

MSU BROAD

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The Eli and Edythe Broad Art Museum at Michigan State University Announces the Participating Artists in its Yearlong *Field Station* Series, Program Launching August 4.

East Lansing, MI – The Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad) announces the full list of participating artists in the second year of its *Field Station* series, an annual exhibition program designed to push the boundaries of artistic research and interdisciplinary production. *Field Station* invites six artists per year to embark on new projects specifically couched in the museum and university contexts, which fuel opportunities for collaboration and engagement at the MSU Broad across the many communities it serves. Various forms of educational programming accompany each exhibition to further explore cross-disciplinary approaches.

Featured artists in this year's *Field Station* include:

Scott Hocking: August 4–September 30, 2018

This year's cycle will commence on August 4 with an exhibition by Detroit-based artist Scott Hocking. By using and transforming frequently discarded elements of the urban landscape, Hocking's work poses urgent questions about our built environment and its relationship to the ancient histories of the lands on which it sits. For *Field Station*, Hocking will be making a site-specific installation with railroad ties that draws upon the many-layered history of Michigan, from forests and lumber, to ancient trails and railroads. The discarded ties, which can be found all over the state, are evidence of a once massive network of railroads that used to run through the state. As both connective tissue and disruptive force, the railroad shaped Michigan for generations, and its modern legacy is visible in many small towns, long since deserted by industry.

Matthew Angelo Harrison: October 13–November 25, 2018

Matthew Angelo Harrison will create a new body of sculptural works that further his exploration of what he has dubbed "abstracted ancestries," often encasing found African carvings in resin, altered through the use of machine technologies. New "prototypes" (as the artist refers to them) will move off of the artist's signature pedestal designs and onto the wall, accompanied by other sculptures in the round that simultaneously reference and disrupt the museological context.

Ken Grimes: December 8, 2018–February 3, 2019

Ken Grimes is well-known for his visual representations and textual diatribes that delineate the ways in which our perceived reality of the world is full of partial truths, and how technology and information can be used to obfuscate our understanding of the world in which we live. For the past 30 years, Grimes has been dedicated to creating a massive, singular body of work that derives from his discovery of a glitch in our constructed reality, which initiated his lifelong quest to come to terms with the influence and presence of "alien spirituality." The exhibition at the MSU Broad will feature new work by the highly prolific artist, alongside a number of past multipanel pieces that point to his unwavering conviction.

Johanna Unzueta: February 16–March 23, 2019

Through sculpture and installation, Johanna Unzueta addresses the notion of labor and its technological, historical, and social impact. Incorporating natural materials such as felt, fabric, and wood, often manipulated in labor-intensive configurations, her works are based on industrial architectures, tools, and machinery that are symbolic of progress, production, and human development. For her *Field Station* exhibition, Unzueta will produce a site-specific installation that speaks to the agricultural history of Michigan State University and the broader industrial context of the state of Michigan.

Beatriz Santiago-Muñoz: April 6–May 26, 2019

Beatriz Santiago Muñoz is an artist and filmmaker based in San Juan, Puerto Rico. Her film and video works combine the methods of ethnography, documentary film, and theater to address the effects of coloniality on the landscape, in particular post-military lands, and to explore anarchist, non-conforming communities in these territories. The MSU Broad will present a new work by Santiago Muñoz that will speak to the impact of hurricane Maria on the landscape and material culture of the island of Puerto Rico.

Heather Dewey-Hagborg and Philip Andrew Lewis: June 8–July 28, 2019

The artists embark on a new project titled *Spirit Molecule*, which combines Dewey-Hagborg's practice of genetic hacking and Lewis' experience with psychoactive botany. *Spirit Molecule* centers on the propagation of a transgenic psychedelic plant that is engineered with the DNA of Rosalind Franklin, the X-ray crystallographer whose work made the discovery of the double helix form of DNA possible. Part of a longer process of investigation, this iteration of the project will be shaped through collaborations on the MSU campus, utilizing University expertise and resources to explore gender politics, scientific discovery, and emerging techniques in the manipulation of life.

