

**Buddy Research and Performance Residency**  
**Season 1: Re:place**  
**2020 - 20201 Inaugural Cohort - Bios and Inquiry Focuses**

Public Media Institute is truly excited to announce the launch of the Buddy Research and Performance Residency, Season 1- Re:place. We will be building this residency program for and with the following Chicago artists:

**ATOM-r & Abraham Avnisan**



**ATOM-r (Anatomical Theatres of Mixed Reality)** is a collective exploring twenty-first century embodiment through performance, language, and emerging technologies. Founded by Mark Jeffery and Judd Morrissey, former members of Goat Island Performance Group, the work merges live bodies with ubiquitous computing in an evolving form of mixed reality poetics integrating augmented, virtual, and telepresent environments. ATOM-r was conceived in response to the historical architecture of early modern anatomical theaters, spaces designed for viewing human dissections and early surgical procedures. This physical and conceptual space of operations is used as a symbol throughout their work to engage queer histories and narratives of the body, sexuality, and prosthesis.

ATOM-r's large-scale multi-year projects include *The Operature* (2014), *Kjell Theøry* (2017), and *The Tenders* (in-progress). Prior to adapting their work for quarantine, ATOM-r performed worldwide at venues including the Art Institute of Chicago, the Victoria and Albert Museum, Zero1 Garage, Eyebeam, and Venuše ve Švehlovce in Prague.

**Abraham Avnisan** is an interdisciplinary artist whose work is situated at the intersection of image, text and code. Using a host of emerging technologies including 3D scanning, augmented reality and virtual reality, he creates applications for mobile devices, interactive installations and technologically mediated performances that seek to subvert dominant narratives through embodied encounters with language.

***The Tenders*** is an evolving mixed reality performance that engages with the cover song as a means of exploring the ways in which personal and political histories are written, re-written, and written over. The performance juxtaposes a complete 3D reproduction of the bedazzled home of self-taught artist Loy Bowlin, "the original rhinestone cowboy" who fashioned his persona after a popular 1975 Glen Campbell (cover) song, with 3d scans of the former site of Fort Dearborn, an early American garrison out of which the city of Chicago was incorporated. Placing the

flamboyant tradition of the rhinestone cowboy in relation to the history of indigenous genocide and expulsion, *The Tenders* seeks to invert and queer colonial narratives lodged deep within the American imaginary.

Judd Morrissey and Mark Jeffery of ATOM-r will work with Abraham Avnisan in dialogue with peer artists and historians to create a combination of socially-distanced place-based and online virtual activations excavating and transforming the environs of the former colonial Fort Dearborn. In the 19th century, Fort Dearborn was the site of a ceremonial last dance of Potawatomi warriors who were soon to be expelled from their native lands. To the northwest of this historic site and visible within our 3D Lidar scans is the Trump International Hotel, a symbolic reminder that the violent principles of white supremacy that reinforced the colonial fort persist in the xenophobic rhetoric and policies of the United States. As America's infrastructures of division are laid bare by the sorrow of a global pandemic, we seek to unearth the songs that its forts covered over.

### **Felicia Holman**

[Felicia Holman](#) is a native Chicagoan, independent cultural producer/facilitator, and a co-founder of Afrodiasporic feminist creative collective [Honey Pot Performance](#). She is also a 2020-2021 [Threewalls RaDLab](#) fellow and a member of the [Co-Prosperity Programming Committee](#) (CoPro ProCo).

Felicia's creative/ professional and social practices are firmly grounded in critical thought, intersectionality, community building and embodied storytelling. Her recent projects include commissioned performances for [Illinois Humanities](#) and the 5th annual [Instigation Festival](#), as well as written contributions at [See Chicago Dance](#), [Performance Response Journal](#), [6018North](#), and [The Quarantine Times](#) (published by the [Public Media Institute](#)).



Felicia will integrate local research findings gleaned during her 2020-2021 Buddy Residency into myriad public humanities programming and a culminating performance event. Additionally, she plans to use the Buddy residency research to enrich her hyperlocal RaDLab project: a segregation intervention in the Bucktown neighborhood, via decolonized curatorial practice and cultural production. Felicia relishes her artpreneurial life and sums it up in 3 words---"Creator, Connector, Conduit".

