



Sanford Biggers
the pasts they brought with them

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This publication was created on the occasion of Sanford Biggers' first solo exhibition with moniquemeloche in 2016.

moniquemeloche

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Following *Ago*, the artist's celebrated 2013 **on the wall** installation at moniquemeloche, *the pasts they brought with them* is Sanford Biggers' first solo exhibition in Chicago. On a large, horizontal, mounted quilt painting, collaged material buckles underneath Biggers's abstracted motifs. With an emphasis placed on materiality, form, collage, and influences ranging from Miriam Schapiro to Frank Stella, *the pasts they brought with them* features this new series of transmogrified quilts alongside bronzed, deconstructed sculptures sourced from street vendors on 125th Street in Harlem. Narrative video works act as accompaniment to each of the sculptures, further elucidating the process Biggers' figurines undergo.

Utilizing the history of both African and Asian Diasporic culture, Sanford Biggers has developed a body of work that considers the familial and the mythological. Biggers' ongoing investigation into the power of objects includes the use of quilts and fabrics as a platform to explore pattern and sacred geometry, non-linear notions of time and to question established histories. Drips, tears, layering and pours on the surface of the quilts combine an unexpected range of cultural and formal references. His patterned grounds of patchwork quilts are overlaid with marks and superimposed with shapes and original symbolic imagery. This cultural sampling combines with his interest in found objects, the figure, and history. The resulting works are visually rich and layered with meaning.

HOW TO MAKE AN AMERICAN QUILT PAINTING

By Matt Morris

To rend apart the traditions of the canvas support for painting, and obtain instead as a basis antique American quilts, as Sanford Biggers has done in several works on view in *the pasts they brought with them*, is to reject Modernist idealizations of a wholesome social fabric. Rather than whole, the quilts Biggers takes up as the starting point for paintings function totally and partially all at once—assemblages of fragments that signify, piece/by/piece, multiplicities of histories/prior states/traditions/stories/ homes. These works put pressure on the categorizing mechanisms of dominant regimes such as painting/the formalist grid/blackness/respectable highbrow society/masculinity. What fails to be held in these compartments of art and identity? Biggers wrangles collapse into form, quoting, for instance, the underlying grid structures of quilts and the national population they have served/represented, but in his spray paint overlays, he dislodges segments of parallel lines to drift into disorderly conduct. In *DAGU*, darker jewel-toned quilts are imbricated with spray painted *trompe l'oeil* clouds the production of which Biggers describes as a rite of passage among aspiring graffiti painters. In these combined gestures titled after Ethiopian nomadic practices, Biggers refuses any means of reduction that would restrict his traversal across studio/street/domestic/political spaces. One only has to recall Robert Rauschenberg's 1955 *Bed*, Al Loving's stitched together abstractions, or Faith Ringgold's painted story quilts to note a complex history of combined/collaged painted forms meant to represent complicated identities lived out across the margins of art and social history.

In both bodies of work here presented, Biggers symbolically reenacts the role of the aggressor. Smeared between layers of juicy painting and flamboyant glitter, spots on *Hat & Beard* have been tarred; a lynching grin floats within the gridded composition as a lynchpin between Biggers's present aesthetic concerns and tumultuous American histories of racialized brutality. Elsewhere the artist raises a gun, blasting away fragments of sculptural bodies. To tar, to paint, to shoot, to stitch, to cast, to video: Biggers associates violence with his other generative studio processes as an attempt to hold together pasts and presents that diverge into rapturous allure or horrific loss.

BAM (For Sandra) and *BAM (For Michael)* are iterated in both cast bronze sculpture (with a jet black patina also redolent of tarring) and HD video. For these works, Biggers selected African sculptures from his personal collection, glazed them in wax to soften their features, and subsequently shot them repeatedly at a shooting range where, "We weren't trying to blow them apart, we were actually just trying to alter them... Chipping a little bit here and there, trying to take off a side of the head."¹ Titled in dedication to Sandra Bland and Michael Brown, each victims of police cruelty and killing, these works give material form to the memories of these and other repeated injustices toward black bodies and broader conditions of state sanctioned violence in America. In the video *BAM (For Sandra)*, footage from the shooting range is played in reverse, so that fragments blow back into frame and attach to the female figure. Here, as in the quilts, is a gesture to incorporate, a reminder that our parts exceed monolithic accounts of self or identity. We carry histories that are partial and compounded, whose irregular edges signal to the unseen strata of our experiences—those interior, spiritual, or theoretical layers underneath.

¹ Quoted from an interview with Sanford Biggers at Monique Meloche Gallery on February 10, 2016.