The first *Field Station* cycle launched on April 29, 2017, in an effort to further the missions of both the MSU Broad and Michigan State University (MSU) of interdisciplinary research by connecting seemingly distinct disciplines in innovative ways. Artists have included Alicja Kwade, Daniel G. Baird, Duane Linklater, Kathryn Andrews, Michael E. Smith, and Claudia Peña Salinas. Each artist is given the opportunity to connect with the diverse resources of MSU, resulting in additional opportunities for research, workshops, community engagement, lectures, and class participation.

Field Station is organized by the Eli and Edythe Broad Art Museum at Michigan State University and curated by Carla Acevedo-Yates and Steven L. Bridges, Associate Curators. Support for this series is provided by the MSU Federal Credit Union.

Carla Acevedo-Yates is Associate Curator at the Eli and Edythe Broad Art Museum at Michigan State University. She is an international curator, researcher, and widely published writer working across the United States, Latin America, and the Caribbean. Recently, she curated *David Lamelas: Fiction of a Production*, a major solo exhibition of the Argentinian pioneer of conceptual art, co-curated *Michigan Stories: Mike Kelley and Jim Shaw*, and curated solo exhibitions of artists Claudia Peña Salinas, Duane Linklater, and Jesús "Bubu" Negrón, and collection shows *Another Country* and *Hold, Control, Repeat*. She earned an M.A. in Curatorial Studies and Contemporary Art at the Center for Curatorial Studies, Bard College (Ramapo Curatorial Prize) and a B.A. in Spanish and Latin American Cultures from Barnard College, Columbia University (Clara Schiffrin Memorial Spanish Prize in Poetry). She is a recipient of a Creative Capital | Andy Warhol Foundation Arts Writers Grant for an article on

Cuban painter Zilia Sánchez. She is the inaugural curator of *Mecanismos*, the special projects and performance section of Meca International Art Fair in San Juan, Puerto Rico.

Steven L. Bridges is Associate Curator at the Eli and Edythe Broad Art Museum at Michigan State University. Most recently, Bridges co-curated the major exhibitions *Michel Parmentier* and *Michigan Stories: Mike Kelley and Jim Shaw*. Other exhibitions include solo presentations by artists Michael E. Smith, Kathryn Andrews, and Daniel Baird; the collection shows *Andy Warhol: A Day in the Life* and *The Transported Collection*; and *Beyond Streaming: A Sound Mural for Flint*, a residency project for which artist Jan Tichy was invited to respond to the Flint water crisis. Previously, Bridges was the Curatorial Assistant at the MCA Chicago, where he curated solo exhibitions of the work of artists Faheem Majeed and Jason Lazarus. He also assisted the major retrospective exhibition of the work of Doris Salcedo, which traveled to the Solomon R. Guggenheim Museum in New York and the Pérez Art Museum Miami. From 2011–15, Bridges co-curated the annual Rapid Pulse International Performance Art Festival in Chicago. His essays and articles have been published in numerous journals and in exhibition catalogues and other online and print media. In 2017 he was named a curatorial fellow at the FACE Foundation.

The Eli and Edythe Broad Art Museum opened on November 10, 2012 on the Michigan State University campus. The dynamic 46,000-square-foot building serves as a gateway between Michigan State University and the world, and strives to advance collaborations which connect art to other interdisciplinary enterprises. The MSU Broad operates as a lab for innovative thinking, contributing to a larger conversation about what defines museums of the future. The MSU Broad welcomes new ideas, new visitors, and aims to provide an engaging environment that enables access, understanding, and conversation. Michigan State University has been advancing the common good with uncommon will for more than 160 years. One of the top research universities in the world, MSU pushes the boundaries of discovery and forges enduring partnerships to solve the most pressing global challenges while providing lifechanging opportunities to a diverse and inclusive academic community through more than 200 programs of study in 17 degree-granting colleges.

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