

MICHEL REIN PARIS



A.K. BURNS
ANY MEANS
20.05 - 22.07.2017





























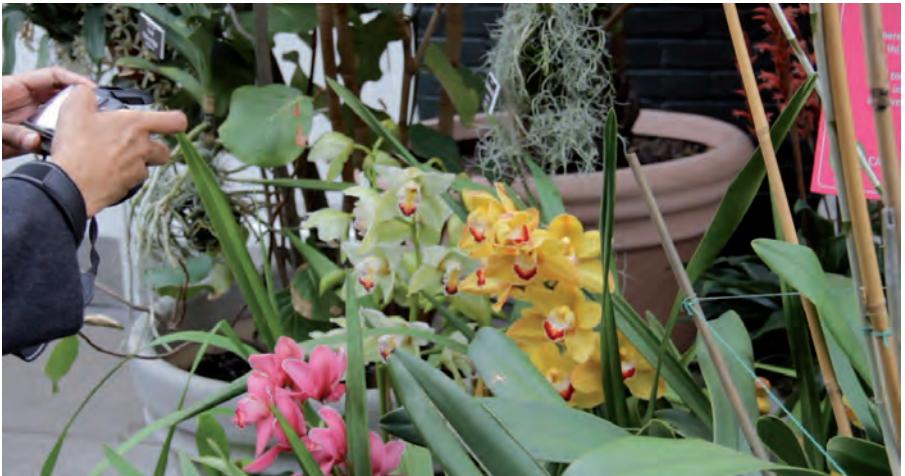












Maria Thereza Alves, Farah Atassi, Maja Bajevic, Jean-Pierre Bertrand, Jordi Colomer, Abigail DeVille, Jimmie Durham, Didier Fiúza Faustino, LaToya Ruby Frazier, Dora Garcia, Mathew Hale, Christian Hidaka, Jean-Charles Hue, Armand Jalut, Didier Marcel, Stefan Nikolaev, ORLAN, Dan Perjovschi, Elisa Pône, Mark Raidpere, Enrique Ramírez, Michael Riedel, Anne-Marie Schneider, Franck Scurti, Allan Sekula, Luca Vitone, Sophie Whettnall, Raphaël Zarka

A.K. Burns

Any Means

cur. Ami Barak

May 18 - July 22, 2017



Any Means, 2012
porcelain vase, cast concrete,
packing tape, foam fill, enamel
paint, copper dust, epoxy
61 x 30.5 x 30.5 cm

Michel Rein Gallery is pleased to present *Any Means*, the first solo exhibition in Paris by A.K. Burns, an interdisciplinary artist who lives and works in New York. Her videos, installation, sculpture and collages are all marked by a consistent desire to reconfigure, "economies of gender, labor, ecology and sexuality."

Any Means, surveys several bodies of work made over the past five years, and bringing them together for the first time. In thinking about *Any Means*, as both an obsession with consumption and a lack of resources, Burns explores the tension between the 'natural world' and our highly constructed environs. In this exhibition Burns combines esthetic gestures and pointed materials to protect, reconstruct or damage sourced images and objects. Each work uses seemingly odd pairings of materials, such as; splatters of spirulina (a blue-green algae) to obscure an image of a landscape; a t-shirt geometrically folded and cast in aluminum; collages on fabric that hang limp, held in place by a single penny; or a broken vase reassembled using cast cement, packing tape and Great Stuff™. At a second glance Burns' choices of material and medium are never arbitrary, rather, each work holds meaning through the contents of its making.

A self-described "compulsive collaborator", Burns cofounded the non-profit organization *W.A.G.E (Working Artists in the Great Economy)* - an artists' advocacy group - in 2008, and continues to be an advocate for labor issues in the arts. Starting in 2009, Burns coedited *Randy*, an annual trans-feminist arts magazine, with gallery owner and publisher Sophie Mörner. A compendium publication of *Randy* was released in June 2016. Working in collaboration with A.L. Steiner, Burns co-created *Community Action Center* (2010), a "socio-sexual" feature film inspired by feminist performance art and gay porn liberation films of the 1970's. The work has been screened at numerous venues internationally including the Tate Modern, London and MoMA, NY.

