The Seed Eaters, 2017, performance, 60 minutes

Thirty-three mini scenes, seventeen sculptural sets, two local languages and continually shifting roles: The Seed Eaters is a deconstructed play that explores different ideas about “The End.” The performance unfolds as a collection of vignettes—ranging from a scene about illness, to a disappearing moon, to the lifecycle of a swimsuit—that players select and perform, before switching roles and performing everything once again in a second language. The meaning of each performance is determined greatly by each group of three players, all of whom are local residents of the city in which the piece is performed. Inspired by the awkward and sometimes dangerous space that separates strangers, The Seed Eaters plants connections between people to engender collusion, teamwork and blind hope, in a social and political moment when it feels like the world might be falling apart. The Seed Eaters creates and holds a space where language, objects, and participants’ personalities have equal value, if only for a moment.

Presented at the Grazer Kunstverein in Graz, Austria in September 2017 as part of the Steirischer Herbst Festival.

http://emilymast.com/the-seed-eaters-teaser/
The Cage Is A Stage (Block), 2016, performance, 75 minutes

The Cage Is A Stage is a multi-compositional project composed of an evening-length performance, a five channel video installation, a gallery installation made up of props that get activated periodically by performers, a billboard and a publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism.

The performance was made up of twenty vignettes drawn from my research and collaborative work with the cast which was comprised of a method actor specializing in emulating ape movement, a Butoh dancer who explores animal and social psychology, a ballerina turned cirque performer, an artist who works with the animal/human gaze, and a ten-year-old horse fanatic.

Presented at the Power Plant’s Harbourfront Centre Theatre in Toronto in June 2016 and at REDCAT in LA for the New Original Works Festival in July 2016.

https://vimeo.com/185753134
ENTER. PICK UP A PLANK. ALLOW 
THE SPACE TO GUIDE YOU. ALLOW 
THE SOUNDS IN THE SPACE TO 
GUIDE YOU. ALLOW YOUR REACTIONS 
TO THOSE SOUNDS TO 
GUIDE YOU. MOVE AND TRANSITION 
DURING THE LOUDBER BEATS. 
FREEZE DURING THE QUIETER 
BEATS. POWER > DEGADAATION > 
DISILLUSION > REPEITION > RIES > 
CREATION > COLLAPSE SHOULD 
INFORM YOUR MOVEMENTS. EXIT.
The Cage Is A Stage (Bleed), 2016, installation & periodic performances

The Cage Is A Stage is a multi-compositional project composed of an evening-length performance, a five channel video installation, a gallery installation made up of props that get activated periodically by performers, a billboard and a publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism.

This particular exhibition consisted of a printed score, recorded sound and an installation comprised of cardboard props that were periodically manipulated by performers.

Presented at the e/gallery at the University of Toronto Mississauga in Summer 2016.

https://vimeo.com/176599026
The Cage Is A Stage (Proof), 2016, five channel video installation with sound

The Cage Is A Stage is a multi-compositional project composed of an evening-length performance, a five channel video installation, a gallery installation made up of props that get activated periodically by performers, a billboard and a publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism.

This exhibition consisted of a five channel video installation featuring five consecutive rehearsals of one section of the evening-length performance.

Presented at the Blackwood Gallery at the University of Toronto Mississauga in Summer 2016.

https://vimeo.com/176595598 (see 01:30-01:40 and 4:50-5:00)
**The Stage Is A Cage**, 2015, pre-programmed installation with light, sound, mixed media objects, acrylic paint and props

*The Stage Is A Cage* began as a live performance piece that used gesture and movement to produce a large-scale installation. The initial performance took place in a gallery space in LA and was later re-performed without an audience in France in order to recreate the installation. I collaborated with a dancer and used scores, meditations, images, anecdotes and sound to explore what it means to be human using an animalistic vocabulary. *The Stage Is A Cage* works digs into ideas put forth by John Berger in his text “Why Look at Animals?” in which he draws connections between cages in zoos and artworks in exhibitions.

Presented as a live performance and installation at MaRS in LA in January 2015 and within the exhibition *Missing Missing* at La Ferme du Buisson in Noisiel, France in Spring 2015.
**ENDE (Like a New Beginning), 2014/2015, Video Installation**

*ENDE (Like a New Beginning)* is comprised of a highly edited video (7 min 23 sec) with sound, and a “footnote” video (10 min 12 sec), which are exhibited in two separate spaces. Intended to generate “déjà vu moments” within the context of a larger exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory.

