

Anthony Marcellini is an artist and writer. His practice is based on creating artworks and performances that negotiate relationships between objects and humans. He is interested in moments when objects seem to fluctuate in their relationships with humans, things that have fallen away from their history and purpose and are now caught in a state of conversion or transition, in a kind of frozen stage of transformation, from one form into another. He looks towards moments of collapse or failure as periods of focused concentration into an object's condition. Specifically how our understanding changes when something crashes, breakdown or loses its purpose. It is only when the doorknob malfunctions that we begin to question what it is as a thing in the world.

His work has been exhibited internationally at museums, galleries and art institutions, including Simone DeSousa Gallery, Detroit (2016); The Experimental Media and Performing art Center, Troy (2014), Galerie Michael Janssen, Singapore (2014); Witte De With, Rotterdam (2013, 2014); Yerba Buena Center for the Arts, San Francisco (2013); The Gothenburg Konsthall (2013); Wilkinson Gallery, London (2012-13), amongst others. And in biennials and festivals such as the *9th Annual Bienal do Mercosul*, Porto Alegre (2013), Gagnef Festival, Sweden (2012) and Sequences Art Festival, Reykjavik (2011).

Anthony has held residencies at the EMPAC, Troy 2014; Valand Centre for Artistic Research, Gothenburg (2012) and the Sparwasser HQ residency program, Berlin (2010).

His writing has been published in Paletten Art Journal, the web-based publication Nowiswere, the online journal Art Practical, and he is a featured contributor to the Detroit based art journal Infinite Mile. He currently lives and works in greater Detroit.

Education

2007-09 Masters of Fine Arts in Social Practice, California College of the Arts, San Francisco

2000 Bachelor of Fine Arts, California College of the Arts, San Francisco

Selected Solo Exhibitions and Performances

- 2016 *A Model Of A Museum That Functions Like A Memory*, Harmony Murphy Gallery, Los Angeles (upcoming)
Cities of Restless Objects, Simone DiSousa Gallery, Detroit, USA
- 2014 *Obsolescere: The Things is Falling*, Experimental Media and Performing Arts Center (EMPAC), Troy, New York, USA, commissioned by curator Emily Zimmerman
Twenty Plots for Things to Come, with Heman Chong, Galerie Michael Janssen, Singapore
- 2013 *Even a Perfect Crime Leaves a Trace*, Göteborgs Konsthall, Gothenburg, Sweden
Ingenting, ingenting, skiljer mig från er, inte nu, eller inte sen. Det vet jag. Det ser jag, fullkomligt klart. Jag tror att jag ska komma er närmre nu, än när jag levde., BAR 10, Konstpedemin, Gothenburg, Sweden
- 2012 *Interview(s)*, with Heman Chong, Wilkinson Gallery, London, England
"Slowly Breathe in...and Out...Through the Object", Skulpturengarten Strombad Kritzendorf, Kritzendorf, Vienna, Austria. Curated by Veronika Hauer and Magda Tothova
The Final Dissolution of Nils at Gagnef 2012, Gagnef, Sweden, produced by Mattias Nordstrom and Linda Tedsdotter
- 2010 *Towards a Boundless World: Backa Stand Up Comedy*, public performance, Backa Röd, Backa Hisingen, Sweden
Becoming Real: A Magpie's Recognition of Self, Etc. Galerie, Prague, Czech Republic. Curated by Jiri Skala
Berlin: Open Your Windows, series of four public performances, Berlin, Germany, commissioned by Sparwasser.HQ
- 2008 *How to Talk About Utopia Without Saying Utopia*, with Matthew David Rana, Playspace Gallery, San Francisco, USA
- 2005 *Clothing Project*, Lucky Tackle, Oakland, (as It Can Change).
Piñata Party, Passersby Gallery, Gavin Brown's Enterprise, New York, (as It Can Change)
It Can Change at 667 Shotwell, 667 Shotwell, San Francisco, (as It Can Change)

Selected Group Exhibitions

- 2015 ESP TV, Season Five, <http://www.esptv.com>
- 2014 *Re:Collect, Re:View Contemporary*, Detroit, USA
VIREI VIRAL (I BECAME VIRAL) - Identities and Collectivities, Centro Cultural do Banco do Brasil, Rio de Janeiro, Brazil. Curated by M'BARAKÁ
Tabularium, SLOPES, Melbourne, with Heman Chong
The Part In The Story Where A Part Becomes A Part Of Something Else, Witte De With, Rotterdam, curated by Heman Chong
Who is PASSENGER, PASSENGER, Detroit, USA
- 2013 *Island Sessions*, as part of *Weather Permitting: 9a Bienal do Mercosul*, Porto Alegre, Brazil, curated by Sofia Hernandez Chong Cuy
Dissident Futures, Yerba Buena Center for the Arts, San Francisco, USA, curated by Betti-Sue Hertz

