

Beatrice Glow

Based in Queens, NY // beatriceglow.org // beatriceglow.org/works

Beatrice Glow (BFA, New York University) is an artist whose practice comprises of site-responsive sculptural installations, performances and experiential technologies. She amplifies stories about colonialism, migration, inequality, environmental racism, and human interconnectivity.

She is currently the Artist-in-Residence at the Asian/Pacific/American Institute at New York University and has been named Honolulu Biennial artist, Wave Hill Van Lier Visual Art Fellow, Joan Mitchell Foundation Emerging Artist Finalist, Hemispheric Institute Council Member, Franklin Furnace Fund grantee and US Fulbright Scholar. Solo exhibitions include “Aromérica Parfumeur” with Museo Nacional de Bellas Artes de Chile; “Lenapeway” and “The Wayfinding Project” at New York University; “Rhunhattan” at Wave Hill; and “Floating Library” on the Hudson River. She recently participated in group exhibitions at Momenta Art, Brooklyn; Katzen Art Center at American University; Bronx Museum of the Arts; Zebrastraat Gallery, Gent; Cavin-Morris Gallery, New York; El Museo del Barrio, New York; and Museo de Arte Contemporáneo de Arequipa, Peru.

Glow is the featured artist in the forthcoming issue of Duke University Press’ Cultural Politics, has written for post at MoMA, Art Newspaper and published “Taparaco Myth,” a trilingual artist book (Chinese, English and Spanish). She has lectured at Columbia University, Asia Society and Venice Biennale 2015.

Notes from the Recommendation Committee

The Recommendation Committee ranked Beatrice Glow not only as the top candidate to implement American Arts Incubator in Ecuador, but also the top candidate overall amongst the highly-qualified pool of applicants. Her work is both visually and conceptually strong, demonstrating a nuanced understanding of the subject matter she considers and the mediums she applies. As a past Fulbright Fellow to Peru who has extensive international experience, she has an understanding of the region and listed Ecuador as her top choice for placement. Both her portfolio and her interview evidenced her keen understanding of project sustainability through community ownership. She is a deep thinker and articulate communicator who is fluent in Spanish, Mandarin, Taiwanese, and English.

Excerpts from the Artist’s Application

What specifically is driving you to apply for this opportunity?

It is rare to find programs that embrace and support cultural practitioners working at the intersection of emerging technologies, art and community-engagement to address the intersectional social and environmental challenges within a cross-cultural framework. I am excited that the American Arts Incubator emphasizes the need for artists to develop projects that communities can sustain. This stipulation underlines a horizontal and reciprocal relationship between the artist and the community while avoiding the pitfall of

making empty artistic gestures. Undergoing AAI training will be a catalytic growth opportunity for me to expand on how intercultural art partnerships can create change and empowerment.

Describe an experience you've had using your digital or new media art practice to address a social or environmental challenge. What did you learn?

I have been working on Mannahatta VR, an exploratory virtual reality experience and immersive oral history archive that aims to address the erasure of the Native Lenape peoples while amplifying their cultural perspectives on environmental health. The experience begins on a digitally reconstructed Broadway block given Broadway is part of a vast matrix of Native Lenape pathways that connects Mannahatta, the original name of Manhattan, to the broader northeast region. The experience unpacks settler colonial markers as well as Indigenous presence in the urban landscape. From this experience, I learned to approach virtual reality as a participatory medium and powerful visualization tool to reflect dialogues with Lenape culture bearers on how to shape a vision that represents Native cultural perspectives. Together we ask, "What does a sustainable Indigenous reality look like?" "How can we tell different stories?" and "How to decolonize?"

Describe an experience you've had facilitating a group of people. Include objective(s), duration, location, group dynamics, challenges, lessons learned, and outcomes (tangible or intangible)?

I am the lead artist for "The Wayfinding Project" at New York University that began in Fall 2015 as a collaborative research lab, exhibition and series of public presentations piecing together surviving fragments of precolonial New York to advocate for the importance of Indigenous environmental stewardship and challenge the representation of Indigenous peoples. This inclusive and ongoing process engages with culture bearers, ecologists, historians and artists in order to amplify worldviews at the core of a socially just and sustainable world. Creating an ethically and historically accountable work requires exercising great cultural sensitivity given the trauma Native peoples have endured. At times I find it challenging, yet valuable, navigating cultural and gender tensions as a diasporic woman in male-dominated spheres while learning how to disrupt settler colonialism as an ally. The work has spurred renewed consciousness on the layered history of Manhattan as we created a public installation "Lenapeway" on Broadway acknowledging the Native Lenape peoples on Indigenous Peoples' Day 2016. Now we are building a network of scholars, activists and students committed to expanding knowledge on Indigenous Manhattan through digital storytelling and public history education. Ultimately, we will transition the project to the hands Lenape youth.

List the primary media and material(s) used in your work.

Virtual reality (for HTC Vive and Samsung Gear VR platforms); augmented reality; digital collage; site-responsive installations with sculpture, olfactory art, painting, drawing, and digital silk prints; participatory and lecture performances; video art; trilingual publishing.

Why do you want to travel to your preferred country?

