

## About the artists...

**Rita Ackermann** (b. 1968) rose to prominence during the early 90's as an artist and performer in New York. With her paintings, drawings and collages she provided a window onto an other-worldly cast of female avatars who were at once alien and feline, pre-pubescent and sexually realized. Like similar 1990's feminist iterations such as Riot Grrrl, Ackermann's characters inhabited a space to themselves, separate from the structures of gaze and even of identity. Selections from her more current, abstracted collage work was a part of the 2008 Whitney Biennial, and is exhibited internationally at galleries and institutions that include Andrea Rosen Gallery, New York; Gagosian Gallery, New York; Sculpture Center, New York; Peres Projects, Athens; the Museum of Contemporary Art, Chicago; Bonner Kunstverein, Bonn, Germany.

Ackermann continues her work as a performer, often in collaboration with other female artists such as Lizzy Bougatsos, Emily Sunblad, and Agathe Snow - with whom she collaborated on a performance dinner for the 2008 Whitney Biennial.

For *The Prompt*, Rita Ackermann will involve the audience in a live enactment of a music video try-out.

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The work of **Fia Backstrom** (b. 1970) makes social statements and explores relationships between visual culture, media culture, and text. Backstrom was a part of the 2008 Whitney Biennial, and has staged performances and interventions at numerous international galleries and institutions including Sculpture Center, New York; Andrew Kreps Gallery, New York; White Columns, New York; Swiss Institute, New York; the Serpentine Gallery, London; Depo, Istanbul; and the United Nations Plaza in Berlin.

For *The Prompt*, Fia Backstrom will present *Something About How MSG Works Like Nostalgia, 2009*, a playful commentary on desire and packaging.

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**The Bruce High Quality Foundation** (b. September 11, 2001) is a group of individuals that collectively make-up the fictional artist Bruce High Quality. As a collective, they re-evaluate and re-build familiar institutional structures- from foundations, museums, and universities to public sculptures. In addition to exhibiting internationally, the Bruce High Quality Foundation have most recently opened their own institution: The Bruce High Quality Foundation University. The school, which functions as a free, unaccredited art school with an expanding student body, inhabits the space between mimed gesture and real institutional experiment.

For *The Prompt*, The Bruce High Quality Foundation will present a performance.

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**Joan Juliet Buck** (b. 1948) is a writer, editor, and actress. She has had a distinguished career in magazine publishing, including posts as editor and chief of French *Vogue* from 1994 to 2001, features editor of British *Vogue*, and contributing editor to American *Vogue* since 1980, where she remains as a TV critic. Her profiles, essays, and criticism have also appeared in *Vanity Fair*, the *New Yorker*, the *Los Angeles Times Book Review*, and her travel stories in *Conde Nast Traveler* and *Travel and Leisure*. As a cultural commentator

she is often featured in wide variety of topical documentaries. Her voice was heard in James Crump's film "Black White and Grey," about Sam Wagstaff and Robert Mapplethorpe. She most recently appeared in the American film *Julie and Julia* (2009) as Elisabeth Brassart, the one-time head of the Cordon Bleu Cooking school.

For *The Prompt*, Buck will enact an exercise from Ruth Zaporah's Action Theater with Csassie Terman, which very literally engages the idea of being prompted by another person.

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**Joshua Kit Clayton**, a.k.a. **Kit Clayton**, is a musician and computer programmer. His use of 'ambient computer sounds' and 'glitch' in his original music is heavily influenced by his work in the field of software engineering. He is also the founder and operator of Orthlorng Musork, which during its run as a music label produced and released albums by numerous seminal musicians working in a similar genre.

For *The Prompt* Kit Clayton will provide a set of rules for one evening.

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**Patrick Cleandenim** is a musician and filmmaker based in New York City. He has released two full-length albums (*Baby Comes Home* and *Orange Moonbeam Floorshow*) and has exhibited work at Envoy Enterprises, Le Saloon and alma mater Cooper Union.

Within his albums, Cleandenim explores orchestral pop, jazz, doo-wop, glam, disco, brit-folk, and electronic new wave. His Cooper Union thesis film *The Scurimobile* scrambles narratives of the Commedia dell'arte with Greek and Biblical mythology. Other film works include geometric abstract animations that might have been unearthed in Oskar Fischinger's video arcade.