Presented at the Hammer Museum in Los Angeles as part of *Made in L.A.* in 2014, within the exhibition *Missing Missing* at La Ferme du Buisson in Noisiel, France in Spring 2015 and as part of *Playground* at the M - Museum Leuven in Belgium.

[https://vimeo.com/97679806](https://vimeo.com/97679806)
**ENDE (Like a New Beginning) Footnote, 2014/2015, Video installation**

*ENDE (Like a New Beginning)* is comprised of a highly edited video (7 min 23 sec) with sound, and a “footnote” video (10 min 12 sec), which are exhibited in two separate spaces. Intended to generate “déjà vu moments” within the context of a larger exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory.


[https://vimeo.com/97671357](https://vimeo.com/97671357)
**ENDE (Like a New Beginning), 2014, Two Videos, two installations & performances**

*ENDE (Like a New Beginning)* is comprised of a highly edited video (7 min 23 sec) with sound, a “footnote” video (10 min 12 sec), two installations comprised of the various props and objects featured in the videos and a series of live, unannounced performances in which costumed performers activate and utilize objects from the installations. Intended to generate poetic “déjà vu moments” within the context of a densely-packed group exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory. Pictured is one of the two installations made up of props and set pieces that were regularly manipulated by performers during the run of the exhibition.

Presented at the Hammer Museum in Los Angeles in 2014 as part of *Made in L.A.*
**ENDE (Like a New Beginning), 2014, Two Videos, two installations & live performances**

*ENDE (Like a New Beginning)* is comprised of a highly edited video (7 min 23 sec) with sound, a “footnote” video (10 min 12 sec), two installations comprised of the various props and objects featured in the videos and a series of live, unannounced performances in which costumed performers activate and utilize objects from the installations. Intended to generate poetic “déjà vu moments” within the context of a densely-packed group exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory. Pictured is a moment during a live performance in June.

Presented at the Hammer Museum in Los Angeles in 2014 as part of *Made in L.A.*
**ENDE (Like a New Beginning) Again, 2014, performance, 60 minutes**

*ENDE (Like a New Beginning) Again* is a different iteration of the *ENDE* project that was presented at the Hammer Museum. Three “stages” are drawn on the gallery floor and illuminated with theatrical lights. Fourteen people total (the artist, eight performers, a lighting technician, a musician, two videographers and a still photographer) activate the space using movement, sound, lighting, mediation and live direction. The audience is situated around the stages so they can watch the live action, two live video feed projections and each other all at once. These competing points of view are not only intentional, but key to how the work is experienced.

Presented at Night Gallery in Los Angeles in July 2014.

[https://vimeo.com/104198037](https://vimeo.com/104198037)
The Least Important Things, 2014, performance, 60 minutes

The Least Important Things assumes the form of a procession of free-standing theatrical vignettes (none of which take place in an actual theater) that unfold in various, intermediate venues throughout the campus of the Los Angeles Museum of Art (LACMA). The vignettes are based on texts written by the Catalan poet, playwright, graphic designer and visual artist Joan Brossa (1919-1998) who made work about the limitations of language and its material nature. I worked with the Brossa Foundation in Barcelona and a Catalan translator to sort through and select a diverse range of Brossa texts that were then translated into English so that they could serve as scripts for live performances. Many of the texts were translated into English and performed live for the first time.

Presented at the Los Angeles County Museum of Art (LACMA) in March 2014.

https://vimeo.com/104976892
**BIRDBRAIN, 2012, performance, 40 minutes**

Originally conceived of as a live response to the legacy of the historical French artist Guy de Cointet, Mast set out to investigate and interrogate Cointet’s work while incorporating the true story of Alex, an African Gray parrot who was the subject of a thirty-year avian language experiment. What interested her was the curious overlap in the ways that both the artist and the experiment dealt with the imprecision of language and the myriad ways it can be delivered and understood. Working at the intersection of visual art and theater, she cast a stuntman, a stutterer, a sign-language interpreter, a comedian, a child, an auctioneer and a theater director to explore channels of communication in which language is problematic, challenging and/or inappropriate. They perform within a landscape of vivid, colorful forms that are reminiscent of Cointet’s sets, elementary school classrooms and minimalist art.