Indigenous leaders in Ecuador have been at the forefront of environmental stewardship in recent decades, most notably in their powerful resistance against multinational companies imposing the construction of pipelines in the Amazonian forest. I have never been to Ecuador, however, I believe it would be an invaluable experience that would inform, deepen and expand my ongoing work about the ramifications and intersections of settler colonialism and environmental racism. Additionally, I am fluent in Spanish thus I believe I can have more in depth and meaningful interactions with the local community as opposed to relying on an interpreter.

Describe any relevant international travel experience.

Since 2007, I have researched and exhibited in Peru, Argentina, Chile, Colombia and Brazil. With the Hemispheric Institute, I launched the “Performing Asian/Americas: Converging Movements” workgroup that examines migration and marginalization of Asians in the Americas with the intention of building intersectional solidarity amongst Indigenous and diasporic communities. As a Fulbright Scholar, I spent two years traveling to plantations and the Amazon Rainforest to document lesser-heard voices in Peru. As a student, I participated in colloquia in Morocco and Ghana. In my business trips to China for the design industry, I witnessed the tolls of unsustainable development and global commerce.

Briefly describe how you might approach facilitating a week-long digital and/or new media art workshop to include hands-on activities and group investigation of a social or environmental challenge.

I would facilitate a workshop, Mapping Our Environmental Health, with the local community to create a digital storytelling project aimed at raising public awareness and advocating for tangible change that is aligned with local cultural values. Elders, youth, community advocates, and scientists would be invited to help pinpoint the ecosystem of challenges surrounding an environmental issue faced by the community. Conversations would be centered on understanding the infrastructure of public policies impacting the environment, identifying vulnerable populations, brainstorming creative solutions to restore environmental and community health, and eventually converge on a shared vision and goal that all workshop participants can commit to. I would share ways in which new media art can tell palpable stories to shift narratives. Following these dialogues we would visit 2-3 sites where environmental health is at-risk. At each site, we would use mobile devices to create short videos and/or 360-degree videos to document the conversations, interviews and testimonies that envision a sustainable future. Pending on the skills, resources and interests of the group, we could integrate the short videos into a web platform that the group can collectively update, create a vlog, or perhaps a series of 360-degree videos for Google Cardboard VR headsets.

Propose a public art project concept that addresses the challenge you selected above.

To capture the momentum of the workshop, I would invite the participants to co-create a mural that maps the environmental health challenges of their community and the digital content created during the workshop would become augmented reality features. One would be able to use a device to scan the different parts of the mural to reveal the various digital stories and add his/her voice with updated video content as the parameters of the challenge shifts. This public artwork would be a participatory medium and living archive that constantly evolves to reflect the visions for change.

The Wayfinding Project

March 23 – December 21, 2016

The Wayfinding Project is a collaborative research lab and virtual and augmented reality art installation promoting research and curiosity on Native New York, Indigenous Geography while piecing together surviving historical fragments of precolonial Mannahatta. This process is inspired by the philosophy of wayfinding, which entails deep knowledge of the interrelationships between the sea, land, skies and non-human relations.

Visitors to the exhibit could scan objects with an app that I created with Highway 101, ETC to learn about Indigenous geography. The objects, paintings, and prints on view in this nine-month installation at the Asian/Pacific/American Institute at New York University each had augmented reality features—videos, animations, sound media—that superimpose alternative visions to Eurocentric worldviews.

