

Mark Dion was born in New Bedford, Massachusetts. He received a BFA (1986) and an honorary doctorate (2003) from the University of Hartford School of Art, Connecticut. Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. The job of the artist, he says, is to go against the grain of dominant culture, to challenge perception and convention. 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. The artist's spectacular and often fantastical curiosity cabinets, modeled on Wunderkabinetts of the 16th Century, exalt atypical orderings of objects and specimens. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Mark Dion questions the authoritative role of the scientific voice in contemporary society. 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). *Neukom Vivarium* (2006), a permanent outdoor installation and learning lab for the [Olympic Sculpture Park](#), was commissioned by the Seattle Art Museum.

Dion lives and works in New York and Pennsylvania.^[2] He is represented by [Tanya Bonakdar Gallery](#) in New York and In SITU Gallery in Paris.

Jennifer Steinkamp is an [American installation artist](#) who works with video and new media in order to explore ideas about architectural space, motion, and perception.

Born in [Denver, Colorado](#), Steinkamp is the eldest of five children, three girls and two boys. Her family lived in a number of areas before settling in [Edina, Minnesota](#). In 1979, Steinkamp moved to Los Angeles to attend the [California Institute of the Arts](#), studying experimental animation. She later went to [Art Center College of Design](#) in [Pasadena](#), studying with [Mike Kelley](#), [Gene Youngblood](#), and [Jeremy Gilbert-Rolfe](#). In 1989, Steinkamp returned to Art Center, completing her MFA in Fine Arts in 1991.^[1] She is currently a professor in the department of Design | Media Arts at [UCLA](#).

Steinkamp uses digital projection to transform architectural space, providing the viewer with a synaesthetic experience, often working in collaboration with musicians Andrew Bucksbarg and Jimmy Johnson to integrate sound into her work. While her career began with brightly colored abstract projections, since 2003 she has increasingly incorporated nature-based imagery into her work — gnarled trees that twist, turn, and change seasons; rooms filled with undulating strands of flowers. In doing so she has brought [digital art](#) into the mainstream of contemporary art. Her

use of vernacular imagery and embrace of beauty result in mesmerizing environments that reference the sublime, as did the [Hudson River School](#) painters. Like her art historical precedents, Steinkamp conveys the magnitude and power of nature—a nature that is not always benign. *Premature*, a series first displayed in 2010, shifts the focus of Steinkamp's subject to life and death. She explores this topic with projections of slithering veins and arteries that evoke the eerie inspiration of her work.^[2] Her work has the power to communicate to a broader public, to “convert” a more traditional art audience, familiar with the use of computer graphics for video games but unaware of other creative applications.

Her work is in the permanent public collections of: The [Los Angeles County Museum of Art](#); The [Denver Art Museum](#); The [San Jose Museum of Art](#); [Museum of Contemporary Art Los Angeles](#); [Staples Center](#); [Henry Art Gallery](#), Seattle; [Albright-Knox Art Gallery](#), Buffalo; The [Fremont Street Experience](#), Las Vegas; The [Experience Music Project](#), Seattle; The [Corcoran Gallery of Art](#), Washington DC; The W5 Museum, Belfast, Northern Ireland; Museum of Contemporary Art, North Miami, Florida; MUSAC, Museo de Arte Contemporáneo de Castilla y León, Leon, Spain; [Istanbul Modern](#), Istanbul, Turkey; Progressive Corporation, Cleveland, Ohio; Ulrich Museum of Art, Wichita State University, Wichita, Kansas; Martin Margulies Collection, Coconut Grove, Florida; Autostadt Collection, Wolfsburg, Germany; [Phoenix Art Museum](#), Phoenix, Arizona; [Hammer Museum](#), Los Angeles, California; Towada Center, Towada, Japan; Western Bridge, Seattle, Washington; [Victory Park](#), Dallas Texas; CAC Museum of Malaga, Malaga, Spain; [Vero Beach Museum of Art](#), Vero Beach, Florida; The West Collection, Pennsylvania; Weatherspoon Art Museum, North Carolina; and the 21c Museum, Louisville, Kentucky.^[5]

Steinkamp is represented by ACME in Los Angeles, greengrassi in London and [Lehmann Maupin Gallery](#) in New York. jennifersteinkamp.com

Kendall Buster earned a BFA degree from the Corcoran College of Art and Design in Washington DC and an MFA in Sculpture from Yale University as well as participating in the Whitney Museum’s Independent Study Studio Program in New York City.

