

Bockley Gallery

Postcommodity

Cristóbal Martínez and Kade L. Twist

Grants, Awards and Residencies

- 2021 Shift Grant, Native Arts and Cultures Foundation, Portland OR
- 2019 The Harker Fund of the San Francisco Foundation
- 2018 Fine Prize, The Fine Foundation in Support of the Carnegie International
- 2017 Art of Change Fellowship, Ford Foundation
USArtist International Grant, Mid Atlantic Art Foundation
Sarah Lee Elson International Artists-in-Residence, Princeton University Art Museum, Princeton NJ
- 2016 SOMA Residency, Mexico City
- 2015 VR2167 + Indigenous Future Imaginaries Artist Residency, Concordia University, Montreal, Canada
- 2014 Native Arts and Cultures Foundation Grant
Denver Art Museum Artist Residency
GPS or Hacking the Coordinates to Enable Shape Shifting and Shadow Networks, Banff Centre, Banff, Canada
- 2013 Art Matters Grant
- 2012 Creative Capital Artist Grant
- 2011 Cycles of Creation, Decay and Renewal in Art and Life, Santa Fe Art Institute, Santa Fe
- 2010 Joan Mitchell Foundation Painters and Sculptors Grant
Harpo Foundation Grant
National Museum of the American Indian, Expressive Arts Grant
Elly Kay Fund Award for excellence in contemporary art
- 2009 Artist Project Grant, Arizona Commission on the Arts
- 2008 Common Ground Grant, First Nations Composers Initiative, American Composers Forum
- 2007 Telluride Institute Fellowship for a residency at the Center for the Future in the Czech Republic

Solo Exhibitions

- 2021-22 *Time Holds All the Answers*, curated by Dr. Gerald McMaster, Remail Modern, Saskatoon, Canada (Sep 18–Jan 23)
- 2020 *Some Reach While Others Clap*, LAXART, Los Angeles (Jan 5–Feb 29)
- 2019 *The Point of Final Collapse*, The Tower at San Francisco Art Institute–Chestnut Street Campus (Nov 15–indefinite)
With Each Incentive, Art Institute Chicago (July 25–Sept 22)
- 2018 *A Very Long Line*, Esker Foundation, Calgary, Canada (Sept 16–Dec 22)
Coyotaje, Art Gallery of York University, Toronto, Canada (Jan 11–March 18)
- 2017 *Coyotaje*, Art in General, Brooklyn NY (March 24–May 26)
Postcommodity, Bockley Gallery, Minneapolis (March 10–April 15)

- 2016 *A Very Long Line*, Center for Contemporary Art, Santa Fe (April 29–June 19)
- 2014-16 *People of Good Will*, Musagetes Foundation, Guelph, Canada (Sept 20, 2014–16)
- 2015 *Repellent Fence*, US/Mexican Border, Douglas AZ, Agua Prieta, Sonora, Mexico (Oct 9–Oct 12)
- The Advice Seekers Want To Be Told Their Right*, Denver Art Museum, Denver (Spring)
- Gallup Motel Butchering*, CentralTrak Gallery, University of Texas, Dallas (Jan 17–Feb 21)
- Pollination*, SouthwestNET: Postcommodity, Scottsdale Museum of Contemporary Art, Scottsdale AZ (Jan 31–April 26)
- 2013 *It's My Second Home, But I Have a Very Spiritual Connection With This Place*, Headlands Center for the Arts, Sausalito CA (Jan 20–Feb 24)
- 2011 *The Night is Filled With the Harmonics of Suburban Dreams*, Lawrence Arts Center, Lawrence KS (Fall)
- 2010 *It Wasn't the Dream of Golden Cities*, Museum of Contemporary Native Arts, Santa Fe (Fall)
- 2009 *Worldview Manipulation Therapy*, Ice House, Phoenix (Dec)
- 2007 *Intersections*, Institute Slavonice, Center For the Future, Slavonice, Czech Republic, (May)

