Critical Journal of Architecture and Design Culture*, which, from 1986 to 2000, established itself as a leading forum on architectural theory worldwide. She teaches twentieth-century fashion history at Lasell College.

Elaine A. King is a freelance art critic and curator as well as a professor of Art History/Theory, Critical Studies and Museum Studies at Carnegie Mellon University. She has an interest in how technology is affecting shifts in social values, ethics and art as well as art criticism criteria. In September 2006, Allworth Press published *Ethics and the Visual Arts*, which she and Gail Levin co-edited. She is currently writing a book titled *The Misunderstood Patron: The National Endowment for the Arts*. In 2002, she was awarded New York University's Certificate of Fine Arts and Decorative Arts Appraisal. She has written for several publications including *Sculpture, Art on Paper, Art Papers, Grapheion, The Pittsburgh Post-Gazette* and *The Washington Post*. She has curated several exhibitions, including the Hungarian Graphic Arts Biennial in Győr, the Maria Mater O'Neill exhibition at Museo of Art Puerto Rico in 2007 and the "Mattress Factory-Likeness: After Warhol's Legacy" in 2009. She is a member of the International Association of Art Critics and has given talks and papers at venues internationally.

Csaba Kiss is one of the Directors of At Home Gallery Synagogue Association for Arts and Culture, Samorin, Slovakia. It is a unique center for contemporary arts, incorporating a historical synagogue and a home-like residence for artists, writers and musicians and offers the possibility to exhibit or perform in the synagogue. The Dalai Lama ceremonially opened the residence in 2000.

Suzanne Kiss is one of the Directors of At Home Gallery Synagogue Association for Arts and Culture, Samorin, Slovakia. It is a unique center for contemporary arts, incorporating a historical synagogue and a home-like residence for artists, writers and musicians and offers the possibility to exhibit or perform in the synagogue. The Dalai Lama ceremonially opened the residence in 2000.

Knoll+Cella direct Transart Institute. Transart offers month-long summer residencies in Berlin, as well as an international low-residency MFA and studio-based PhD program for working artists in a highly individualized format, both low-residency. The innovative MFA program consists of three intensive summer residencies with workshops, critiques, seminars, lectures, performances and exhibitions in Europe and two fall or spring residencies in New York. Students create their own course of study realizing individual art/research projects with the support of faculty and self-chosen artist advisors wherever they work and

live. The MPhil/PhD is a 3-4 year, full time, low-residency program. More info: [transart dot org](http://transart.org). Artists Knoll+Cella work mainly in post-documentary photography, film/video. Their photographs are in the collections of the Museum Ludwig, Cologne; Bibliothèque Nationale, Paris; and the National Austrian Fine Art Photography Collection, Museum of Modern Art, Salzburg. They have been exhibited at Tallinn Print Triennial, Lisbon Architectural Triennale, Foto Biennale, Rochester Museum Biennial, Museum of Modern Art Salzburg, Honolulu Academy Museum of Art and Art Complex Museum in Boston. They divide their time between Berlin and New York.

Gordon Knox is the Director of the Arizona State University Art Museum. Previously a core collaborator at the Stanford Humanities Lab, Knox developed international projects that connect artists, writers and musicians with scientists and technologists to develop contexts that expanded the circulation of ideas and advanced social justice. Knox was the Founding Director of the Civitella Ranieri Foundation in Italy and has advised numerous international residency programs and commission-oriented cultural institutions in Europe, North and South America, Asia and Africa in the areas of program design, talent identification and international collaboration.

Ariane Koek leads the International Arts at CERN, prior to which she was Director of the Arvon Foundation for Creative Writing, and had an award-winning career as a BBC producer and director in both radio and television, working across arts, science and politics. In 2009 she won the prestigious Clore Fellowship, an international leadership award for her work in culture. As part of the award, she initiated coming to CERN (this is unclear...“As part of the award, she initiated coming to CERN”) and has been there ever since. She also works as a creative producer, curator, writer and arts journalist, has been broadcasted on BBC and published in various international publications.

Her field of expertise is across the arts and the history of ideas, including science and philosophy. She lectures internationally about the art/science nexus, including later this September at ISEA 2012, and she is involved in many European consultations on culture and chairs international conferences. Her career and work are dedicated to her fundamental belief in the power of the imagination and self-expression to generate change and innovation beyond paradigms. She serves on the advisory boards of various organizations that cross boundaries and make things happen in extraordinary ways, including the arts/science festival, Pestival, which won the Observer Ethical Award 2010; You Make It - the innovative designer/maker initiative for unemployed women in inner-city London; and the artist-led radio station Resonance FM.

Josef Kristofolletti is a mural painter. He graduated from the School of the Art Institute of Chicago in 2003 and received his MFA in Painting from Boston University in 2007. He was a founding member of Transit Antenna, a hybrid arts and sciences organization that traveled throughout North America creating various interactive projects. In 2009 he was commissioned by CERN, the

European Organization for Nuclear Research, to create a site-specific mural. He is interested in the relationship between painting and architecture. His work is inspired by the human desire to make images in the spaces we inhabit, from pre-historic cave paintings and Renaissance frescoes to today's street art.

Kristina Kuličová received her masters in German and comparative and art studies at the Masaryk University Brno, Czech Republic in 2012. During the last year of her studies, she moved to Berlin to work as an intern at Kunst-Stoffe Berlin where one of her main tasks was (to direct? Lead?) the artist residency program. After finishing her internship, Kristina decided to continue mentoring the residency program, along with Corinna Vosse, the initiator and co-founder of Kunst-Stoffe Berlin. At Kunst-Stoffe, she has also coordinated as well as given workshops in order to raise awareness, in a creative and practical way, of environmental issues such as trash production, the shortage of natural resources and environmentally friendlier consumption alternatives. She is interested in contemporary and political art and aspires to continue her research on fat positive art (fast positive art? What is this?) on a postgraduate level.

Aysegul Kurtel is the Founder and Director of K2 in Izmir, Turkey. K2 is a non-profit organization with 20 artists' studios, a documentation center and a gallery, and aims to create an open platform, especially for young artists. Its purpose is to foster new approaches and experimental ideas so that contemporary art can be presented and exhibited at an interdisciplinary level. Workshops, conferences, and discussions at the K2 Art Center are expected to create an international interaction between artists.

Rob La Frenais is a contemporary art curator. For the past 15 years he has been based at the Arts Catalyst, an Arts Council England National Portfolio organization in London. Through this role, along with Director Nicola Triscott, he has developed an ambitious artistic program and built up an unparalleled creative team, which has been responsible for some of the world's most innovative exhibitions and events based on interactions between art and science. In 1999, he was also the first curator to experience zero gravity, with a group of artists at Star City in Moscow. With the Arts Catalyst, he enabled around 50 artists and scientists to work in an environment previously only experienced by astronauts and space scientists. His most recent exhibition with the Arts Catalyst, *Republic of the Moon*, opened this year in Liverpool and is now touring internationally. Prior to his curatorial work, he founded and edited the influential contemporary cultural journal *Performance Magazine* in 1979, and edited and wrote criticism internationally. He spent most of the seventies as an artist carrying a Sony Portapak, editing with early video technology and working in community contexts with the group, Action Space. His work has been exhibited in *The Video Show* at the Serpentine, London, at De Appel in Amsterdam and at the Akademie De Kunst in Berlin. In 2005 he was awarded an honorary Doctorate by Dartington College of Art; and in 2006 he completed a practice-based Ph.D. on issues surrounding curatorial work.