Her work has been exhibited in numerous venues nationally and internationally including the Hirshhorn Museum and the Kreeger Museum in Washington, DC, Artist’s Space and the American Academy of Arts and Letters in New York City, the Haggerty Museum in Milwaukee, the Kemper Museum in Kansas City, the Boise Art Museum in Boise, Idaho, Suyama Space in Seattle, Washington, the Bahnhof Westend in Berlin, and the KZNSA Gallery in Durban, South Africa.

Buster has created commissioned sculptures for the DC Convention Center and Wilmer Cutler Hale in Washington, DC, Markel Corporation and Massey Cancer Center in

Richmond, VA, The Science Center at The Episcopal School in Alexandria, Virginia, The Bank of Oklahoma Arena in Tulsa, as well as a roof-top sculpture at The Nevada Museum of Art in Reno. Buster also recently completed a sculpture commission for The Agave Branch Library in Phoenix, Arizona. Upcoming projects include commissions for The Indianapolis Museum of Art's Virginia B. Fairbanks Art and Nature Park, The New Chemistry Building at Princeton University, Gilman Hall at Johns Hopkins University in Baltimore, and The San Francisco International Airport.

Buster has been interviewed by Neda Ulaby on NPR's *Morning Edition* as part of a series on art and science and was the recipient of a 2005 American Academy of Arts and Letters Award in the Arts. She currently lives and works in Richmond, Virginia and is a Professor in the Department of Sculpture and Extended Media at Virginia Commonwealth University. kendallbuster.com

Teresita Fernández is a contemporary sculptor and artist based in New York. A recipient of the 2005 [MacArthur Foundation](#) "Genius Fellowship", Fernández's work is characterized by an interest in perception and the psychology of looking.^[1] She received a [Guggenheim Fellowship](#) in 2003 and the Louis Comfort Tiffany Biennial Award in 1999. She is represented by the [Lehmann Maupin Gallery](#) in New York City.

Fernández graduated from Southwest Miami high school in 1986. She received her Bachelor of Fine Arts from Florida International University in 1990 and her Masters of Fine Art from Virginia Commonwealth University in 1992. She has had numerous major solo exhibitions including the Corcoran Gallery, Washington DC; ICA, Philadelphia; Castello di Rivoli, Turin; Museo de Arte Contemporaneo, Malaga; Miami Art Museum, Miami; Site Santa-Fe; USF Contemporary Art Museum, Tampa; and The Blanton Museum, Austin.

Fernández's work is included in numerous major private collections as well as the permanent collections of the Museum of Modern Art; San Francisco Museum of Modern Art; [St. Louis Art Museum](#), MoCA, Miami; the [Miami Art Museum](#); the [Walker Art Center](#) in Minneapolis; the De la Cruz Collection; the [Sammlung Goetz](#); and the [Albright-Knox Art Gallery](#) in Buffalo.

Dan Corson is known for creating dynamic environments with space, light and sound. His temporary and permanent light-based artworks employ a range of media from the primal (sun and fire) to the high-tech (neon, lasers, LEDs, fiber optics). In the past 15 years, he has designed or installed more than 50 public art projects. Public art master planning experience is another area of his expertise. He was an Artist-in-Residence at Seattle City

Light from 1999 – 2002, and has recently returned from doing a residency in Italy.

Originally trained in the theater, his artwork is not only about objects at a location, but about spaces and volumes for manipulation, and about the relationships and choreography between the environment and the public. Corson received his Bachelor of Arts in Drama from San Diego State University and his Masters of Fine Arts in Sculpture from the University of Washington. He has since been a Skowhegan Scholar from the Skowhegan School of Painting and Sculpture, and a Pilchuck Scholar from Pilchuk Glass School.

