

## Second Saturdays - About the Presenters

[Amy Lipton](#) is an independent art curator based in New York's Hudson Valley. She is co-director of ecoartspace, a non-profit arts organization that creates opportunities for addressing environmental issues through the arts. As a gallerist in New York in the 80's, she was the first to show Chin's *The Operation of the Sun through the Cult of the Hand* in 1987.

[Mel Chin](#) (b. 1951, Houston, TX) is a conceptual artist best known for the broad range of approaches in his art, including works that require multidisciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas. Chin also insinuates art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility. Chin once stated: "Making objects and marks is also about making possibilities, making choices—and that is one of the last freedoms we have. To provide that is one of the functions of art." <sup>[1]</sup> His work has been widely exhibited nationally, and internationally, including at the Hirshhorn Museum and Sculpture Garden, Walker Art Center, and New Orleans Museum of Art among others. Chin has received many grants and awards, including those from National Endowment for the Arts, Creative Capital, Guggenheim Foundation, among others, and several honorary doctorates.

Pope.L is a visual artist and educator whose multidisciplinary practice uses binaries, contraries and preconceived notions embedded within contemporary culture to create art works in various formats, for example, writing, painting, performance, installation, video and sculpture. Building upon his long history of enacting arduous, provocative, absurdist performances and interventions in public spaces, Pope.L applies some of the same social, formal and performative strategies to his interests in language, system, gender, race and community. The goals for his work are several: joy, money and uncertainty—not necessarily in that order. Some of his most recent projects are: 'Brown People Are The Wrens In The Parking Lot', University of Chicago (2017), '[Flint Water](#)', What Pipeline, Detroit, Michigan (2017), 'Whisper Campaign', Documenta 14, Athens, Greece and Kassel, Germany (2017) and 'Claim', Whitney Biennial, New York City for which he was awarded the Bucksbaum Prize (2017).

[Jan Mun](#) is a media artist that creates social sculptures working with digital and living media. The landscape has become her framework to unfold stories about others and herself by using a combination of artistic and scientific processes that manifest in the form of interactive installations, photography, performance, and bio-art. Working with communities such as Newtown Creek Alliance, BeeVillageNYC, and the Soil & Microbiology labs at Brooklyn College Jan innovates ideas to be realized through research, chance, and collaboration.

[Mike Sayre](#) is a film composer working in New York, NY who combines contemporary film scoring with elements of sound design and acousmatic music. Mike is the EtM/ConEd Composer-in-Residence at the Queens Museum for 2018, and has worked on multiple independent film and web productions in the New York area.

*Music for Icebergs* is the soundtrack for a changing world. Inspired by the windswept ice shelves of Antarctica, this cinematic music pays tribute to a place that is transforming before our eyes. Part of the proceeds will be donated to organizations that fight climate change.

[Emelia DeForce](#), PhD., is a microbiologist who has studied the adverse impact of plastics on the oceans and our environment. She currently works at Thermo Fisher Scientific as a Senior Applications Scientist. Thankful for every opportunity to be on the ocean, Emelia participated in *Plastics at SEA: North Atlantic and North Pacific Expeditions* where she worked to better understand the role that microbes play in plastic pollution in the ocean. She was one of the principal scientists working with Mel Chin on *SEA to SEE* (2014), examining oceanographic data for Chin's contemplation on the 100th anniversary of the Panama Canal.