Hsiangling Lai is the Board Director of Shanghai's Rockbund Art Museum and Spring Foundation's Dimension Endowment of Art in Taiwan. Prior to these appointments she served as Curator of the Taipei Fine Arts Museum (1989-1995), Curator of the Taiwan Museum of Fine Arts (1987-1988), Director of Taipei's Museum of Contemporary Art (2006-2007) and the Founding Director of the Rockbund Art Museum (2009-2010). In 2001, she received a joint fellowship from the National Culture and Arts Foundation and the Fulbright Commission to travel and conduct research in the United States.

Anne LaPrade Seuthe is Curator of the Hampden and Central Galleries at the University of Massachusetts, Amherst. Hampden Gallery is one of two Fine Arts Center Galleries located in Residential Areas at the university. It has a reputation for being the launching pad for emerging artists working in all disciplines. Its active, programming schedule runs throughout the academic year and features solo, group and thesis exhibitions that are enhanced through opening receptions, artist talks and workshops.

Reif Larsen's first novel, *The Selected Works Of T.S. Spivet*, was a *New York Times* Bestseller and is currently being published in twenty-nine countries. The novel was a 2010 Montana Honor book, a Border's Original Voices Finalist, and IndieBound Award Finalist, and was short-listed for the Guardian First Book award and the James Tait Black Memorial Prize. His essays and fiction have appeared in *Tin House*, *one story*, and *The Believer*. He studied at Brown University, and has taught at Columbia University, where he received an M.F.A. in fiction. He is also a filmmaker and has made documentaries in the U.S., the U.K., and sub-Saharan Africa. He now lives in Saugerties, NY.

Helene Larsson is an exhibition curator and facilitator for international exchange. At the moment she is Senior Advisor to the Embassy of Sweden in Belgrade and serves on the board of The Swedish Arts Grants Committee (including IASPIS, the Swedish Arts Grants Committee's International Program), as well as on the Advisory Board of the residence program, AiR Serbia. She also leads the Advisory Board for the development of Mentorship programs in Serbia, and represents Sweden in the International Holocaust Remembrance Alliance (IHRA). Between 2009-2012 she worked as the Cultural Counselor at the Embassy of Sweden in Belgrade, Serbia, and before that she was a curator at the Swedish Traveling Exhibitions and at the National Historical Museums in Stockholm. She holds a BA in Ethnology, and her practice focuses on contemporary society and the relationship between art, history and memory. For several years Larsson held a position at the board of the Swedish ICOM and the ICEE - International Council for Exhibition Exchange. She is a frequent lecturer, the author of numerous articles and the editor of the publication *This is not a Report - Cultural Exchange Sweden/Serbia 2009-2012* and co-editor of *The Museum as Forum and Actor* (2010).

Chia-Yun Lee is the Program Manager of the Dulan Mountain Theatre, a non-profit organization located along the east coast of Taiwan, in Taitung. The

organization supports artists-in-residence and programs for visiting artists. Its mission is to provide a platform for exhibitions of Indigenous Contemporary Art in Taiwan and to facilitate cultural exchange.

Claudia Lefko is a life-long educator, activist and advocate for children. She founded The Iraqi Children's Art Exchange (ICAE) after her first visit to a pediatric cancer/leukemia unit in Baghdad in 2001. ICAE works with Iraqi children and artists, collaborating with individuals and institutions including the Dar al Anda Gallery in Amman, the Jordan Children's Museum and with SAVE the Children, Jordan. Projects have been shown at such venues as MASS MoCA and the Delaware Art Museum. ICAE is currently organizing a project to supplement and support medical care in Iraq, working with oncologists and hematologists from La Sapienza University in Rome, the Harvard medical school, the Dana-Farber Cancer Institute and Children's Welfare Teaching Hospital in Medical City, Baghdad. The project *Baghdad Resolve: An International Collaboration to Improve Cancer Care in Iraq* is multi-disciplinary, crossing traditional lines to borrow and integrate theory and best practice in child development, psychology, the arts, science and medicine.

Annette Lemieux is a Boston-based artist of international renown. Her numerous solo exhibitions have been featured at the New Museum of Contemporary Art, New York; the Stichting De Appel, Amsterdam; Castello Di Rivoli, Museo d'Arts Contemporanea, Turin, Italy; and the Kaiser Wilhelm Museum, Haus Esters, Krefeld, Germany, among others. Her works are found in the permanent collections of: the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum and the Solomon R. Guggenheim Museum in New York; the Berlin Embassy Collection, Berlin; Castello di Rivoli, Turin; Collezione Maramotti, Reggio Emili; Harvard Art Museum/Fogg, Cambridge; Foto Museum, Winterthur; Israel Museum, Jerusalem; Museum of Contemporary Art, Chicago; Art Institute of Chicago; Museum of Fine Arts, Boston; Rose Art Museum, Waltham; Victoria & Albert Museum, London; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis; Washington University Art Gallery, St. Louis; and Yale University Art Gallery, New Haven. Lemieux has received awards and grants from the National Endowment for the Arts, the Pollock/Krasner Foundation and the Kaiser Wilhelm Museum in Germany. In 2009 Lemieux received an Honorary Doctorate in Fine Arts from Montserrat College of Art. Her traveling, mid-career retrospective opened in October 2010 at the Krannert Art Museum, and traveled to the Worcester Art Museum and the Kalamazoo Institute of Art. Lemieux is a Senior Lecturer at the Department of Visual and Environmental Studies at Harvard University and is represented by the Barbara Krakow Gallery in Boston and the Baldwin Gallery in Aspen.

Toni Lester is a teacher, scholar, writer and composer. She has degrees from Georgetown University, Northeastern University and the New England Conservatory of Music. A full (tenured?) professor at Babson College, she is also the founder of The Gardarev Center. GardarevSM services include research and education residency and retreat programs — supporting socially engaged

creative artists and thinkers, workshops and conferences, entertainment events, and a global online art and culture blog for people who care about justice and the arts.

Linda Lighton is a fervent arts advocate and activist. She currently serves on the Kansas City Jewish Museum Board and the Kemper Museum of Contemporary Art's National Committee. She helped instigate the One Percent for Arts Program in Kansas City, is a member of the International Academy of Ceramics and administers the Lighton International Artists Exchange Program at the Kansas City Artists Coalition. As an artist, Lighton has participated in numerous exhibitions, including the 1st World Biennale in Icheon, Korea (2001); International Bienal de Manises, Valencia, Spain (2006); World Clay, Latvian National Museum, Riga, Latvia (2006); and Fule International Ceramic Museum, Fuping, China (2008). Her work is in many national and international collections, including the Nelson Atkins Museum, Kemper Museum of Contemporary Art, Icheon International Ceramic Museum, Fule International Ceramic Museum, Ariana Museum and University of Ohio. Additionally, she has had the opportunity to represent the United States at numerous symposiums and residencies, including Anadolu University in Eskishir, Turkey, Fule International Ceramic Museums; Israeli Ceramic Artists Association and Binyamini Foundation; International Workshop for Ceramic Artists in Tokonome, Japan; International Symposium, Latvia; International Ceramic Workshop, Hungary; and at the Jiesia Bone China Factory Symposium, Kaunas, Lithuania.