Dan Corson has had national and international art commissions and his work has been exhibited in Washington, California, Oregon, Maine, Nevada and Hawaii; internationally his work has been seen in The Czech Republic; England, Australia and Madagascar.

corsonart.com

Wim Delvoye (born in [Wervik, West Flanders](#)) is a Belgian neo-conceptual artist known for his inventive and often shocking projects. Much of his work is focused on the body. He repeatedly links the attractive with the repulsive, creating work that holds within it inherent contradictions—one does not know whether to stare, be seduced, or to look away. As Robert Enright wrote in *Border Crossings*, "Delvoye is involved in a way of making art that reorients our understanding of how beauty can be created."^[1] Wim Delvoye has an eclectic oeuvre, exposing his interest in a range of themes, from bodily function, to the Catholic Church, and numerous subjects in between. He lives and works in Belgium, but recently moved to China after a court of law judged his pig tattoo art projects illegal. **WimDelvoye.com**

Sharon Engelstein, born in Montreal, Canada and currently lives and works in Houston, TX. Engelstein earned a BFA in Mass Communication/Journalism and Sculpture at the University of South Florida in Tampa, FL (1987), and a MFA in Sculpture at Claremont Graduate School, CA (1990). Engelstein has exhibited widely throughout the US, including solo exhibitions at Locust Projects, Miami, FL (2002); the Glassell School of Art, Museum of Fine Arts, Houston, TX (2001); and Sala Diaz, San Antonio, TX (2000); Contemporary Arts Museum, Houston, TX; Project Row Houses, Houston, TX (1996); and the Museum of Surgical Science, Chicago, IL (1992). Engelstein has been included in group exhibitions at the University of South Florida Contemporary Art Museum, Tampa (2002); Exit Art, New York, NY (2001); Nexus Contemporary Art Center, Atlanta, GA (1999); and Los Angeles Contemporary Exhibitions, CA (1996). She was a Core Fellow at

Glassell School of Art at the Museum of Fine Arts in Houston, TX. In addition she has received awards from the Cultural Arts Council of Houston, TX., Louis Comfort Tiffany, and the National Endowment for the Art.

Engelstein's curious sculptures hover between abstraction and representation, between function and fiction. While her technique of execution has varied over the years, her forms have maintained a certain hybrid identity. The bloated molecular sculptures seem to originate from animal and plant bodies as well as other organic forms. **Sharonengelstein.com**

Dan Graham, born in Urbana, Illinois, is a conceptual artist now working out of [New York City](#). He is an influential figure in the field of contemporary art, both a practitioner of [conceptual art](#) and an art critic and theorist. His art career began in 1964 when he moved to New York and opened the John Daniels Gallery. Graham's artistic talents have wide variety. His artistic fields consist of film, video, performance, photography, architectural models, and glass and mirror structure. Graham especially focuses on the relationship between his artwork and the viewer in his pieces. Graham made a name for himself in the 1980s as an architect of conceptual glass and mirrored pavilions.

Tom Otterness (b. in [Wichita, Kansas](#)) is an [American sculptor](#) whose works adorn parks, plazas, subway stations, libraries, courthouses and museums in [New York](#)---most notably in Rockefeller Park in [Battery Park City](#)^[1] and in the [14th Street/8th Avenue subway](#) station---and other cities around the world. He was the first artist ever to have contributed a balloon to the Macy's Thanksgiving Day Parade.^[2] "...he made a giant Humpty Dumpty suspended in an upside-down tumble, as though he might have jumped from one of the swanky Central Park West rooftops..."^[3]

His style is often described as cartoonish and cheerful but tends to carry a political punch.^[4] His sculptures are filled with multiple meanings and allude to sex, class, money and race.^[5] These sculptures depict, among other things, huge pennies, pudgy characters in business suits with moneybag heads, helmeted workers holding giant tools, and an [alligator](#) crawling out from under a sewer cover. The main theme of his work seems to be the struggle of the little man against the capitalist machine in a difficult and strange city. His aesthetic can be seen as a riff on [capitalist realism](#) and blends high and low, cute and cutting^[6]

