

Christopher / Cristóbal Martínez

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Mesa, AZ 85201
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Education

Ph.D., Rhetoric/Composition/Linguistics, Arizona State University, Tempe, AZ – May 2015
M.A., Media Arts and Sciences, Arizona State University, Tempe, AZ – May 2011
B.F.A., Painting, Arizona State University, Tempe, AZ – December 2002
B.A., Studio Art, Arizona State University, Tempe, AZ – December 2002

Doctoral Dissertation

Tecno-Sovereignty: An Indigenous Theory and Praxis of Media
Articulated Through Art, Technology, and Learning – May 2015

Professional Appointments

2016 – Current Postdoctoral Fellow – Indigenous Art, Digital Design, and Education
Herberger Institute for Design and the Arts, School of Art
Mary Lou Fulton Teachers College, Center for the Art and Science of Teaching,
Arizona State University, Tempe, AZ

Spring 2016 Temporary Graduate Faculty,
University of Texas, El Paso

2010 - Current Artist,
Postcommodity: Interdisciplinary Indigenous Artist Collective,
Southwestern United States

2003 - Current Director, Music Composer, Designer, and Performer,
Radio Healer, Pueblo Grande Museum,
Phoenix, AZ

2008 - 2014 Music and Sound Composer,
Burning Wagon Productions,
San Francisco, CA

Summer 2009 Internship, Engineering Adaptive Learning Systems,
SMALLab K-12 Embodied and Mediated Learning Group,
School of Arts, Media, and Engineering, Intel Corporation,
Arizona State University, Tempe, AZ

Summer 2008 Music Composer: Data Sonification Internship
data2music, Intel Corporation,
Phoenix, AZ

1997 - 2008 Environmental Graphic Designer,
Office of the University Architect,
Arizona State University, Tempe, AZ

2001 - 2007 Artist: Printmaking
XicanIndio Artes Inc., Mesa, AZ

Academic Awards and Honors

- 2014 - 2015 Center for Games and Impact Research Fellowship
Arizona State University, Tempe, AZ
- 2012 - 2014 National Science Foundation Graduate Research Assistantship,
Arizona State University, Tempe, AZ
- 2011 - 2012 Center for Games and Impact Research Fellowship
Arizona State University, Tempe, AZ
- 2009 - 2011 Najafi Phoenix Country Day School Fellowship,
Najafi Companies, Phoenix, AZ
- 2008 - 2010 Doctoral Enrichment Fellowship, Graduate College,
Arizona State University, Tempe, AZ
- 1992 Presidents Medal, Bronze Award, Lattie F. Coor,
Arizona State University, Tempe, AZ

External Funding for Art, Technology, and Digital Media and Learning

- 2017 USArtist International Grant
Mid Atlantic Art Foundation, Baltimore, MD
- 2016 Artist Research and Development Grant,
Arizona Commission on the Arts, Phoenix, AZ
- 2014 - 2015 Native Arts and Culture Foundation, Vancouver, WA
- 2014 - 2015 Musagetes, Guelph, Ontario
- 2013 Art Matters, New York, NY
- 2012 - 2014 National Science Foundation, Arlington, VA
- 2012 Creative Capital Visual Arts Award,
Creative Capital, New York, NY
- 2010 Painters and Sculptors Grant,
Joan Mitchell Foundation, New York, NY
- 2010 Award for Excellence in Contemporary Art,
Elly Kay Fund, Tucson, AZ
- 2010 Harpo Foundation, Chicago, IL
- 2009 p.a.v.e. The Performing Arts Venture Experience grant,
Arizona State University, Tempe, AZ
- 2008 p.a.v.e. The Performing Arts Venture Experience grant,
Arizona State University, Tempe, AZ
- 2008 Multi-Arts Production (MAP) Fund, New York, NY
- 2008 Edson Student Entrepreneurship Initiative,
Arizona State University, Tempe, AZ

Websites

- Cristóbal Martínez – Personal Artist Website <http://www.CristobalMartinez.NET>
- Postcommodity – Artist Collective Website <http://www.Postcommodity.com>
- Radio Healer – Artist Collective Website <http://www.RadioHealer.com>

Professional Service

Manuscript Reviewer for Scholarly Journals and Proposal Reviewer for Artist Grants

Journal for American Indian Education, Arizona State University, Tempe, AZ - (Jun. 2013)
 Journal for American Indian Education, Arizona State University, Tempe, AZ - (Jun. 2016)
 Good & Plenty Artist Grant, Scottsdale Museum of Contemporary Art, Scottsdale, AZ - (Oct. 2016)

Publications: Articles, Chapters, and Proceedings

Peer Reviewed Articles

Birchfield, D., Megowan, C., Tolentino, L., Johnson-Glenberg, M., Kelliher, A., Martinez, C., (2009). Teaching and Learning in the Mixed-Reality Science Classroom, *Journal of Science Education and Technology*, 18(6), 501-517.