Derek Lumpkins is the Executive Director of Discover Roxbury, a non-profit organization that promotes the arts, culture, and history of the Boston neighborhood of Roxbury. During his tenure, Lumpkins has overseen the administration of Roxbury Open Studios, and has instituted the Black & White Party, an annual arts fundraiser, the ArtROX! pop-up shop, and walking tours of Roxbury's visual arts and music heritage. He is currently developing an artist-in-residency/exchange program between Boston and Barcelona, one of its sister cities, that will offer emerging and mid-career artists opportunities to learn from and work with their peers in Spain, and to bring new ideas and skills back to Roxbury and Boston.

David Macy is the Resident Director at the MacDowell Colony, a pioneering force and contemporary leader in the field of artists' residency programs. Before joining MacDowell in 1994, Macy was the program and facilities manager at the Djerassi Resident Artists Program in Woodside, California. For twenty years he has been committed to creating ideal working and social conditions for creative artists of all disciplines. Macy currently serves on the boards of the Alliance of Artists Communities and Monadnock Arts Alive.

Sharon Carter Matthews is a licensed architect with degrees from Columbia University and Yale University. Currently, she is the Director of Global Initiatives and the Special Assistant to the President at the Boston Architectural College and, recently, has worked as a consultant through the Center for Quality

Assurance in International Education (CQAIE) based in Alexandria, VA. She works with architectural accreditation systems globally and with schools of architecture in the United States and abroad. She was the Executive Director of the National Architectural Accrediting Board (NAAB) in Washington, DC from 2001 through 2007 and was secretariat for the Canberra Accord—an international consortium of architectural accreditation agencies—from April 2008 through the establishment of their rules and procedures in 2009. She has also served as the head of the Division of Architecture and Art at Norwich University and the head of the Architecture Department at the Wentworth Institute of Technology.

Snezana Milanovic has been on the faculty - appointed as an Instructor in Psychiatry - at Harvard Medical School since 2005. She earned her M.Sc. degree in Neuroscience with an emphasis in Behavioral Immunology from the Center for Multidisciplinary Studies at the University of Belgrade. She served as a postdoctoral fellow at the State University of New York (Stony Brook) and the Central Institute for Mental Health in Mannheim, and was a Guest Researcher at the Department of Neuroendocrinology, at the Max Planck Institute for Experimental Medicine. Her residency training was at the Yale School of Medicine, where she focused on psychosis and women's issues in psychiatry, and she was awarded the Ruth L. Kirschstein National Research Service Award. As a basic neuroscience researcher, Dr. Milanovic has been an author on a number of journal publications, abstracts and poster presentations, the bulk of which focus on behavioral, anatomical and molecular mechanisms of learning and memory. Dr. Milanovic was awarded the NARSAD Young Investigator Award in 2003 for which she developed a paradigm aimed at defining emotional modulation of encoding by using psycho-psychological and cognitive measurements.

Jean Mineo holds a Master's Degree in Arts Administration and has over 20 years of experience in fund raising, marketing and promotion, communication, financial management and reporting, volunteer and staff management, community relations, program development and strategic planning. She is particularly skilled at working with community and municipal groups in the artist selection process and fund raising. Since 1989, she has managed temporary outdoor sculpture exhibitions and permanent public art projects in the Boston area; and, since 2006, she has been Director of the cooperative Boston Sculptors Gallery, where she manages 36 sculptors, representing a wide range of media, in 14 solo exhibitions annually. Prior to her work at the BSG, Mineo ran the Jamaica Plain Open Studios (220 artists at 70 sites) and oversaw more than 30 exhibitions of contemporary art during her tenure as Executive Director of the New Art Center in Newton (1994 - 2003). She has also served as the head of the Division of Architecture and Art at Norwich University and the head of the Architecture Department at the Wentworth Institute of Technology.

Regina Maria Möller is a Berlin/Trondheim-based artist, author, Founding Editor of the magazine *regina* and creator of the label *embodiment*. Shown

internationally, her work and position are cross-disciplinary - she addresses topics using a wide range of formats. She also has taught at numerous international academies and universities; and, currently, is a professor at the Trondheim Academy of Fine Art, Faculty of Architecture and Fine Art, Norwegian University of Science and Technology, NTNU.

Susanne Mueller-Baji is an independent art critic, journalist, artist and curator based in Stuttgart, Germany. Amongst her international art projects are *Scriptease – A Game Of Words* and *Seascape – Art and Environment*. She is also collaborating with the Northern English EDAN artists' association. Her essays and other contributions – mainly on fine art, literature and social studies – have been published in Germany, Hungary, Italy, the United Kingdom and the United States; she is currently working on her first novel. As an artist, she has taken part in numerous residencies, art projects and exhibitions throughout the world.

Jero Nesson is the founder and President of ArtSpace Inc. in Maynard, Massachusetts. Over the past thirty years, he has helped to develop several artists' studio and live/work buildings.

Elisabeth Ochsenfeld is a Heidelberg/Frankfurt-based visual artist, curator and residency founder. Her goal is to create and sustain a platform for and with international artists and to support the cultural heritage of Wolfsberg-Garana in the Western Carpathian Mountains. In both Heidelberg/Frankfurt and Wolfsberg/Garana, she offers residencies for people involved in the international acculturative process. Additionally, in Wolfsberg-Garana, she intends to open a museum with a large art collection representing the village's ethnographical richness.

Merav Opher is currently an Assistant Professor in the Astronomy Department of Boston University. Merav Opher's interests are in how plasma and magnetic effects reveal themselves in astrophysical and space physics environments - in particular, how stars interact with the surrounding media, how the solar system interacts with the local interstellar medium, and the interaction of extra-solar planets with their host stars. Her other interests are in how magnetic disturbances are driven and propagate from the Sun to Earth. She uses state-of-the-art 3D computational models to investigate these phenomena. Dr. Opher was awarded the prestigious NSF CAREER award and the Presidential Early Career Award for Scientists and Engineers (PECASE) for her studies of shocks in interplanetary space. She is actively involved in several leadership roles in the Space Physics and Astronomy community, such as the recent Decadal Survey in *Solar and Space Physics: A Science for a Technological Society*. She authored several book chapters and more than 50 publications. She obtained her PhD at the University in Sao Paulo in 1998. Dr. Opher had her postdoctoral training at the Plasma Group of the Physics Department of UCLA from 1999 to 2001 and was a Caltech Scholar at the Jet Propulsion Laboratory and at the University of Michigan from 2001 to 2004. Before coming to Boston University, from 2005 to 2010 she was an Associate Professor at George Mason University.

Bojana Panevska is artist, researcher and writer based in Amsterdam, where she graduated from the Audio-Visual Department at the Gerrit Rietveld Academy. She later received an MFA from the Sandberg Institute. For the past ten years, she has been developing the interdisciplinary project entitled *12 steps towards enlightenment*. Segments of it have been exhibited and published widely. In addition, since 2009, she has served as a project manager for international collaborations and a workshop facilitator at Trans Artists, a leading web resource for artists around the world.