[https://vimeo.com/52186023](https://vimeo.com/52186023)
**BIRD BRAIN (Addendum), 2012/2015, Video installation**

Based on **BIRD BRAIN**, the live performance, this installation is comprised of an HD video (7 min 09 sec), sound, performance props, a theatrical wall, chalk drawings, a double-sided work on paper, and theatrical lighting.

Presented within the exhibition **Missing Missing** at La Ferme du Buisson in Noisiel, France in Spring 2015 and within the exhibition **Danse Danse Danse** at MNMN (Monaco National Musee Nouveau) in Monaco in Fall 2016 and upcoming at the FRAC Languedoc-Roussillon in Montpellier, France in Summer 2017.

[https://vimeo.com/51087670](https://vimeo.com/51087670)
EMILY MAST

EDUCATION
2007 – 2009 University of Southern California, LA, CA (MFA)
1994 – 1998 Skidmore College, Saratoga Springs, NY (BS)

AWARDS
2016 Foundation for Contemporary Arts Emergency Grant
2014 Harpo Foundation Grant
2013 Center for Cultural Innovation (CCI) Investing in Artists Grant
2013 Franklin Furnace Fund Grant
2013 Rema Hort Mann Foundation (RHMF) Grant
2012 California Community Foundation (CCF) Fellowship
2012 Center for Cultural Innovation (CCI) Artist’s Resource for Completion (ARC) Grant
2009 Foundation for Contemporary Arts Emergency Grant
07-09 USC Roski School of Fine Art Teaching Assistantship

RESIDENCIES
2012 Headlands Center for the Arts, Sausalito, CA
2010 Yaddo, Saratoga Springs, NY
2007 unitednationsplaza, Berlin, Germany
2007 Mountain School of Art, LA, CA
2006 Skowhegan School of Painting & Sculpture, Skowhegan, ME
1999 Vermont Studio Center, Johnson, VT

PERFORMANCES
2018 The Seed Eaters (Noir), La Ferme du Buisson, Noisiel, France
2018 Ashes In I’s, Tongya Park, Santa Monica, CA
2018 Ashes In I’s, John Anson Ford Ampitheatre, LA, CA
2018 Not All There, Human Resources, LA, CA
2017 B!RDBRA!N (Afterward), FRAC Languedoc-Roussillon, Montpellier, France
2017 The Seed Eaters, Grazer Kunstverein, Graz, Austria
2017 Hold Your Tension, REDCAT Gallery, LA, CA
2017 Experiments in Falling, Irish Museum of Modern Art, Dublin, Ireland
2017 The Cage Is A Stage (Swell), Southern Exposure, San Francisco, CA
2016 Dust, Dusk, Skin, Angles, Architecture, Shadows, A Struggle To Focus and You, 2601-2603 Studios, LA, CA
2016 The Cage Is A Stage, REDCAT, LA, CA
2016 The Cage Is A Stage, The Power Plant, Toronto, Canada
2016 The Cage Is A Stage (Bleed), e/gallery at the University of Toronto Mississauga, Canada
2015 INDEX (China Art), China Art Objects Galleries, LA, CA
2015 INDEX (Mona B), Mona Bismarck American Center, Paris, France
2015 INDEX (Silencio), Silencio, Paris, France
2015 The Stage Is A Cage, MaRS, LA, CA
2014 ENDE (Again), Night Gallery, LA, CA
2014 ENDE (Like A New Beginning), Hammer Museum, LA, CA
2014 The Least Important Things, LACMA, LA, CA
2013 B!RDBRA!N, Robert Rauschenberg Foundation Project Space, NY, NY
2013 Six Twelve One By One, The Onion, LA, CA
2012 I Want To Break Free, ENSBA, Lyon, France
2012 B!RDBRA!N (Epilogue), Public Fiction, LA, CA
2012 B!RDBRA!N, REDCAT, LA, CA
2012 Never It’s Now Or, Mains d’Oeuvres, Paris, France
2011  Art In The Parking Space, LAX Art, CA
2011  Offending The Audience, The Velaslavasay Panorama Theater, LA, CA
2011  We Play Nothing, REDCAT, LA, CA
2011  Love Letter To A Surrogate Stage 2, MUHKA, Antwerp, Belgium
2010  Emily Mast by Emily Mast & Jerome Bel, Human Resources, LA, CA
2011  Love Letter To A Surrogate, Torrence Art Museum, LA, CA
2010  Cold Feet, Yaddo, Saratoga Springs, NY
2010  This is This, AS220, Providence, RI
2010  To Crack A Nut Is Truly No Feat, Parks Exhibition Center, Idyllwild, CA
2010  The Show Must Go On! (Again), Five Thirty Three, LA, CA
2009  Everything, Nothing, Something, Always (Walla!), Performa 09, NY, NY
2009  Yes, Exhibition Art Initiative, NY, NY
2009  Bread, Water, Laughter, Mihai Nicodim Gallery, LA, CA
2009  Everything, Nothing, Something, Always (Walla!), USC Roski Gallery, LA, CA
2008  Looking For Something New To Long For, USC Roski Gallery, LA, CA
2007  *, USC Roski Gallery, LA, CA
2007  Eureka!, USC Roski Gallery, LA, CA
2007  Third Wind, Mountain Bar, LA, CA
2006  This Is The Rhythm of the Night, Skowhegan, ME