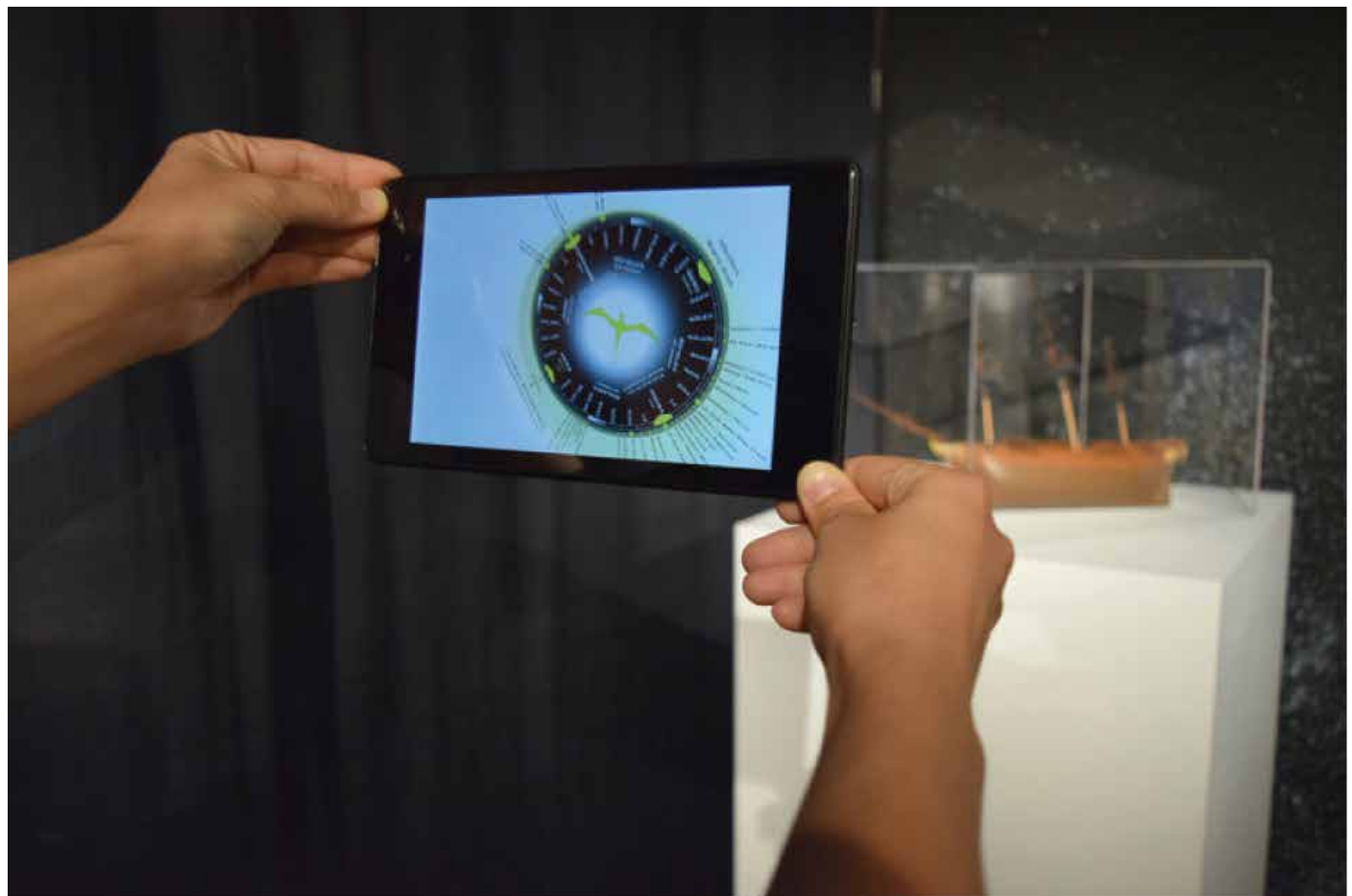
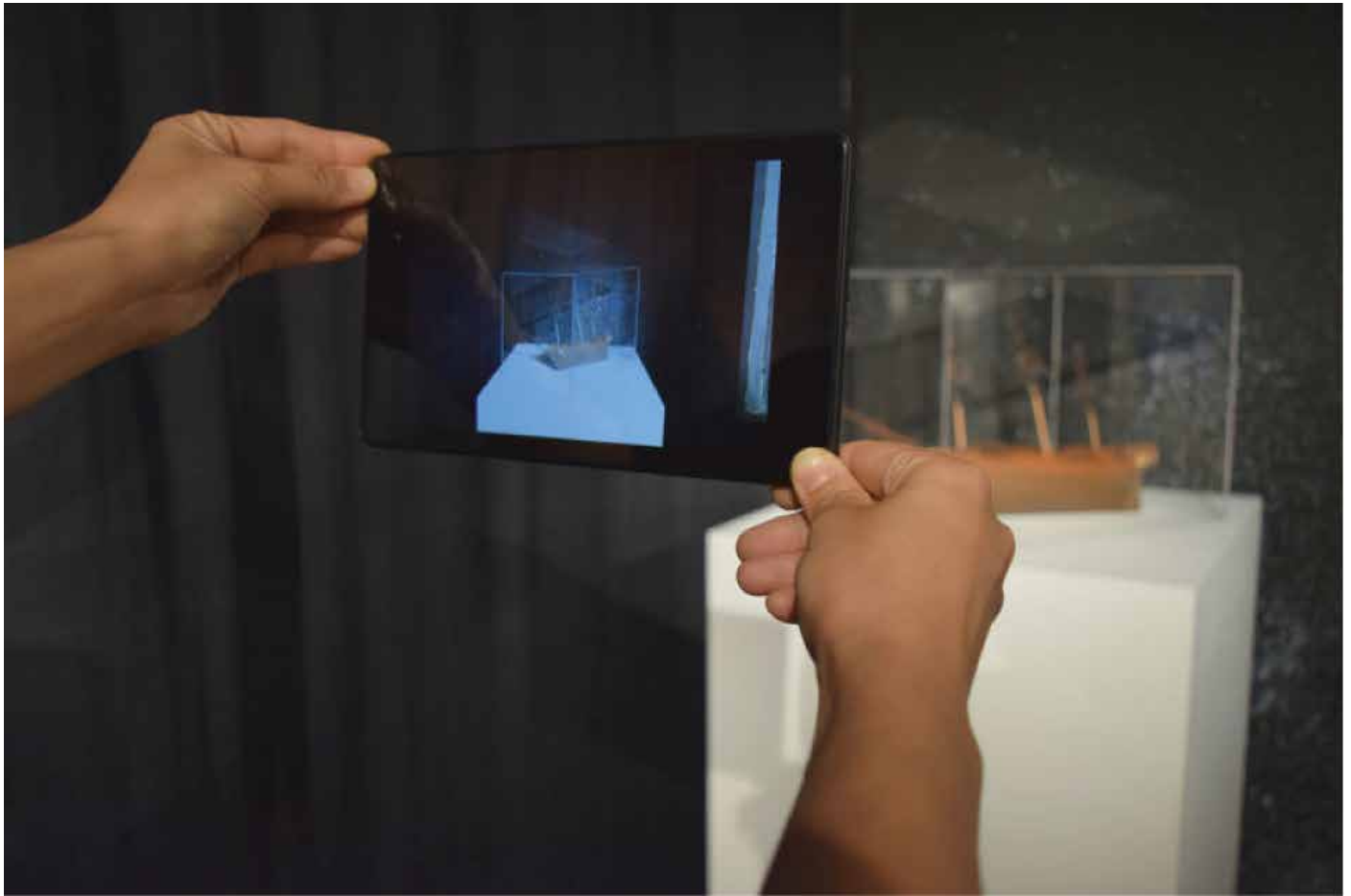
I am the lead artist for *The Wayfinding Project* supporting the direction of the research dialogue while curating content for the augmented reality features.