Known primarily as a public artist, Otterness has exhibited in popular exhibitions in locations across the United States and around the world, including [New York City](#), [Indianapolis](#), [Beverly](#)

[Hills](#), the Hague, Munich, Paris, Valencia and Venice. His studio is located in the [Gowanus](#) neighborhood in [Brooklyn](#). [Tomostudio.com](#)

Martin Puryear was born in Washington, D.C. In his youth, he studied crafts and learned how to build guitars, furniture, and canoes through practical training and instruction. After earning his BA from Catholic University in Washington D.C., Puryear joined the Peace Corps in Sierra Leone, and later attended the Swedish Royal Academy of Art. He received an MFA in sculpture from Yale University in 1971. Puryear's objects and public installations—in wood, stone, tar, wire, and various metals—are a marriage of Minimalist logic with traditional ways of making. Puryear's evocative, dreamlike explorations in abstract forms retain vestigial elements of utility from everyday objects found in the world. In "Ladder for Booker T. Washington," Puryear built a spindly, meandering ladder out of jointed ash wood. More than thirty-five feet tall, the ladder narrows toward the top, creating a distorted sense of perspective that evokes an unattainable or illusionary goal. In the massive stone piece, "Untitled," Puryear enlisted a local stonemason to help him construct a building-like structure on a ranch in Northern California. On one side of the work is an eighteen-foot-high wall—on the other side, an inexplicable stone bulge. A favorite form that occurs in Puryear's work, the thick-looking stone bulge is surprisingly hollow, coloring the otherwise sturdy shape with qualities of uncertainty, emptiness, and loss. Martin Puryear represented the United States at the São Paulo Bienal in 1989, where his exhibition won the Grand Prize. Puryear is the recipient of numerous awards, including a John D. and Catherine T. MacArthur Foundation Award, a Louis Comfort Tiffany Grant, and the Skowhegan Medal for Sculpture. Puryear was elected to the American Academy and Institute of Arts and Letters in 1992 and received an honorary doctorate from Yale University in 1994. Martin Puryear lives and works in the Hudson Valley region of New York.

Brian Tolle's sculptures and installations emphasize a formal and iconographic dialog with history and context. Architecture, site and technology are recurring themes. Using a variety of media, his work draws from the scale and experience of its surroundings, provoking a re-reading by cross-wiring reality and fiction. Drawing ideas from a broad-based conceptual analysis Tolle blurs the border between the contemporary and the historical. His approach involves in depth research, which is then distilled and directed creating an intuitive personal response.

Brian Tolle was born 1964 in Queens, NY, he now lives and works in New York City.

Cameron Van Dyke, lives and works in Grand Rapids, MI, designs and builds unique high quality furniture, custom interiors, and public sculpture. Our work blends a respect for traditional and modern design with a passion for experimentation. We face every new design opportunity with an open mind and a commitment to a beautiful, functional, and long lasting product. We use high quality, durable materials of wood, concrete, steel, stainless steel, aluminum, and fiberglass to create furniture and sculpture that will be enjoyed for generations.

CameronVanDyke.com

Jorge Pardo is an artist whose visually seductive body of work explores the intersection of contemporary painting, design, sculpture, and architecture. Employing a broad palette of vibrant colors, eclectic patterns, and natural and industrial materials, Pardo's works range from murals to home furnishings to collages to larger-than-life fabrications. He often transforms familiar objects into artworks with multiple meanings and purposes, such as a set of lamps displayed as both sources of illumination and as freestanding sculptures, or a sailboat exhibited as both a utilitarian, seaworthy vessel and as a striking obelisk. Working on small and monumental scales, Pardo also treats entire public spaces as vast canvases; for one project, he used dramatic, multicolored tile work to redesign the ground floor of the Dia Art Foundation in New York City. For other projects, he has challenged traditional curatorial presentation with installations that consciously ignore the constraints of conventional museum and gallery spaces. His construction and outfitting of a complete house for the Los Angeles County Museum of Art and a wooden jetty overlooking a lake for Skulptur Projekte Münster in Germany represent examples of his unique artistic approach. In reaching beyond defined aesthetic disciplines, Pardo is engaging viewers in the United States and abroad with works that produce great visual delight while questioning distinctions between fine art and design.