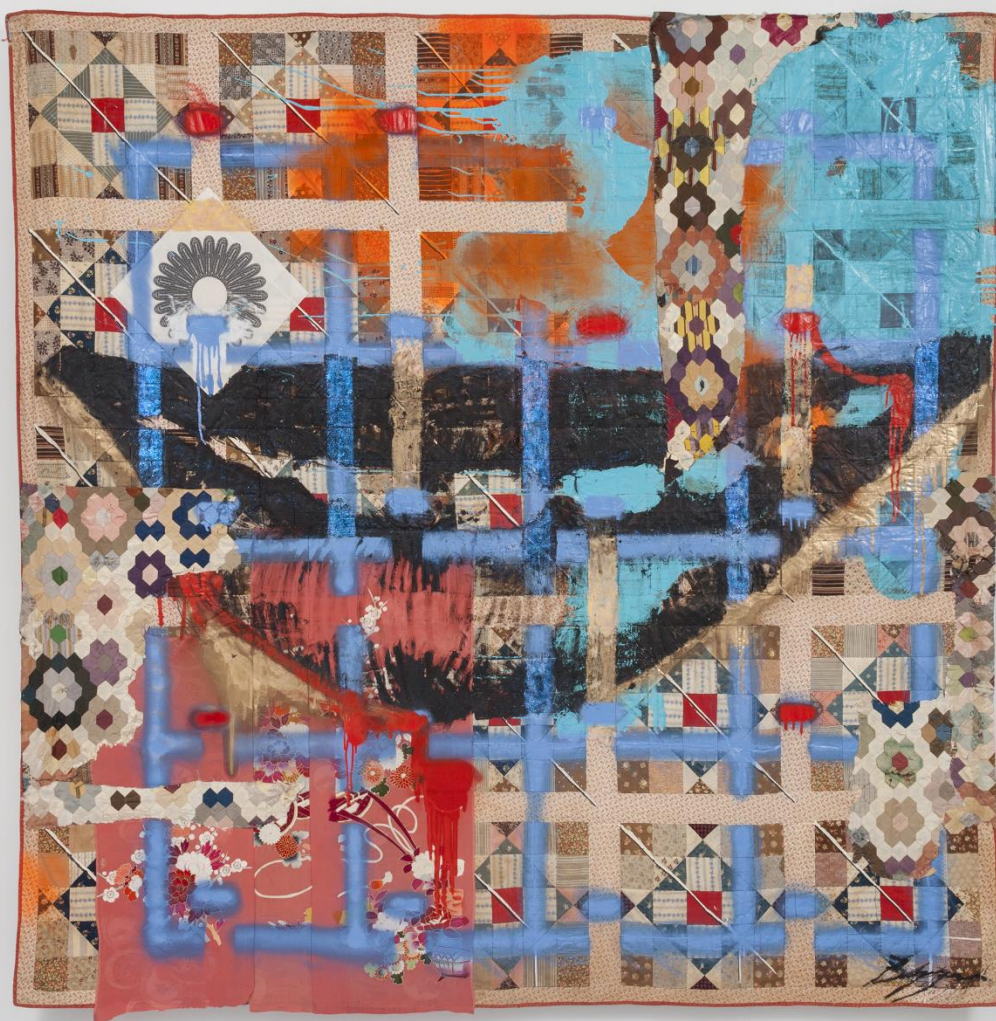
CONTRIBUTOR BIOGRAPHIES

Sanford Biggers (born 1970 Los Angeles, CA, lives and works New York, NY) is an interdisciplinary artist who works in film/video, installation, sculpture, music, and performance. Biggers' art frequently references African American ethnography, hip hop music, Buddhism, African spirituality, Indo-European Vodoun, Jazz, Afrofuturism, urban culture and icons from Americana. An L.A. native, he has lived and worked in New York City since 1999. He holds a BA from Morehouse College, Atlanta, an MFA from The School of the Art Institute of Chicago, attended the Skowhegan School of Painting and Sculpture and is a Creative Capital Awardee. Biggers has been included in notable exhibitions such as: *The Freedom Principle* at the Museum of Contemporary Art Chicago (2015) travelling to the Institute of Contemporary Art Philadelphia (2016); *Prospect 1/New Orleans Biennial* (2008), *Illuminations* at the Tate Modern (2007-08), *Performa 07* (2007), *The Here and Now* at the Renaissance Society at the University of Chicago (2005), the Whitney Biennial of American Art (2002), and *Freestyle* at the Studio Museum in Harlem (2001). Solo exhibitions include MassMoCA (2012); Brooklyn Museum of Art (2011); Sculpture Center NY (2010); Santa Barbara Contemporary Arts Forum (2010); Portland Art Museum (2009); Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland (2005); Contemporary Art Center Cincinnati (2004); Contemporary Art Museum Baltimore (2004); Contemporary Arts Museum Houston (2002); and the Berkeley Art Museum (2002). Biggers is a TED2016 Fellow, and received a Joyce Foundation Award and NEA Grant in 2015 to assist with a yearlong project in Detroit that will result in *Subjective Cosmology*, a solo exhibition at the Museum of Contemporary Art Detroit in Fall 2016. He is presently Assistant Professor at Columbia University's Visual Arts program.

Matt Morris is an artist, writer, and sometimes curator based in Chicago. He has presented artwork at Adds Donna, The Bike Room, Gallery 400, The Franklin, peregrineprogram, Queer Thoughts, and Sector 2337 in Chicago, IL; The Mary + Leigh Block Museum of Art in Evanston, IL; The Elmhurst Art Museum in Elmhurst, IL; Fjord and Vox Populi in Philadelphia, PA; The Contemporary Arts Center, U-turn Art Space, Aisle, and semantics in Cincinnati, OH; Clough-Hanson Gallery and Beige in Memphis, TN; with additional projects in Reims, France; Greencastle, IN; Lincoln, NE; and Baton Rouge, LA. Morris is a transplant from southern Louisiana who holds a BFA from the Art Academy of Cincinnati, and earned an MFA in Art Theory + Practice from Northwestern University, as well as a Certificate in Gender + Sexuality Studies. Recent curatorial efforts have been presented at Western Exhibitions and The Hills Esthetic Center in Chicago, IL. He is a lecturer at the School of the Art Institute of Chicago who teaches in the Sculpture as well as the Painting and Drawing departments. He is a contributor to Artforum.com, *ARTnews*, *Art Papers*, *Flash Art*, *Newcity*, and *Sculpture*; and his writing appears in numerous exhibition catalogues and artist monographs.



the pasts they brought with them
Installation view



Hat & Beard, 2016

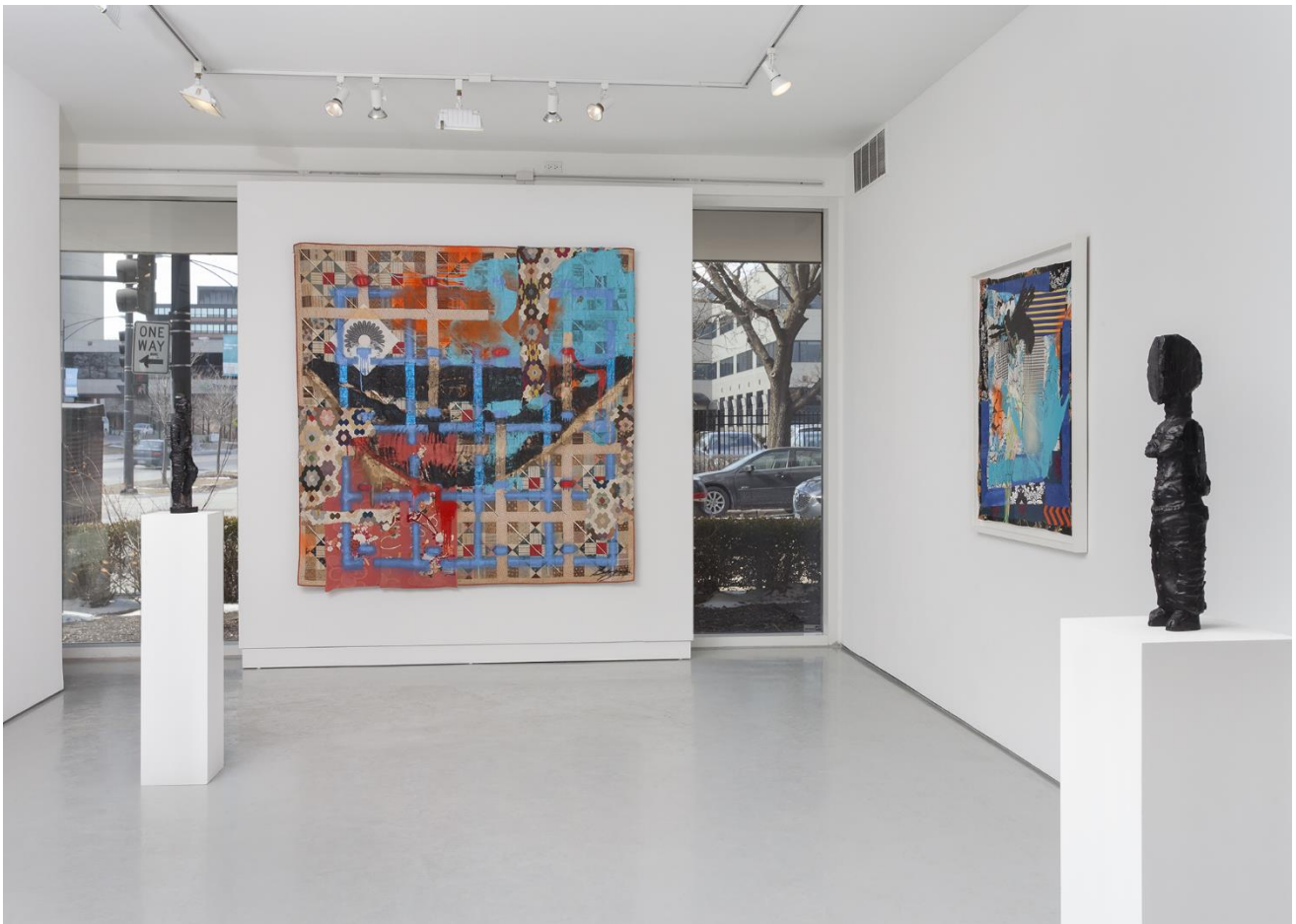
Glitter, tar, acrylic, oil stick, spray paint, assorted textiles, and screen printed fabric on antique quilts
79 x 79 inches