This is a link to the video documentation of *The Wayfinding Project*:
<http://beatriceglow.org/the-wayfinding-project/>



Installation view of *The Wayfinding Project*. Featured here is a HMS Bounty ship model and in the background is a large digital silk print of Hokule'a, a Polynesian canoe currently circumnavigating earth.

The Wayfinding Project



In the augmented reality portion of the installation, scanning the HMS Bounty ship reveals a Polynesian Star Compass.

Mannahatta VR (work in progress)

2016

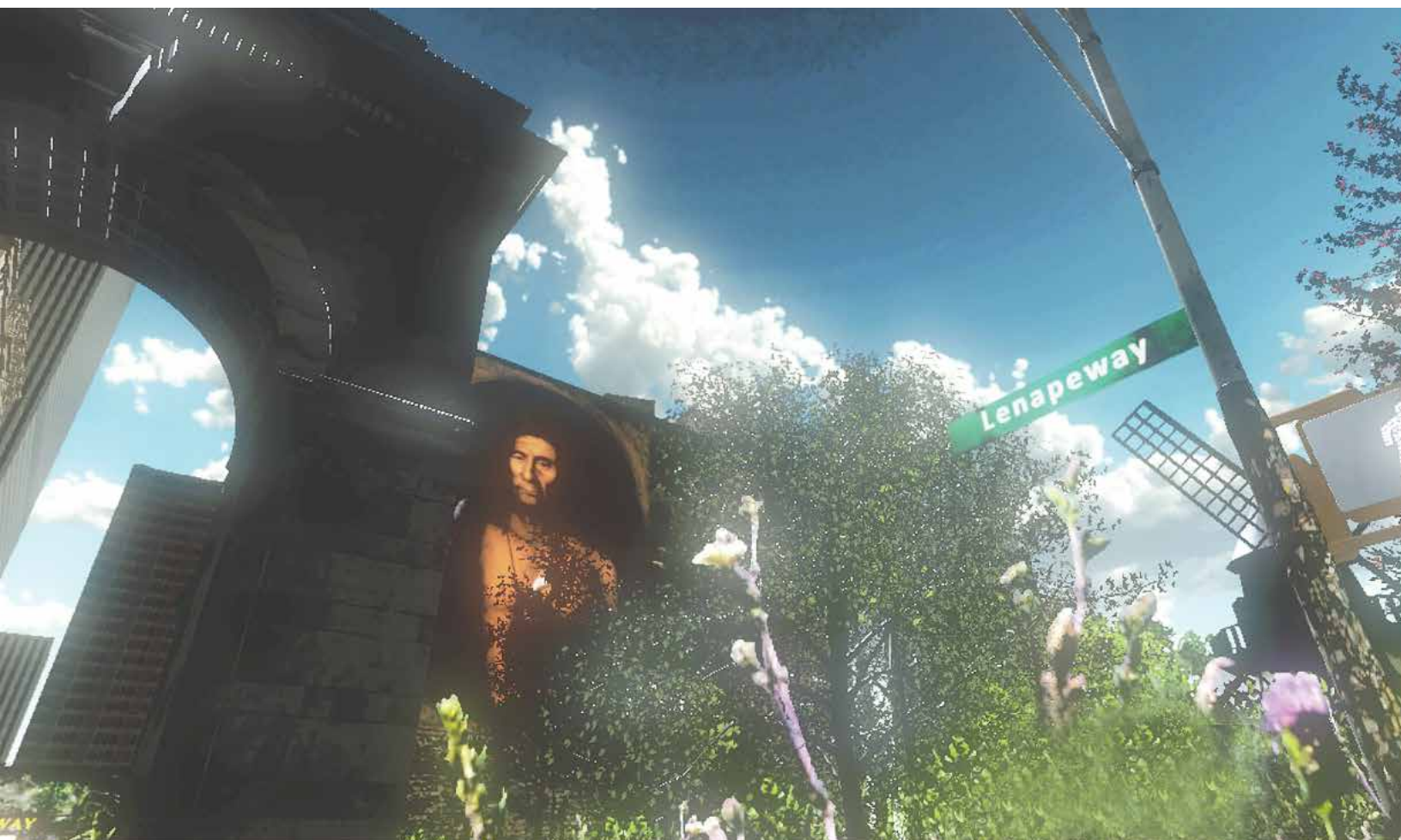
Mannahatta VR is an exploratory virtual reality experience and oral history archive that aims to bring together the past and present of Broadway given Broadway is part of a vast matrix of Lenape pathways that connects Manaháhtaan to the broader northeast region. The current draft of *Mannahatta VR* has digitally reconstructed one-block of Broadway to begin to unpack settler colonial markers as well as Indigenous presence in the urban landscape. In the exploratory VR experience, one can use a bow and arrow to shoot down the mythic “purchase of Manhattan” – a monumental Dutch commemoration in Battery Park. Upon shooting the monument, one is transported into the Indigenous “Futures.” The narrator is Turtle Clan Chief, Vincent Mann, Ramapough Nation, Luunape whom we 3D scanned for the oral history interview.