SELECTED SOLO EXHIBITIONS
2017  The Seed Eaters, Grazer Kunstverein, Graz, Austria
2017  BIRDBRAIN (Afterward), FRAC Languedoc-Roussillon, Montpellier, France
2016  The Cage Is A Stage, Blackwood Gallery at the University of Toronto Mississauga, Canada
2015  Missing Missing, La Ferme du Buisson, Noisiel, France
2012  BIRDBRAIN (Epilogue), Public Fiction, LA, CA
2010  It will never be known how this has to be told, Steve Turner Contemporary, LA, CA
2009  Everything, Nothing, Something, Always (Walla!), USC Roski Gallery, LA, CA
2008  Looking For Something New To Long For, USC Roski Gallery, LA, CA
2005  You & Me Simultaneously, Samson Projects, Boston, MA
2002  Remember, Paris Project Room, Paris, France

SELECTED GROUP EXHIBITIONS
2018  Dialectic of the Stars – Drag Me Crazy, John Anson Ford Ampitheatre, LA, CA
2017  Chalk Circles, REDCAT Gallery, LA, CA
2017  Curious Poses, Southern Exposure, San Francisco, CA
2017  Step of Two, Royal Nonesuch Gallery, Oakland, CA
2017  Gulp #3, Boris R, 2601-2603 Studios, LA, CA
2016  Playground, M Museum, Leuven, Belgium
2016  Dance, Dance, Dance, The Villa Paloma, Nouveau Musée National de Monaco, Monaco
2016  This is Public & Sexy, St. Andrews Community Centre, Dublin, Ireland
2015  This Sentence, China Art Objects Galleries, LA, CA
2015  Play Grounds, Redline, Denver, CO
2014  A soft almond of a poetic – objects on a shelf, Three days Awake, LA, CA
2014  Made In L.A., Hammer Museum, LA, CA
2013  Secret Codes, Galeria Luis Strina, Sao Paolo, Brazil
2013  It’s Over There, Simone Subal Gallery, NY, NY
2013  LA Existencial, LACE, LA, CA
2012  Sunday @ 4, Todd Madigan Gallery, California State Bakersfield, Bakersfield, CA
2011  323 Projects, The Patter of Tiny Brains, LA, CA
2011  Une Vente Aux Encheres, Mains d’Oeuvres, Paris, France
2010  Volume, At1 Art Projects, LA, CA
2009  Exquisite Corpse, or, The Show That Curates Itself, Mihai Nicodim Gallery, LA, CA
2009  Let’s Meet In Real Life, Capricious Space, Brooklyn, NY
2009  CAA LA Area MFA Exhibition, USC Roski Gallery, LA, CA
2008  Strange Ranger, Circus Gallery, LA, CA
2008  Egoesdayglol, Five Thirty Three, LA, CA
2007   Eureka!, USC Roski Gallery, LA, CA
2006   Border Mates, Pasteleria Sta. Teresita, Guadalajara, Mexico
2004   Nuit Blanche, Péniche Antipode, Paris, France
2004   Super Salon, Samson Projects, Boston, MA