Hat & Beard, 2016 (detail)



the pasts they brought with them
Installation view



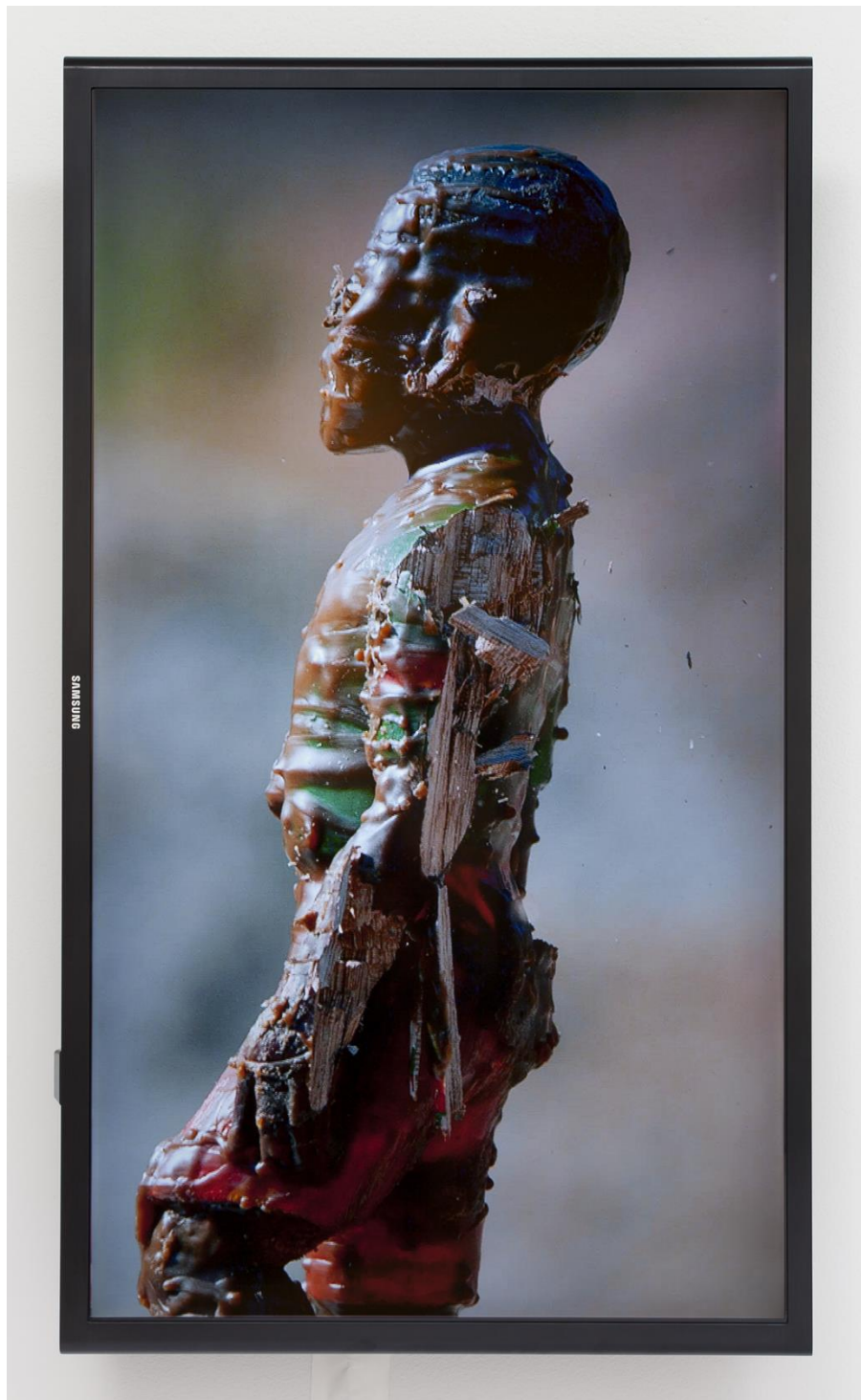
the pasts they brought with them
Installation view



BAM (For Michael), 2016
Bronze with black patina, unique
19 x 6 x 4 inches



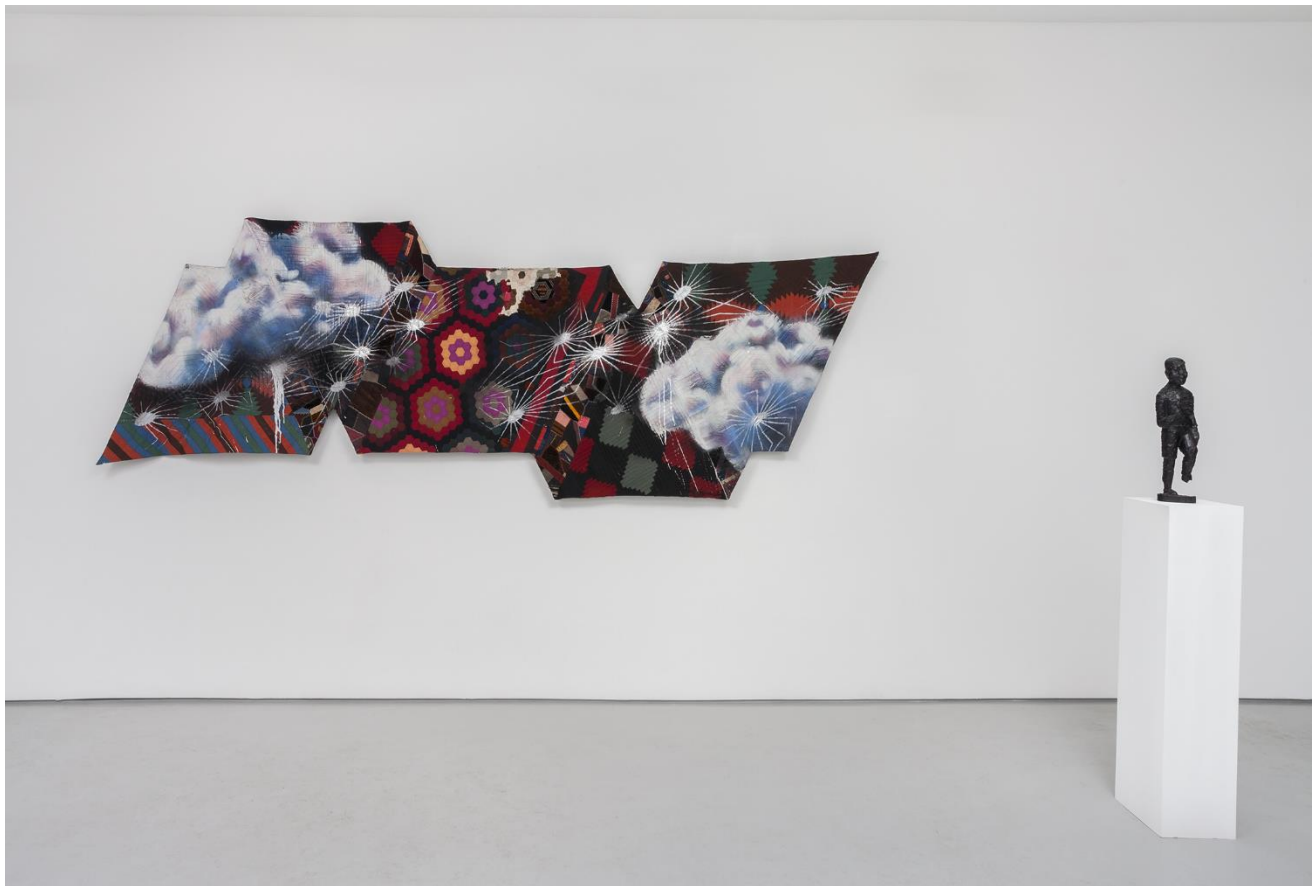
***BAM (For Michael)*, 2016**
Side view



BAM (For Michael), 2016

HD video

1:22



L: *DAGU*, 2016

Assorted fabrics, spray paint, and acrylic on antique quilts
49 x 153 inches

R: *BAM (For Michael)*, 2016

Bronze with black patina, unique
19 x 6 x 4 inches



DAGU, 2016

Assorted fabrics, spray paint, and acrylic on antique quilts
49 x 153 inches



DAGU, 2016 (detail)