Shin Jung Park is the Chief Director and curator of the Haslla Art World Park & Exhibition Center, the Haslla Museum Hotel and several projects on Cultural Street and University Street in Kangnung City. She received both her B.F.A and M.F.A. in Sculpture at the Graduate School of Ewha Woman's University. Since her first traveling exhibition in 1994 at the Press Center of Seoul, she has had several more exhibitions in Korea and Japan. Her work is also included in permanent collections such as Taiwan's Wood Carving Museum, Korea's Gyeongju Municipal Library and the Haslla Art World Museum.

Marc Partouche is a historian and theorist of art and contemporary culture. He also serves as the Director of the Académie Royale des Beaux-Arts, Brussels. Additionally, he organizes exhibitions, symposia, the creation and distribution of magazines and journals and the creation and management of book collections. At the same time, he has published numerous books, articles, texts, catalogs and artists' books, including *Marcel Duchamp, His own Life*, (al dante ed.); *Line Forgotten, Bohemian, Avant-Garde and Contemporary Art from 1860 to the Present Day*, (al dante ed.); *A Suburban Ilfe, Photographs by Alain Leloup* (Hazan ed.); *Evil Eye and Abstract Painting* (Graffito ed.); and *Orlan* (Jericho ed.). In addition, he is involved in various editorial projects, including *Isou, Against the Situationist International* (HC ed.) and *W.Flusser. Gestures* (HC ed.).

Yin Peet is co-founder of Contemporary Arts International in Acton MA. Originally from Taiwan, Peet has frequently directed multi-disciplinary sculptural projects, including the *Container Man*, a multi-media kinetic musical sculpture, created in collaboration with the Hungarian sculptor Viktor Lois. The project toured 6 countries and included 36 performance artists. Peet also is an artist herself and holds an MFA in Sculpture from the Massachusetts College of Art. In 1994 she taught "Performing the Making of Sculpture" at the School of the Museum Fine Arts, and she is currently an adjunct professor at the College of the Holy Cross in Worcester, MA.

A native of Slovenia and a theatre and radio director by profession, **Marko Peljhan** founded the arts and technology organization Projekt Atol in the early 90's and co-founded one of the first media labs in Eastern Europe, LJUDMILA in 1995. He has been working on the *Makrolab*, a project that focuses on telecommunications, migrations and weather systems research in an intersection of art and science from 1997-2007, the Interpolar Transnational Art Science Constellation during the International Polar Year (project 417) and is currently

coordinating the Arctic Perspective Initiative art/science/tactical media project focused on the global significance of the Arctic geopolitical, natural and cultural spheres together with Matthew Biederman. THIS SENTENCE IS UNCLEAR; THE DATES/TENSES ARE CONFUSING Peljhan has also been the flight director of ten, parabolic, experimental flights in collaboration with the Microgravity Interdisciplinary Research initiative and the Yuri Gagarin Cosmonaut Training Centre, which creates opportunities for artists to work in alternating gravity conditions. During the series of World Information.org projects, he installed several communications-mapping and interception systems and projects, and his research led him to map the command and control communications networks and responses during the Srebrenica genocide. He is the recipient of many prizes for his work, including the 2001 Golden Nica Prize at Ars Electronica, together with Carsten Nicolai for their work, *polar*, and the UNESCO Digital Media Prize for Makrolab in 2004. During 2008, Peljhan was appointed as one of the European Union Ambassadors of Intercultural dialogue. His work was exhibited internationally at multiple biennales and festivals (Venice, Gwangju, Brussels, Manifesta, Johannesburg, Istanbul, Lyon), at the *documenta* in Kassel, at several ISEA exhibitions, at several Ars Electronica presentations and at major museums, such as the P.S.1 MOMA, New Museum of Contemporary Art, ICC NTT Tokyo, YCAM Yamaguchi, Van Abbemuseum and others. From 2009 on he has been one of the editors of the *Arctic Perspective Cahiers* series (Hatje Cantz and API). He holds joint professor appointments with the Department of Art and the Media Arts & Technology graduate program at the University of California Santa Barbara, and was appointed as Co-Director of the University of California's system-wide Institute for Research in the Arts in 2009, where he is coordinating the art/science Integrative Methodologies Initiative. He is also the director of the MAT Systemics Lab at UCSB and was, together with Karl Yerkes and Daniel Bazo, named artist in residence at the SETI Institute from 2013-2015. This paragraph is a bit difficult to read.

Snezana Petrovic received a BFA from Belgrade University and an MFA from the University of California, Irvine. Petrovic is a 2D, 3D and 4D artist, an independent curator, a gallery director and an educator. Her work and curated exhibitions have been presented throughout Southern California and internationally, in Singapore, Amsterdam, Belgrade and Prague at venues such as the Stedelijk Museum, Cvijeta Zuzoric Museum and in Los Angeles, at the Museum of Contemporary Art. Petrovic is a recipient of a UC Regents and National Endowment for the Arts grants. Her most recent appointment is as the LRC gallery director and curator, located in the larger Los Angeles area, where she also holds a position as the Professor of Arts at the Crafton Hills College.

Melissa Potter is a multi-media artist whose work deals with the commodification of women and their rites of passage from marriage to motherhood. She has exhibited at such venues as New York's White Columns, the Bronx Museum of the Arts, the VideoDumbo Festival, Belgrade's Galerija Zvono and several international universities and galleries. She is a two-time Fulbright recipient, and has received other awards and residencies in Serbia,

Bosnia, Venezuela, Mexico and the Republic of Georgia, including from ArtsLink and the Trust for Mutual Understanding. Currently, she is the Director of the Book & Paper Program within the Interdisciplinary Arts Department at Columbia College Chicago. There, she coordinates the professional practice programs for the department, based on her 10 years in the field teaching and writing about professional development for artists nationally and internationally. Her critical essays on art, particularly art in the Balkans, have been printed in *BOMB*, *Art Papers*, *Chicago Art Magazine*, *Flash Art*, *Metropolis M*, *Proximity Magazine*, *Hand Papermaking* and *AfterImage*.

Johan Pousette is the Coordinator for contemporary Art at Riksställningar in Sweden. He also works as a freelance curator and curated the Gothenburg Biennial 2009 and the October Salon in Belgrade in 2010. Additionally, he is a member of TransCultural Exchange's international advisory board, an expert on the exchange between the Swedish Institute and Serbia and, for the past four years, expert advisor to Kulturkontakt Nord regarding artist-in-residence programs in the Nordic and Baltic countries.

João Ribas is Curator at the MIT List Visual Arts Center and was previously Curator at The Drawing Center in New York. He is the winner of four consecutive AICA Exhibition Awards (2008–11) and of an Emily Hall Tremain Exhibition Award (2010). His recent exhibitions include *In the Holocene* (MIT List Visual Arts Center/MCA Chicago); *Joachim Koester: To navigate, in a genuine way, in the unknown...* (MIT List Visual Arts Center, 2012); *Frances Stark: This might be a gimmick* (MIT List Visual Arts Center, 2010); and *Unica Zurn: Dark Spring* (Drawing Center, 2009). He was previously an editor at ArtReview and Artinfo, and has been a contributor to numerous publications including *(Untitled) 12th Istanbul Biennial Catalog* (Istanbul Foundation for Culture and Arts, 2011); *Utopia Gestamkunstwerk* (Belvedere, Vienna, 2012); *Sean Landers* (JRP-Ringier, 2011); and the forthcoming *Contemporary Art: From 1989 to the Present*, published by Wiley-Blackwell. His recent publications include *Cheyney Thompson*, forthcoming from Walter Koenig; *Amalia Pica*, forthcoming from the MCA Chicago; *Otto Piene: Lichtballett* (MIT List Visual Arts Center, 2012) and an edited volume of the writings of Frances Stark (MIT List, 2010). Ribas has been a visiting lecturer for institutions and organizations worldwide, and an adjunct professor at the School of Visual Arts (New York) and the Rhode Island School of Design (RISD).