Selected Group Exhibitions

- 2022 *Snake whisky still life and other stories*, curated by Todd Bockley, Various Small Fires, Los Angeles (Jan 15–Feb 19)
- 2021-22 *Land Art: Expanding the Atlas*, Nevada Museum of Art, Reno (Jun 26–Jan 2)
- 2020 *When Home Won't Let You Stay: Migration through Contemporary Art*, Minneapolis Institute of Art (Feb 23–Aug 24)
- 2019 *how the light gets in*, Johnson Museum of Art, Cornell University, Ithaca NY (Sept 7–Dec 8)
- To Make Wrong / Right / Now*, Honolulu Biennial, Honolulu Museum of Art (March 9–May 5)
- Desert X*, Desert Biennial, Coachella Valley CA (Feb 9–April 21)
- 2018-19 *Nature's Nation: American Art and Environment*, Princeton Art Museum, Princeton NJ (Oct 13, 2018–Jan 6, 2019); Peabody Essex Musuem, Salem MA (Feb 2–May 5, 2019); Crystal Bridges Museum of American Art, Bentonville AK (May 25–Sept 9, 2019), catalogue
- 57th Carnegie International*, Carnegie Museum of Art, Pittsburgh PA (Oct 13–March 25), catalogue
- 2018 *Califas: Art of the US-Mexico Borderlands*, Richmond Art Center, Richmond CA (Sept 11–Nov 16), catalogue
- Hyperobjects*, Ballroom Marfa, Marfa TX (April 13–Nov 4), catalogue
- 2017-20 *I am you, you are too*, Walker Art Center, Minneapolis MN (Sept 7–March 1)
- 2017-18 *In Around Beyond*, San Fransisco Art Institute, San Francisco CA (Nov 10–Jan 21)
- 2017 Toronto International Film Festival, Toronto, Canada (Sept 7–17)
- documenta 14, Kassel DE (June 10–Sept 17), catalogue
- documenta 14, Athens GR (April 8–July 16), catalogue
- Whitney Biennial*, Whitney Museum of American Art, NYC (March 17–June 11), catalogue
- Resistance After Nature*, Haverford Cantor Fitzgerald Gallery, Haverford PA (March 17–April 28)
- Land Art–Broken Ground, New Beginnings*, Florida State University Museum of Fine Arts, Tallahassee FL (Feb 17–March 26)

- 2016 *Visions Into Infinite Archives*, SOMArts Cultural Center, San Francisco (Jan 14–Feb 10)
- 2015 *Ende Tymes Festival of Noise and Liberation*, Knockdown Center, Brooklyn (May 13–May 17)
Image Festival: A Non-Place in A Space, A Space Gallery, Toronto, Canada (March 31–May 16)
You Are On Indian Land, Radiator Gallery, NYC (April 17–June 14)
- 2014 *Boundary//Battle*, Redline, Denver (Dec)
Free State Festival, Lawrence Art Center, Lawrence KS (June)
- 2012 *18th Biennale of Sydney*, Sydney, Australia (June 27–Sept 16), catalogue
Time Lapse, Site Santa Fe, Santa Fe (Feb 18–May 20)
Adelaide International 2012: Restless, Adelaide, Australia (March 1–April 5), catalogue
- 2011 *Here*, Pennsylvania Academy of Fine Art Museum, Philadelphia (Oct 22–Dec 31)
Nuit Blanche, Toronto, Canada (Oct), catalogue
Contour 2011, 5th Biennial of Sound and Image, Mechelen, Belgium (Aug 27–Oct 30), catalogue
Half Life: Patterns of Change, Santa Fe Art Institute, Santa Fe (April 22–May 31)
Close Encounters, Plug In Institute of Contemporary Art, Winnipeg, Canada (Jan 22–May 8), catalogue
- 2010 *Muorrajurdagat*, The National Museum of Art, Architecture and Design, Oslo, Norway (Fall)
- 2009 *Native Confluence: Sustaining Cultures*, Arizona State University Art Museum, Tempe (Fall), catalogue
Martha and Mary Street Fair, Arizona State University Art Museum, Tempe (April)
- 2007 *4+4+4 Days in Motion Festival*, Prague, Czech Republic (May)