Patrick is currently recording material with his newly-formed rock 'n' roll band, but for *The Prompt* he will be performing a set developed during a recent residency in Berlin. The set includes songs from the album *Orange Moonbeam Floorshow* as well as a signature light-box stage and a video program by fellow Cooper graduate Mike De Angelis.

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**Mark Dion** (b. 1961) produces artwork that consistently blurs the boundaries between natural history, art, and science. Appropriating archaeological and other scientific methods of collecting, ordering, and exhibiting objects, Dion creates works that question the distinctions between 'objective' ('rational') scientific methods and 'subjective' ('irrational') influences. His works both critique and celebrate the cataloging and presentation of art, historical, and natural materials by museums, exploring themes as diverse as archeology, consumer culture, ecology, environmentalism, and political activism.

He has received numerous awards, including the ninth annual Larry Aldrich Foundation Award (2001). He has had major exhibitions at the Miami Art Museum (2006); Museum of Modern Art, New York (2004); Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (2003); and Tate Gallery, London (1999); and "Neukom Vivarium", a permanent outdoor installation at the Olympic Sculpture Park, Seattle Art

Museum, Seattle (2006). Dion also holds an honorary doctorate (2003) from the University of Hartford School of Art.

For *The Prompt*, Mark Dion and Dana Sherwood contribute objects of conversation.  
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Swiss artist **Sylvie Fleury** (b. 1961) addresses commodity, display, gender, violence, and contemporary mysticism with her multi-disciplinary work. Engaging film, sculpture, and actions, she has successfully interwoven contradictory notions in single moments, including statements about gender collaged with commodity and car fetish.

For *The Prompt*, Sylvie Fleury contributes a film, titled *Cristalle Custom Commando*, 2008, 5:02 Minutes, Courtesy of the artist.  
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**Joseph Grigely** (b. 1956) mines the spaces of conversation often ignored – the introductions, the chatter, the background conversation - the incongruent elements of one recounting their days, overheard and without context. Deafened by a childhood accident, Grigely re-evaluates the difference between speech and writing, and reading and listening with wall pieces and table-top tableaus built from notes, names, or phrases that make up written conversations he has had with his subjects. Grigely has exhibited in numerous international exhibitions, including a solo exhibition at the Whitney Museum of American art. He is also a faculty member at the School of the Art Institute of Chicago, where he teaches in the department of Art History Theory and Criticism, the department of Visual and Critical Studies, and the MFA in Writing department.

For this series, Joseph Grigely will exhibit and stage a reading of select personal notes. This rare performance will be executed by the artist in multiple voices.  
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Writer, producer, film and stage director **Jamie Hook** is known as the founding director of the Northwest Film Forum/WigglyWorld Studios in Seattle. Hook is also the co-creator and writer of the American fringe theatrical production of *Point Break Live!* (2003), stage production *Scott & Zelda* (2000), and original film *The Naked Proof* (2004). Hook, along with the Film Company, produced the original film *Brand Upon the Brain* (2007), by Guy Maddin, as well as the film's international theatrical tour with Isabella Rosselini.

For *The Prompt* Jamie Hook will guide the audience through the evening.  
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Concerned equally with 20th Century art history, popular culture and African American intellectual history, **Rashid Johnson** functions as investigative reporter and archivist as well as artist, deploying a variety of materials to form installations that effortlessly shift between media, emphasizing the poetic cadence of his work.

Citing Sun Ra, Joseph Beuys, Rosalind Krauss, Richard Pryor, Hans Haacke, Carl Andre among his influences, Johnson explores the semiotic systems and iconography of a mythic secret society of African-American intelligentsia within a metaphysical landscape removed from time and history.

Rashid Johnson has exhibited internationally, at institutions and galleries that include the Whitney Museum, New York; The Studio Museum in Harlem, New York; Sculpture Center, New York; Nicole Klagsbrun Gallery, New York; Museum of Contemporary Art, Chicago; 404 arte contemporanea, Naples, Italy; and Magdeburger Kunstmuseum, Magdeburg, Germany.

For *The Prompt*, Rashid Johnson will present *Untitled (Church Nurses)*, 2009, in case anyone becomes possessed.

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**Paul Etienne Lincoln** (b. 1959) is known for his complex allegorical installations inspired by historical figures, memory, and sensorial perception. His works are often years in the making. Lincoln has exhibited extensively internationally, including exhibitions at the Institute of Contemporary Art, London, the Hamburger Bahnhof, Berlin and Guido Costa Projects in Turin.