Frank Roselli is the owner/director of Boston's Soprafina Gallery, which exhibits contemporary painting, prints, photography and sculpture by emerging, mid-career and established artists. Roselli is also a painter in his own right, and previously was the owner/manager of a specialty printing and manufacturing company.

Ellie Schimelman is an artist and Director of Cross Cultural Collaborative, Inc., an educational non-profit organization promoting cultural exchange and understanding through the arts by bringing creative people together at a cultural

center in Ghana. The organization's programs emphasize multigenerational and multicultural collaborations that encourage participants to find rewards in different forms of creativity. Artists from different cultures are brought together in a supportive environment where they can form connections through the language of art. At the core of the program is the belief that interaction between African and non-African artists enriches the creativity of both groups. She recently published a book on these experiences in Ghana, titled *Hardships and Goodships in Ghana*.

Suzanne Schultz's academic background consists of art history coursework at the University of Massachusetts and Atlantic Union College, and interior design classes at the Boston Architectural Center. Professionally, she has served as the manager of many Boston area galleries, including the Wentworth Gallery in Burlington and the Equator Gallery on Newbury Street. In 2007 she founded Canvas Fine Arts. As the Director of the firm, she works as an artist consultant and dealer. In addition, she co-hosts BNN TV's *It's all about Arts* and contributes to the New York art paper *Revolt*.

Michael Schwab is a London-based artist and artistic researcher who investigates post-conceptual uses of technology in a variety of media including photography, drawing, printmaking and installation art. He is a tutor at London's Royal College of Art and at the Zurich University of the Arts as well as a research fellow at Ghent's Orpheus Institute. He is co-initiator and inaugural Editor-in-Chief of the *Journal for Artistic Research* (JAR). JAR is a peer-reviewed, biannual journal whose goal is to publish original research from artists of all disciplines and to promote the renegotiation of art's relationship to academia by coupling an innovative approach to publishing with peer-reviewing and scholarly rigor. As a free online resource, the journal attracts international readers. With the aim of displaying and documenting practice in a manner that respects artistic modes of presentation, *JAR* uses the Research Catalogue, which provides a free online writing space where text can be woven together with image, audio and video material. The result is a journal that promotes experimental approaches to 'writing' and provides a unique 'reading' experience, while carefully fulfilling the expectations of a peer-reviewed academic journal.

Margaret Shiu Tan is the Director of Bamboo Curtain Studio in Taipei County, Taiwan. The studio provides working space and equipment for ceramists, sculptors and mixed media artists; consultative, research and implementation services for arts related projects; production of site-specific art in public spaces; and space for experimentation and development of multi-media art.

Andrei Siclodi is a curator, writer, editor and cultural worker based in Innsbruck, Austria. He directs Künstlerhaus Büchsenhausen in Innsbruck and is Founding Director of the International Fellowship Program for Art and Theory. Additionally, he is editor of the publication series BÜCHS'N'BOOKS – Art and Knowledge Production in Context. Recent publications include *Nikolaus Schletterer - Suspended* (2013), a publication about Schletterer's project for

Manifesta 8 (2010-11); and *Private Investigations - Paths of Critical Knowledge Production in Contemporary Art* (2011). Recent exhibitions include *Collectivity Matters*, Kunstpavillon Innsbruck (2013); *Productive Set-Ups*, Künstlerhaus Büchsenhausen (2012); *Space Matters*, Neue Galerie (New Gallery), Innsbruck (2012); and *Getting Ahead. Art, Language, Cinema, Migration*, Kunstpavillon Innsbruck (2011). He is also guest editor of *Open Systems Online Journal* and producer of the monthly radio broadcast "Büchs'n'Radio" at Radio Freirad 105,9.

Kira Simon-Kennedy is the Program Manager of China Residencies, a non-profit organization and website supporting artist residencies and visiting artists in China. The organization's mission is to foster transparency and encourage greater opportunities for cultural diplomacy and exchange. It also maintains a comprehensive directory of residencies throughout the mainland and Hong Kong, while providing resources for visiting artists to make the most of their experiences. Based throughout Beijing, Paris and New York for the past five years, Simon-Kennedy also works as a photographer, filmmaker and Mandarin and French translator for museums, artists and art publications.

Laura Smith is an Art Education facilitator who, for the past three years, has dedicated her art and passion for creating positive change with the people of El Salvador in their communities. After graduating from UMass Dartmouth with a BFA in Elementary Art Education, she has worked as an art teacher and community-based artist. During her time with ArtCorps, she has worked with women, youth and the staff of FUNDAHMER, a Salvadoran NGO, to explore the power of art and creativity in personal and social transformation. She works with a wide range of visual arts techniques and enjoys bringing play and body movement into her workshops.

Candice Smith Corby is an independent artist and curator. She is currently Director of Stonehill College's Cushing-Martin Gallery and teaches for the Visual and Performing Arts Department. Prior to her position at Stonehill College, she directed the Mazmanian Art Gallery and taught courses at Framingham State College for five years. Recent curatorial projects include: *Reflections in Exile: Five Contemporary African Artists Respond to Social Injustice* (exhibited at the South Shore Art Center in Cohasset, MA and at the National Center of Afro-American Artists) and *Self/Fabricated* (a group exhibit featuring women artists that use domestic linens to explore issues of domestic identity, exhibited at The Art Complex Museum in Duxbury, MA). Her awards include a US Artist Project (this is an award?) to support the *Self/Fabricated* exhibition catalog, a Massachusetts Cultural Council Fellowship in Painting in 2008 and the Dave Bown Project Award in 2011.

Doris Sommer is the Ira Jewell Williams, Jr. Professor of Romance Languages and Literatures and a professor of African and African American Studies at Harvard University. She is widely published and also Director of the Cultural Agents, whose mission is to promote the arts and humanities as social resources. Cultural Agents fosters creativity and scholarship that measurably

contribute to the education and development of communities worldwide. Identifying creative agents of change, reflecting on best practices, and inspiring their replication, Cultural Agents shows that creativity sustains healthy democracies by developing the moral imagination and resourcefulness in citizens.

Sabine Stenzel is the Managing Director of HELLERAU – European Center for the Arts in Dresden, Germany. After studying in Germany and France and getting her degree in business administration, she worked for several years in the marketing department of Nike Inc. Since 2004 she has been engaged in the field of contemporary dance and the interface of art and economy. For many years she developed public outreach programs for the Forsythe Company; from 2006 through 2010 she set up and managed the artist-in-residence program at Palucca Hochschule für Tanz (Dresden Dance University) within the framework of Tanzplan Deutschland; and from 2010 through 2012 she was managing the Frankfurt LAB, a space for interdisciplinary avant-garde production in the field of performing arts and music. She is currently working on further developing the artist-in-residence program in HELLERAU and teaching Art Management at Dresden International University.