BAM (For Sandra), 2016

Bronze with black patina, unique
19 x 4 x 5 inches



BAM (For Sandra), 2016
Rear view



BAM (For Sandra), 2016

HD Video

1:13



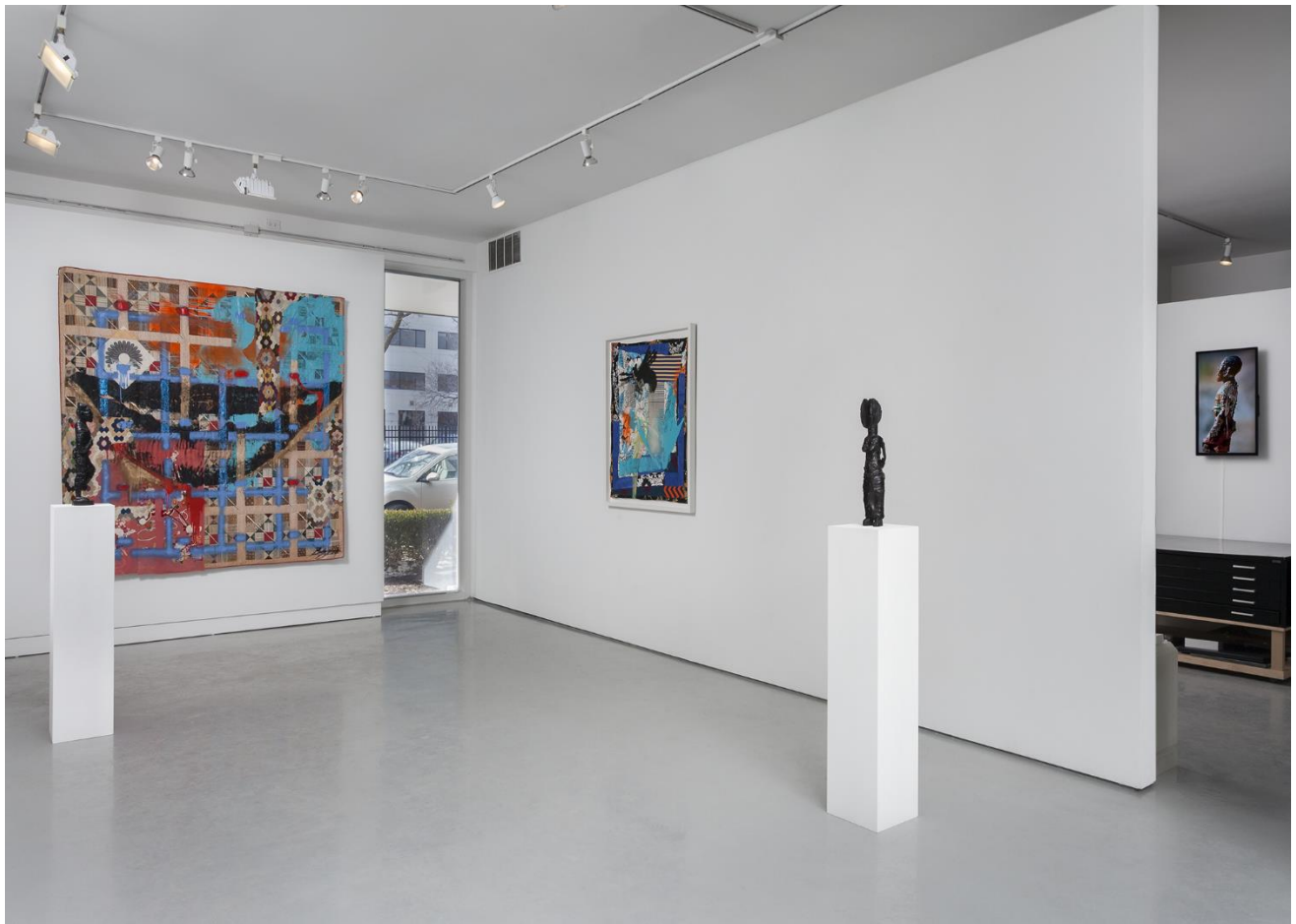
MARTYR, 2016

Glitter, gold leaf, copper leaf, tar, spray enamel, acrylic paint, assorted textiles on handmade paper
27 x 27 inches



FUGUU, 2016

Assorted textiles, acrylic paint, tar and glitter on archival paper
45 x 39.5 inches



the pasts they brought with them
Installation view



BELO, 2016

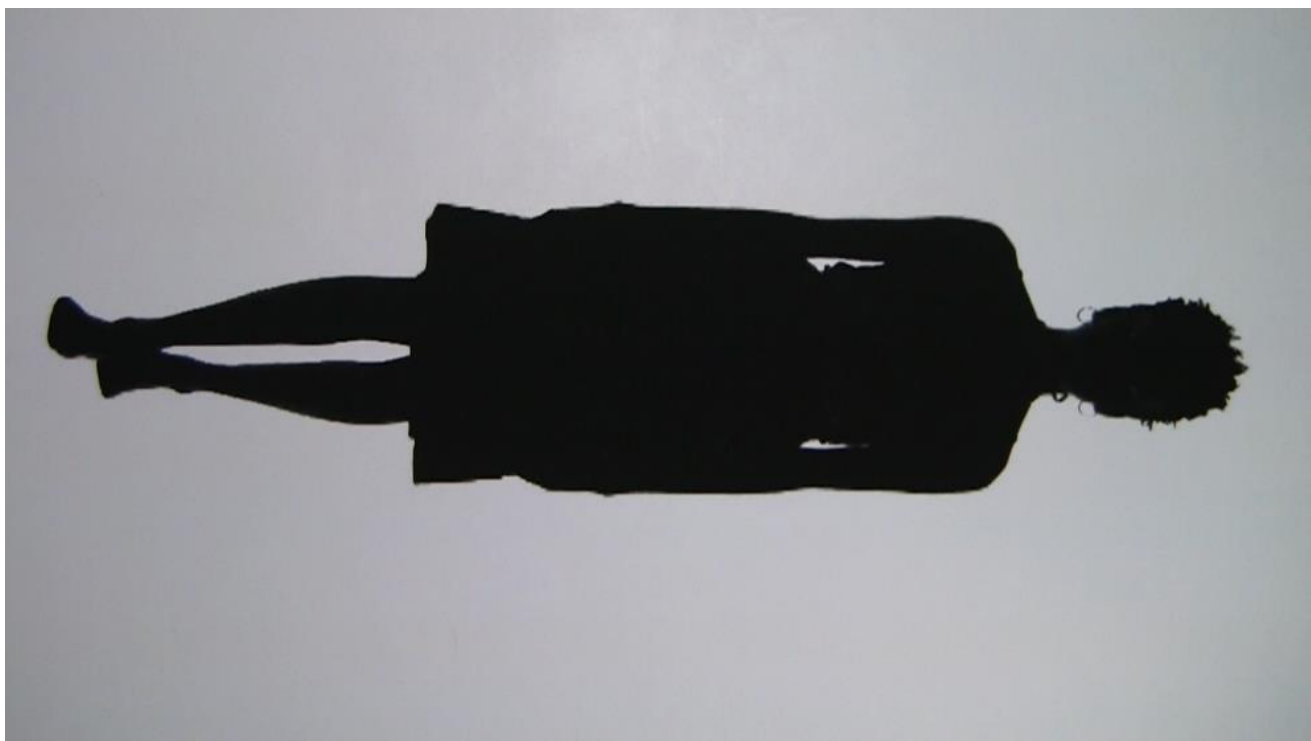
Assorted textiles, acrylic paint, glitter, gold leaf on archival paper
40 x 39 inches