Credits: Many thanks to Chief Vincent Mann, Turtle Clan Chief, Ramapough Luunape Nation for allowing us to 3D scan him for this project. This is a collaboration between Beatrice Glow, Alexandre Girardeau and Jack Tchen and The Wayfinding Project at the Asian/Pacific/American Institute at New York University. Music by Pauchi Sasaki.

My role in this collaboration was acting as a community facilitator, conducting research and interviews and building the story line.

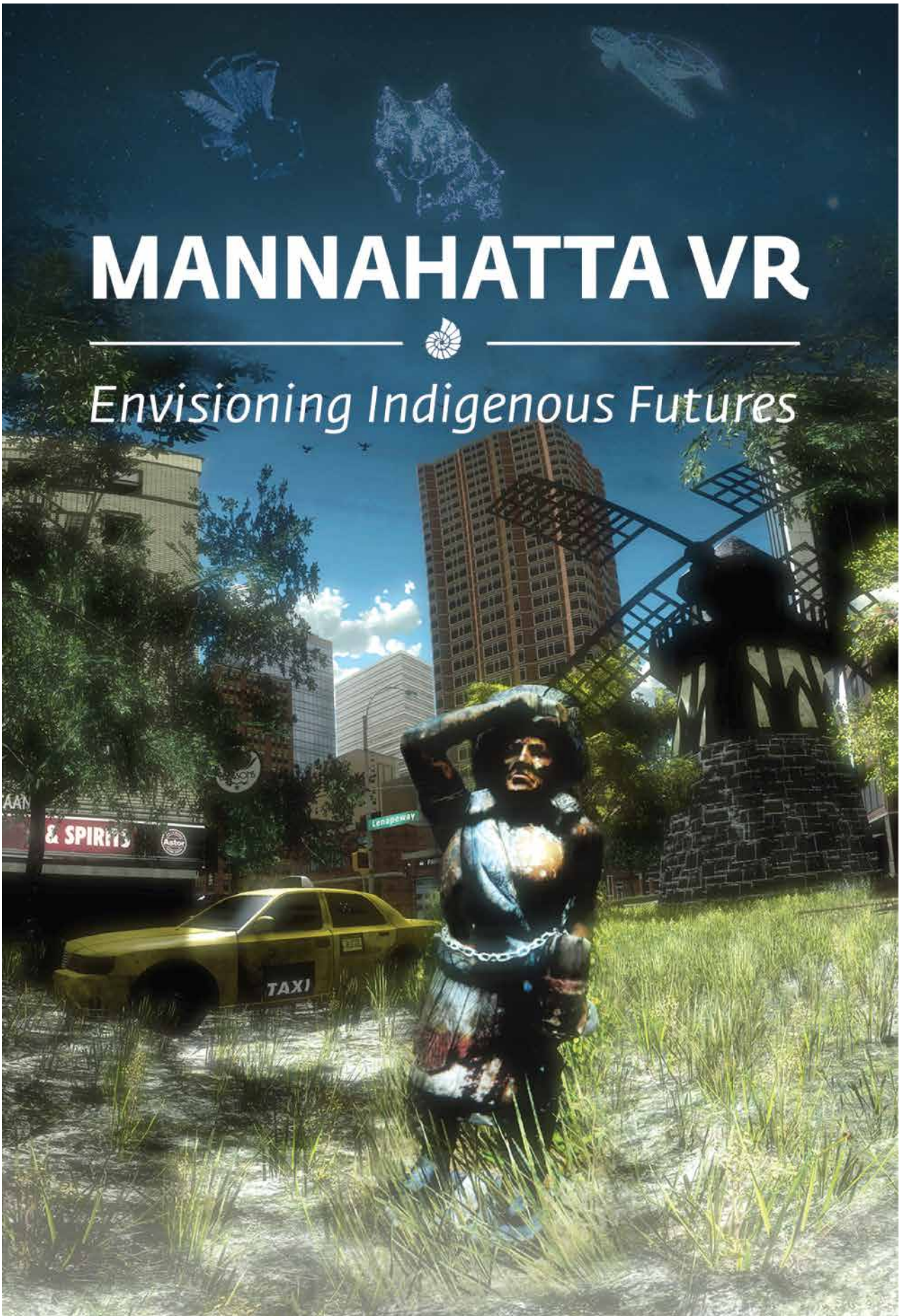
This link leads to a documentation of the virtual reality experience in the HTC Vive headset:

<http://beatriceglow.org/works/#/mannahatta/>



Screenshot of *Mannahatta VR* (work in progress)

Mannahatta VR (work in progress)



MANNAHATTA VR



Envisioning Indigenous Futures

Screenshot of Mannahatta VR (work in progress)

Mannahatta VR (work in progress)



The VR trailer of *Mannahatta VR* was shown on Broadway as part of my site-responsive installation *Lenapeway* that intended to realign the spine of New York City - Broadway - with its Native heritage.