Performances and Happenings

- 2019 *Sy/stem©*, community engaged sound art performance at the Santa Monica Airport, 18th Street Art Center, Santa Monica CA (July)
- 2017 *In Memorium*. . . music concert, Windspear Centre for Music, Edmonton, Canada (July)
Ende Tymes Festival of Noise and Liberation, sound performance, Silent Barn, New York (April)
 Whitney Museum of American Art, sound performance, NYC (April 28)
 documenta 14, sound performance, Athens GR (April)
 “*Postcommodity: 31°20’50.88”n; 109°29’47.62”w—31°19’15.22”n; 109°29’47.62”w*,”
 Artist Talk and Artist Op-Ed Launch event, Walker Art Center (March 11)
 San Francisco Art Institute, sound performance, San Francisco (Feb 28)
- 2016 *Espectro Electromagnético*, sound performance, Mexico City (June)
 Center for Contemporary Arts, sound performance, Santa Fe (April 30)
 Human Resources, sound performance, Los Angeles (Feb)
 Grand Central Art Center, sound performance, Oakland CA (Feb 23)
 The Lab, sound performance, San Francisco (Feb)
- 2015 *Heritage Hall*, sound performance in collaboration with Douglas Ewart, Ontario, Canada (Nov)
Ende Tymes Festival of Noise and Liberation, sound performance, Brooklyn (May 13–17)
- 2014 *Guelph Jazz Festival*, sound performance, Guelph, Canada (Sept 3–5)
Kazoo! Festival, sound performance, Guelph, Canada (April 9–12)
GPS or Hacking the Coordinates to Enable Shape Shifting and Shadow Networks, sound performance, Banff Centre, Banff, Canada (Jan)
- 2013 *Game Remains: Golden Horseshoe*, Guelph Café, sound performance, installation, and socially engaged collaboration with the Musagetes Foundation, Guelph, Canada (Sept 20)

- 2012 *Game Remains*, 41st Annual John Donald Robb Composers' Symposium, sound performance, Albuquerque (March)
- 2011 *Piles of Cougar Pelts*, Museum of Contemporary Native Arts, Santa Fe (Aug)
 Ende Tymes Festival of Noise and Experimental Liberation, Brooklyn (June)
Half Life: Patterns of Change, Santa Art Institute, sound performance, Santa Fe (June 24–26)
- 2010-9 *Your New Age Fantasies Contain More Blood Than You Imagine*, sound performance and happening, Lawrence Art Center, Lawrence KS (Dec 2010): Plug In Institute of Contemporary Art, Winnipeg (May 2010): Arizona State University, Tempe (April 2010): Tucson Museum of Contemporary Art (March 2010): Ice House, Phoenix (Dec 2009)
- 2009 *Do You Remember When?*, sound performance and happening, Arizona State University Art Museum (Oct)
- 2007 *Broom Shaman Ritual*, performance, Tucson Museum of Contemporary Art, Tucson AZ (July)

Recordings

- In Memorium...Mary Cecil, Victoria Callihoo (née Belcourt), And Elenore (Helene) Thomas Garneau*, by Postcommodity and Alex Waterman, Ociciwan Contemporary Art Collective, full length double LP
- We Lost Half the Forest, and the Rest Will Burn This Summer*, Anarchy Moon Records, full length LP, 2015
- Pile of Cougar Pelts*, featured in *The Contour 2011 Sound + Vision LP*, Plug In Editions and Contour vzw, 2011
- Your New Age Dream Contains More Blood Than You Imagine*, Anarchy Moon Records, full length LP, 2011
- Postcommodity + Magor*, Postcommodity Publications (PCP), 2010