the pasts they brought with them
Installation view



the pasts they brought with them
Installation view



Sondra Perry

Black Girl As A Landscape, 2010

HD single channel video projection, color, silent

Performed by Dionne Lee

10:04

Sondra Perry

Black Girl As A Landscape

A former Columbia University student of Sanford Biggers, Sondra Perry was invited by him to participate as the **porcelain projects** featured artist for the duration of his exhibition. In this single-channel video, a camera pans slowly across the silhouetted body of a horizontally framed figure as she approaches or distances herself from the lens. Her breathing, blinking, and subtle movements become enormous events. As the distance between her body and the camera shrinks, the details of her dress and face are magnified and recognizable in eruptive yet subtle moments of beauty. At once abstract and representational, the video articulates Perry's stated interest in the possibility of abstraction as a way of creating dimensionality and autonomy for marginalized bodies. At the same time, the silhouetted body of a black woman is reminiscent of the work of Kara Walker, one of Perry's most important influences, as well as historical works of art and cinema that explore, if not objectify, the female body as "landscape." In contrast, Perry's *Black Girl as a Landscape* concludes with a close-up of the performer's eye—a digital iridescent white against the black of her face—that addresses and challenges the look of the viewer and camera.

Sondra Perry (American, born. 1986) is an interdisciplinary artist whose works in video, computer-based media, and performance explore what Perry calls the "slippages of identity" that define subjective experience in the digital world. Perry investigates themes of power and agency, especially as they are determined by race and gender identities. Embracing and integrating new digital platforms for installation and context-based artworks, the artist puts these questions of identity in conversation with contemporary articulations and embodiments of desire, materiality, labor, and history. Perry's works are both highly political and acutely familiar with colloquial experiences of digital interfaces. Her recent group exhibitions include *Greater New York*, MoMA PS1 (thru March 7); *A Constellation*, the Studio Museum in Harlem (thru March 6); *Disguise: Masks and Global African Art*, Fowler Museum, UCLA (thru 3/16) which originated at the Seattle Art Museum. The show will travel to the Brooklyn Museum April 22. Perry holds an MFA from a school in Harlem and a BFA from Alfred University. Perry is currently based in Houston, Texas as part of the artist-in-residence program CORE at the Museum of Fine Arts, Houston.

SANFORD BIGGERS

Born in 1970 in Los Angeles, CA; lives and works in New York City

Education

- 1999 Masters in Fine Art, School of the Art Institute of Chicago, IL
- 1998 The Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1997 Maryland Institute of College of Art, Baltimore, MD
- 1992 Bachelor of Arts, Morehouse College, Atlanta, GA
- 1991 Syracuse University (Department of International Programs Abroad), Florence Italy

Solo Exhibitions

- 2016 *Subjective Cosmology*, Museum of Contemporary Art Detroit, Detroit, MI
the pasts they brought with them, moniquemeloche, Chicago, IL
- 2015 *Matter*, David Castillo Gallery, Miami Beach, FL
- 2014 *Shuffle & Shake*, Everson Museum of Art, Syracuse, NY
3 Dollars & 6 Dimes, David Castillo Gallery, Miami, FL
Vex, Baldwin Gallery, Aspen, CO
- 2013 *Codex*, VCUarts Anderson Gallery, Richmond, VA
Ago: on the wall, moniquemeloche, Chicago, IL
- 2012 *Codex*, Ringling Museum, Sarasota, FL
The Cartographer's Conundrum, Mass MoCA, North Adams, MA
- 2011 *Sweet Funk: An Introspective Survey*, Brooklyn Museum of Art, New York, NY
Cosmic Voodoo Circus, Sculpture Center, New York, NY
- 2010 *Moon Medicine*, Contemporary Arts Forum. Santa Barbara, CA
- 2009 *Constellation (Stranger Fruit)*, Harvard OFA
Blossom, Portland Art Museum, Portland, OR
Peculiar Institutions, Solvent Space. Richmond, VA
- 2008 *Sanford Biggers*, D'Amelio Terras Gallery, New York, NY
- 2007 *Blossom*, Grand Arts, Kansas City, MO
- 2006 *Freedom and Other Seldom Travelled Roads*, Mary Goldman Gallery, Los Angeles, CA
Notions, Kenny Schachter Rove, London, UK
- 2005 *The Afronomical Way*, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland
New Work, Triple Candie, New York, NY
- 2004 *Sanford Biggers*, Mary Goldman Gallery, Los Angeles, CA
Both/And Not Either/Or, Contemporary Art Center Cincinnati, Cincinnati, OH
- 2002 *Creation/Dissipation*, Trafo Gallery, Budapest Hungary
Afro Temple, Contemporary Arts Museum, Houston, TX
Psychic Windows, Matrix Gallery, Berkeley Art Museum, Berkeley, CA (catalog)

Selected Group Exhibitions

- 2016 *Southern Accent: Seeking the American South in Contemporary Art*, Nasher Museum of Art at Duke University, Durham, NC
The Nest, Katonah Museum of Art, Katonah, NY
Sanford Biggers and Ebony G. Patterson, moniquemeloche, Lower East Side, New York
- 2015 *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, Museum of Contemporary Art, Chicago, IL travels to ICA, Philadelphia, PA
Civilization and Its Discontents: SAIC 150th Anniversary Alumni Exhibition, SAIC Sullivan Galleries, Chicago, IL
Piece by Piece, Kemper Museum of Contemporary Art, Kansas City, MO
Amerika, David Castillo Gallery, Miami, FL