For *The Prompt*, Paul Etienne Lincoln will present a relic of a past alchemical exhibition, which is a by-product of a bear.

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**Gabriel Lester** (b. 1971) is an artist whose photography, filmmaking, performance, sculpture, and installation work examines the relationship between narration and image to explore the way images, sound and signs contribute to the creation of illusion. He engages memory as a device, reminding viewers of a something they have seen or read, shared or experienced, in order to draw viewers into a scenario that is familiar as media, yet foreign as real action.

He has exhibited in numerous international exhibitions, including shows at Artists Space in New York, and the Kunsthalle in Bern.

For *The Prompt*, Gabriel Lester will make use of a one-man-band combined with original text on the increasing "one-mannedness" of culture.

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**Danny McDonald** (b. 1971) exploits mid-twentieth century pulp horror, using its aesthetic and icons as subjects for examining and reporting on the place for artists – both as a practice and a way of life - in contemporary culture. His cast of characters inhabit the role artists are often necessarily cast- as freakish other, as costumed character, as the absurd. These themes resonate throughout McDonald's diverse body of relics and identities, which include sculptures, performance, and precious jewelry.

**Mindy Vale** was born in a cave. Part Woman, half wolf.

For *The Prompt*, Mindy Veil will give a performance.

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**Haley Mellin** is an artist living and working in New York. Recent shows include the Palais de Tokyo, Paris, Museum of Modern Art, San Francisco, Yale University, Conn, and Sculpture Center, New York. She has curated exhibitions in the United States, France, Italy, South Africa and Mexico. She has also held a number of academic positions, presently lecturing at MoMA and NYU.

For *The Prompt*, Haley Mellin is creating a series of paintings to be used as backdrops, some of which will develop in time during the performances. The screen paintings are complete only once they are performed in front of. Some are appropriated quotations from the history of screened images, others are diluted or evolve with real-time infractions.

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**Ian Monk** (b. 1960) is a British writer, poet, and translator based in Lille, France, where he is also a member of the French writing and mathematics workshop OULIPO ("Workshop of Potential Literature"), which has met since 1960 to develop constraints for generating text. He has translated numerous novels, among them works by Daniel Pennac, and Georges Perec (also of OULIPO). He has also published original works in both French and English, including *Family Archeology and Other Poems* (2004) and *Plouk Town* (2007).

For *The Prompt*, Ian Monk will provide a set of instructions on specially created playing cards that orchestrate interactions between audience members around a variety of topics and behaviors. Monk's structure will be a starting off point, however the direction the interactions take will rely on the personality of the evening's audience.

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**Charlemagne Palestine** (b. 1947) is a visual artist, performer and composer. His music is often characterized as Minimalist, in part due to his rise to prominence during the late 1960's and 70's as part of the movement of musicians and composers experimenting with non-western, and often pared-down compositional structures and performance tactics. He performs his own compositions, invoking distinct objects and gestures that, together with his collage of both traditional and non-traditional rhythmic structures aim to bring audiences out of a familiar sound performance.

For *The Prompt*, Charlemagne Palestine will literally 'phone it in' with a vocal and sound performance from whichever location he happens to be at in Europe.

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Artist, writer, and performer **Adam Pendleton** (b. 1980) searches out and constructs a dynamic mid-space location between first- person and third- person experiences of knowledge and historical production. He aims to create a perpetual de-historicized present tense; one that upsets and imbalances comfortably subjective interpretations of history and culture.

For *The Prompt*, Adam Pendleton will contribute a t-shirt that may be worn by one of the guests which establishes a conversational constraint for the wearer.

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**Falke Pisano** (b. 1978) Falke Pisano's lecture-performances, text-based videos, objects and photocopied publications are the elements of a body of work that is distinctly induced by a practice of writing. Although mainly text-based, Pisano's work displays a strong concern with the existence and features of concrete objects, and in particular, abstract concrete objects. Ms. Pisano has participated in major international expositions such as the Venice Biennial 2009.

For *The Prompt* Falke Pisano will contribute a set of role-based discursive rules for one evening which are more theoretical than "actionable".