Johnson-Glenberg, M., Birchfield, D., Megowan-Romanowicz, C., Tolentino, L., Martinez, C., (2009). Embodied Games, Next Gen Interfaces, and Assessment of High School Physics, *International Journal of Learning and Media*, MIT Press, 1(2), <http://ijlm.net>.

Martinez, C., Ingram-Goble, A., Twist, K., Chacon, R., Young, N., (2015). Game Remains: A Platform Design Grounded in Indigenous Knowledge Systems for Dialogue and Composition Play, *Educational Technology Research and Development (Special Issue)*, Springer.

Book Chapters

Chacon R., Martinez C., Twist K. (2017). Art is Deaf. In D. Linklater, J. Middleton, and M. O'Brien (Eds.), *Wood Land School*. UBC Press. (Forthcoming)

Martinez C. (2015). Tecno-folklórica: A Brief Survey of Indigenous Media Examples for Indigenous Self-Determination. In H. Winschiers-Theophilus and N. Bidwell (Eds.), *At the Interactions of Traditional and Indigenous Knowledges and Technology Design*. Informing Science Press.

Chacon R., Martinez C., Twist K., Young N. (2014). With Salvage and Knife Tongue (Postcommodity). In N. Papastergiadis (Ed.), *Art in the Global Present*. Sydney, Australia: UTSePress.

Campana E., Martinez C., Mumford J., Rajko S., Ingalls T., Thornburg H., Tolentino L. (2010). An Enactive Framework for Collaborative Expression. In G. Stam and M. Ishino (Eds.), *Integrating Gestures*. Amsterdam, The Netherlands: Johns Benjamin.

Conference Proceedings

Martinez, C., Kemp, R.G., Kemp, R., French, J., Esler, R., (2014). *Radio Healer: Hacking the Wii Remote to Perform Indigenous Re-Imagined Ceremony*, PDC2014, Participatory Design Conference, Windhoek, Namibia.

Kafai, Y., Searle, K., Martinez, C., Brayboy, B., (2014). Ethnocomputing with Electronic Textiles: Culturally Responsive Open Design to Broaden Participation in Computing in American

Indian Youth Communities, *SIGCSE Atlanta 2014, Special Interest Group Computer Science Education*, Atlanta, GA.

Martinez, C., (2011). Digital Ayoyote Rattle: The Design of a Low-Cost Digital Media System for a Mediated XicanIndio Resolana, *IKTC 2011, Indigenous Knowledge Technology Conference*, Windhoek, Namibia.

Martinez, C., Kemp, R., Birchfield, D., Campana, E., Ingalls, T., Gkisedtanamoogk, (2010). Culturally Sensible Digital Place Making: Design of the Mediated XicanIndio Resolana, *TEI'10 Tangible and Embodied Interaction*, MIT, Cambridge, MA.

Martinez, C., Mumford, J., Rajko, S., Campana, E., Ingalls, T., Thornburg, H., Tolentino, L., (2009). An Enactive Framework for Collaborative Expression, *ACM Creativity and Cognition 2009*, ACM Press, Berkley, CA.

Birchfield, D., Hatton S., Kelliher, A., Martinez, C., Tolentino, L., Campana, E., Johnson-Glenberg, M., Olson L., Savvides, P., Uysal, S., (2009). *Embodied and Mediated Learning in SMALLab: a student-centered mixed-reality environment*, ACM SIGGRAPH, New Orleans, LA.

James, J., Mumford, J., Martinez, C., Rajko, S., (2008). Improvisatory Practices within Mediated, Interactive Environments, *Text, Media, and Improvisation Conference*, Montreal, Canada.

Presentations, Posters, Demonstrations, and Performances

Conference Paper Presentations

Bustamante, N., Martinez, C. *Indigenous Asylum Seekers to the United States: Identities and Human Rights Beyond Borders*, International Meeting on Law and Society, Mexico City, MX, June 2017.