Publications as Author

- "New Postcommodity Codex Investigates Land, Systemic Violence, and Minnesota History: 44.8968° N, 93.1501° W," *Walker Art Sightlines*, October 2019
- "Monuments are Like Words," *October Magazine: A Questionnaire on Monuments*, No. 165, 2018
- "Truth is Cultural Chauvinism," *ASAP/Journal*, Vol. 3:2, 2018
- "Portfolio," *Art in America*, October 2017
- "Artist Project," *Art Journal*, Vol. 76:2 (Summer 2017)
- "2043: No Es Un Sueño," *Walker Art Center: Artist Op-Eds*, 2017
- "Art is Deaf," *Wood Land School Critical Reader, Movement*, Forthcoming, 2016
- "Repellent Fence/Valla Repelente," *Art21, Movement*, Jan/Feb issue, 2016
- "Repellent Fence in Our Own Words," *Art Matters*, 2015
- Eds. Papastergiadis, Nikos, and Victoria Lynn, "With Salvage and Knife Tongue," *Art in the Global Present*, 2014
- Postcommodity + Magor: Intersections*, Postcommodity Publications (PCP), 2010

Publications (selected)

- Time Holds All the Answers*. Saskatoon, Canada: Remail Modern Museum, 2021
- Julie Fukunaga. "Ceremonial Complex: An interview with Postcommodity on hacking soundscapes and Indigenous technological self-determination." *Immerse*, February 26, 2021

- Brooks Turner. "When Home Won't Let You Stay: Some Thoughts on the Poetics of Home." *TEMP*, April 2020
- Andy Campbell. "Postcommodity LAXART." *ArtForum International*. Vol. 58, No. 7, March 2020
- Lara Schoorl. "Postcommodity 'Some Reach While Others Clap' LAXART/Los Angeles." *Flash Art*, February 19, 2020
- "Generative Geography: Postcommodity in Conversation." *Art in America*, January 27, 2020
- Matt Sussman. "Postcommodity's Sound Installation Broadcasts a Luxury Apartment Tower's Slow Collapse." *Art in America*, January 14, 2020
- Ben Davis. "The 100 Works of Art That Defined the Decade, Ranked: Part 4." *ArtNet News*, January 1, 2020
- Dispatch, Carnegie International, 57th Edition, 2018*. Pittsburg PA: Carnegie Museum of Art, 2019
- Sarah Horchkiss. "If the Millennium Tower Falls, Does it Make a Sound?" *KQED Arts*, December 11, 2019
- Sam Whiting. "What does the Millennium Tower sound like as it sinks?" *The San Francisco Chronicle*, November 15, 2019
- Shane Reiner-Roth. "Postcommodity amplifies sinking Millennium Tower in new audio installation." *The Architects Newspaper*, November 11, 2019
- Zachary Small. "Postcommodity plays the Soundtrack of destruction in San Francisco." *The Art Newspaper*, October 28, 2019
- Jay Barmann. "Sound Art Installation Simulates the Sinking and Tilting of Millennium Tower." *SFIST*, October 24, 2019
- Adam Brinklow. "Sound art installation simulates sinking of Millennium Tower." *Curbed, San Francisco*, October 23, 2019
- Paul Schmelzer. "New Postcommodity Codex Investigates Land, Systemic Violence, and Minnesota History." *The Walker Reader: Sightlines*, October 1, 2019
- Graham Livingston and Marina Resende Santos. "Postcommodity Centers Optimism and Indigenous Philosophies in a New Site-Specific Installation." *Hyperallergic*, September 9, 2019
- Evan Moffitt. "Postcommodity and the Unfinished Business of Building a Fairer Chicago." *Frieze*, August 20, 2019
- Claire Voon. "'A Sacred Architectural Gesture': In Chicago, Postcommodity Addresses Migration and Community Through Spare, Sturdy Constructions," *ArtNews*, August 15, 2019
- Sarah Cascone. "8 Highlights From the Honolulu Biennial, From Imelda Marcos's Jewelry Collection to 100 Portraits of Native Hawaiian Leaders.," *ArtNet News*, April 30, 2019
- Mary Louise Schumacher. "Visual Arts Journalism: Newsroom Pressure and Generational Change," *Nieman Reports*, March 4, 2019
- Christopher Knight. "Review: For Desert X 2019, I drove 198 miles to see 19 artists' work. Here's the best," *LA Times*, Feb 23, 2019
- Sarah Cascone. "In the Vast Beauty of the Coachella Valley, Desert X Artists Emphasize the Perils of Climate Change," *ArtNet News*, Feb 12, 2019
- Roslyn Bernstein. "The Carnegie International Explores its Past With an Eye to the Future," *Guernica*, Feb 7, 2019
- Brian Droitcour. "Carnegie International: Reviews," *Art in America*, Feb 2019
- Earl Miller. "The 57th Carnegie International Wanders in Search of 'Museum Joy,'" *Momus*, Jan 10, 2019
- Scott Turri. "Experiencing a Museum Through Its Past: Liz Park Interviewed by Scott Turri," *Bomb*, Dec 11, 2018
- Noah Simblist. "57th Carnegie International, Pittsburgh, Pennsylvania, USA," *Terremoto*, Dec 20, 2018