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For a period of three years – until May 2008 – **R.H. Quaytman** acted as the director of Orchard, a collaborative artist run gallery in New York's Lower East Side reconciling the divergent narratives of movements such as institutional critique, Kontext Kunst, and the legacies of Latin American and Eastern European vanguard practices of the sixties and seventies. It is perhaps then fitting that her artistic practice reconsiders critiques of the autonomous art object wherein the idea of painting serves as a model for the larger discursive meanings of art. Her use of wood panel as material support and her frequent grounding of the picture plane in photo-based silk screening, underscore the perceptual, perspectival and durational experience of painting as an assessment of the larger social, historical, personal and architectural contexts in which her work appears.

R.H. Quaytman is a Rome Prize recipient and has participated in numerous international exhibitions including shows at Spencer Brownstone Gallery, New York; Miguel Abreu Gallery; New York, the Queens Museum of Art; New York, the Sculpture Center, New York; Construction in Process, Poland.

R.H. Quaytman has designed the limited edition poster for *The Prompt*.

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The history of ideas can perhaps be described as a story of poets and philosophers. While the former places faith in pure expression and intuition, the latter prefers critical thought, foresight, and logic. Jimmy Raskin's multi-disciplinary work – comprised of performance-lectures, sculptures, diagrammatic renderings, architectural models and illustrated characters – operates at the juncture between both, and is interested in moments when the two figures are attempting to fuse, yet remain at odds, such as the prologue to Nietzsche's *Thus Spoke Zarathustra* (1883-85). The battle between the philosopher and the poet mimics the artist's own struggle with the question of how art can be a form of critical thought without extinguishing the often unruly and vulnerable poetic act.

**Jimmy Raskin** (b. 1970) lives and works in Los Angeles. A graduate of CalArts, Raskin has exhibited his work and held "lecture-performances" in institutions, art galleries and other non-traditional gathering places internationally since the mid-1990s, notably at P.S.1 Contemporary Art Center, Thread Waxing Place, Foundation 20 21, Greene-Naftali, Cooper Union, Miguel Abreu Gallery, Sculpture Center, all in New York, as well as at Real Art Ways, Hartford, The Swiss Institute, Paris, and KW, Institute for Contemporary Art, Berlin. In 2009, he will participate in the group exhibition *Breaking New Ground Underground* curated by Thea Westreich at Stonescape, a private museum in Napa Valley, California. He will also be included in *For the blind man in the dark looking for the black cat that isn't there*, a major group exhibition organized by Anthony Huberman at the Contemporary Art Museum St. Louis. His second one-person exhibition at Miguel Abreu Gallery will take place in early 2010.

For *The Prompt*, Jimmy Raskin will present *A Certain Misgiving in the Disciple* (An audio-visual lecture). The disciple is a key figure in Raskin's ongoing aesthetic-philosophical investigation: 'There is a disciple who is permanently confused!' Derived from the chapter 'On Poets' in Friedrich Nietzsche's *Thus Spoke Zarathustra*, The New Philosopher struggles to explain to his disciple the difference between The Poet Pure – or the one

'who has too much faith in meaning' – and the New Poet-Philosopher who understands that meaning has died, and expounds upon the subversive techniques needed to keep meaning alive in a post-modern world. The disciple simply 'does not get it!' Raskin's fascination with figures of consequence – or with those who exemplify failure as pertaining to acts of expression – continues. Images, props and diagrams from the artist's cosmology will support this multi-media reading. Although the stage will be set to expand a new critical dimension, any Jimmy Raskin presentation can only guarantee poetic surprises and face-to-face entertainment.

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**Lucy Raven** (b. 1977) is an artist based in New York. Her most recent film *China Town*, an experimental photo animation about global copper production, has screened at art, film, and industrial spaces around the country, including Mass MoCA, The Wexner Center for the Arts, Storefront for Art and Architecture, the Bureau of Land Management (Ely), the Robinson Mine, and the Nevada Museum of Art. Raven has been a resident artist with The Center for Land Use Interpretation, The Wexner Center for the Arts, and the Atlantic Center. Raven has exhibited in numerous international exhibitions, including shows at The Kitchen, New York; Mass MoCA, North Adams, MA; In Situ Gallery, Paris, France; The Boise Museum of Art, Idaho; The Cleveland Institute of Art, Ohio, and Sculpture Center, Long Island City, New York. She is founding editor, along with Rebecca Gates, of *The Relay Project* audio magazine, and is Editorial Director of *Bidouin* magazine.

Lucy Raven will document the entire four-night series of *The Prompt* on film.