Jorge Pardo received a B.F.A. (1988) from the Art Center College of Design in Pasadena, California. His paintings, sculptures, and installations have been exhibited at numerous national and international venues, including the Cooper-Hewitt National Design Museum, the Palais des Beaux Arts (Lille, France), the Irish Museum of Modern Art, and the Museum of Contemporary Art, Los Angeles. www.jorgepardosculpture.com

Sarah Morris double majored in Semiotics and Political Philosophy at [Brown University](#), graduating magna cum laude. She studied at [Jesus College](#), [Cambridge University](#), associated with Professor [Raymond Williams](#), when Professor Stephen Heath was situated and did her final

year in the Social and Political Sciences [SPS] department. She enrolled in the [Whitney Museum of American Art](#) Independent Study Program from 1989-90.^[2] Since the mid-1990s, Sarah Morris has been making abstract paintings and films. These works, based on different cities, are derived from close inspection of architectural details combined with a critical sensitivity to the psychology of a city and its key protagonists. Morris began her career making graphic paintings that adapted the dramatic, emotive language used in newspaper and tabloids. She was interested in the idea of emptying out the narrative from specific articles found in [The New York Times](#) and the [New York Post](#). Her first studio was situated in [Times Square](#). She curated several shows, including a series titled "Closeup" in the early 1990s, held in the Times Square studio location with Rita Ackerman, [Mariko Mori](#), Bernadette Corporation and a group show of [Sam Taylor-Wood](#), [Gary Hume](#), and [Jane and Louise Wilson](#), amongst others.^[3] In 1997, Morris curated a group show titled "Hospital", after the lyrics of the Modern Lovers' song, at Max Hetzler Gallery, Berlin which included work by [Darren Almond](#), [Liam Gillick](#), [Richard Hamilton](#), [Jeff Koons](#), [Jorge Pardo](#), [Richard Phillips](#), and Jane and Louise Wilson.^[4] In 1999-2000, she was a Berlin Prize Fellow at the [American Academy in Berlin](#).^[5] She received the Joan Mitchell Foundation Painting Award in 2001.

Morris's paintings and film works explore architecture and the psychology of urban environments. Morris has exhibited widely—at [Museum für Moderne Kunst](#), Frankfurt (2009), Museo d'Arte Moderna, Bologna (2009), Fondation Beyeler, Riehen/Basel (2008), Städtische Galerie im Lenbachhaus, Munich (2008), Museum Boijmans van Beuningen, Rotterdam (2006), Moderna Museet, Stockholm (2005), [Palais de Tokyo](#), Paris (2005), Kestner Gesellschaft, Hannover (2005), Kunstforeningen, Copenhagen (2004), [Museum of Contemporary Art, North Miami](#) (2002), [Hirshhorn Museum](#), Washington, D.C. (2002), and Nationalgalerie im Hamburger Bahnhof, Berlin (2001), among others. Morris lives and works in New York City and London and is married to fellow visual artist [Liam Gillick](#).

Liam Gillick, born, Aylesbury, Buckinghamshire is a British artist who lives in New York City. Liam Gillick graduated from [Goldsmiths College](#) in 1987. In 1989 he mounted his first solo gallery exhibition, *84 Diagrams*, [Karsten Schubert](#), in London. He has exhibited in galleries and institutions in Europe and the United States, many of which have been collaborative projects with other artists, architects, designers and writers, including—between 1990 and 1995.

Together with Damien Hirst, Sarah Lucas, Angela Bulloch and Henry Bond he was, "the earliest of the YBAs"^[5]—the [Young British Artists](#) who dominated British art during the 1990s.