A.K. Burns is currently working on a cycle of large-scale video installations that began with an interest in constructing a new feminist science fiction. The cycle opens with, *A Smeary Spot* (2015), a 4-channel video installation that has been exhibited at Participant Inc., NY and Portland Institute for Contemporary Art, Oregon. *A Smeary Spot* was shot in two locations - a black-box theater, Kitchen, NY and deserts of the American Southwest. The work unfolds through a script of appropriated texts delivered by performers who represent metaphysical beings. In her solo exhibition at the New Museum in New York this spring, titled *Shabby but Thriving*, Burns debut the second video in this cycle, *Living Room* (2017). The two-channel video installation was shot entirely inside one building, wherein the building acts as a metaphorical body and a stage for performers to enact the subjugation and agency of various bodies.

Burns is a 2016-17 Radcliffe Fellow at Harvard University and a recipient of a 2015 Creative Capital Foundation Visual Arts Award. Additionally, she has works in several public collections including The Museum of Modern Art (MoMA), NY and Los Angeles County Museum of Art (LACMA), LA.

Ami Barak
April 2017



Before the Wake, 2014
Spirulina, polyurethane, torn catalog pages
containing photos of Glen Canyon, Utah taken by
Tad Nichols before it was dammed in 1956
22.9 x 26.7 cm

ARTWORK LIST

INV Nbr	PICTURE	TITLE
BURN17010		<p>A.K. Burns <i>before the wake, 2014</i> Spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17013		<p>A.K. Burns <i>before the wake, 2014</i> spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17009		<p>A.K. Burns <i>before the wake, 2014</i> Spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17012		<p>A.K. Burns <i>before the wake, 2014</i> spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>

ARTWORK LIST

INV Nbr	PICTURE	TITLE
BURN17015		<p>A.K. Burns <i>before the wake</i>, 2014 spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17008		<p>A.K. Burns <i>before the wake</i>, 2014 spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 deux impressions : 22,9 x 26,7 cm chacune / two prints 9 x 10.5 in each Frame: 30 x 65 cm / 11.8 x 25.59 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17011		<p>A.K. Burns <i>before the wake</i>, 2014 spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17014		<p>A.K. Burns <i>before the wake</i>, 2014 spirulina, polyurethane, torn catalog pages containing photos of Glen Canyon, Utah taken by Tad Nichols before it was dammed in 1956 22,9 x 26,7 cm / 9 x 10.5 in Frame: 30 x 30,5 cm / 11.8 x 12 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>

ARTWORK LIST

INV Nbr	PICTURE	TITLE
BURN17007		A.K. Burns <i>Discard (T-shirt)</i> , 2014 aluminium 39,4 x 50,8 cm / 15.5 x 20 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels
BURN17002		A.K. Burns <i>Figuratively</i> , 2012 penny, archival ink jet image transfers on vinyl coated canvas 48 x 28 cm / 13 x 8 x 4.5 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels
BURN17021		A.K. Burns <i>Specter Species</i> , 2017 Taxus Baccata, burlap variable dimensions Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels

ARTWORK LIST

INV Nbr	PICTURE	TITLE
BURN17020		<p>A.K. Burns <i>Specter Species</i>, 2017 Taxus Baccata, burlap variable dimensions Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17019		<p>A.K. Burns <i>The Orchid Show</i>, 2013 HD video, color, sound 13 min 34 sec Edition of 3 ex Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17003		<p>A.K. Burns <i>Unstable Table</i>, 2014 penny, archival ink jet image transfers on vinyl coated canvas 45 x 28 cm / 17.7 x 11 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>
BURN17001		<p>A.K. Burns <i>Window In My Way</i>, 2012 penny, archival ink jet image transfers on vinyl coated canvas 35,6 x 27,9 x 11,4 cm / 14 x 11 x 4.5 in Unique artwork Courtesy of the artist and Michel Rein, Paris/Brussels</p>

AK Burns par tous les moyens



Si l'identité n'est pas une, qu'elle est une fable, une fiction, une division, une crise, alors pourquoi diable une exposition monographique prétendrait-elle le contraire? " La réclame d'identité", dit Edouard Glissant dans le Traité du Tout Monde," n'est que profération quand elle n'est pas aussi mesure d'un dire. Quand au contraire nous désignons les formes de notre dire et les informons, notre identité ne fonde plus une essence, elle conduit à Relation."