Brayboy, B., Searle, K., Martinez, C., Kafai, Y., (2014). *Merging Tradition and Technology: Making E-Textiles in a Native Studies Class. Presented in, Connecting Indigenous Knowledge Systems and the Arts for Indigenous Youth: Lessons from In- and Out-of-School Contexts (Group Session)*, 35th Annual Ethnography in Education Research Forum, University of Pennsylvania, Philadelphia, PA, March 2014.

Martinez, C., *Digital Ayoyote Rattle: The Design of a Low-Cost Digital Media System for a Mediated XicanIndio Resolana*, IKTC 2011, Indigenous Knowledge Technology Conference, Windhoek, Namibia, November 2011.

Martinez, C., Tolentino, L., Birchfield D., Johnson-Glenberg, M., *Building an Inclusive, Collaborative Culture Around Game Design for Kids*, GLS 6.0, Games, Learning, and Society Conference, Madison, WI, June 2010.

Martinez, C., Kemp, R., Tolentino, L., *Radio Healer*, ACM CHI 2010, Conference on Human Factors in Computing Systems, Atlanta, GA, April 2010.

Martinez, C., Kemp, R., Birchfield, D., Campana, E., Ingalls, T., Gkisedtanamoogk, *Culturally Sensible Digital Place-Making: Design of the Mediated XicanIndio Resolana*, TEI'10 Tangible and Embodied Interaction, MIT, Cambridge, MA, January 2010.

Martinez, C., Kemp, R., *Radio Healer*, Connected Knowledge: Collaboration Across Boundaries, Banff New Media Institute, Banff Centre, Alberta, Canada, July 2007.

Conference Poster Presentations

Martinez, C., Mumford, J., Rajko, S., Campana, E., Ingalls, T., Thornburg, H., Tolentino, L., (2009). An Enactive Framework for Collaborative Expression, *ACM Creativity and Cognition 2009*, ACM Press, Berkley, CA.

Birchfield, D., Martinez, C., Edwards, M., Salen K., (2009). Introduction to GameBot, *GLS 5.0, Games, Learning, and Society Conference*, Madison, WI.

Martinez, C., Kemp, R., Birchfield, D., Campana, E., Ingalls, T., (2009). Ceremony and Digital Place-making Culturally Sensible Design for the Mediated Talking Circle, *The Future of Interactive Media: Workshop on Media Arts, Science and Technology*, Santa Barbara, CA.

Conference and Symposium Presentations, Panels, and Discussions

Gutierrez, K., Cruz, C., Garcia, A., Vossoughi, S., Martinez, C., *1000 Featured ED: Designing for Possibility*, DML 2015, Digital Media Learning: Equity By Design, Los Angeles, CA, June 2015.

Ruvalcaba, O., Martinez, C., Wardrip, P., Abramovich, S., Gee, J., *Technology and Culture in Collaborative Learning Spaces*, DML 2015, Digital Media Learning: Equity By Design, Los Angeles, CA, June 2015.

Martinez, C., *Indigenous Technological Sovereignty*, Northern New Mexico College, Culture Based Education Symposium, Española, NM, April 2015.

Martinez, C., Twist, K., Chacon, R., *Repellent Fence / Valla Repelente*, MLA Subconference: Between the Public and its Privates, Austin, TX, January 2015.

Martinez, C., Searle, K., Brayboy, B., Kafai, Y., *A Connected-Knowledge Approach to Computing and Indigenous Knowledge Education for American Indian Youth*, AERA 2014, American Education Research Association Annual Meeting, Philadelphia, PA, April 2014.

Searle, K., Martinez, C., Brayboy, B., Kafai, Y., *Grappling with Technology: American Indian Youth Producing Digital Media in a Native Arts Class*, AERA 2014, American Education Research Association Annual Meeting, Philadelphia, PA, April 2014.

Martinez, C., Searle, K., Brayboy, B., Kafai, Y., Hayes, B., Siyahhan, S., Scott, K.A., Skawennati, Lewis, J., *Design Agency for Indigenous, Immigrant, and Invisible Youth in Identity Building with Digital Media*, DML 2014, Digital Media Learning: Connecting Practices, Boston, MA, March 2014.

Diaz, N., Martinez, C., Roqueni, R., Tangen, R., *Invisible >> Visible: New Native Voices on the Forefront of Change*, 2013, Grantmakers in the Arts Conference, Philadelphia, PA, October 2013.

Brooks, G., Brown, K., Chisholm, C., Martinez, C., Scott, K., *How to Engage Diverse Audiences in STEM*, 2012 Arizona SciTech Festival Kickoff Conference, Scottsdale, AZ, September 2012.