- Slowly Breathe in...and Out...Through the Object*, part of *Moderation(s)*, Witte De With, Rotterdam, curated by Heman Chong
- “Art Basel HK”, Hong Kong Convention Center, Hong Kong (with Wilkinson Gallery, London, England)
- “Art Brussels”, Brussels Expo, Brussels (with Wilkinson Gallery, London, England)
- As if Silence(s)*, Tjolöholm Castle, Valand Academy in conjunction with *På plats – konstnedslag I kuluravet*, Halland, Sweden
- 2012 *Les referents*, La galerie Édouard-Manet, Municipale des Beaux-Arts de Gennevilliers, Paris, France, curated by Etienne Bernard & Aurélien Mole
- Nya Tider Nya Verk*, Galleri Konstepidemin, Gothenburg, Sweden
- “Dear S”, *Mail Art Subscription Series*, Art Practical, San Francisco, USA (signed limited edition print)
- 2011 *Sequences Real-Time Art Festival*, Reykjavik, Iceland
- The Visionary Trading Project*, with Heman Chong, London, England
- 2009 *2009 MFA Exhibition*, CCA, San Francisco, USA
- 2008 “La Biblioteca Utopica”, *Luoghi Dell'utopia*, Villa Borbone, Viareggio, Italy
- Immediate Future: The 2008 Murphy and Cadogan Fellowships in the Fine Arts*, San Francisco Arts Commission Gallery, San Francisco, USA
- 2004 *Freedom Salon*, Deitch Projects, New York, USA, (as It Can Change)
- The End of the End of the Line*, The Soap Factory, Minneapolis, USA (as It Can Change)
- How To Create a Cultural District and Have it Vanish Into the Morning Mists of Dawn*, Red 76, Portland, USA
- 2003 *Shadow Cabinets*, Kunsthall Fridericianum, Kassel, Germany, (as It Can Change)
- 2002 *Shadow Cabinets in a Bright Country*, Apex Art, New York, USA, (as It Can Change)

Curated Exhibitions, Lectures and Events

- 2015 “The Museum of Obsolescence”, *Lost Museums: a Symposium on the Ephemerality & Afterlives of Museums & Collections*, May 6 - 8, 2015 at Brown University, Providence, USA, (with Emily Zimmerman)
- 2014 “A Mobile Phone, A Magpie and an Obsolescent Object Walk Into A Bar: Changing Notions of Ourselves and Objects in a Relational World.” CCBB, Rio de Janeiro, Brazil
- 2013 “The Relationships Between Us: Humans, Sculptures and Objects”, lecture and panel discussion with RoseLee Goldberg and Heman Chong, as part of *Moderation(s): A Thing At A Time*, Witte De With, Rotterdam, Holland
- 2012 "The Social Beyond Anthropocentrism" a lecture and panel discussion with Matthew Rana, Karl Palmås, Sinzina Ravini and Fredrik Svensk, produced by Paletten as part of the release of *Paletten Art Journal # 286-287*, Gothenburg, Sweden
- “Why I Write: The object and the text, one without the other would never be enough to fill our stomachs”, *Design Seminar*, Swedish School of Textiles, Borås, Sweden
- 2011 *GIBCA Speak Easy*, Gothenburg Biennial for Contemporary Art, Gothenburg, Sweden, (organizer)
- The Force The Movie The Vague* by Mårten Spångberg, *Ways of Transmission*, Restaurang Hing Wa, Gothenburg, Sweden (KU project with Fredrik Svensk)
- "A History of Shit: A performative lecture by Maja Hammarén", *Ways of Transmission*, Stenasalen, Gothenburg Art Museum, Gothenburg, Sweden (KU project with Fredrik Svensk)
- 2007 *Ninth Annual Video Marathon; VALUES*, Art in General, New York, USA (co-curator)
- 25 Years Later: Welcome to Art in General*, The UBS Art Gallery, New York, USA (co-curator)
- Mirage*, Audio in the Elevator, Art in General, New York, USA
- Marcy Freedman*, Cuchifritos Gallery, New York, USA
- Eternity Awaits Part I: The Spy Who Loved Me*, Audio in the Elevator, Art in General, New York, USA
- I Was Trapped in This Elevator*, Audio in the Elevator, Art in General, New York, USA
- 2006 *Salad Days II*, Artist Space, New York, USA (co-curator)
- Proportions*, Audio in the Elevator, Art in General, New York, USA
- In Search of the Miraculous*, Continued, Audio in the Elevator, Art in General, New York, USA
- 2005 *Tape Number One*, Audio in the Elevator, Art in General, New York, USA
- 2002 *Fat Slice*, Fat Slice, Berkeley, USA. (as It Can Change)
- 2001 *Face to Face to Face*, Pond, San Francisco, USA. (as It Can Change)
- 1999 *It Can Change*, 850 Harrison St., Oakland, USA. (as It Can Change)