Traduire ici relation par affinités, un mot qui se cherche.

Prenons le catalogue des beautés naturelles : Lake Powell, Utah, par exemple. Du paysage qui s'est composé durant des milliers d'années, un autre paysage a émergé il y a soixante ans. Le lac résulte de la construction du barrage du Glen Canyon, en 1956. L'eau qui l'emplit a transformé le canyon en contenant, mais inversement, elle désigne, par sa fluidité et son volume, la transformation du canyon et sa négation, l'espace négatif qu'elle a construit. Cette relation, techniquement, a un nom, un

corps: damm. Ça veut dire barrage en anglais mais les sonorités du nom, damm, dammed, résonnent comme dans Femmes Damnées de Baudelaire.

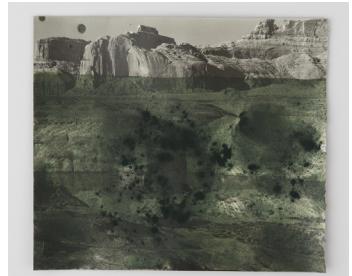
Autre exemple: les floralies de la société botanique newyorkaise. Des perles de culture. Mais aussi un florilège d'iphones bombardant chacune des espèces, qu'on peut retrouver filtrées et recolorisées chez Instagram. «Mais qu'est-ce que c'est qu'une fleur? Une pro-creation inter sexe et inter-espèce, comme un cyborg».

C'est ce que dit AK Burns, l'artiste dans l'exposition de laquelle on trouve Lake Powell, sous formes d'image d'un vieux catalogue de photos éclaboussées à la Spiruline, l'algue verte-bleue vernie et fixée par un polyurethane, pour figurer l'eau damée-damnée, ainsi que la parade des orchidées (The Orchid Show (2013) sous forme d'une vidéo, où des vidéos de fleurs tapent l'in-cruste, et où les sons de l'exposition florale s'emmêlent à la musique pour piano de Ruth Crawford Seeger (Kaleidoscopic Changes on an Original Theme, Ending with a Fugue, 1924).

Des états, sinon des étapes de transformation, qui entrent en relation avec d'autres pièces, avec lesquelles pourtant elles n'ont rien à voir —ou plutôt puisqu'il s'agit d'une exposition, elles n'ont pas à être vues ensemble.

Ainsi, ces collages sur toile souple d'images documentaires [un siège de bureau scotché, une sculpture femme-siège d'Allen Jones, des ouvriers en grève...] qui tiennent à une pièce d'un pence, fiché sur le mur (série Penny hung drawings, 2012-14). C'est ce «tenir à», cette relation au mur qui reste tributaire de la gravité [peinture/frontalité + sculpture/verticalité] que ces pièces entrent en rapport avec d'autres, par exemple ces grilles ou cadres industriels servant d'accroche à divers matériaux prélevés sur des activités ou citant des activités extra-artistiques... quoique!. La pêche, le camping, les équipements de plein air. Lors de l'exposition de ces dernières pièces chez Callicoon à New York, AK Burns citait Les Dépossédés d'Ursula Le Guin: "...c'était ambigu, à deux faces. Ce qui était à l'intérieur et ce qui était à l'extérieur dépendait de quel côté on se plaçait.»

Le mot 'relief' peut aussi s'observer des deux côtés. Relief aplati, estampé, d'aluminium et relief, au sens de reste, de déchet, de rogaton. Celui qu'on plaque au mur, qu'on voit de



l'extérieur, celui dans lequel on s'est placé, le t-shirt dans lequel on a transpiré, dont on s'est extrait, qu'on n'a pas jeté mais plié et moulé... pour le plaquer au mur, le voir de l'extérieur, se glisser à l'intérieur, .plier, mouler...