Taparaco Myth, Chapter 5: Los Abuelos

2010

I spent two years physically retracing the geography of nineteenth-century Chinese coolie labor in Peru. En route I resurrected memories from cemeteries, guano mines on the Chincha Islands, coastal sugar and rice plantations, and railroads that led into the Andes, until I arrived by canoe to “El Chino” in the Amazonian Rainforest, where no Chinese live. This video is "Chapter 5: Los Abuelos" featuring Chinese-Peruvian elders that allowed me to interview and share their stories via video art, a migratory museum and a trilingual artist book.

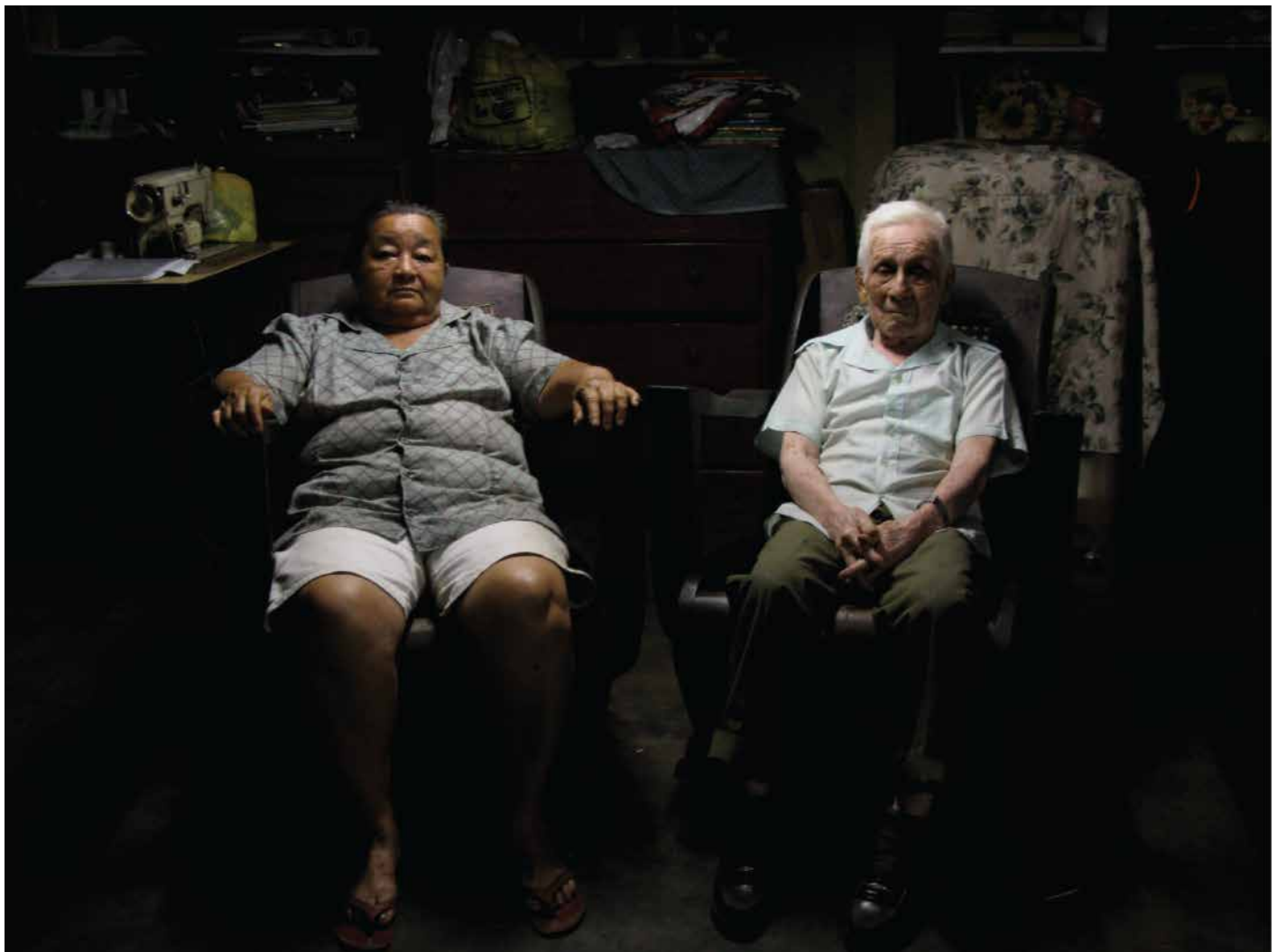
In this two year solo project I was the project director and carried out the research, filming, video editing while leading a group of young Peruvian anthropologists and historians to collaborate on the travel-research.