Grants/Fellowships/Awards

- 2014 Federal Assistance Award, US Department of State, Brazillian Consulate
- 2011 KU Grant, The Board for Artistic Development, Faculty of Fine Arts, Göteborg University, Sweden
- 2010 Göteborgs Stads kulturförvaltning/Kulturstöd Projektstöd Pronto, Sweden
- 2009 Independent Study Program, University of Gothenburg, Valand School of Fine Arts, Sweden
- 2008 Southern Exposure's Alternative Exposure Grant, USA
- Murphy & Cadogan Fellowship in the Arts, San Francisco, USA

2007 CCA Graduate Merit Scholarship, San Francisco, USA

Residencies

2012 Valand Centre for Artistic Research, Gothenburg, USA

2010 Sparwasser HQ residency program, Berlin, Germany

Bibliography

Thaise Constancio, "Exposicao 'Virei Viral' no Rio chega à sua segunda edição", *Estadao Online*, (October 21, 2014). <http://cultura.estadao.com.br/noticias/artes,exposicao-virei-viral-no-rio-chega-a-sua-segunda-edicao,1580403>

Tresca Weinstein, "Obsolescere' gives outdated objects a voice", *Times Union*, (October 5, 2014). <http://blog.timesunion.com/localarts/35135/35135/>

Hamishi Farah and Aurelia Guo, "Tabularium: An exhibition with the foresight to plan its own funeral", *Rhizome Journal*, (Mon September 8, 2014). <http://rhizome.org/editorial/2014/sep/8/tabularium-slopes/?ref=ftsidebar>

Adam Rompel, "The Part in the Story Where a Part Becomes a Part of Something Else at Witte de With", *Daily Serving*, (August 5, 2014). <http://dailyserving.com/2014/08/the-part-in-the-story-where-a-part-becomes-a-part-of-something-else-at-witte-de-with/>

John van Tiggelen, "Objecten, situaties, verhalen", *Blikvagen Kunstblog*, (June 4, 2014) <http://blikvagen.nl/2014/06/objecten-situaties-verhalen/>

Darryl Wee, "Moderation(s): Between Rotterdam and Hong Kong", *Blouin Art Info*, (March 7, 2014) <http://hk.blouinartinfo.com/news/story/1043098/moderations-between-rotterdam-and-hong-kong#sthash.bmv5Fqua.dpuf>

Marybeth Stock, "Twenty Plots for Things to Come, Anthony Marcellini and Heman Chong", *Art Asia Pacific Web Exclusive*, <http://artasiapacific.com/Magazine/WebExclusives/TwentyPlotsForThingsToComeAnthonyMarcelliniAndHemanChong>

Nirmala Nataraj, "'Dissident Futures': What might be ahead for us" *San Francisco Chronicle: 96 Hours, October 31* <http://www.sfgate.com/default/article/Dissident-Futures-What-might-be-ahead-for-us-4940789.php>

Priscilla Frank, "Fall Art Exhibitions 2013: 25 Shows That Will Rock The Art World", *The Huffington Post Arts* (September 21, 2013) http://www.huffingtonpost.com/2013/09/21/fall-art-exhibitions-2013_n_3963074.html?ir=Arts&utm_hp_ref=fb&src=sp&comm_ref=false#slide=2933649

Li Qi, "Heman Chong In Collaboration with Anthony Marcellini: Interview(s)" LEAP 19 (May 10, 2013) <http://leapleap.com/2013/05/heman-chong-in-collaboration-with-anthony-marcellini-interviews/>

Stefan Thorsson, "Art fallen into oblivion", *Kunst Forum* (February 12, 2013) <http://www.kunstforum.as/2013/02/art-fallen-into-oblivion/>

Mary Rinebold, "Heman Chong and Anthony Marcellini", *Art Forum Critics Picks* (January 4, 2013) <http://artforum.com/index.php?pn=picks&id=38463&view=print>

Paul Teasdale, "Sequences Real-time festival 2011" *Frieze Blog* (July 5, 2011) <http://blog.frieze.com/sequences-real-time-festival-2011/>

Ted Purves ed., *Generosity Projects: What We Want is Free*, (SUNY Press: New York, 2005)

Isaac Peterson, "Taking Place Diary Part 2", (www.portlandart.net: Portland, 2005)