Caitlin Strokosch is the Executive Director of the Alliance of Artists Communities and has served the organization since 2002. Prior to joining the Alliance, Strokosch managed several nonprofit, professional music ensembles in Chicago. She is a frequent public speaker and has served as a grants panelist for the National Endowment for the Arts, the Joyce Foundation, and Rhode Island State Council on the Arts. She serves on the Grantmakers in the Arts steering committee, within the Support for Individual Artists program, and as an advisor to Girls Rock! Rhode Island. She also serves on the advisory board of Outpost Journal. Caitlin holds a Bachelor's in Music Performance from Columbia College Chicago and a Master's in Musicology from Roosevelt University, where her research focused on music as a tool for building communities of resistance and social dissent.

Joanna Sun is the residency program and public outreach manager of Taiwan's Artist In Residence, a non-profit organization that operates both the Taipei Art Village and Treasure Hill Artist Village. As the program manager, she aims to execute art projects that connect with communities. She directs programs with government grants to promote Taiwanese artists and international culture. She received her MFA in Design Innovation from De Montfort University in United Kingdom.

Sarah Tanguy is a curator for the U.S. Department of State's Art in Embassies program. Established in 1963, AIE is an international program of exhibitions, collections and exchanges at over 200 U.S. diplomatic venues. As the primary arm of the U.S. government dedicated to international collaborative projects, AIE is seeking new partnerships between U.S. artists and their host countries to expand its mission of cultural diplomacy. Tanguy is also an independent curator,

who has developed several food and science-related exhibitions, and a critic, as a frequent contributor to *Sculpture* magazine.

Karola Teschler is a conceptual working painter, photographer and video artist. Her works are part of international collections. She is the Founder and Director of the European Artists Association, based in Velbert (near Essen), Germany. The international organization has members from around 30 countries. Since 2003, annual two-week symposia/residencies have been held in Germany and abroad. In addition, the organization curates many exhibitions and national and international cooperation projects. The main objectives of the organization are the promotion and support of young artists and the integration of artists from different backgrounds and cultures. Furthermore, the European Artists Association supports humanitarian projects for children in Africa.

C. David Thomas graduated from the Rhode Island School of Design with an MFA in printmaking in 1974 and is currently Director of the Indochina Arts Partnership. He joined the U.S. Army in 1968, and was sent to Pleiku, South Vietnam, as a combat engineer/artist. In 1987, he returned to Vietnam for the first time. Since then he has made more than 75 trips to Vietnam to do research and conduct cultural exchange programs between the United States and Vietnam. In 2000 he was awarded the "Vietnam Art Medal" by the government of Vietnam in recognition of his contributions to the arts in that country. He received a Fulbright Senior Scholar Grant in 2002 to conduct his work in residence in Hanoi and designed the book *HO CHI MINH - A Portrait*, published in 2003. He has had over 31 personal and hundreds of group exhibitions over the past 30 years.

Le huy Tiep is a Vietnamese painter, printmaker and, currently, Chairman of the Arts Council of the Vietnam Fine Arts Association. In addition, he is a member of the Graphic Arts Council of Vietnamese Art and a printmaking professor at the University of Industrial Arts Hanoi, at Hue University of Fine Arts and at the University of Fine Arts in Ho Chi Minh City. As an artist he has exhibited throughout the United States, Russia, China, Switzerland and Germany. His awards include the Special Prize, 1st International Art Triennial in Hanoi (1987); Silver Medal, National Fine Arts Exhibition (1990); State Prize for Literature – Arts (2007); and Graphics Award, National Fine Arts Exhibition (2010).

John Tirman is the Executive Director and a Principal Research Scientist at MIT's Center for International Studies. Tirman is also an author, coauthor or editor of twelve books on international affairs, including, most recently, *The Deaths of Others: The Fate of Civilians in America's Wars* (Oxford University Press, 2011). Earlier work includes *The Fallacy of Star Wars* (1984), the first important critique of strategic defense and *Spoils of War: The Human Cost of America's Arms Trade* (1997). In addition, he has published more than 100 articles in periodicals such as *The Nation*, *Boston Globe*, *New York Times*, *Washington Post*, *Esquire*, *Wall Street Journal* and *Boston Review*. Before

coming to MIT in 2004, he was program director of the Social Science Research Council. From 1986 to 1999, Tirman was executive director of the Winston Foundation for World Peace, a leading funder of work to prevent nuclear war and promote non-violent resolution of conflict. In 1999-2000, Tirman was Fulbright Senior Scholar in Cyprus and produced an educational Web site on the conflict. He is a trustee of the Institute for War & Peace Reporting, and chair of the International Civil Society Action Network.

Sam Toabe is the active Assistant Director at Samsøn, an experimental contemporary art gallery in Boston's South End. From 2009-2010 he co-curated and managed the Godine Family Gallery, where he developed sixteen original exhibitions as well as an innovative artist residency program. He has supported the development of contemporary exhibitions for venues in the Boston area such as the Bakalar and Paine Galleries at MassArt, the Ellen Miller Gallery, the Museum of Fine Arts and the Institute of Contemporary Art. Toabe is currently researching Museum Studies and Art History in Boston University's History of Art and Architecture Program.

Charles Tracy is a landscape architect with the National Park Service who guides long-distance trail development and regional land conservation initiatives in New England. He works with artists' centers on expanding the role of artist-in-residency programs in national parks and exploring art as a catalyst for environmental stewardship. He holds Master's degrees in landscape architecture from the University of Massachusetts and in classics from the University of Texas, and he holds an undergraduate degree from the College of the Holy Cross.

Maria Tuerlings is the Founder and Director of Trans Artists, a leading web resource for artists around the world. In addition, she is the Netherlands' National Coordinator of Pépinières Européennes pour Jeunes Artists, the European residency network and program for young artists; a member of the Advisory Committee DAD-CH, a foundation that promotes cultural exchanges between Switzerland and the Netherlands; a board member and President of On-the-Move; and a board member of the Thami Mnyele Foundation, which runs a guest studio program for artists from African countries in Amsterdam. This year she is also serving as an advisor to the European Commission on "*Improving the conditions for the mobility of artists and other professionals in the culture field.*" The Commission's 2013-2014 theme is "Residencies." Previously, from 2000 to 2007, she was the Secretary of the Board of Res Artis and, from 2007 to 2008, the President of the Board of Res Artis.

Nomeda & Gediminas Urbonas have established an international reputation for socially interactive and interdisciplinary practice exploring the conflicts and contradictions posed by the economic, social and political conditions in the former Soviet countries. Combining the tools of new and traditional media, their work frequently involves collective activities such as workshops, lectures, debates, TV programs, Internet chat-rooms and public protests that stand at the

intersection of art, technology and social criticism. They are the cofounders of JUTEMPUS interdisciplinary art program, VILMA (Vilnius Interdisciplinary Lab for Media Art), and VOICE, a net based publication on media culture; the cofounders of the Transaction Archive; and the co-directors of the award winning Pro-test Lab Archive. They have exhibited at the Sao Paulo, Berlin, Moscow, Lyon and Gwangju Biennales – and Manifesta and Documenta exhibitions – among numerous others, including a solo show at the Venice Biennale and MACBA in Barcelona. Awards include the Lithuanian National Prize (2007); a fellowship at the Montalvo Arts Center in California (2007/08); Prize for the Best International Artist at the Gwangju Biennale (2006); and the Prize for the Best National Pavilion at the Venice Biennale (2007).

