

Georgina Lewis

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education

Bard College Annandale-on-Hudson, NY. MFA.

Tufts University/School of the Museum of Fine Arts, Boston, MA. Studio diploma.

Massachusetts College of Art Boston, MA. Post bac.

Franklin and Marshall College Lancaster, PA. BA.

solo and two person exhibitions

- 2021 (*upcoming*) 2 person show with Tatiana Flis. Fountain Street Gallery, Boston, MA.
- 2018 **Provender**. 2 person show with Sarah Rushford. Grapefruits Art Space, Portland, OR.
- 2017 **Images from a future without proper care**. Solo show. Rotch Architecture & Planning Library, MIT, Cambridge, MA.
- 2015 **Head Space Laboratories**. Solo show. Boston Center for the Arts, Boston, MA.

selected group exhibitions/performances

- 2020 **Energy**. Curated by Jessica Roscio. ArtSpace Maynard, Maynard, MA.
- 2019 **Read Between the Lines**. Fountain Street Gallery, Boston, MA
Contours of Meaning. Curated by Jameson Johnson. Mills Gallery, Boston, MA.
- 2017 **25th Drawing Show - The Gig Economy: Depictions of Life and Responses to Work in the Digital Bazaar**.
Curated by Robert Moeller. Boston Center for the Arts, Boston, MA.
REAL/IDEAL: Turning Utopia into Reality. Curated by David Guerra. Mills Gallery, Boston, MA.
- 2016 **Placemaking Objects**. Curated by Jen Hall. Mills Gallery, Boston, MA.
- 2015 **Doppelgänger**. Atlantic Works Gallery, Boston, MA.
Photography Now. University Place Gallery, Cambridge, MA.
- 2014 **The Triggering Town: Details of Subtle Significance**. Curated by Randi Hopkins and Zelana Davis. Mills Gallery, Boston, MA.
More Human. Boston Cyberarts Gallery, Boston, MA
The Lightning Speed of the Present. Curated by Lynne Cooney. 808 Gallery at Boston University, Boston, MA
- 2012 **Process goes Public**. Curated by Debra Olin. Mills Gallery, Boston, MA.
COLLISION18:present. Curated by William Tremblay, John Slepian, and Bob Kephart. Boston, MA.
Mixed Signals: Re-presenting Sensory Information. Curated by George Fifield and Heidi Kayser. Boston Cyberarts at Atlantic Wharf Gallery, Boston, MA.
- 2011 **Bumpkin Traces**. Studio Soto, Boston, MA.
You are my Sunshine. Axiom Gallery, Boston, MA.
COLLISION16:fluid. Curated by William Tremblay and John Slepian. Axiom Gallery, Boston, MA.
Identity Element: works from the New Axiom Group. Axiom Gallery, Boston, MA.
- 2010 **COLLISION15:findings**. Curated by William Tremblay and Yuri Stone. Axiom Gallery, Boston, MA.
- 2009 **Wired for Sound**. Curated by Jeremy Van Buskirk. Longy School of Music, Cambridge, MA.
COLLISION14:pov. Curated by William Tremblay. Axiom Gallery, Boston, MA.

- 2008 **December Sunwatchers**. Curated by Brenda Hutchinson (as part of her year long *Daily Bell 2008* project). Broadcast on 103point9 fm, New York, NY and archived online on Brenda's blog.
C1101 - Superartificial. Curated by William Tremblay and Jack Backrack. Axiom Gallery, Boston, MA.
Real pARty. Real Art Ways, Hartford, CT.
- 2007 **Collision 11**. Curated by Jack Backrack and Dan Paluska. MIT, Cambridge, MA.
- 2006 **Unsafe2 Festival**. Sonic Arts program. The Lighthouse. Poole, UK.
CAKE. Curated by Phaedra Shanbaum and Heidi Kayser. Axiom Gallery. Cambridge, MA.
Digital Art Weeks: Stereolith Works Program. Zurich, Switzerland.
Collision 9. Art Interactive, Cambridge, MA.
Spark Festival of Electronic Music and Art 2006. University of Minnesota. Minneapolis, MN.
The International Women's Electroacoustic Listening Room Project: Voices on the Edge. Curated by Pamela Madsen. Weisman Art Museum, Minneapolis, MN.
The Thread Counts Project. Curated by Luanne Stovall and Leila Lee Mitchell. GASP. Brookline, MA.
- 2005 **Sounds Electric '05**. National University of Ireland. Maynooth, Ireland.
Aqua Art Sound Broadcast. Curated by Susan Robb. In conjunction with Art Miami. Miami Beach, FL.
Beastyfeast. Arlington Center for the Arts. Curated by Alexandra Metral. Arlington, MA.
FILE 2005: Electronic Language International Festival. Sao Paulo, Brazil.
Collision 8/ el ocho. Art Interactive, Cambridge, MA.
MFA Thesis Show. UBS. Red Hook, NY.
Art Word: Word Art. Wayne and Geraldine Kuhn Fine Arts Gallery. Ohio State University at Marion. Marion, OH.
Merging Voices: Fourth Annual Women in New Music Festival. Listening Room. Curated by Pamela Madsen. Cal State Fullerton. Fullerton, CA.
This is Not an Archive. Center for Curatorial Studies. Annandale-on-Hudson, NY.
Art's Birthday. Web-cast by reverie: noisecity. Vancouver, BC.
- 2004 **Postcards from the Edge**, Visual AIDS benefit. Brent Sikkema Gallery. New York, NY.
7th Annual CEAIT Festival. REDCAT (The Roy and Edna Disney/CalArts Theater), Los Angeles, CA.
Women's Listening Room. CSUF Recital Hall, Cal State Fullerton. Fullerton, CA.
- 2003 **The Diagram, issue 3.6**. Winter 2003/4 (http://thediagram.com/3_6/), curated by Shannon Fields.
Pulse Field. Georgia State University Galleries. Atlanta, GA.
- 2002 **The Synergetic Ensemble**. The Berwick Research Institute. Curated by David Matorin. Boston, MA.
- 2001 **Why Pinhole?** Visual Studies Workshop. Curated by Stephen Eckel. Rochester, NY.
Dangerous Waves: Art of Sound. School for the Museum of Fine Arts. Boston, MA.
The Seeds of Cinema. The Robert Beck Memorial Cinema. New York, NY.
- 2000 **Roll Call**. The American Cinema Classics Appreciation Society Pop-A-Top Bijou. Boston, MA.
- 1999 **Group Show**. Center for the Visual Arts of the University of Toledo. Toledo, OH.
Celebrating New Technologies. The Photographic Resource Center. Boston, MA.
Video screening. Pan 9. Allston, MA.
Love and Despair. National Video Boston. Boston, MA.