Selected Group Exhibitions continued

- 2015 *Wild Noise: Artwork from The Bronx Museum of the Arts and El Museo Nacional de La Habana*, The Bronx Museum, Bronx, NY
Bring in the Reality, Nathan Cummings Foundation, New York, NY
Pilgrimage Dun Huang – First International City Sculpture Exhibition, Architectural Society of China, Dun Huang, China
POP Stars! Popular Culture and Contemporary Art, 21c Durham, NC
Building a Collection, Kemper Museum of Contemporary Art, Kansas City, MO
- 2014 *DRAW: Mapping Madness*, Inside – Out Art Museum, Beijing, China
Camera as Release, JP Morgan Chase Collection at Paris Photo, Paris, France
The Moment. The Backdrop. The Persona., Girls' Club, Fort Lauderdale, FL
Unbound: Contemporary Art After Frida Kahlo, Museum of Contemporary Art Chicago, IL
Amerika, David Castillo Gallery, Miami, FL
Metabolic Bodies, David Castillo Gallery, Miami, FL
- 2013 *Americana*, Perez Art Museum Miami, Miami, FL
Soft Pictures, Fondazione Sandrette Re Rebaudengo, Turin, Italy
The Shadows Took Shape, The Studio Museum in Harlem, New York, NY
Nu Age Hustle, Momenta Art, Brooklyn, NY
Missed Connection, Reynolds Gallery, Richmond, VA
Honey, I Rearranged the Collection, The Bronx Museum, Bronx, NY
- 2012 *Dark Flow Lurking*, David Castillo Gallery, Miami, FL
a small world..., permanent collection exhibition, The Jewish Museum, NY
Transmission LA: AV Club, Geffen Contemporary at MoCA, Los Angeles, CA
African American Art Since 1950: Perspectives from the David C. Driskell Center, David C. Driskell Center, College Park, MD
Contemporary Mandala: New Audiences, New Forms, Emory University Visual Art Gallery, Atlanta, GA
US Embassy in Tokyo Exhibition for Ambassador John V. Roos, Tokyo, Japan
- 2011 *The Bearden Project*, Studio Museum Harlem, New York, NY
15 x15, Rush Arts Gallery, New York, NY
Black Sound, White Cube, Kunstquarier Bentanien, Berlin, Germany
Stargazers: Elizabeth Catlett in Conversation with 21 Contemporary Artists, Bronx Museum of Arts, NY
Infinite Mirror, Syracuse University Art Galleries (and traveling), Syracuse, NY
Sweetcake Enso, Village Zendo, New York, NY
- 2010 *Grains of Emptiness*, Rubin Museum of Art, New York, NY
Signs of Life: Ancient Knowledge in Contemporary Art, Kunstmuseum Luzern, Lucerne, Switzerland
Reflection, Nathan A. Bernstein Gallery, New York, NY
Dead or Alive, Museum of Arts and Design, New York, NY
Progress Reports - Art in an Age of Diversity, Iniva, London, UK
Spirit Up! Event Notation and the Invocation of Spirit in Contemporary Art. CCS Bard, Annadale-on-Hudson, NY
Searching for the Heart of Black Identity, Kentucky Museum of Art and Craft
- 2009 *30 Seconds Off an Inch*, Studio Museum in Harlem, New York, NY
Americana, New Society for Fine Arts, Berlin, Germany
Passages, Revisiting Histories: Sanford Biggers + Andrea Geyer & Simon J. Ortiz, Lambent Foundation, New York, NY
Intrinsic Trio: Biggers, Gilliam and Scott. Goya Contemporary, Baltimore, MD
Dress Codes: Clothing as Metaphor, Katonah Museum of Art, Bedford NY
Jack Wolgin Competition Finalists, Tyler School of Art, Temple University, Philadelphia, PA
Carnival Within, Uferhalle, Berlin, Germany
Hidden Cities, Stephen Vittiello and Perrgrine Arts, Philadelphia, PA
- 2008 *Prospect 1: US Biennial*. Old US Mint, New Orleans, LA
Nippon in Black, Doshisha University, Kyoto, Japan
Unknown Pleasures, Aspen Museum of Art, Aspen, CO

Selected Group Exhibitions continued

- 2008 *Into the Trees*, Art Omi, Ghent, NY
Shuffle. Schloss Solitude. Stuttgart, Germany
- 2007 *Illuminations*, curated by Lucy Askew and Ben Borthwick, Tate Modern, London, UK
3 Day Museum, Okinawa Museum, Okinawa, Japan
Performa 07; The Performance Art Biennial. New York, NY
Pretty Baby, Modern Art Museum Fort Worth, TX
For the Love of the Game, The Amistad Center for Arts and Culture, Hartford, CT
Black Light/White Noise. Contemporary Art Museum, Houston, TX
Intelligent Design. Momenta, New York, NY
Urbanity. Akademie Schloss Solitude, Stuttgart, Germany
- 2006 *New York, Interrupted*. PKM Gallery, Beijing, China
The Black Moving Cube: Black Figuration & The Moving Image, The Tate Britain, London, UK
Fountains. D'Amelio Terras. New York, NY
Twisted Roots. WPA/ Corcoran & DCAC. Washington, DC.
Everybody Dance. The Elizabeth Foundation of the Arts.
Art Rock, Rockefeller Center, New York, NY
Black Alphabet, Zacheta Gallery, Warsaw, Poland
- 2005 *D'Afrique d'Asie*, Ethan Cohen Fine Arts, New York, NY (traveling)
Double Consciousness: Black Conceptual Art Since 1970, Contemporary Arts Museum, Houston, TX
- 2004 *Join Us (Calls of Ecstasy from the Edge of Oblivion)*, Grand Arts, Kansas City, MO
- 2003 *Somewhere Better Than This Place*, Contemporary Art Center Cincinnati, Cincinnati, OH
Black President: The Art and Legacy of Fela Kuti, The New Museum, New York, NY
Shuffling the Deck, Princeton Museum of Art, Princeton, NJ
The Commodification of Buddhism, Bronx Museum, New York, NY
Black Belt, The Studio Museum in Harlem, New York, NY
- 2002 *Whitney Biennial*, Whitney Museum of American Art, New York, NY
Family, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 2001 *One Planet Under a Groove*, Bronx Museum, New York, NY
Zoning, The Project, New York, NY
Freestyle, Studio Museum in Harlem, New York, NY
Altoid's Curiously Strong Collection, New Museum for Contemporary Art, New York, N
- 2000 *Full Service*, Kenny Schachter, New York, NY

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Scott, Sheldon. "Are We There Yet? A brief history of art and Black Lives Matter", *art21 blog*, January 18.
- 2015 "Meet the 2016 class of TED Fellows and Senior Fellows", *TED Blog*, December 8.
Fargo, Jason. "The Freedom Principle review-an astounding fusion of jazz and art," *the guardian*, July 17.
Suede. "Picasso Who? Afropop + Afrpunk Blow Up Black Modern Art," *EBONY*, February 5.
Galbraith, MJ. "Two artists each win \$50K to bring projects to Detroit", *model D*, February 3.
"2015 Joyce Award Recipients Announced," *Artforum*, January 27.
Thorson, Alice. "Kemper's 'Piece by Piece' leads the way in 2015's visual arts," *Kansas City Star*, Jan 2.
- 2014 Artsy Editorial. "A Group Show Considers Kafka's 'Amerika' and Otherness in Art," *Artsy*.
Herre, Aneka. "Urban Video Project Presents Sanford Biggers' 'Shuffle' and 'Shake'", *Syracuse University Blog*, November 3.
Russeth, Andrew. "A Tour of Expo Chicago 2014," *ArtNews*, September.
Tschida, Anne. "Miami galleries are jammed with noteworthy exhibitions," *The Miami Herald*, June 20.
Artsy Editorial. "Sacred Geometry: Cultural Semiotics in the work of Sanford Biggers," *Artsy* June.
McDermott, Emily. "Sanford Biggers Talks His Band, Moon Medicin." *Complex*, June.
Fullerton, Elizabeth. "Playing a Different Tune," *ArtNews*, June.
"Black Eye": Impressive Gathering of Artists Alms to Defy Categorization," *ArtsObserver*, May.