Taylor Van Horne is one of the founding directors of the Sacatar Foundation, an American non-profit corporation, and its sister organization in Brazil, the Instituto Sacatar. Founded in 2000 and in operation since 2001, the two Sacatars jointly administer an international artist residency program. Over 225 artists in all disciplines from 47 countries have enjoyed fully funded eight-week residencies at the foundation's estate on the island of Itaparica in Bahia, Brazil. In addition to providing time and space for new creation, Sacatar encourages artists to experience the rich Afro-Brazilian culture of Bahia through collaborations with the local community. Like many residency program founders, Van Horne is a former architect. Before dedicating himself to the design of the residency program, his high-end, residential design work was featured in many architectural publications. However, he finds designing a residency program far more rewarding than designing Microsoft mansions.

Elisabeth van Odiik is Director of the Rijksakademie in Amsterdam. She graduated in art-history at the University of Utrecht. Following the interests of the global community of artists in the Rijksakademie, she facilitated projects in the field of arts and science and co-initiated a.o. projects like *RAIN*; artists platforms in Asia, Africa, South- and Middle America (this sentence is a little unclear; is the "artists platform" phrase referring to what RAIN is? If so, use a colon not semicolon). She is chair of Theatre Production House Toneelschuur Haarlem, member of the board of the Gijselaar Hintzen Foundation and of the board of the Karel Appel House. She participates on the Mint Committee (Ministry of Finance), VN Delegates Lounge Committee (Ministry of Foreign Affairs) and advisory boards for new initiatives in the field of artist platforms.

Anabel Vázquez is a curator, multimedia artist and organizer. Currently, she is the curator at Inquilinos Boricuas en Acción's community gallery, LA GALERÍA at Villa Victoria Center for the Arts in Boston. Her collaborative exhibitions have toured nationally and internationally. She has served as a judge for the Rhode Island State Council on the Arts' New Genres Fellowship Award, the Boston Foundation's Brother Thomas Fellowship, and the Boston Center for the Arts' FY14 Artist Residency Program. Additionally, Vázquez founded the art collective Esprit De Corps (2002-2008) and, more recently, the curatorial collective, DISCORDIAFILMS, an international art exchange that creates cultural bridges

between artists throughout the Americas.

Alexandra Waligorski studied Art History and Islamic Studies in Hamburg, Poznan and Damascus. She worked as a curatorial assistant at the Edith-Russ Haus for Media Art in Oldenburg, Germany and is now a researcher at Leuphana University in Lüneburg. As a member of the EU-Innovation Incubator project, *Art and Civic Media*, she also works as a coordinator and curator for the Leuphana Arts Program, a residency program which focuses on building interfaces between artistic practices and the different departments of Leuphana University.

Liya Wang received her M.A. in Art Gallery and Museum Studies from the University of Leeds, UK. Currently, she is the curator at the National Taipei University of the Arts' Kuandu Museum of Fine Arts. Her specialty is museum management and arts administration. Prior to her appointment at Kuandu, she was the coordinator of a number of projects including the *BABY LOVE Tour Exhibition*, the National Taiwan Museum of Fine Arts' Digital Arts Creation Program; the 2010 *Taipei International Flora Exposition*, *SKY-2011 Asia Plate & Print Exhibition* and the 2012 *Kuandu Biennale*.

Celia Washington is a London-based visual artist. Her participation in an art residency at Kathmandu University in 2006 inspired her to establish the Kathmandu Contemporary Arts Centre (KCAC) in Nepal. In 2010, KCAC opened Nepal's first international contemporary arts centre with a goal to create and sustain a platform in consortium with both Nepali and international artists, as well as act as a catalyst for Nepali artists and the promotion of their work abroad. As Co-Founder Director, Washington introduced KCAC as a British non-profit in an effort to raise scholarship funds for young Nepali artists, along with initiating an international residency program for visual artists in nearby Patan. In 2012, mounting awareness of KCAC's status as Nepal's first international contemporary arts centre set in motion the move to its current location, a building located in the garden of the Patan Museum, one of the finest museums in Asia and a UNESCO world-heritage site.

Crispin B. Weinberg is President of Biomedical Modeling Inc. (BMI), a small anatomical engineering company located in Boston, MA. BMI is best known for donating the models used to plan the successful separation of conjoined twin girls from Guatemala at UCLA by Dr. Henry Kawamoto in 2002. Their team was also chosen by the Egyptian Museum of Antiquities to reconstruct a model of King Tutankhamun's face based on the CT scan of his mummy. BMI has also worked with several artists, including Matthew Day Jackson, Kiki Smith, Noel Grunwaldt, Candice Ivy, and Richard Duca, who explore anatomy in new and fascinating ways. Prior to joining BMI, Crispin was Chief Scientific Officer of Angio-Oncology Sciences Inc., where he worked on developing vascular approaches to tumor prognosis and therapy. He was a co-founder and Director of the GraftArtery Program at Organogenesis Inc., one the very first tissue engineering companies, which grew in part from his research fellowship at

Massachusetts Institute of Technology (MIT). Crispin holds an SB in mathematics and an SM in physics, both from the University of Chicago, as well as a PhD in Neurobiology from Harvard University. He is President of the Coolidge Corner Community Chorus and active in local education foundations and schools. In 2010, the Brookline Community Foundation honored him with its *Unsung Hero Award*.

Andrea Wenglowczyk lives and works in Brooklyn, NY. She received her MFA from the School of the Museum of Fine Arts, Boston and Tufts University, and her BFA in Photography from the State University of New York at New Paltz. Her work has been exhibited in New York and Boston. She has worked with the UBS Art Collection, Storefront for Art & Architecture, and Superfront New York. She is a founding partner of the arts consultancy Kind Aesthetic, and the artist and curatorial collective, ||| (3-art). In 2011 she was a Fulbright Fellow in Ukraine where she researched its burgeoning contemporary arts scene and lectured around the country. She is an avid researcher and collaborator with contemporary Ukrainian artists and cultural workers.

Gregory Williams, assistant professor in the Department of History of Art & Architecture at Boston University, has written for art periodicals, including *Artforum*, *frieze*, and *Texte zur Kunst*, and has authored catalogue essays for major exhibitions of Rosemarie Trockel (at the Museum Ludwig in Cologne, 2005, and at the Kunstmuseum Basel, 2010) and Martin Kippenberger (at the Tate Modern in London, 2006). His book, *Permission to Laugh: Humor and Politics in Contemporary German Art*, appeared in 2012 with the University of Chicago Press. Most recently, he published *Ground Control: Painting in the Work of Cosima von Bonin* in *Art Journal* (Winter 2012). He teaches lecture courses and seminars at the undergraduate and graduate levels in modern and contemporary art and critical theory.