Louise Nicholson. "Around the globe at the Carnegie International," *Apollo*, Nov 15, 2018

Mike Vargo. "Art Speaks Many Languages at the Carnegie International," *Entertainment Central*, Nov 13, 2018

Carolina Miranda. "The best of times, the worst of times: art in the age of rising white supremacy," *Los Angeles Times*, Nov 9, 2018

Bennoit Loiseau. "The Indigenous Art Collective Digging up Pittsburgh's Problematic Labor Legacy," *i-D Vice*, Nov 2, 2018

Suzanne Hudson. "On the Ground: Pittsburgh," *Artforum*, Oct 31, 2018

Sabrina Mandanici. "Carnegie International, 57th Edition," *The Brooklyn Rail*, Oct 2018

Vicky Clark. "The 57th Carnegie International: Looking Forward While Mindful of the Past," *Pittsburgh Quarterly*, Winter 2019

Kelly Crow. "Carnegie International Opens in Pittsburgh," *Wall Street Journal*, Oct 16, 2018

"Lynette Yiadom-Boakye and Postcommodity won prizes at the 2018 Carnegie International," *Artsy*, Oct 15, 2018

Evan Moffitt. "The Pleasure Principle: The 57th Carnegie International is Beautiful but Safe," *Frieze*, Oct 19, 2018

Alina Cohen. "The Carnegie International Puts Joy before Politics," *Artsy*, Oct 18, 2018

Orit Gat and Rachel Valinsky. "Double Take – 'The 57th Carnegie International,'" *Art Agenda*, Nov 13, 2018

Andrew Russeth. "Labors of Love: The 2018 Carnegie International is Buoyant, Beautiful and Strangely Conservative," *Artnews*, Oct 15, 2018

Rozalina Jovanovic. "See Highlights of the 57th Carnegie International Exhibition," *Galerie*, Oct 2018

Hiba Ali. "Beyond, Between, and Under the Border," *The Seen*, Sept 2018

Julie Hannon. "Reconstructing History," *Carnegie Museums of Pittsburgh*, Fall 2018

Bill O'Driscoll. "New Artwork Honors Pittsburgh's Legacies of Jazz and Steel," *90.5 WESA, NPR*, Aug 29, 2018

Sarah Rafson. "57th Carnegie International will bring artists who engage spatial politics around the world," *The Architects Newspaper*, April 23, 2018