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- 2014 Artsy Editorial. "Hybrid Bodies and Charged Narratives at David Castillo Gallery," *Artsy*, Spring.
Gilsdorf, Bean. "Metabolic Bodies," *The Miami Rail*, May.
Sutton, Benjamin. "Silicon Valley Contemporary Fair Launches With Bitcoin Sales and New Media Art Aplenty." *ArtNet News*, April 11.
Alexander, Andrew. "Sanford Biggers returns to Atlanta this week," March 25.
- 2013 Hirsch, Faye. "Sanford Biggers: Floating World," *Art in Print*, January.
Hutson, Laura. "Coded Quilt Drawings: Notes From Sanford Biggers' Art Talk," *Nashville Scene*, November 25.
Rosenberg, Karen. "The Future is African," *The New York Times*, November 8.
Adler, Tony. "What I saw at Expo Chicago (and suggest you see, too)," *Chicago Reader*, September 21.
Elisa Keith, Amy. "On the record with...Sanford Biggers," *BET News*, February 20.
Foumberg, Jason. "12 Incredible Works of Art Bought By Chicago Museums in 2013," *Chicago Magazine*, December 30.
Pollack, Barbara. "The Civil War in Art, Then and Now," *ARTnews*, May, Vol. 112 Issue 5, pp 70-77.
Onli, Meg. "Ago," *Black Visual Archive*, May.
Huebner, Jeff. "Sanford Biggers manifests a new destiny with Ago." *Chicago Reader*, April 26.
- 2012 Castro, Jan Garden. "Syncretic Improvisations: A Conversation with Sanford Biggers." *Sculpture*, October.
Gaskins, Nettrice. "Polyculturalist Visions Revisited". *Art:21*, September.
Gaskins, Nettrice. "Sanford Biggers' Conundrum: The Mothership Lands at Mass MoCA." *Art:21*, June 19.
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Cooke, Erica. "Sanford Biggers's futuristic vision at Mass MoCA." *The Art Newspaper*, February 6.
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Pasori, Cedar, Alex Morency and Nick Shonberger. "The 100 Most Influential Artists of the Complex Decade." *Complex.com*, April.
- 2011 Martinez, Alanna. "The Top 20 Shows to See in 2012." *Artinfo*, December 30.
Sutton, Benjamin. "Sanford Biggers Goes Biggers in Brooklyn and Queens." *The L Magazine*, November 4.
Richard, Frances. "Sanford Biggers, Brooklyn Museum/SculptureCenter." *Artforum*, December.
Johnson, Ken. "Smile and Metaphor, Crossing Borough Lines." *The New York Times*, October 20.
Budick, Ariella. "Sanford Biggers: Sweet Funk—An Introspective, *Brooklyn Museum*, New York." *Financial Times*, October 20.
Adkins, Terry, "Sanford Biggers." *Bomb Magazine*, Fall.
McGee, Celia. "First an Outcast, Then an Inspiration." *The New York Times*, April 24.
Cash, Stephanie. "In the Studio: Sanford Biggers." *Art in America*, March.
- 2010 Sanders, Brandee. "Art Basel Miami: Black Artists Push Creative Boundaries." *The Root*, December 8.
Jacobs, Ferenz. "Blanco es el nuevo negro" *Lamono Magazine*, November 3.
Lesage, Dieter & Wudtke, Ina. "Black Sound White Cube." *Löcker Verlag*, June 11.
Goldberg, RoseLee. "Everywhere and All At Once: An Anthology of Writings on Performa 07." *JRP/Ringier*, April 24.
Butter, Thomas, "Interview with Sanford Biggers." *Whitehot Magazine*, April.
Rife, Susan. "Greenfield Prize presented to NY artist." *Herald Tribune*, April 16.
Donelan, Charles. "Sanford Biggers's Moon Medicine at Contemporary Arts Forum." *Santa Barbara Independent*, March 18.
Mills, Ted. "Biggers than Most — The ever-expanding world of Sanford Biggers." *Santa Barbara News Press*, March 12.
- 2010 Garcia, Miki. "Sanford Biggers: Moon Medicine." Catalog by Santa Barbara Contemporary Arts Forum, March 3.
Grudman, Uta. Volk, Gregory & Russ, Sabine, "Carnival Within: An Exhibition Made in America." *Verlag fur modern Kunst Nurnber*, February 28.

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- 2009 "Best of Manhattan 09: Arts & Entertainment." *New York Press*, October 14.
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Miles, David. "The \$150,000 Question." *Art Info*, October 8.
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Biggers, Sanford. "Artists on Artists: Rashid Johnson by Sanford Biggers." *BOMB Magazine*, April.
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Gaines, Malik. "Sanford Biggers: The Big Idea." *RVA Magazine*, (Vol 4 issue 9).
- 2008 "Southern Exposure." *The New York Times Magazine*, December 7.
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Bryan-Wilson, Julia. "Split Decision." *BookForum*, December.
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- 2002 Anderson, Tomika. "Art Heart's Sake." *Vibe*, (April): 70.
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Collins, Gina Cavallo. "Video Identity Issues." *Java Magazine*, (January): 16.
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Robinson, Knox "The Show." *Fader* (Winter): 48.
Stevens, Mark. "Irony Lives." *New York Magazine*, (March): 55.
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 "The New Masters." *Vibe*, (Gallery), (May): 138 & 142.
 "Freestyle" at Studio Museum." *Artnet.com* (news), April 13.
- 2000 Berwick, Carly. "Power Spins" *ARTnews* (On the Edge), November. p. 224
 Cotter Holland. "Picking Out Distinctive Voices in a Pluralistic Chorus." *New York Times* (Review: Arts), (August 18): E31.
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 "Hanne Tierney, Marian Griffiths and Five Myles." *NY Arts Magazine* (April): 14-15.
 (* The artist as contributor)

Performances

- 2014 *Moon Medicin*, Lincoln Center, New York, NY
 2013 *Absolut X*, Santigold, Questlove & Sanford Biggers, Roseland Ballroom, NY
 2012 *Mixtape by Moon Medicin*, Kentucky Museum of Art and Craft, Louisville, KY
Mixtape by Moon Medicin, Hammer Museum, Los Angeles, CA
 2011 *Mixtape by Moon Medicin*, Art Public at Art Basel, Miami, FL
 Moon Medicine (feat. Sanford Biggers, Imani Uzuri, Sumie Kaneko, DJ Jahi Sundance and Mark Hines), Rubin Museum of Art, New York, NY
 2010 Forum Lounge: Sanford Biggers (feat. Gamelan Sinar Surya and DJ Jahi Sundance), Contemporary Arts Forum, Santa Barbara, CA
 2009 Stranger Fruit (feat. Imani Uzuri), Harvard University OFA, Cambridge, MA
 Conundrum, curated by Rashida Bumbray, The Kitchen, New York, NY
 2007 *The Somethin' Suite*, Performa 07, New York, NY
 2006 *Cosmic Conundrum*, UCLA Fowler Museum, Los Angeles, CA
The Warsaw Pack(ed), Zacheta Gallery of National Art, Warsaw, Poland/ Temple Bar, Los Angeles, CA
 2002 *Creation/Dissipation*, Trafo Art Space, Budapest, Hungary.
 2000 *Mandala of the B-Bodhisattva*, Bronx Community College

Performances continued

- 2000 *OM*, Full Serve, New York, NY
The Art of Breaking, Downtown Arts Festivals, New York, NY
- 1998 *Slam*, CBGB's, New York, NY
Communication Breakdown, Gallery 2, Chicago, IL
Racine des Memoirs, Skowhegan, MI
Dark Magus, CBGB's, New York, NY
- 1997 *Cane Song Cycles*, Sculpture Center, New York, NY