Stewart, D.A., Weinberg, G., Hoffman, G., Lyon, E., Neill, B., Martinez, C., 2010 *CHI Media Showcase Performance Panel*, ACM CHI 2010, Conference on Human Factors in Computing Systems, Atlanta, GA, April 2010.

Bidwell, N., Gaver, W., Martinez, C., Shikongeni, N.P., *Embracing Indigenous Knowledge Systems in a New Technology Design Paradigm: Spirituality and Creativity*, IKTC 2011, Indigenous Knowledge Technology Conference, Windhoek, Namibia, November 2011.

Conference and Symposium Demonstrations of Experiential Media Systems

Martinez, C., Birchfield, D., *Mediated XicanIndio Resolana*, Henry Jenkins, and Communication, Journalism and Cinematic Arts, USC, Los Angeles, April 2011.

Birchfield, D., Johnson-Glenberg, M., Koziupa, T., Martinez, C., Tolentino, L., *SMALLab*, DML 2011, Digital Media and Learning Conference, Long Beach, CA, March 2011.

Birchfield, D., Kelliher, A., Martinez, C., Tolentino, L., Campana, E., Johnson-Glenberg, M., Olson L., Savvides, P., *Embodied and Mediated Learning in SMALLab: Demonstration*, Breakthrough Learning in a Digital Age, Hosted by Google Inc., Google Headquarters, Mountain View, CA, October 2009.

Birchfield, D., Hatton S., Kelliher, A., Martinez, C., Tolentino, L., Campana, E., Johnson-Glenberg, M., Olson L., Savvides, P., Uysal, S., *Embodied and Mediated Learning in SMALLab: a student-centered mixed-reality environment*, ACM SIGGRAPH, New Orleans, LA, August 2009.

Martinez, C., Kemp, R., Birchfield, D., Campana, E., Ingalls, T., *Ceremony and Digital Place-making Culturally Sensible Design for the Mediated Talking Circle*, The Future of Interactive Media: NSF Workshop on Media Arts, Science and Technology, Santa Barbara, CA, January 2009.

Birchfield, D., Campana, E., Hatton, S., Kelliher, A., Martinez, C., Tolentino, L., *K-12 Embodied and Mediated Learning: the SMALLab Mixed Reality Learning Environment*, The Future of Interactive Media: NSF Workshop on Media Arts, Science and Technology, Santa Barbara, CA, January 2009.

Coleman, G., Ingalls, T., Campana, E., Martinez, C., Mumford, J., Qian, G., Rajko, S., Thornburg, H., *Intra-Sense*, The Future of Interactive Media: NSF Workshop on Media Arts, Science and Technology, Santa Barbara, CA, January 2009.

Mumford, J., Ingalls, T., Martinez, C., J., Rajko, Campana, E., Mechtley, B., Qian, G., Thornburg, H., Tolentino, L., *Nonverbal Communication Analysis for Collaborative Environments*, Media, Arts, Science, and Technology, Santa Barbara, CA, January 2009.

Campana, E., Martinez, C., Mumford, J., Mumford, S., Rajko, P. Sampath, H. Thornburg,
HandJabber and Responses, BodyNets 2008, Tempe, AZ, March 2008.

Chacon, R., Martinez, C., Twist, K., *Each Branch Determined* (Postcommodity), Initiative for
Indigenous Futures 2nd Symposium on the Future Imaginary, University of British Columbia –
Okanagan, Kelowna, BC, August 2016.

Research and Teaching Interests

Image and Sound (Sonic Environments;
Sound Design and Composition; Sound
Ecologies; Earconography and Sonic
Information, Data Sonification; Sound
Synthesis; Principles of Computation for
Media Art; Computer Programming for
Practices of Moving Image and Sound;
Video Art Composition; Audio and
Video Production; Graphic Design;
Generative Composition for Moving
Image and Sound; Spatial Composition
for Installation Art; Visual and Sonic
literacies; Media Performance; Sound
Art; Games and Art; Multimodal
Composition; Multi-modal Feedback,
Human Factors and legibility)

Art, Design, and Computation
(Intermedia; Transmedia;
Microcontroller Circuit Design;
Computation: Max 7, Java, Unity 3D
(JavaScript and C#); Processing;
Hacking; Remixing; Modding;
Generative Algorithms)