Ayant eu accès à une fonderie, raconte AK Burns, l'artiste avait été sensible à la sensualité de l'aluminium fondu, comme à l'uniforme requis pour y travailler: des chaps de cuir. AK Burns, co-fondatrice de W.A.G.E (Working Artists in a Greater Economy), co-éditrice de Randy, un magazine trans-féministe, et co-réalisatrice de l'inoubliable Community Action Center, le sait bien: Discard (T-shirt) est aussi un moulage d'un travail reproductif, celui de «l'identité-artiste» dans une économie ultra-libérale.



A.K. Burns

Born 1975. Lives and works in Brooklyn, NY. Attended The Milton Avery School of Art at Bard College (MFA 2010), Rhode Island School of Design, Providence, RI (BFA 1998) and Hoogeschool voor de Kunsten, Utrecht, Netherlands (Fall 1997).

PUBLIC COLLECTIONS

KADIST Foundation, San Francisco, CA
The Judith Rothschild Foundation Contemporary Drawings Collection, MoMA
The Film & Video Archive, MoMA
Los Angeles County Museum of Art, CA
The Institute of Contemporary Photography (ICP), NY

SOLO SHOWS

2017
Any Means (cur. Ami Barak), Michel Rein, Paris, France
Fault Lines, Callicoon Fine Arts, New York, NY, USA
Shabby but Thriving, The New Museum, New York, NY
No Time, No Place, No Body, Radcliffe Institute of Advanced Study, Harvard University, Cambridge, MA

2016
A.K. Burns, A Smeary Spot, Portland Institute of Contemporary Art, Portland, OR

2015
A SMEARY SPOT (opening of Negative Space), Participant Inc., New York, NY

2014
Fear of Commitment, n/a, Oakland, CA

2013
Ending with a Fugue, Callicoon Fine Arts, NY

2012
pregnant patron penny pot, Callicoon Fine Arts, New York, NY
A.K. Burns & Haim Steinbach, The Artist's Institute, New York, NY
A.K. Burns & G.T. Pellizzi, Johannes Vogt Gallery, NY

2011
Community Action Center: the exhibition(ist), in collaboration with A.L. Steiner, Feminist Art Gallery, Toronto, Canada

2010
Community Action Center, in collaboration with A.L. Steiner, Taxter & Spengemann, New York, NY and Horton Gallery, Berlin, Germany
The Brown Bear: neither particular, nor general, in collaboration with Katherine Hubbard, Recess Activities Inc., New York, NY

2003
Dirty Work, Ego Park Gallery, Oakland, CA

SELECTED GROUP SHOWS

2016
Dropout, organized by Callicoon Fine Arts, Site 131, Dallas, TX
The Art of Discovery: A Multidisciplinary Group Exhibition of 2016–2017 Radcliffe Institute Fellows, Radcliffe Institute of Advanced Study, Harvard University, Cambridge, MA

2015
Survival Is Not Enough, RODEO, Istanbul and LondonQueer Fantasy, OHWOW Gallery, Los Angeles, CA
Kiria Koula Gallery & Bookstore, San Francisco, CA
Freedom Culture, curated by Graham Collins, The Journal Gallery, Brooklyn, NY

2014
Variations: Conversations in and Around Abstract Painting, Los Angeles County Museum of Art, Los Angeles, CA
As We Were Saying, Elizabeth Foundation, NY
Biennial of Art and Design, Museum of Art and Design, NY
Fixing a Hole, Koenig & Clinton, NY
Purple and Gold, Louis B. James, New York, NY
Ajar, Reverse Space, Brooklyn NY

2013
Who Wants Flowers When You're Dead, The Poor Farm, Manawa, WI
A Different Kind of Order: The ICP Triennial, International Center of Photography, New York, NY

Alchemical, Steven Kasher Gallery, New York, NY
Nothing That Has Happened So Far Has Been Anything We Could Control, Callicoon Fine Arts, NY
Detouched, curated by Anthony Huberman, Project Arts Centre, Dublin, Ireland
Ajar, Reverse Gallery, Brooklyn, NY
Queer Objectivity, Stamp Gallery at University of Maryland, College Park, MD