Hrag Vartanian. "Required Reading," *Hyperallergic*, April 15, 2018

Emily Eliza Scott. "Decentering Land Art from the Borderland: A Review of *Through the Repellent Fence*," *ArtJournal*, March 27, 2018

Natasha Chaykowski. ". . .in memoriam: The Sonority, the Together Sound, Outside of Time," *C Magazine*, Iss. 137, Spring 2018

Christina Rees. "Swimming with Sharks: Postcommodity and Wafaa Bilal in a Sea of Hammerheads," *Glasstire*, Feb 27, 2018

Gerald McMaster. "Under Indigenous Eyes," *Art in America*, Oct 2017

Kristin Valdez Quade. "The Other Side of the Wall: A New Generation of Latino Art," *New York Times*, Aug 17, 2017

Sadia Shirazi. "Postcommodity Interviewed by Sadia Shirazi," *C Magazine*, Iss. 134, Summer 2017

David Markus. "Reviews: Postcommodity at Art in General," *Art in America*, June 1, 2017

Anya Montiel. "Mending the Border: The Indigenous Eye of Postcommodity," *American Indian*, Smithsonian Institution, Summer 2017

Jens Haffmann. "Let's Make Protest Great Again," *Mousse Magazine*, Summer 2017

Loney Abrams. "Make America Mexico Again: 10 Artworks About Immigration and the Border," *Artspace*, May 25, 2017

Adam Lehrer. "'Dialogue Is Our Ceremony': An Interview With Postcommodity," *The Quietist*, May 13, 2017

Risa Puleo, "Artist Collective Postcommodity on Recovering Knowledge and Making Border Metaphors," *Hyperallergic*, May 4, 2017

Alex Greenberger. "Crossing Over: Postcommodity Flips the Script on U.S. Border Patrol," *Artnews*, May 4, 2017

Lynn Trimble. "How Postcommodity Brought Arizona's Border to the 2017 Whitney Biennial," *Phoenix New Times*, May 4 2017

Jared Quinton. "POSTCOMMODITY Coyotaje," *The Brooklyn Rail*, May 1, 2017

Martha Schwendener. "10 Galleries to Visit Now in Brooklyn," *New York Times*, April 27, 2017

Will Heinrich. "47 Galleries That Bring You the Art of Now," *New York Times*, April 27, 2017

Robert Ito. "Trump Proposed a Wall. They Imagined How It Would Work," *New York Times*, April 21, 2017

Carl Swanson. "Is Political Art the Only Art That Matters Now?," *Vulture*, April 20, 2017

Louise Erdrich. "Sonic Spirituality: Louise Erdrich on Postcommodity's Ceremonial Transformation of LRAD," *Walker Art Center Untitled* (Blog), April 18, 2017

"Goings On About Town: Postcommodity, Coyotaje," *The New Yorker*, April 18, 2017

Rob Goyanes. "Art: Interview, Postcommodity," *Bomb*, April 13, 2017

Katherine Brewer Ball. "Critics' Picks, Postcommodity: Art in General," *Artforum*, April 7, 2017

Siddhartha Miller. "The Bold Groups Tying Art History to Political History at the Whitney Biennial," *The Village Voice*, March 15, 2017

Natalie Hegert. "10 Artists to Discover at the 2017 Whitney Biennial," *The Huffington Post*, March 18, 2017

Roberta Smith. "Why the Whitney's Humanist, Pro-Diversity Biennial Is a Revelation," *New York Times*, March 16, 2017

Jerry Saltz. "The 2017 Whitney Biennial Is the Most Politically Charged in Decades," *Vulture*, March 14, 2017

Nadja Sayej. "Whitney Biennial 2017: Trump's shadow looms over politically charged show," *The Guardian*, US Edition, March 17, 2017