Experiential Media Systems (Physical
Computing, Generative Media,
Immersive Environments, Responsive
Environments, Interaction Design,
Sensing, Multi-modal Feedback,
Principles of Computation, Principles of
Experiential Media, Game Design)

Media Theory (Experiential Media Systems,
Media and Society,
Hacking/Modding/Circuit Bending for
Social Justice, Tactical Media, Art,
Design and Experience Architecture,
Fast/New Capitalism and the Digital

**Digital Humanities with an Emphasis on
Interactive Media** (Visual and Sonic
Literacies; Sound and Social Justice; Art,
Technology and Ethics; War, Diplomacy,
Sound and Cinema; Rhetoric of Image
and Sound; Critical Media Literacies;
Embodied Experience as Metaphor;
Using Experiential Media to Encode
Values and Social Change)

Digital Media Learning (Design Agency;
Culturally Responsive Digital Media
Learning; Broadening Participation; 21st
Century Literacies Skills; Digital Media
Literacies; Digital Literacies,
Infrastructure Accessibility, and Equity)

Rhetoric, Linguistics and Literacies
(Rhetoric of Places/Spaces; Public
Memory Making; Discourse; Discourse
Analysis; Metaphor; Dialogue; Art and
Architecture as Rhetoric; Rhetorical
Media; Digital Rhetoric; Rhetorics of
Community Engagement; Composition
and the Rival Hypothesis Stance;
Rhetoric and Community Organizing)

**Indigenous Knowledge Systems, Art, and
Technology** (Indigenous Technological
Self-determination and Sovereignty,
Indigenous Media; Digital Story-Work;
Indigenous Innovation; Technology,
Place and Space; Indigenous
Computation; Indigenous Re-imagined
Ceremony: Digitally Mediated Embodied
Experiences; Indigenous Convolution
Media (the spiraling confluence of
Traditional and Electronic Media))

Divide, Ethics and Digital Media, Ethics
and Technological Velocity.)

Indigenous Research Methodologies
(Decolonizing Methodologies, Critical
Indigenous Research Methodologies, and
Indigenous Research Paradigms)

Teaching Experience

Arizona American Indian Middle School (Digital Media Learning)

Co-developed (Brayboy, B., Kafai, Y., Martinez, C., Searle, K. with Middle School Teacher)

Co-taught (Martinez, C., Searle, K. with Middle School Teacher:

2013 - 2014 Native Studies Electronic Textiles Quarterly Month Long Workshops

2012 - 2013 Native Arts Electronic Textiles Workshops

Arizona State University – Undergraduate Upper Division Courses

Co-developed and Co-taught w/ Presidential Professor Emeritus Miguel Montiel:

Spring 2013 TCL 498: Pro-Seminar, Resolana in a Digital Age, School of Transborder Studies,
Arizona State University, Tempe, AZ

Spring 2012 TCL 498: Pro-Seminar, Resolana in a Digital Age, School of Transborder Studies,
Arizona State University, Tempe, AZ

Spring 2010 TCL 305: Practicum Resolana in a Digital Age, School of Transborder Studies,
Arizona State University, Tempe, AZ

Phoenix Country Day School (Digital Media Learning)

Co-developed and Co-taught w/ Head of the Middle School Jack Phillips:

2009 - 2010 SMALLab Technology Course, Phoenix Country Day School, Phoenix, AZ

2010 - 2011 SMALLab Technology Course, Phoenix Country Day School, Phoenix, AZ

Arizona Public High School

Co-developed and Co-taught w/ ELD Teacher Gary Garcia:

2010 - 2011 Mediated XicanIndio Resolana, ELD Classroom, SMALLab, Coronado High
School, Scottsdale, AZ

2009 - 2010 Mediated XicanIndio Resolana, ELD Classroom, SMALLab, Coronado High
School, Scottsdale, AZ

Intel and McArthur Foundation Middle School Summer Workshops

2009 Digital Summer Game Intensive, SMALLab, Arizona State University, Tempe, AZ

2008 Digital Summer Game Intensive, SMALLab, Arizona State University, Tempe, AZ

Middle School Summer Workshops (Digital Media Learning)

2013 & 2014 Junior ACE Electronic Textiles Summer Intensive, SCC, Scottsdale, AZ

2011 Digital Summer Game Intensive, Arizona State University, Tempe, AZ

2010 SMALLab Game Design, Phoenix Country Day School, Phoenix, AZ

2010 Graphic Design, Phoenix Country Day School, Phoenix, AZ
 2010 Digital Sound Art, Phoenix Country Day School, Phoenix, AZ