2012
Ugly, Broke, Sober, Kathleen Cullen Fine Art Gallery, NY
B-Out!, curated by Scott Hug, Andrew Edlin Gallery, NY
ERRATUM, curated by Legacy Russell as part of Young Curators New Ideas, Meulensteen Gallery, NY
Double or Nothing, TAG, The Hague, NetherlandsIn Practice: You never look at me from the place from which I see you, Sculpture Center, Queens, NY
AestheticsSexAmerica, Helene Baily Gallery, Paris, France

2011
Skin So Soft, Gresham's Ghost, New York, NY
What's Past is Prologue, CCS Bard, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY
Living Live, The Center (The LGBT Community Center), New York, NY

2009
riDYKElouse HITS BOTTOM, Loe Koenig Projekte, New York, NY
Bard MFA Thesis Exhibition, UBS Gallery, Red Hook, NYTalk Dirty to Me, Larissa Goldston Gallery, New York, NY
A trip down (false) memory lane, The Lexington Club, San Francisco, CA

2008
Wight Biennial 2008: Group Effort, Collaboration as Form & Process, UCLA New Wight Gallery, Los Angeles, CA
Eat the Document, Larissa Goldston Gallery, New York, NY

2007
Sex in the City, Dumbo Arts Center, Brooklyn, NY
Shared Women, Los Angeles Contemporary Exhibitions, Los Angeles, CA

2006
Flex Your Textiles, John Connelly Presents, New York, NY
Ridykeulouse, Participant Inc., New York, NY
The Studio Visit, Exit Art, New York, NY
Paperwall: Analyzing Images, La Centrale Galerie Powerhouse, Montreal, Quebec

2005
Video Station, Art In General, New York, NY
Homomuseum, Exit Art, New York, NY
Installation at The Kitchen High Line Block Party, The Kitchen, New York, NY

2004
California Earthquake, Daniel Reich Gallery, New York, NY
LTTR explosion, Art In General, New York, NY
Majority Whip, White Box, New York, NY

2003
LTTR: listen translate translate record, Andrew Kreps Gallery, New York, NY

SOLO SCREENINGS

2012
Community Action Center
The Kitchen, New York, NY
Modern Mondays, MoMA, New York, NY
SFMoMA, San Francisco, CA
Fire Island Artist Residency, Cherry Grove, NY
The Art Theater of Long Beach, Long Beach, CA
Carnegie International APT, Pittsburgh, PA
Alios, Las Vegas, NV
Fluxx Productions, Tucson, AZ
Kosmos, Albuquerque, NM
Oklahomans for Equality, Tulsa, OK
CentralTrak, Dallas, TX
The North Door, Austin, TX
Friendly Lounge, New Orleans, LA
The Warehouse, Auburn, AL
Sassafras, Liberty, TN
Residency Unlimited, Louisville, KY
It Looks Like It's Open, Columbus, OH
The Portland Institute of Contemporary Art, Portland, OR
The Art Institute of Chicago, Chicago, IL
The Warhol Museum, Pittsburgh, PA
Fringe Festival, London, UK
Familiarity with today is the best preparation for the future, 2012
Elizabeth E. Sackler Center for Feminist Art at Brooklyn Museum, Brooklyn, NY

2011
Community Action Center
TATE Modern, London, UK
Konsthall C, Stockholm, Sweden
Kamnagel Theater, Hamburg, Germany
Frameline 35, Roxie Theater, San Francisco, CA
Outfest 2011, REDCAT Theater, Los Angeles, CA

Girls Like Us (GLU), Amsterdam, Netherlands
Göteborgs Konsthall, Göteborg, Sweden
Oslo, Norway
GAZE Festival, Dublin, Ireland
Perverse/Cite, Montreal, Canada
Pleasuredome, in conjunction with Feminist Art Gallery (FAG), Toronto, Canada
El Lugar Sin Limites, Quito, Ecuador
Queer Lisboa 15, Lisbon, Portugal
Paris Gay & Lesbian Film Festival, Paris, France
MIX Copenhagen, Denmark
MIXNYC 24: New York Queer Experimental Film Festival, New York, NY
Reeling 30: Chicago Lesbian & Gay International Film Festival, Chicago, IL
Cooper Union, New York, NY
Centre for Sexual Dissidence University of Sussex, Brighton, UK
“Queer Strategies,” Yale University, Hartford, CT Weis Cinema, Bard College, Annandale-on-Hudson, NY
The Center (The LGBT Community Center), New York, NY