Wu Mali is an established artist and a professor at the Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan. She is known for her social engagement projects that reconstruct the social role of artists. Her installations, such as *Treasure Island*, *Stories of Women from Sing-Chung*, *Epitaph Sing-Chung*, *Epitaph*, *Formosa Club* and *Birds Slide over the Sky*, explore historical narratives from a gender perspective. Mali's works are internationally recognized and have been exhibited at the Venice Biennial, Taipei Biennial, Asian Pacific Triennial and Fukuoka Asian Art Triennial. In recent years, Mali has taken an eco-feminist turn in response to globalization by focusing on issues of urban environment and development. Wu's project *By the River, On the River, Of the River* invited the public to trace the four rivers surrounding Taipei; *Taipei Tomorrow as a Lake Again* addressed the survival strategies of a city facing global warming; and *Art as Environment—A Cultural Action on Plum Tree Creek* explored the possibilities of creating an eco-village. In 2013, the *Plum Tree Creek* project received a Taishin Arts Award in the Visual Arts.

Howard Yezerski is the Director of the Howard Yezerski Gallery, one of the

leading contemporary art galleries in Boston. The gallery's primary focus is on contemporary photography, painting, and sculpture, and showcases the work of a mixture of mid-career and emerging artists.

Tiffany Shea York joined the Isabella Stewart Gardner Museum, Boston in 2000 to manage the Artist-in-Residence program as well as all contemporary exhibitions, related materials, and public programs. Since then, she has worked with over 70 artists from around the world and helped to realize nearly 40 exhibitions, artist's projects, and performances. Before coming to the Gardner, she worked as a studio jeweler and co-founded and directed Boston's White Elephant Gallery, which exhibited work of up-and-coming artists in all media.

Octavio Zaya is an art curator, editor and writer born in Las Palmas (Canary Islands) and has lived in the USA since 1978. He is Director of *Atlántica, Journal of Art and Thought*, a bilingual quarterly published by Centro Atlántico de Arte Moderno (Las Palmas, Spain). He is a member of the Advisory Board of Performa (New York) and a contributor to *ArtAgenda/e-flux* (New York), *ART iT* (Tokyo) and *Arte al Día International* (Miami). He was one of the curators of *Documenta 11* (Kassel, 1998-2002) and also a curator at the 1st and 2nd Johannesburg Biennials (1995 and 1997). He has organized more than 30 exhibitions for museums and institutions worldwide, and published over twenty books on contemporary and young artists. He is the Curator of the Spanish Pavilion at the 55th Venice Biennial (2013). He is currently organizing a large exhibition on the "installation works" of Luis Camnitzer.

Steven Zevitas is the Director of Open Studio Press. Open Studio Press was founded in 1993 as a vehicle for facilitating contact between artists and art enthusiasts. Their critically acclaimed periodical *New American Paintings* has featured the work of over 3000 painters from throughout the United States. While included painters receive international exposure, those with an interest in contemporary painting are provided with an invaluable resource for discovering new artistic talent.

This guy should be in the "G" section of names, not "Z" Zhang Ga is a media art curator, Professor at the Academy of Arts and Design, Tsinghua University (Beijing), and Associate Professor of Media Art at the School of Art, Media and Technology at Parsons The New School for Design (New York). He also holds appointments as Consulting Curator of Media Art at the National Art Museum of China, and Senior Researcher at the Media + Design Lab of EPFL | Swiss Federal Institute of Technology Lausanne, and he was a Visiting Scientist at the MIT Media Lab. Among numerous curatorial projects, he was Artistic Director/Curator of *Synthetic Times: International New Media Art Exhibition*—a 2008 Beijing Olympics Cultural Project—and *Translife: International Triennial of New Media Art* in 2011, both organized by the National Art Museum of China. He has been on many jury and consultation committees including the World Trade Center Artist Residency Program, Prix Ars Electronica and VIDA, among others. From 2004 to 2006, he organized and curated the First, Second and Third

Beijing International New Media Art Exhibitions and Symposiums, extending the global new media art discourse into mainland China. He has published as a book editor and essay contributor for The MIT Press, Liverpool University Press, and Tsinghua University Press, among others. In 2010, he founded TASML | Tsinghua University Art & Science Research Center Media Lab, China's first media art lab at the intersection of art, science and technology.

Ethan Zuckerman is Director of the Center for Civic Media at MIT and a principal research scientist at MIT's Media Lab. He is the author of *Rewire: Digital Cosmopolitans in the Age of Connection*, published by W.W. Norton in June 2013. With Rebecca MacKinnon, Ethan co-founded the international blogging community *Global Voices*. *Global Voices* showcases news and opinions from citizen media in over 150 nations and thirty languages. Ethan's research focuses on issues of internet freedom, civic engagement through digital tools and international connections through media. He blogs at <http://ethanzuckerman.com/blog> and lives in the Berkshire Mountains of western Massachusetts.

WEIRD FORMATTING ON THIS PAGE

2013 CONFERENCE

SCHOLARSHIP WINNERS

Congratulations to the following artists for being selected for scholarships to attend (?-what are the scholarships for?) TransCultural Exchange's *2013 Conference on International Opportunities in the Arts*:

Dimitris Ameladiotis	Marianne Barcellona	Fran Beallor
Vanessa Diaz	Eugene Finney	Yannick Franck
Don Guerwitz	Jenny Krasner	Sálongo Lee
Linda Lee Nicholas	Sharon Pierce	Antonio Puri
Kazaan Viveiro	Sirapi Heghinian Walzer	

Volunteers

The conference is possible thanks to the generous efforts of these people:

Ani Belichkov

Kyle Brown

Sarah Brown

Monica Chiang
Abby Frank
Chenshayang Huang
Sarah Kariko
Yinmeng Liu
Bess Paupek
Taylor Smith
Anne Wright

Melinda Cross
Holly Haerring
Christopher Hung
Al Link
Megan McCarthy
Josue Rojas
Nikolette Kanakis
Xin Xu

Elieen De Rosas
Katherine Higgins
Xing Jiang
Fandang Liu
Deborah McDuff
Don Schaefer
Xiaoyang Wang

A/V

Anto Astudiollo

Blake Brascher

Josh Kasto

Photographers

Robert Chen

Bill Morse

Bo Yang

Johannes Michler

Elisabeth Neville

Don Mo

Xiadong Wu

Translators: Janny Cho (for President Park and Professor Choi)

And special thanks to Joe Upham for his superb help with acoustics and as a dj, Rudi Punzo for creating all the conference website pages, Daryl Luk for photography arrangements, and Katherine Higgins and Virginia Fretto for ensuring that the conference ran smoothly.

In addition TransCultural Exchange would like to thank all the Conference speakers and moderators - many of whom came half-way around the world to join us - as well as Lynne Allen and Dean Benjamin Juarez at Boston University; Anthony De Ritis at Northeastern University; Doris Sommer at Harvard University; Randi Hopkins and Veronique Le Melle at the Boston Center for the Arts; Sharon Matthews at the Boston Architectural Center; and Pieranna Calvachini and Tiffany York at the Isabella Stewart Gardner Museum. For help with the exhibition of new work from Taiwan (including Yi's performance), TransCultural Exchange would like to thank the Curator of Boston University's 808 Gallery Lynne Cooke and Wen-hao Tien, who acted as the American liaison for the Taiwanese exhibit and Yi's performance; and for Dombois' *uboc No. 1 and stuVi2*, special thanks to the artist and the remarkable team at Lightwave International.

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