Academic Research Experience

Arizona State University, Tempe, AZ, 2008 - 2014

Graduate Research Assistant – Center for Indian Education, 2012 - 2014
 School of Social Transformation

Collaborated on the design and carried out *E2Textiles*, a digital media learning and computer science education research project for elementary school and middle school American Indian youth. Contributed to writing a National Science Foundation Grant Proposal. Worked on Tribal and University IRB and MOU. Co-designed E2Textiles curriculums, taught e-Textiles workshops to middle school students, prototyped education technology, co-developed interview protocols, collected interview data, collected ethnographic data. Used data to iteratively design culturally-responsive digital media and learning curricula. Made presentations during National Science Foundation Advisory Board Meetings, co-wrote NSF Reports. Made conference presentations and organized conference panels. Analyzed data from ethnographic study, and co-wrote conference papers.

Graduate Research Assistant – SMALLab K-12 Embodied and Mediated Learning Group 2008 - 2011
 School of Arts, Media, and Engineering

Collaborated on the development of SMALLab (The Situated Multimedia Arts Learning Lab), a mixed-reality inquiry based learning environment for K-12 learning, in high school classrooms. Designed multiple learning scenarios for SMALLab, play-tested learning scenarios, contributed the design of audible (sound) displays designed to convey information and interaction, prototyped tangible interfaces, designed mixed-reality learning scenarios, established learning scenarios for science, and technology learning, as well as for English Language Development classrooms, developed summer game intensive curriculums for Digital Media Learning, co-developed interview protocols and student surveys, collected interview and survey data, and co-wrote conference papers.

Residencies

Writing Retreats and Artist Residencies

Apr. 2017 6th Sarah Lee Elson, Class of 1984, International Artist-in-Residence, Princeton University Art Museum, Princeton, NJ
 Current Pueblo Grande Museum, (*Radio Healer*), Phoenix, AZ (Since Apr. 2011)
 Jun. 2016 SOMA, (*Postcommodity*), D.F., Mexico
 Jan. & Jul. - Concordia University, (*Postcommodity*), VR2167: Indigenous Future Imaginaries, 2016 Montreal, CA
 Mar. 2015 Denver Art Museum, (*Postcommodity*), Denver, CO (To May 2015)
 Jan. 2014 GPS or Hacking the Coordinates to Enable Shape Shifting and Shadow Networks, Banff Centre, Banff, Alberta
 May 2012 3rd International Indigenous Research Exchange and Writing Retreat, Juneau, AK
 June 2012 Middle Head, Mosman Art Gallery, Sydney, AUS

- Sept. 2012 Museum of Contemporary Art Chicago, (*Burning Wagon*), Chicago, IL
 May 2011 Cycles of Creation, Decay and Renewal in Art and Life, (*Postcommodity*),
 Santa Fe Art Institute, Santa Fe, NM
 Aug. 2008 *Gaming SMALLab Workshop with Katie Salen*, Parsons The New School for Design,
 Institute of play, New York, NY

Art Gallery

- 2016 Bockley Gallery, Minneapolis, MN

Art Exhibitions and Performances

Select Forthcoming Art Commissions and Exhibitions

- 2018 San Francisco Art Institute,
 Yerba Buena Center for the Arts,
 (*Postcommodity*), San Francisco, CA.
 2017 – 2018 Pacific Standard Time, Getty Foundation, Getty Center, Los Angeles, CA
 2017 *Blind / Curtain (Postcommodity)*,
 documenta14, Kassel, Germany
 2017 Toronto International Film Festival, imagineNative,
 (*Postcommodity*), Toronto, Canada

Select Art Exhibitions

- 2017 *Blind / Curtain (Postcommodity)*,
 documenta14, Kassel, Germany
 2017 *The Ears Between Worlds are Always Listening (Postcommodity)*,
 documenta14, Athens, Greece
 2017 *Coyotaje (Postcommodity)*,
 Art in General, New York, NY
 2017 *A Very Long Line (Postcommodity)*, In 2017 Whitney Biannual,
 Whitney Museum of American Art, New York, NY
 2017 *Repellent Fence (Postcommodity)*,
 Bockley Gallery, Minneapolis, MN
 2017 *Repellent Fence (Postcommodity)*, in *Land Art – Broken Ground New Beginings*,
 Museum of Fine Art, Florida State University, Tallahassee, FL
 2017 *Con Frascos Embrujados Me Ensangrenté las Manos.*
Escucha Cuando Me Chingé Solo Con Tierra y Viento.
 In Atomic Culture's Future Now/Futura Ahora, Loisaida Center, New York, NY
 2017 *It's My Second Home, But I have a Very Spiritual Connection With This Place,*
In Resistance After Nature,
 Haverford Cantor Fitzgerald Gallery, Haverford PA
 2016 *Die to Survive Again (Radio Healer)*, In *This Machine Kills _____*,
 Fine Art Complex 1101, Tempe, AZ
 2016 *Gallup Motel Butchering (Postcommodity)*, In *Screens and Thresholds*,
 Presentation House Gallery, North Vancouver, Canada
 2016 *A Very Long Line (Postcommodity)*, Center for Contemporary Arts, Santa Fe, NM