### **Marina Resende Santos**

Marina Resende Santos is an artist, writer, and researcher interested in the poetics and politics of materiality. Marina's work underscores operations of power and desire in the environment, and invents archaeologies that connect the archives of cultural history to contemporary conditions. Her art practice and writing are informed by her background in comparative literature, architectural history and Latin American studies. Recent works include material gestures in streets, on buildings, and over natural topographies; projects for the construction of space; sound installations using field recording; and an ongoing image-making practice involving projection.

Marina grew up in Brazil, spent formative years in Chicago, and is now an MA candidate at the Kunsthochschule Berlin-Weißensee in Berlin, Germany. Marina has presented her work in Salvador (Brazil), Chicago (US), Salzburg (Austria), Augsburg (Germany) and Apolda (Germany). Her writing appears on Newcity, Hyperallergic, Sixty Inches from Center, South Side Weekly, and other independent publications.



Through the Buddy Performance and Research Residency, Marina plans to develop and execute her project *Antinous*. *Antinous* is a procession-play assembled in 2017, based on less-known texts of Portuguese and Brazilian modernism written around 1920; it is also a process of research into Chicago's urban planning and the history of large transportation infrastructure in the city. *Antinous* will be a walking performance for more than forty performers around and in the Jane Byrne Interchange, which has numerous sites under construction. During the residency, Marina will deepen her research to inform the production of wearables and objects and the project for the walk into the site. She hopes to integrate new media technologies and remote experiences into the project, including broadcasting, soundscapes and visualizations.

## Josh Rios

Josh Rios is faculty at the School of the Art Institute of Chicago where he teaches courses in research-based critical art practices. As a media artist, writer, educator, and activist his projects deal with the histories and futurities of Indigenous/Latinx subjectivities and US/Mexico relations, especially understood through decoloniality, globalization, and sound studies. Recent projects

and presentations have been featured at The Bemis Center for Contemporary Arts (Omaha), Konsthall C (Stockholm), Tufts University Art Galleries (Boston), The School of Visual Art (New York), DiverseWorks (Houston), The Nerman Museum of Contemporary Art (Overland Park), The Luminary (St. Louis), the Mountain Standard Time Performative Art Biennial (Calgary, Canada), and Crystal Bridges Museum of American Art (Bentonville). Upcoming work will be featured at The Vincent Price Art Museum (Los Angeles) and the Institute of Contemporary Art at MECA (Portland). In Fall 2019, "The Siren and Social Space: an Essay in Fourteen Stanzas," written with Matt Joynt, was published in *ON Journal* and by Design Studio for Social Intervention's publication, *Spatial Justice 2.0*.



While in residency at Re:Place, Rios plans to further develop ongoing interdisciplinary and activist research into the relationship between sound, power, temporality and the socio-spatial history of Zhigaagoong (Chicago), especially in recognition of whose land we are situated on and our shared settler colonial context. Through reenactment, performance, critical soundings, and archival conjecture his inquiry seeks to center a decolonial framework and build partnerships within and across Latinx and Indigenous communities.

## **Santiago X**

SANTIAGO X, M.Arch, MFA is an Indigenous futurist and multidisciplinary artist specializing in land, architectural, and new media installation. He is an enrolled citizen of the Coushatta Tribe of Louisiana (Koasati) and Indigenous Chamoru from the Island of Guam U.S.A (Hacha'Maori).

Santiago X has exhibited and designed Internationally, including The Museum of Contemporary Native Art, in Santa Fe, New Mexico, The Venice Biennale in Venice, Italy and Ars Electronica in Linz, Austria. He is a 2019 3Arts Award Winner, a 2020 New City Top 50 Artist, a member of the inaugural City of Chicago Monuments and Memorials Advisory Committee, and the first Native American contributor to the Chicago Architecture Biennial. In 2020, X was commissioned by the U.S. State Department to be the lead artist of The American Arts Incubator Brazil, where he traveled and conducted workshops culminating in a virtual reality exhibition, entitled PORTAL.



Currently, Santiago x is reinvigorating the ancestral mound building practice of his Koasati people, via two large-scale augmented public earthwork installations along the Chicago and Des Plaines River in Chicago, Illinois. This is notably the first time effigy earthworks have been constructed by Indigenous peoples in North America since the founding of the United States. POKTO ČINTO (Serpent Twin Mound) publicly opened on Indigenous Peoples Day, October, 14th 2019.