Here is a link to a video excerpt:

<http://beatriceglow.org/works/#/abuelos/>

Here is a project link that shows the entire scope of the project:

<http://beatriceglow.org/taparaco-myth-1>



Video still from *Taparaco Myth, Chapter 5: Los Abuelos*



Video still from *Taparaco Myth, Chapter 5: Los Abuelos*



This is the map of the journey I took to retrace “coolie” geography from 2008-2010.

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EDUCATION

2008-9 US Fulbright Scholar Performance Art Grantee, Peru

2008 Hemispheric Institute of Performance and Politics, “Theater, Memory and Violence”
coursework with Dr. Jill Lane, Grupo Cultural Yuyachkani activist theater group, Peru

2004-8 New York University, BFA in Studio Art, magna cum laude, Dean’s Scholar

Languages: English (native) Mandarin Chinese (native); Taiwanese (native); Spanish (near native)

AWARDS AND HONORS

2015 Joan Mitchell Foundation Emerging Artist Grant Finalist

2015 Wave Hill Van Lier Visual Art Fellowship

2013 Franklin Furnace Fund Grant Recipient

2012 Emerging Artist Fellow at Hemispheric New York Performance Network

ARTIST RESIDENCIES

2016 Artist-in-Residence 2016-17, Asian/Pacific/American Institute at New York University
LES Studio Program, Artists Alliance Inc, New York

2015 Winter Workspace, Wave Hill, Bronx, New York

2013 Prattsville Art Center, Prattsville, New York

2009 Fundación Telefónica mediaLAB, Lima, Peru

2007 Centro Hipermediatico Experimental Latinoamericana (cheLA), Buenos Aires, Argentina

SOLO EXHIBITIONS

2016 *Lenapeway*, New York University

2016 *Aromérica Parfumeur*, Museo Nacional de Bellas Artes, Santiago and Concepción, Chile

2016 *on the subversion of opacity*, Cuchifritos Gallery + Project Space, Artists Alliance Inc.,
New York (Two-person exhibit with Arianna Carossa)

2016 *The Wayfinding Project*, Asian/Pacific/American Institute at New York University

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- 2015 *Rhunhattan*, Sunroom Project Space, Wave Hill, Bronx, New York
- 2014 *Floating Library*, Lilac Museum Steamship, New York
- 2012 *Aquarium from Austronesia*, Lilac Museum Steamship, Hudson River, New York
- 2009 *Migratory Museum of the Taparaco Myth*, La Galería Enlace-Arte Contemporáneo, Lima, Peru; La Pontifica Universidad Católica del Perú; Centro Cultural El Eje, Bogotá, Colombia; Museo de Arte de la Universidad Nacional de Colombia, Bogota, Colombia

SELECTED GROUP EXHIBITIONS

- 2017 *Honolulu Biennial 2017*, Hawaii
- 2016 *Martha Wilson + Franklin Furnace*, American University Museum at the Katzen Art Center, Washington D.C
- 2016 *Enacting the Text, Performing with Words*, Center for Book Arts, New York
- 2016 *Magical (un)Real: Entranced Land*, Momenta Art, New York
- 2016 *The Essex Street Market as Collaborator*, Cuchifritos Gallery + Project Space, Artists Alliance Inc, New York
- 2015 *Bronx Speaks: Making Places*, Bronx Museum of Art, New York
- 2013 *Obsessions Collective*, Zebrastraat Gallery, Ghent, Belgium
- 2011 *Obsessions Collective*, curated by John Zorn, Cavin-Morris Gallery, New York
- 2011 *Políticas del Display, Parte II*, collaboration with Alejandra Ballón, Museo de Arte Contemporaneo de Arequipa, Peru

SELECTED PERFORMANCES

- 2016 *Lenapeway & NYU Native Plant Gardens Walking Tour*, co-led with NYU Grounds Manager George Reis, Asian/Pacific/American Institute at New York University
- 2014 *Radical Archives*, with Nicolas Dumit Estevez, New York University Cantor Film Center
- 2011 *Action Actual*, curated by Nicolas Dumit Estevez at El Museo del Barrio, New York
- 2008 *Se Busca Colaborador*, DEFORMES 2008 Bienal Internacional de Performance, Santiago and Valdivia, Chile

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SCREENINGS

- 2017 *Mannahatta VR*, Oceanus, Secret Theater, Queens, New York
- 2016 *Mannahatta VR*, Asian/Pacific/American Institute at New York University
Exhibitor, *Exploring Future Reality 2016*, organized by NYC Media Lab, Viacom White
Box Theatre, New York

PUBLICATIONS

- 2017 “Circulating Undercurrents,” *Cultural Politics* Journal, Duke University Press, issue 13.2
(forthcoming)
- 2016 “Rhunhattan: A Tale of Two Islands,” *NYU Digital Humanities*, Blog, Oct. 1.
- 2014 “Where do Asian Latin Americans Belong?” *Art Newspaper HK*, 21st issue, Dec.1. p.16.
“What is Chino? Memories and Imaginaries of Asian Latin America,” *post: Contemporary
and Modern Art Perspectives*, Museum of Modern Art. Sept. 30.
- 2009 “Taparaco Myth,” Trilingual publication in Spanish, Chinese and English. 218 pages. Dec. 8.
(In collections of Museum of Modern Art, Library; Poets House, Archive; The Center for
Book Arts; Museum of Chinese in America, Archive; Biblioteca Nacional de Colombia,
Library; and Stanford University Library)