Eliza Berman. "Art in the Age of Trump," *Time Magazine*, March 29, 2017

Andrew Russeth. "The 2017 Whitney Biennial Is a Moving, Forward Looking Tour de Force — A Triumph," *Artnews*, March 14, 2017

M.H. Miller. "Protest Art in the Era of Trump," *New York Times*, February 20, 2017

Hrag Vartanian. "The Violence of the 2017 Whitney Biennial," *Hyperallergic*, March 20, 2017

Matt Stromberg. "For Artists: the U.S. Mexico Border is Fertile Territory," *Artsy*, March 7, 2017

Stephanie Buhmann. "Away with Escapism: The 2017 Whitney Biennial Reflects Our Dark Times," *The Villager*, March 22, 2017

Brittany Stigler. "Postcommodity Reimagines the U.S.-Mexico Borderlands in 'Through the Repellent Fence,'" *artnet news*, Feb 19, 2017

Jordan Eddy. "Border Patrol: Indigenous arts collective Postcommodity breaches the US-Mexico border fence," *Santa Fe Reporter*, Feb 15, 2017

Crystal Migwans. "About Place: an Interview with Postcommodity," *The Miami Rail*, Winter 2016

Robin Pogrebin. "Here Comes the Whitney Biennial, Reflecting the Tumult of the Times," *New York Times*, Nov 17, 2016

Alison Cooley and Daniella Sanader. "Gang Up: 16 Great Canadian Art Collaborations," *Canadian Art*, June 27, 2016

"Projects We Love," *Public Art Review*, Issue 54—Spring/Summer 2016

Susan Wider. "Critical Reflection," *THE Magazine*, June 2016

Deborah Ross. "A temporary artwork by the art collective Postcommodity visibly transcends the US-Mexico border," *art ltd.* v. 10 no. 1, Jan/Feb 2016

Karina Taylor. "Repellent Fence Stares Across the U.S.-Mexican Border," *World Policy Blog*, Dec 2015

Matthew Irwin. "Column Follow up: Postcommodity Threads Indigenous Narrative into Border Narrative," *Adobe Airstream*, Nov 15, 2015

Carolina Miranda. "Column Follow up: A 'Repellent Fence' made of air rises at the border," *Los Angeles Times, Culture High and Low*, Nov 3, 2015

Adele Olivera. "Artists Bisect the US-Mexico Border with Balloons," *Hyperallergic*, Oct 16, 2015

Lynn Trimble. "Postcommodity Stitched Together the U.S./Mexico Border With Repellent Fence," *Phoenix New Times*, Oct 13, 2015

Lynn Trimble. "Postcommodity Artist Collective Creates Repellent Fence at Arizona-Mexico Border," *Phoenix New Times*, Oct 6, 2015

Carolina Miranda. "A border fence made of air: Native Artists to create two-mile installation," *Los Angeles Times*, Sep 18, 2015

Bob Duggan. "Borderline: How 'Repellent Fence' Clears Up the Immigration Debate," *BigThink*, Sep 2015

Cait Munro. "Artist Collective Postcommodity to Fly Giant Eyes Over US/Mexican Border," *artnet news*, Aug 18, 2015

Lucy Lippard. "Postmodern Ambush," *Afterall*, Summer 2015

Bill Kelly. "Reimagining Ceremonies: A Conversation With Postcommodity," *Afterall*, Summer 2015

Erin Joyce. "Glimpses of a Pastoral Dystopia" *Hyperallergic*, April 9, 2015

Public Collections

Nevada Museum of Art, Reno NV
Carnegie Museum of Art, Pittsburgh PA
de Young Museum, Fine Arts Museum of San Francisco, CA
Walker Art Center, Minneapolis MN
Whitney Museum of American Art, New York NY
Weisman Art Museum, University of Minnesota, Minneapolis
Princeton University Art Museum, Princeton NJ
Scottsdale Museum of Contemporary Art, Scottsdale AZ
Mount Holyoke College Art Museum, South Hadley MA