Petra Bibeau "Alternative Art Models New Life into Contemporary Art", (New York Arts Magazine: New York, 2005)

Molly Presismeyer, "You've Got To Play To Pay", (City Pages, Minneapolis, 2004)

ed., Ted Purves, Shane Aslan-Selzer, and It Can Change, "Keeping On: What are You Making Where You Are for Where You Are?", (Headlands Center for the Arts, San Francisco, 2004)

There is Something I Would Like to Show You, (limited edition magazine, Berlin, 2003)

Published Works

“The Ooze Stage: An Introduction”, *∞ mile (infinite mile)*, Issue 12 (Detroit: December 2014) http://infinitemiledetroit.com/The_Ooze_Stage_An_Introduction.html

“The Fractured Sublime”, *∞ mile (infinite mile)*, Issue 07 (Detroit: June 2014) http://infinitemiledetroit.com/The_Fractured_Sublime.html

“LAOCOÖN” and “AN ISLAND AND ITS OPPOSITE”, *Island Sessions Online Journal*, (Porto Alegre: 9a Bienal do Mercosul 2013) <http://9bienalmercosul.art.br/en/island-sessions/132/1419/2>

“Greenberg at the Event Horizon”, *Paletten*, Nr 5: (Gothenburg: Stiftelsen Paletten 2013)

“After Effects of the Shadow” *Nowiswere*, Issue 11 (London, 2012) http://www.nowiswere.com/data_2/wp-content/uploads/nowiswere11_medium_v2.pdf

“Notes Toward a Non-Anthropocentric Social Practice”, with Matthew Rana, *Art Practical*, Volume 3, Issue 11 (San Francisco, 2012) http://www.artpractical.com/feature/notes_toward_a_non_anthropocentric_social_practice/

“Anteckningar om en ickeantropocentrisk social praktik” (Notes Toward a Non-Anthropocentric Social Practice) with Matthew Rana, *Paletten*, Nr 4: 2011-1:2012 - # 286-287 (Gothenburg: Stiftelsen Paletten 2012)

“John Cage and a Sofa in Conversation”, *The Swedish Dance History: Episode 3* (Stockholm: INPEX 2011)

“On News of Common Possibility: Conversation with Anthony Marcellini and Matthew Rana”, by Elyse Mallouk, *The Landfill Quarterly*, Issue 1, <http://www.thelandfill.org>

“Voice Of An Object In And of Itself” *Art Practical*, Volume 2, Issue 7, (San Francisco 2010). http://www.artpractical.com/feature/voice_of_an_object_in_and_of_itself

“Everything Familiar Has Disappeared”, *News of Common Possibility Issue 3*, Self published, San Francisco 2010. Guest edited with Matthew Rana.

“A Consciousness We Perform in Our Stage Setting of the World: An Interview with Alva Noë”, (*Art Practical*, Issue 19, San Francisco 2010). http://www.artpractical.com/feature/driftng_and_navigating_part_3/

Becoming Real: A Magpie’s Recognition of Self, (Göteborg: Valand School of Fine Arts, 2010. 46 pages)

“Becoming Real: A Magpie’s Recognition of Self”, (*Art Practical*, Volume 1, Issue 10, San Francisco 2010). http://www.artpractical.com/feature/driftng_and_navigating_part_2/

“What Sticks to the Real”, *News of Common Possibility Issue 2*, Self published, San Francisco 2010. Guest edited with Colter Jacobsen.

“Not Going the Distance: Reflections on Bertolt Brecht and Binary Thinking Brought up in the 11th International Istanbul Biennial.” (*Art Practical*, Issue 3, San Francisco 2009). http://www.artpractical.com/feature/driftng_and_navigating_part_1/

News of Common Possibility Issue 1 (SFMT), Self published, San Francisco 2009

Common Possibility Newspaper, with Matthew David Rana ed., (Self published to accompany the exhibition *How to Talk About Utopia Without Saying Utopia*, (Playspace Gallery, San Francisco, 2008)

“Explaining Experientialism”, Lee Walton (New Commissions Catalog: Art in General, New York, 2008)

“A Brief History of Democratic Education in America”, FREEB Reader, (Social Practice Program: San Francisco, 2007)

“The Devil’s Playground in the Halls of Industry”, *25 Years Later; Welcome to Art in General*, (UBS Art Gallery and Art in General: New York, 2007)

Co-authored with Anna Craycroft “Sign like a Gong Usually with Bad Results”, *Satellite* (Independent School of Art: San Francisco, 2007)

“I Imagine That You Are Well” *Marcelline Delbecq: Close Up* (Gallery Frank Elbaz: Paris, 2006)