SELECTED ARTIST TALKS/SYMPOSIA

- 2016 *The Wayfinding Project: Closing Showcase*, New York University, Dec. 8
Artist Roundtable: Martha Wilson, Paco Cao and Beatrice Glow, panelist, Center for Book
Arts, New York, Nov. 18
Rhunhattan: A Tale of Two Islands, Artist-In-Residence Welcome, Asian/Pacific/American
Institute at New York University, Sept. 27
- 2015 Presenter, *ACAW Take 2: An After Thought*, My Art Guide: Venice Meeting Point, 56th
Venice Biennale, May 8.
- 2014 Presenter, *Asian Contemporary Art Week's Field Meeting*, Asia Society, New York, Oct. 22.
Presenter, “2014 Global Asia/Pacific Art Exchange Working Session,” New York
University, June 2.

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Panelist, “Asian/Americas: Praxis and Pedagogies” College Art Association conference panel, presented by Diasporic Asian Art Network. Feb.14

LECTURES / PRESENTATIONS

- 2017 Lecture, International Honors Program, School for International Training, Jan. 23.
- 2016 Lecture/Presentation, graduate seminar "Issues in Arts and Politics," New York University, Oct. 26.
- 2016 Lecture/Presentation, undergraduate course "Contemporary Civilizations," Columbia University, Oct. 19.
- 2016 Lecture/Presentation, “*Theories of Urbanism & Suburbanism: Graduate seminar on urban theory, from the ancient world to the present,*” New York Institute of Technology, *April 20.*
- 2014 Lecture/Presentation, “Anti-Racist Feminist Media Seminar,” Simone de Beauvoir Institute, Concordia University, Sept.15.

RELEVANT PROFESSIONAL EXPERIENCE

- 2016 Respondent, *ACAW Field Meeting Take 4: Thinking Practice*, Guggenheim and Asia Society, New York
- 2016 Co-Convener with Ana Paulina Lee, Alexandra Chang and Anna Kazumi Stahl, “Performing Asian / Americas Converging Movements” workgroup, Hemispheric Institute of Performance and Politics, Encuentro X, Chile
- 2014 Co-Convener with Alice Ming Wai Jim and Lok Siu, “Performing Asian / Americas Converging Movements” workgroup, Hemispheric Institute of Performance and Politics, Encuentro IX, Canada
- 2014 Hemispheric Institute Council Member
- 2013-16 Visiting Scholar at Asian/Pacific/American Institute at New York University
- 2007 Production Management Intern with PERFORMA, New York, NY

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SELECTED BIBLIOGRAPHY

PRINTED MEDIA

Li, Yu-Chieh. "A Tale of Two Islands: Island Worlds, Oceanic Diasporas, & Global Flows," *Asian Diasporic Visual Culture in the Americas Journal*, Spring 2017 (forthcoming)

"Doble Cartel y más cultura en el Museo de Arte UN," Universidad Nacional de Colombia, Bogota, CO. Dec. 2009

"La Memoria Perdida," Revista Integracion. Lima, Peru. Nov. 2009

WEB PUBLICATIONS

Mirzoeff, Nicholas, "Still Searching...5. Visual Sovereignty and Standing Rock: Decolonizing Native Spaces of Appearance," *Spaces of Appearance Series, Foto Museum Blog*, Dec. 1, 2016.

Liberty, Megan N., "The Documents Left Behind from Live Performances," *Hyperallergic*, Nov. 30, 2016

Reynolds, Eileen, "Decolonizing New York," *New York University News*, Oct. 10, 2016.

Strabucchi, Maria Montt, Interview, "Aromérica Parfumeur," *Asociación Latinoamericana de Estudios de Asia y África*, Sept. 3, 2016.

Shen, Danni, "Rhunhattan: An Interview with Beatrice Glow," *Wave Hill Blog*, Oct. 15, 2015.

Schmidt, Emily. "Floating Library," *Architectural League*. Oct. 1, 2014.

Voon, Claire, "A Floating Library on the Hudson," *Hyperallergic*, Sept. 12, 2014.

Moss, Jeremiah. "All aboard the Floating Library at Hudson Pier," *Metro*, Sept. 22, 2014.

Morrison, Oliver. "A Place for Literary Pirates," *NY Press*, Sept. 3, 2014.

"'Floating Library' Coming To Historic Steamship Lilac," *CBS New York*, Aug. 21, 2014.

TV/RADIO

Cespedes, Maria. Interview, Biblioteca Flotante, Televisa Sept. 10, 2014.

ED Lab Studios. *Seen in NY: Floating Library*, Columbia University, Nov. 19, 2014.

Interview, Floating Library on America's Last Surviving Steamship, WFTV. Sept. 6, 2014.

Interview, "Pop-up floating library will dock in the Hudson River this weekend", WFUV Radio. Sept. 4, 2014.