CURATORIAL PROJECTS
2018    Not All There, Human Resources, LA, CA
2014    Studio (with Jessica Emmanuel), REDCAT, LA, CA
2008    EGOESDAYGLO, Five Thirty Three, LA, CA

LECTURES / WORKSHOPS / PANEL DISCUSSIONS / TEACHING
2018    The Least Important Things, Queen Mary College, London, England
2017    Protest Processions for Family Day, The Hammer Museum, LA, CA
2017    Animal Experiments, Southern Exposure & Royal Nonesuch Gallery, San Francisco, CA
2016    The Many Bodies Body, Otis College of Art and Design, LA, CA
2016    Danse, Danse, Danse, Pavillon Bosio, ESAP, Monaco
2016    Art Center, LA, CA
2016    University of Nevada Las Vegas, Las Vegas, NV
2016    Running with Concepts — the Choreographic Edition, University of Toronto Mississauga, Canada
2015    San Francisco Art Institute, San Francisco, CA
2015    Missing Missing, La Ferme du Buisson, Noisiel, France
2014    Feathering for Family Day, Hammer Museum, Los Angeles, CA
2014    Occidental College, Los Angeles, CA
2013    Pomona College, Claremont, CA
2013    University of San Diego, San Diego, CA
2013    Otis College of Art and Design, LA, CA
2012    ENSBA, Lyon, France
2012    University of California Riverside, Riverside, CA
2012    ESAAA, Annecy, France
2012    CALARTS, Valencia, CA
2010    University of California Los Angeles (UCLA), LA, CA
2010    Audience Experiments: Contemporary Art in the Age of Spectacle, MoMA, NY, NY
2010    Skidmore College, Saratoga Springs, NY
2010    Idyllwild Arts Academy, Idyllwild, CA
2009    Montana State University MFA Program, Bozeman, MT