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**Gavin Russom** born in 1974 in Providence, Rhode Island, HP Lovecraft's "universal haven of the odd, the free, and the dissenting". As an artist and musician he has pursued a singularly focused set of visionary aesthetics, goals and states across a wide range of media. His work, which often borders on the mystical, first came to public attention through his 7 year collaboration with Delia Gonzalez. The duo built installations and listening spaces that blurred the lines between art, ritual and entertainment and released the epic "El Monte" 12" single and album "The Days of Mars". In 2006 Russom's focus shifted to solo work and most recently he has performed as Black Meteoric Star, a project named after a celestial object and god figure from Pawnee Indian mythology. The debut self titled Black Meteoric Star album was released in the summer of 2009 by DFA Records, accompanied by three separate 12" singles.

For *The Prompt*, Russom will press single copies of vinyl records that will be played in combination with each other, based on his written instructions, throughout the night, serving as the night's soundtrack.

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Born Nick Currie, **Momus** began recording under his current artist name in 1986 and has since released nearly 20 albums. He has been performing and producing work for art institutions since 2000 and has been in exhibitions and performance installations at Blow de la Barra and the Southbank Centre in London; the Baltic Mill in Gateshead, England; the Secession in Vienna; the Whitney Museum and Swiss Institute in New York; and the MOCA in Los Angeles. He released two novels this year, *The Book of Jokes* (Dalkey Archive), and *The Book of Scotlands* (Sternberg Press).

**Aki Sasamoto** is a New York-based, Japanese artist, who works in performance, sculpture, dance, and whatever more medium that takes to get her ideas across. Sasamoto is interested in everyday gestures on nothing and everything. Today's performance/installation builds on and shifts out of yesterday's, remembering, modifying, developing. Her works are shown both in dance and visual arts venues in New York, San Francisco, Germany, and Japan including The Kitchen in New York, and The Yokohama Triennial in Yokohama. Sasamoto is also a recipient of Visual Art Grant from Rema Hort Mann Foundation, the Toby Fund Award from the Toby Fund, and many US and Japanese scholarships.

Together, Momus and Aki Sasamoto most recently performed *Love is the End of Art* at Zach Feuer Gallery in New York.

For *The Prompt* Aki Sasamoto will dance a lecture while Momus contributes pre-recorded spoken instructions designed to alter and intervene in her performance.

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"Just-in-Time Workshop & Occasional Bookstore" in a Ludlow Street basement in New York, the design and publishing collaborative **Dexter Sinister** collapses categories, functions, and roles. The collaborative combines the characteristically distinct identities of designer, producer, publisher, and distributor. They propose a heteroclit counterpoint to the dominant one-size-fits-all, Fordist assembly-line style of print production and distribution. In contrast to the juggernaut of contemporary publishing and its economies of scale, the workshop, according to the artists, "involves avoiding waste by working on demand, utilizing local cheap machinery, considering alternate distribution strategies, and collapsing distinctions of editing, design, production, and distribution into one efficient activity."

Dexter Sinister is widely exhibited in Europe and New York, as well as participating in the 2008 Whitney Biennial. For *The Prompt*, Dexter Sinister will contribute daily topics of conversation culled from *The First/Last Newspaper*, their Performa 09 project.

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**Guy Richard Smit** is an artist who works in video, watercolors, and comedic performance, as well as music, vocals and lyrics for his band Maxi Geil! And Playcolt. He has most recently participated in numerous international exhibitions including shows with the South London Gallery, London, the Museum of Modern Art, New York, the Queens Museum of Art, New York, Roebing Hall, New York, Aeroplastics, Brussels, and Fred [London], London.

For *The Prompt*, Guy Richard Smit will share a comedic commentary on Performance Art in the guise of a Dutch performance artist with a bloated ego.

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**Ben Vautier** (b. 1935 and known simply as "Ben") has been associated with Fluxus since the 60's, an international community of experimental artists seeking to close the gap between art and life by bypassing the elitism of the museum and gallery system. In the 1960's, he took his personal theater into the street as part of the effort to bring art to everyone. In France, he sat on a chair on a busy street with a sign that, in translation, said "Look at me that suffices I am art," sat at a table outside a gallery with a sign that announced "I sign other people's paintings" and was actively engaged in signing things



that had not previously been considered art, like dirty water, plants, the Pope, God, death, the universe. Ben's work is part of museum collections worldwide, and a renewed interest in his work has inspired retrospectives and new works in the past decade in places such as Kunsthalle Bern, Tate Modern, and the Guggenheim NY.