GROUP SCREENINGS

2013

Earthship 2014, “Last Dance: Queer Takes on The End of Days,” Outfest platinum, REDCAT Theater, Los Angeles, CA
Earthship 2014, “Last Dance: Queer Takes on The End of Days,” ICA University of Philadelphia, International House, Philadelphia, PA

2011

Touch Parade (crush), “EAI 40th Anniversary Screening,” Electronic Arts Intermix, New York, NY
Community Action Center, “Untold Stories,” Tallinna Kunstihooone, Tallinn, Estonia
“Erotic Performance and Ecstasy at Robert Mapplethorpe Retrospective,” C/O Berlin, Berlin, Germany
“The Hole Picture: An Intergenerational Dialogue on Erotics and Porn in Lesbian Feminist Cinema,” Issue Project Room, Brooklyn, NY
“Kick in the Eye,” Ibrahim Theater at International House in conjunction with Vox Populi Gallery, Philadelphia, PA

2006

Electric at the Cosmic Age Lodge, as part of “Everybody Moves Against Control: Pilot TV,” MIX 19, 3LD Art & Technology Center, New York, NY

2005

Electric at the Cosmic Age Lodge, as part of “Pilot Television: New Ground, and UP!”, Care Of Gallery, Milan, Italy
Galerie 5020, Salzburg, Austria, Artmosphere, Vienna, Austria, Clip Club, Berlin, Germany, Sala de Art Publico, Siqueiros, Mexico City, Mexico
Electric at the Cosmic Age Lodge, 2005, as part of “LTTR: Let the tape roll,” MIX 18, Anthology Film Archives, New York, NY, OUTfest, REDCAT, Los Angeles, CA, Yerba Buena Center for the Arts, San Francisco, CA, London Lesbian & Gay Film Festival, London, England

PERFORMANCES

2016

Leave No trace, Record Release Party and Performance with Jen Rosenblit and Keyon Gaskin, Portland Institute of Contemporary Art, Portland, OR

2015

Poetry parade for Site and Sight, The Whitney Museum of American ArtPoetry parade for Hortense Fiquet, The Metropolitan Museum of Art

2012

Poetry parade for a permanent collection, PopRally, The Museum of Modern Art
Guest performer, Turbulence: A dance about the Economy by Keith Hennessey, NY Live Arts Festival
The Brown Bear: familiarity with today is the best preparation for the future, in collaboration with Katherine Hubbard, The Sackler Center at The Brooklyn Museum, Brooklyn, NY

2010
“m the spirit of the author,” “Rope-a-dope: To Win a Losing War,” Cabinet Magazine Gallery, Brooklyn, NY

2008
Ridykeulouse, “Making it Together: Women’s Collaborative Art and Community,” Bronx Museum, Bronx, NY

2006

Trans/action phantom: exchange and circulation, “Small Works for Big Change,” Orchard Gallery, New York, NY, “Performance Art Fair,” Roebling Hall, Brooklyn, NY, “LTTR V: Positively Nasty,” Release, Glasslands Gallery, Brooklyn, NY

2005

Project Safety Orange, “LTTR explosion,” Art In General, New York, NY

LECTURES AND TALKS

2017

Artist Talk, ArtTable Inc., New York, NY, April 19th
A.K. Burns: A Slow Rearrangement of Desires, Cornell University, Ithaca, NY, April 13th