PRESS
2018    Zoie Matthew, This Group Show In Chinatown Has No Art, Los Angeles Magazine, Jan 23
2017    The Seed Eaters as Seen by Rachel Kauder Nalebuff, Draff.net, October
2017    In Conversation: Emily Mast + Rachel Kauder Nalebuff, Draff.net, September
2017    Skulptur ist Bühne: Emily Mast Installation im Grazer Kunstverein, Kleine-Zeitung, September 25
2017    Grazer Kunstverein: The Seed Eaters by Herbt Remixed, September
2017    Taryn Wiens, Step of Two at Royal Nonesuch Gallery, Daily Servimg, June 1
2017    Emily Holmes, At Royal Nonesuch, Emily Mast & Henna Vainio Make Life Strange, KQED Arts, May 17
2017    Pascaline Vallée, Danse, danse, danse au Nouveau Musée national de Monaco, Artpress No. 442
2016    Emily Mast: Interviews from Yale University Radio, WYBCX, August
2016    LA-based artist Emily Mast, Seeing Is Forgetting with Jason Bailer Losh, podcast, February
2016    Landscape: Emily Mast on RBMA Radio, December
2016    REDCAT NOW: Emily Mast on KPFP, July 22, 8 PM
2015    Catherine Wagley, Best Up and Coming Artist (2015): Emily Mast, October
2014    Summer Guthery, “This Sentence, by Public Fiction”, Frieze, November-December
2014    Summer Guthery, “Made in LA”, Frieze, November
2014   Lindsay Preston Zappas, Life is strange (or, try not to let the man get you down) on Emily Mast, ENDE at Night Gallery”, Carets and Sticks, July 14
2014   Carol Cheh, “Q&A with Emily Mast”, Another Righteous Transfer!, July 9
2014   Carol Cheh, “Emily Mast, ENDE (Like a New Beginning) Again, Night Gallery”, Another Righteous Transfer!, July 7
2014   Yasmine Mohseni, “Hammer Museum’s ‘Made in LA’ Bienniale Lacks Focus”, Artnet, June 18
2014   Michelle Paul, “Emily Mast”, Proktr, June 12
2014   LA I’m Yours, Made In L.A. 2014: Emily Mast, June 3
2014   “Made in LA 2014: Emily Mast”, Los Angeles I’m Yours, Summer
2014   Brian D. Leitch, “Not the Girl Next Door”, C Magazine, Summer
2014   Andrew Chung, “LACMA: A photo essay”, Another Righteous Transfer!, March 29
2014   Catherine Wagley, “Emily Mast Explains How a Performance Art Piece is Born”, LA Weekly, March 27
2014   José Luis Blondet, “Emily Mast: The Least Important Things”, LACMA Unframed, March 27
2014   Avis Hay Artsy, “All the world’s a stage”, KCRW Which Way LA?, March 26
2014   Mazwell Williams, “Made in LA 2014 Curator Michael ned Holte on SoCal Cultural Microclimates”, KCET Los Angeles, February 20
2013   “Fresh Faces in Art: Eight LA Artists You Should Know”, Fabrik Issue 21, June
2013   Zachary Keeting, “Emily Mast: September 2013”, Gorky’s Granddaughter, September 15
2013   Carol Cheh, “Six Twelve One by One”, Another Righteous Transfer!, March 20
2013   KCHUNG, “Six Twelve One by One”, March 18 (radio show)
2013   Robby Herbst, “In Utero: Six Twelve One by One”, KCET Artbound, March 15
2013   “It’s Over There, Cura, Feb
2013   Jori Finkel, “Puzzling anew over enigmatic artist Guy de Cointet”, Los Angeles Times, Jan 9
2012   Brian X, “Brighten the Corners”, Out West Arts, August 13
2012   Benn Widdey, “REDCAT’s New Original Works Fest Brings on the Women!”, LAist, Aug 9
2012   Cindy Marie Jenkins, “N.O.W. Festival at REDCAT”, Aug 5 (video)
2012   Yelena Gluzman & Matvei Yankelevich, Emergency Index, Ugly Duckling Press
2012   Carol Cheh, Anotherrighteoustransfer, The First Five Days of the Pacific Standard Time Performance and Public Art Festival, Anotherrighteoustransfer, Jan
2011   100 Artists to Watch, Modern Painters, Dec 2011/Jan 2012
2011   Charles Mallison, “Offending the Audience at the Velaslavasay Panorama”, LA Record, April 11
2011   “Q & A with Emily Mast on Restaging Peter Handke’s ‘Offending The Audience’”, East of Borneo, March 22
2010   Carol Cheh, “Perform! Now!”, Anotherrighteoustransfer, July 30
2010   Carol Cheh, “Love Letters to a Surrogate, presented by Warren Neidich, Torrance Art Museum“, Another Righteous Transfer!, July
2010   “Emily Mast”, Performance Art World, June
2009   WFMU / Night People Interviews Emily Mast, November 5
2007   Peter Hellman, “Bogus Bottles”, Art & Auction, August (photo)
2006   Radio Ibero / Good Morning Santa Fe in Mexico City, September 8
2005  Cate McQuaid, “Artist Provokes by Playing With Her Subjects’ Identities”, Boston Globe, Dec 16
2004  Les Inrockuptibles, supplement cadeau, December
2004  The Improper Bostonian, April 14-27 (photo)
2003  Paris Obs, no° 2008, May 1-7 (photo)

PRINT
2018  Propositional Attitudes: What Do We Do Now? (edited by John Birtle & Elana Mann), Golden Spike Press
2017  “Thinking With the Body reviewed by Emily Mast”, The Art Book Review, December 20
2016  Slow Jamz and Afghan Hounds for Riting.org, November
2015  In The Canyon, Revise the Canon, Shelter Press
2014  The Benefit of Friends Collected, Vol. 2, X-TRA
2014  The Least Important Things, && Press
2012  “Oeuvres”, MATERIAL, Summer
2011  Roselee Goldberg, Performa 09: Back to Futurism, Performa, 2011
2009  The New Millennium Paper Airplane Book, Public Art Fund, NY
2009  When you cut into the Present the Future leaks out, One Star Press (Paris) with PS1, New York
2009  Jonathan Maghen, Ed., MFA 2009, University of Southern California, LA, CA
2008  thisisdreamingalso.com (edited by Emily Mast)
2006  Textfield, July issue, Los Angeles, CA, USA
2006  Pazmaker, Issue N°2, Mexico City, Mexico