For *The Prompt*, Ben will contribute a poster which proposes an imaginative and ironic alternate etiquette.

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**Marianne Vitale** is a New York artist working in various mediums. Her sculptural practice often evokes an idea of the natural world remade from what has been discarded and abandoned. Brought together with metal and made permanent, Vitale freezes these forms into make-shift structures, fantastic creatures, hybrid animals and contorted beasts that can appear both fragile and menacing. When using performance and video, Vitale draws on some of the instinctive movements apparent in her drawings and sculptures, with an added personal physicality that creates a visceral, even combative relationship between artist and audience.

Vitale's work has been exhibited internationally, including shows at Sculpture Center, New York; the IBID Projects, London; White Columns, New York; Colton Gallery, Houston, Texas; and the Cass Sculpture Foundation, Sussex, England.

For this series, Vitale will present a propaganda video entitled *Patron* (2009), a work that aims to suffocate and patronize the audience, whose participation will be required.

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“a towering figure in the world of experimental theater ... an explorer in the uses of time and space onstage. Transcending theatrical convention, he draws in other performance and graphic arts, which coalesce into an integrated tapestry of images and sounds.” *The New York Times*

Since the late 1960s, **Robert Wilson's** productions have decisively shaped the look of theater and opera through his signature use of light, his investigations into the structure of a simple movement, and the classical rigor of his scenic and furniture design.

Wilson has staged numerous original operas and stage productions around the world, including *The Life and Times of Joseph Stalin* (1973), and *A Letter for Queen Victoria* (1974), *Death, Destruction & Detroit I and II* (1979, and 1987 respectively) and *Death, Destruction & Detroit II* (1987), *The Black Rider* (1991) and *Alice* (1992). Wilson also co-created and staged the monumental and groundbreaking *Einstein on the Beach* (1976).

Wilson has also exhibited extensively in museums including retrospectives at the Centre Georges Pompidou in Paris and the Boston Museum of Fine Arts, as well as exhibitions at the Guggenheim Museum in New York and Bilbao, and at the Stedelijk Museum in Amsterdam. He is also the founder of the Watermill Center in eastern Long Island, New York.

For *The Prompt*, Robert Wilson will contribute an object of conversation, which may not be sat upon.

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### About the curators...

**Sarina Basta** is curatorial director for Kunstverein NY. Her initiatives as a curator combine the work of artists both emerging and established, as well as film makers, performers, and musicians. Sarina has served as curator at the Sculpture Center in New York, and the Musee d'Art Contemporain in Geneva. She has also organized numerous international exhibitions, including *The Happiness of Objects* and *Degrees of Remove: Landscape and Affect*, both at Sculpture Center, New York; *No Bees, No Blueberries*, co-curated with Tyler Coburn for Harris Lieberman Gallery, New York; as well as a group show project with John Armleder, Sylvie Fleury, and Olivier Mosset for Galerie Suzanne Beliaeff, Monaco. Her writing and criticism on the subject of art is also widely published in international art magazines that include *Texte Zur Kunst* and *Flashart*.

**Michael Portnoy** is an artist and curator for Kunstverein NY. He is a multimedia artist, musician, performer and Director of Behavior. His diverse practice spans dance-theater, metafunctional sculpture, fascist socials, experimental stand-up, prog-operatic spectacle, an aerobic restaurant where food leaps out from the walls, and Icelandic cockroach porn. Portnoy's long-standing investigation of social exchange, and the rules of communication and play, was recently conducted through a series of abstract gambling tables, drawing on gambling's roots in ritual and divination. He has presented work in museums, art galleries, theaters and music halls internationally, including such venues as: Art Unlimited Basel, The Moscow Biennial, P.S. 1/MOMA, The Kitchen, The Emily Harvey Foundation, The Sculpture Center, Foksal Gallery Foundation (Warsaw), Kunsthalle Basel, Kunstverein (Amsterdam), Tensta Konsthall (Stockholm), Kaaitheater (Brussels), migros museum (Zurich), Le Confort Moderne (Poitiers, France), IBID PROJECTS (London), Kling & Bang Gallery (Reykjavik) and The National Review of Live Art (Glasgow).