Selected Awards and Residencies

- 2016 TED Fellow 2016
Artist Residency, Atlanta Center for the Arts
- 2015 Joyce Foundation Award
NEA Art Works Award
Fellowship at the American Academy in Berlin
- 2012 Artist of the Year. Art Teachers Assoc. NY/United Federation of Teachers, New York, NY
Fellowship at the American Academy in Berlin (to take place 2014)
- 2010 Greenfield Prize at the Hermitage Artist Retreat
- 2009 Harvard University Visiting Assistant Professor of Visual and Environmental Studies
Harvard University's Office of Fine Arts' Artist in Residence
Creative Time Travel Grant for Global Residency Project
Denniston Hill Research Grant
William H. Johnson Prize
- 2008 Creative Capital Foundation Grant
- 2007 New York Percent for the Arts Commission, New York, NY
Art Matters Grant, New York, NY
Akademie Schloss Solitude (residency), Stuttgart, Germany
- 2005 AIR Laboratory. Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland
Lambent Fellowship in the Arts TIDES Foundation grant, New York, NY
Fellow in Performance Art/Multidisciplinary Work from the New York Foundation for the Arts
- 2004 Pennies From Heaven/ New York Community Trust Grant
- 2003 ARCUS Project Residency, Moriya City, Japan
Headlands Center for the Arts/ AWAKE: "Art, Buddhism, and the Dimensions of Consciousness" (residency)
San Francisco, CA
- 2002 Art In General/ Trafo Gallery Eastern European Exchange Residency, Budapest, Hungary
- 2001 Rema Hort Mann Foundation Grant
Socrates Sculpture Park Residency, Long Island City, NY
- 2000 World Views Artist in Residence, World Trade Center, New York, NY
Eyebeam/ New York City Annenberg Challenge for Arts Education, New York, NY
(Residency in teaching at Chelsea Vocational High School)
Studio Museum in Harlem Artists-in-Residence, New York, NY
P.S. 1 Studio Residency, New York, NY
- 1999 The School of the Art Institute of Chicago James Nelson Raymond Fellowship
The School of the Art Institute of Chicago Graduate Incentive Scholarship
- 1998 Camille Hanks-Cosby Scholarship, Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1996 Santa Fe Public Art Fund Grant, Los Angeles, CA
- 1990 Central Metals Sculpture Competition, second place, Atlanta, GA

Professional Experience

- 1/10 - present Assistant Professor of Professional Practice, Visual Arts, Columbia Univ. NY
- 1/09 - 12/09 Assistant Professor of Sculpture. Harvard University, VES Depart. Cambridge, MA

Professional Experience continued

- 1/09 - present Affiliate Faculty, Sculpture & Extended Media, Virginia Commonwealth University, Richmond
1/06 - 1/09 Assistant Professor, Sculpture & Extended Media, Virginia Commonwealth University, Richmond
9/00 - 9/02 Co- Director and Instructional Coordinator of Saturday Outreach Program, Cooper Union, NY

Visiting Artist, Critic and Lecturer

- 2016 TED talk
- 2015 Panel, Conversations, Moderated by Andras Szanto, Art Basel, Miami FL
Lecture, Beyond Series, ASU Gammage, Tempe, AZ
Panel, MCA Talk Sanford Biggers with Romi Crawford, Museum of Contemporary Art, Chicago, IL
Lecture, Black Portraiture{s} II Conference; Florence, Italy
Lecture, University at Austin, Austin TX
Lecture, American Academy in Berlin, Berlin, Germany
- 2014 Montclair Art Museum, Montclair, NJ
Urban Video Project, Syracuse University, Syracuse, NY
University of Colorado Boulder, Boulder, CO
CoHosts, Baltimore School for the Arts, Baltimore, MD
Art in Embassies, Delegation participant, Johannesburg, South Africa
Prompter for LaTableRonde Whitney Biennial #3: On Art as Apparatus, Critical Practices Inc, Whitney Museum of American Art, New York, NY
AFROPUNK panel moderated by Greg Tate, Moogfest, Asheville, NC
Carrie Mae Weems: Live from the Guggenheim, Guggenheim Museum, New York, NY
In Conversation Sanford Biggers and Saul Williams moderated by Rujeko Hockley presented by Columbia University School of the Arts and The Studio Museum, New York, NY
Afropunk's The Triptych screening panel, Georgia Institute of Technology, Atlanta, GA
Advancing STEM Through Culturally Situated Arts Based Learning, Georgia Institute of Technology, Atlanta, GA
- 2013 Vanderbilt University, Nashville, TN
EXPO CHICAGO, SAIC sponsored /Dialogues: Sanford Biggers, Elysia Borowy-Reeder and José Lerma in conversation with Richard Holland and Duncan MacKenzie, Chicago, IL
Afropunk's The Triptych screening panel, Philadelphia Museum of Art, Philadelphia, PA
Columbia University Visiting Artist Lecture Series, New York, NY
Sanford Biggers, Everard Findley & Marcus Samuelsson in conversation, moderated by Thelma Golden, Neuehouse, New York, NY
The Verbier 3-D Residency and Sculpture Park, Verbier, Switzerland
Bermuda National Gallery, Hamilton, Bermuda
Now Dig This! Symposium, MoMA PS1, New York, NY
University of Tennessee, Knoxville, TN
Rhode Island School of Design, Providence, RI
- 2012 International Sculpture Center Conference Keynote Speaker, Chicago, IL
Comradely Objects: Art Against Reification Conference Speaker, The New School, New York, NY
James A. Porter Colloquium on African Art, Keynote Speaker, Howard University, Washington DC
AICA (International Association of Art Critics) Awards Ceremony Presenter, Asia Society, New York, NY
Ringling College, Sarasota, FL
The University of the South, Sewanee, TN
Anderson Ranch Summer Workshop Visiting Artist
Art Papers Lecture Series, Emory University, Atlanta, GA
- 2011 Festival of the New Black Imagination with Wangechi Mutu and Greg Tate, Brooklyn, NY
Brooklyn Museum Conversation with Mos Def and Marcus Samuelsson
Food Republic Panel with Marcus Samuelsson, Dylan Ratigan and Eddie Chai, New York, NY
Sotheby's Institute, New York, NY
Spelman College, Atlanta, GA
Bloomfield College, Bloomfield, NJ

Visiting Artist, Critic and Lecturer continued

- 2011 Creative Time Global Residency Talk, New York, NY
- 2010 Visiting Faculty Artist, Skowhegan School of Painting and Sculpture, Skowhegan, ME
MOMA, Conversations Among Friends: with Lorraine O'Grady & RoseLee Goldberg, New York, NY
Columbia University, Work in Progress: Conversation with Dr. Kellie Jones, New York, NY
- 2009 Revisiting Histories: A conversation between Sanford Biggers, Andrea Geyer and Simon J. Ortiz, Lambert Foundation, NY
Harvard Art Museum/Fogg Museum, Conversation with Dr. Steven Nelson and Helen Molesworth, Cambridge, MA
Harvard University Department of Visual and Environmental Studies, Cambridge, MA
American University, Washington, DC
Buddhist Sculpture Contemporary Art Forum, Victoria and Albert Museum, London, England
Rhode Island School of Design, Providence, RI
Maryland Institute College of Art, Baltimore, MD
Anderson Ranch, Snowmass, CO
Gelman Lecturer, Columbia University School of the Arts, New York, NY
Yale University School of Art, New Haven, CT
Pew Fellowships in the Arts Interdisciplinary Awards Panel
- 2008 SkowheganTALKS presents a dialog between artists Sanford Biggers and Paul Pfeiffer, PS1 Contemporary Art Center
Subjective Histories of Sculpture The Sculpture lecture series presents: Sanford Biggers, Vera List Center for Art and Politics at the New School, New York, NY

Selected Collections

The Art Institute of Chicago
Brooklyn Museum
Bronx Museum
Dayton Art Institute
The Jewish Museum, New York
J.P. Morgan Corporate Collection
Museum of Contemporary Art Chicago
Museum of Fine Art, Boston
Museum of Modern Art, New York
Perez Museum of Art Miami
Portland Art Museum
The Princeton University Art Museum
The Studio Museum in Harlem
The Walker Museum of Art
The Whitney Museum of American Art

moniquemeloche was founded in October 2000 with an inaugural exhibition titled *Homewrecker* at Meloche's home, and officially opened to the public in May 2001. Working with an international group of emerging artists in all media, the gallery presents conceptually challenging installations in Chicago and at art fairs internationally with an emphasis on curatorial and institutional outreach.

moniquemeloche

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