In 2002, Gillick was selected to produce artworks for the canopy, the glass facade, the kiosks, the entrance ikon, and the vitrines, of the then-recently-completed [Home Office](#) building, a [United Kingdom government department](#), at Marsham Street, London.^[6]

In 2002, Gillick was nominated for the annual British [Turner Prize](#).

Gillick's artistic output is characterized by diversity, as Caoimhin Mac Giolla Leith, of [University College Dublin](#), has said, "Gillick's practice to date has encompassed a wide range of media and activities (including sculpture, writing, architectural and graphic design, film, and music) as well as various critical and curatorial projects, his work as a whole is also marked by a fondness for diversions and distractions, tangents and evasions."^[12]

The focus of Gillick' practice is evaluations of the aesthetics of social systems with a focus on modes of production rather than consumption.^[13] He is interested in forms of social organization.^[14] Through his own writings and the use of specific materials in his artworks, Gillick examines how the built world carries traces of social, political and economic systems.^[15] As art critic Ina Blom has said, "Artists such as Liam Gillick ... no longer address abstraction as the principle for the creation of distinct minimalist objects, but rather try to create through design spaces for open social interaction [artworks] whose actual use is to be constantly redefined within the situation of the exhibition - without necessarily producing relational-aesthetic models of community."^[16] [liamgillick.info](#)

Jim Isermann is a practicing artist, based in Palm Springs, California. Since receiving his MFA from the California Institute of Arts in 1980 Isermann's artistic output has chronicled the conflation of post-war industrial design and fine art through popular culture. Functional installations that reclaimed a utopian view of the future while revealing the pathos of that failed promise have maintained an unflagging belief in the beauty of utilitarian design. Through out the 1990's Isermann explored traditional handicraft technique to produce works (i.e.: stained glass, weaving, etc) that are unashamedly beautiful, a beauty that is integral to the limitations and specific characteristics of fabrication. In 1998, following a 15-year survey exhibition organized by David Pagel for UW Milwaukee's institute of visual art, Isermann began to use a computer to design manufactured elements. Realized installations and commissions have employed mass-produced thermal die-cut vinyl decals, plotter-cut mylar decals, ContraVision© ink jet printed vinyl and projects incorporating multiple vacuum-formed ABS plastic panels. In 2003, a 35-foot 5-pendent chandelier, custom carpeting and furniture selection were permanently installed in the atrium of Genentech Hall at the [UCSF Mission Bay Campus](#).

Currently Isermann divides his practice between producing labor-intensive studio work for gallery and museum exhibitions and designing and overseeing commissioned projects that involve industrial manufacturing processes. Most recently Isermann has mounted solo exhibitions at [Deitch Projects](#), New York in 2007, [Corvi-Mora](#), London in 2008 and [Richard Telles Fine Art](#), Los Angeles in 2009. Commissioned projects were completed in 2006 for the [UCLA Hammer Museum](#), the [Los Angeles County Metropolitan Transportation Authority](#) and the Memorial Sloan Kettering Cancer Center, in 2007 for Yale University Art Museum, in 2008 for [Princeton University](#) and in 2009 for Stanford University and UCR. [jimisermann.com](#)

Christian Eckart was born in Calgary, Alberta (Canada) and currently living in Houston, Texas.

Christian Eckart evokes the modernist belief in abstractions as a conduit for spiritual perfection. Working with custom metal fabricators and specialized auto lacquer paints, Eckart's wall works are objects of precision and physical purity. Eckart refers to himself as a contemporary "icon painter subscribing to the precepts and formal designs" of the Russian constructivists, and supremacist movement of the early 20th century and its historical antecedents, Baroque and Renaissance cathedral painting.

Eckart's works are included in the collections of the Museum of Modern Art, NY; Solomon R. Guggenheim Museum, NY; MCA, Chicago; MFA, Houston; Modern Art Museum of Vienna; Eli Broad Family Foundation, Santa Monica, CA; and many others. **Christianeckart.com**