- 2016 *31°20'8.42"N / 109°29'47.62"W, 109°29'47.62"W (31°20'54.74"N, 31°19'11.38"N)*
(*Postcommodity*), In *Border Art*, Idyllwild Arts, Idyllwild, CA
- 2016 *Gallup Motel Butchering (Postcommodity)*,
In *Visions Into Infinite Archives*,
SOMArts Cultural Center, San Francisco, CA
- 2015 *Repellent Fence / Valla Repelente (Postcommodity)*,
US/Mexico Border, Douglas, AZ, U.S., Agua Prieta, Sonora, Mex.
- 2015 *Gallup Motel Butchering (Postcommodity)*, Knockdown Center,
Ende Tymes Festival of Noise and Abstract Liberation, New York, NY
- 2015 *The Advice Seekers Want To Be Told Their Right (Postcommodity)*,
Denver Art Museum, Denver, CO
- 2015 *A Very Long Line / 31.3450° N, 109.5414° W (Postcommodity)*,
In *You Are on Indian Land*,
Radiator Gallery, New York, NY
Museum of Northern Arizona, Flagstaff, AZ
- 2015 *A Non-Place in A Space: Postcommodity*,
Gallup Motel Butchering (Postcommodity),
It's My Second Home, But I Have a Very Spiritual Connection With This Place
(*Postcommodity*), Image Festival, A Space Gallery, Toronto, Ontario
- 2015 *Pollination, & A More Just, Verdant and Harmonious Resolution (Postcommodity)*
SouthwestNET: *Postcommodity*,
Scottsdale Museum of Contemporary Arts, Scottsdale, AZ
- 2015 *Gallup Motel Butchering (Postcommodity)*,
CentralTrak Gallery, University of Texas, Dallas, TX
- 2015 *Moving Image and Noise (Postcommodity)*,
Ende Tymes Festival of Noise and Experimental Liberation, Brooklyn, NY
- 2014 - 2015 *People of Good Will (Postcommodity)*,
Black Heritage Society, Musagetes Foundation, Guelph, Ontario, Canada
- 2014 *It's My Second Home*,
But I Have a Very Spiritual Connection With This Place (Postcommodity),
In *Boundary//Battle*, Redline, Denver, CO
- 2014 *Serenity of Your Embrace (Postcommodity)*,
Lawrence Art Center, Free State Festival, Lawrence, KS
- 2013 *Game Remains: Golden Horseshoe (Postcommodity)*,
Musagetes Guelph Café, Musagetes Foundation, Guelph, Canada
- 2013 *It's My Second Home*,
But I Have a Very Spiritual Connection With This Place (Postcommodity),
In *Translocura: Art on the Brink of Madness*,
Headlands Center for the Arts, Featured Installation, Sausalito, CA
- 2012 *Do You Remember When? (Postcommodity)*,
18th Biennale of Sydney, Sydney, Australia
- 2012 *With Salvage and Knife Tongue (Postcommodity)*,
Adelaide International 2012: Restless, Adelaide, Australia
Time Lapse / March 2012, Site Santa Fe, Santa Fe, New Mexico, March 2012.
- 2011 *Gallup Motel Butchering (Postcommodity)*,
In *Here*, Pennsylvania Academy for the Fine Arts, Philadelphia, PA
- 2011 *The Night is Filled With the Harmonics of Suburban Dreams (Postcommodity)*,
Lawrence Art Center, Lawrence, KS
- 2011 *Radiophonic Territory (Postcommodity)*,