residencies/grants/fellowships

- VCCA France**, Auvillar, France. Residency. 2015.
HyperStudio fellow, Program in Comparative Media Studies, MIT. 2013-14.
metaLAB@Harvard fellow, Harvard University, Cambridge, MA. 2012-13.
Bumpkin Island Art Encampment, Boston Harbor Islands (Bumpkin Island), 2011.
Virginia Center for the Creative Arts, Amherst, VA. Residency. 2010.
Council for the Arts at MIT, Cambridge, MA. Director's Grant. 2007.
Millay Colony for the Arts, Austerlitz, NY. Residency. 2005.

curatorial

- Stealing from the Real: *Simulation and sense making***. Machines with Magnets, Pawtucket, RI. 2015.
Stealing from the Real: *Simulation and sense making*. Boston Cyberarts Gallery. Boston, MA, 2015.

Without Words Film Festival. Juror. Metz, France. 2014 and 2015.

Collision17:transformer. Co-curator (with William Tremblay) of an international show of artworks exploring the theme of the artist as transformer: of perception into ideas. Axiom Center for New and Experimental Media, Boston. 2012.

Pattern Recognition. Exhibit Co-coordinator for a show of emerging Boston area new media artists. Axiom Center for New and Experimental Media, Boston. 2011.

public talks and workshops

Contours of Meaning Artist Panel Discussion, panel artist, moderated by curator Jameson Johnson, Mills Gallery, Boston, MA. 2019

A Little Big workshop. Mills Gallery, Boston, 2016.

Artist's talk. Dialog Box, Boston, 2015.

The Artist's Hand. Mills Gallery, Boston. 2014.

How my Brain works. Axiom Gallery for New and Experimental Media, Boston, MA. 2011.

recordings

Unsafe Sonic Art. Produced/released by Chaotic System. Poole, England. 2007

publication

CONTACT Edited by Sands Hall. 2017.

The Archive of Failure. Edited by Aaron Head, funded by Arts Council England. 2013.

Digital Artifact. Issue 2, *Transnationalism*. Fall 2008.

press

The Boston Globe. Cate McQuaid, *The Personal is Ecological*. September 25, 2019.

Oregon Artswatch. Nim Wunnan, *December rules*. VizArts Monthly: December 6, 2018.

The Boston Globe. Cate McQuaid, *The Art of Provocation*. June 9, 2015.

The Boston Globe. Cate McQuaid, *Island inspiration*. September 7, 2011. Living Arts Section: G-5.

Big Red and Shiny. Matthew Nash, *Collision Collective: Superartificial @ Axiom*. #83, May 26, 2008.

Digimag. Beatrice Bonfanti, translated by Giulia Artioli. *Digital Art Week*. Issue 16. July/August, 2006.

The Arlington Advocate *BeastyFeast takes look at modern animal relationship*. December 15, 2005.

The Marion Star *Language and art merge at Kuhn gallery in April*. April 21, 2005.

The Wire issue 240, February 2004, page 81, review.

Afterimage: The Journal of Media Arts and Cultural Criticism vol. 28, No. 4, January-February 2001, pullout supplement.

collections

Sound Art Museum RadioArteMobile Rome, Italy. Curated by Lorenzo Benedetti, Riccardo Giagni and Cesare Pietroiusti.

of note

Salzburg International Summer Academy of Fine Arts Salzburg, Austria. Participant in class *The Magic Meets the Conceptual*, 2019.

affiliations/representation

Fountain Street Gallery Boston.

Axiom Gallery for New and Experimental Media, Jamaica Plain, MA. Steering Committee and Advisory Board Member. 2010 – 2012.