2015

Artist Talk, Kiria Koula Gallery & Bookstore, San Francisco, CA, March 31st

2013

The Kitchen L.A.B.: A.K. Burns, Dan Fox, Maria Hassabi, Liz Magic Laser, The Kitchen, New York, NY, September 30th
Fight Repression of Erotic Expression, Ibrahim Theater, International House Philadelphia, PA, July 31st
Artists Talk for the ICP Triennial, Institute of Contemporary Photography, NY, July 19th
Dennis Oppenheim: Form-Energy-Subject, Electronic Arts Intermix, New York, May 22nd
Proposal for an Impractical Education, A Joint Book Launch by Shifter and Sobercove Press, Parsons The New School for Design, May 11th
Visiting Artist Lecture, Sculpture and Extended Media Department, Virginia Commonwealth University, Richmond, VA, March 19th

2012

In conversation with the Artist, The Artists Institute, New York, NY, October 23rd
A riot is the language of unheard: an exercise in unrestrained speech, Cooper Union, New York, NY October 6th
Community Action Center, Andy Warhol Museum, Pittsburgh, PA, July 27th
Community Action Center, Portland Institute of Contemporary Art (PICA), Portland, OR, June 23rd
Art Practice, Activism, and Pedagogy: Some Feminist Views, Parsons The New School for Design, NY, April 15th
Breaking with Homogeneity, The Armory Show: Open Forum, NY, March 11th

2011

Artist Talk, Community Action Center, MIXNYC 24, New York, NY, November 20th
Visiting Artist Lecture, MFA Seminar, School of Visual Art, New York, NY, November 17th
Artist Talk, Community Action Center, Cooper Union, New York, NY, November 11th
Artist Talk, Community Action Center, NYU Steinhardt, October 13th
Lecture, Sincerely W.A.G.E., E?ux book release, NY Art Book Fair, PS1 MoMA PS1, Queens, NY, October 2nd
Lecture, On W.A.G.E., Mildred’s Lane, Beach Lake, PA. June 30th
Artist Talk, Community Action Center, moderated by Marit Ostberg, Konsthall C, Stockholm, Sweden. June 9th
Artist Talk, Community Action Center, moderated by John-David Rhodes, University of Sussex, Brighton, UK. June 6th
Artist Talk, Community Action Center, moderated by Elisabeth Lebovici & Stuart Comer, TATE Modern, London, UK. June 5th
Artist Talk, What’s Past is Prologue, moderated by Julia Paoli, CCS Bard - Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY. May 16th
Artist Talk, Community Action Center, moderated by Nathan Lee, Weiss Cinema, Bard College, Annandale-on-Hudson, NY. May 9th
Visiting Artist Lecture, NYU Tisch Department of Performance Studies, New York, NY. April 13th
Artist Talk, Community Action Center, Vox Populi Gallery, Philadelphia, PA. April 9th
Visiting Artist Lecture, “DIY Fashion Media” class, Parsons The New School for Design, New York, NY. April 4th
Panel discussion, “The Hole Picture: An Intergenerational Dialogue on Erotics and Porn in Lesbian Feminist Cinema.” Issue Project Room, Brooklyn, NY. March 26th
Panel discussion, “Art and Esthetics” The New School, New York, NY. March 23rd
Visiting Artist Lecture, Women’s Caucus for Art, Emmanuel College, Boston, MA. March 20th
Artist Talk, Community Action Center, REDCAT Gallery, Los Angeles, CA. February 10th
Artist Talk, Community Action Center, The Center (The LGBT Community Center), New York, NY. January 25th.
Artist Talk, Community Action Center, Bard College, Annandale-on-Hudson, NY. May 9th
Artist Talk, Community Action Center, Blanton Museum of Art: University of Texas at Austin. tk

2010

W.A.G.E. in conversation with CARFAC, in conjunction with the exhibition “FREE”, New Museum, New York, NY, December 9th
Visiting Artist Lecture for Film/Video Dept. “Documentary to Mockumentary” class, MASSART, Boston, MA, December 1st
Artist Talk in “Theory Practice and Career / The Politics of Space” Graduate Seminar, Parsons The New School for Design. Recess Activities Inc., New York, NY, November 3rd
RANDY Magazine in conversation with Leilah Weinraub @ NY Art Book Fair, MoMA PS1, Queens, NY, November 7th
Artist Talk, Community Action Center, for MoMA PS1 Student Body, Taxter & Spengemann, New York, NY, October 14th
W.A.G.E. talk, The Creative Time Summit II, New York, NY, October 10th
Artist Talk, Community Action Center, Horton Gallery, Berlin, Germany, October 7th
Artist Talk, Community Action Center, Taxter & Spengemann, New York, NY, September 25th

2009

W.A.G.E. talk, “Nobody Puts Baby In A Corner”, Whitney ISP, New York, NY, December 2nd
Panel discussion with W.A.G.E., Grant Makers in the Arts Annual National Conference, Brooklyn, NY, October 18th
W.A.G.E. talk, Coffee CLATCH, Artist Book Fair, P.S.1. MUSEUM, Queens, NY, October 3rd
Panel discussion with W.A.G.E. @ Arts Funding for Sustainable Creative Practice, NYU, New York, NY, April 30th
W.A.G.E. teach-in, Bard College, Annandale-on-Hudson, NY, April 14th

2008

W.A.G.E. talk, W.A.G.E. RAGE, Creative Time’s Democracy in America, The Armory, New York, NY, September 27th

PUBLICATION

2016

Artists and Identity, Artforum, Summer Issue, 2016, pg. 291
A.K. Burns and A.L. Steiner, Community Action Center: In Conversation with Lauren Cornell, 2011, Queer, edited by David J. Getty, Documents of Contemporary Art, White Chapel Gallery London, The MIT Press, Cambridge, Massachusetts, p. 165-171

2013

Kristen Lubben, A.K. Burns, A Different Kind of Order: The ICP Triennial, International Center of Photography and Del Monaco Books, New York, NY, p 36-43
Interview, A.K. Burns and Alejandro Segade, Shifter 20 :What We Can Knot, No.20, p.116-122

2012

A.K. Burns & Katherine Hubbard, Kush-Te-Tut-A, issue 1, Kosovo 2.0, Kosovo, p.TKErratum, curated by Legacy Russell, Young Curators New Ideas, Meulensteen, New York, NY, p.44-49

2011

Interview with Nato Thompson, Labor Movement, Artforum, p.89-90
Interview with Lauren Cornell, Community Action Center: An Interview with A.K. Burns & A.L. Steiner, Little Joe Magazine, London, UK, Issue no. 2, p.16-27
“Idiot wind”, E?ux Journal, #22. New York, NY, p.tk

2010

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2009

The Judith Rothschild Foundation Contemporary Drawings Collection Catalogue Raisonné, Christian Rattemeyer, Museum of Modern Art, New York, p 101
Interview with Niels Van Tomme, W.A.G.E. for Work, Hart International, June 25th
“Gay Spirits Say… Boo! Towards Sublime Hedonism,” Sessions: Con Verse Sensations. New York, NY, p. 8-11

2008

“Konst, tanke, activism,” Bang Magazine, De intellektuella. Stockholm, Sweden, p. 52
Group Effort: Collaboration as Process & Form, 2008 Wight Biennial, Los Angeles, CA, p. 16-17, 38-39

2007

“Nobody is FAMOUS in New York”, Famous Magazine, issue #10. Capricious Publishing, Brooklyn, NY, p. 1

2006

Resurrection, New York, NY, pp. 9, p. 44-45
Encyclopedia, Providence , RI, volume 1, p. 301

2005

LTTR: Do you wish to direct me?, New York, NY, issue no. 4, p. 7

2004

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Swingset Magazine, New York, NY, issue no. 5, p. 36-37

RESIDENCIES, GRANTS & SCHOLARSHIPS

2016

Radcliffe Institute Fellowship / Radcliffe Institute for Advanced Study at Harvard University

2015

Visual Arts grant / Creative Capital

2014

Residency / N/A, Oakland, CA. July - August

2011

Residency / Fire Island Artists Residency, Cherry Grove, FI, NY. AugustResidency / Mildred’s Lane, Beach Lake, PA. June

2010

Artist-in-Residence / Recess Activities Inc., New York, NY. October 13th- December 11th
Residency / Denniston Hill, Woodridge, NY. August

2007-2009

MFA Scholarship / Milton Avery Graduate School of Arts, Bard College, Annandale-on-Hudson, NY