- Nuit Blanche, Toronto, Canada
- 2011 *Promoting a More Just, Verdant and Harmonious Resolution (Postcommodity)*,
Contour 2011 5th Biennial of Moving Image, Mechelen, Belgium
- 2010 *If History Moves At the Speed of its Weapons*,
Then the Shape of the Arrow is Changing (Postcommodity),
Museum of Contemporary Native Art, Santa Fe, NM
- 2009 *GameBot: Stick Ball (Martinez, C., Kemp, R., Gkisedtanamoogk)*,
Arizona Science Center, Phoenix, AZ
- 2007 *Sonic Maze (Martinez C., Ingalls T.)*,
Arizona State University, Tempe, AZ
- 2007 *HandJabber (Mumford, J., Martinez, C., Rajko, S., Tolentino, L., Ingalls, T.)*,
Arizona State University, Tempe, AZ
- 2006 *El Muertorider (Burning Wagon)*,
Oakland Museum of California, Oakland, CA

Select Performances (Music, Sound, and Live Immersive Installation)

- 2017 *We Lost Half the Forest and the Rest Will Burn This Summer (Postcommodity)*,
San Francisco Art Institute, San Francisco, CA
documenta14, Athens, Greece
Princeton University Art Museum, Princeton, NJ (forthcoming)
2017 Whitney Biennial, New York, NY (forthcoming)
- 2016 - 2017 *Animal Mother Moves the Four Winds of Rush Hour (Radio Healer)*,
California State University at San Marcos, San Marcos, CA
Crossfade Lab, CALA and Arizona State University Art Museum, Tempe, AZ
Pueblo Grande Museum (Fall Concert Series of 4 Performances), Phoenix, AZ
Fine Art Complex 1101, Tempe, AZ
ASU EMERGE Festival, Tempe, AZ
- 2016 *We Lost Half the Forest and the Rest Will Burn This Summer (Postcommodity)*,
Center for Contemporary Arts, Santa Fe, NM
El Espectro Electromagnetico, D.F., Mexico
The Lab, San Francisco, CA
Life Changing Ministries, Oakland, CA
Grand Central Art Center, Santa Ana, CA
Human Resources, Los Angeles, CA
Grand Central Art Center, Santa Ana, CA
“New Cities Future Ruins,” Dallas, TX
- 2014 - 2015 *Noise Compositions and Performance (Postcommodity)*,
Ende Tymes Festival of Noise and Abstract Liberation, New York, NY
The Guelph Jazz Festival 2014, Guelph Ontario, Canada
- 2014 *Radio Healer*, Native Now Festival,
ASU Deer Valley Rock Art Center, Deer Valley, AZ
- 2014 *Noise Compositions and Performance (Postcommodity)*,
Global Positioning Systems or Hacking the Coordinates to
Enable Shape Shifting and Shadow Networks,
Banff Centre, Banff, Canada
- 2013 *Die to Survive Again (Radio Healer)*,
Pueblo Grande Museum, Phoenix, AZ
- 2012 *Game Remains (Postcommodity)*,

- 41st Annual J. D. Robb Composer's Symposium,
Small Engine, Albuquerque, NM
- 2012 *Die to Survive Again (Radio Healer)*,
Pueblo Grande Museum, Phoenix, AZ
TEDx AshokaU, Galvin Playhouse, Tempe, AZ
Arizona Science and Technology Festival Conference, Scottsdale, AZ
Musical Instrument Museum, Scottsdale, AZ
- 2011 *Pile of Cougar Pelts and New Works (Postcommodity)*,
Half-Life: Patterns of Change, Santa Fe Art Institute, Santa Fe, NM
Ende Tymes Festival of Noise and Experimental Liberation, Brooklyn, NY
Museum of Contemporary Native Arts, IAIA, Santa Fe, NM
- 2011 *Die to Survive Again (Radio Healer)*, Pueblo Grande Museum, Phoenix, AZ
- 2010 *Die to Survive Again (Radio Healer)*,
NIME '10, New Interfaces for Musical Expression, Sydney, Australia
ACM CHI Human Factors in Computing Systems, Atlanta, GA
Phoenix Experimental Arts Festival, Phoenix, AZ
Pueblo Grande Museum, Phoenix, AZ
Heard Museum, Phoenix, AZ
- 2009 *Loneliness of Radio (Radio Healer)*,
Outsiders Within Exhibition, Tempe Center for the Arts, Tempe, AZ
Faces, with Guest Artist: Zarco Guerrero, Tempe Center for the Arts, Tempe, AZ
- 2007 *Loneliness of Radio (Radio Healer)*,
Pueblo Grande Museum, Phoenix, AZ
The Icehouse, Phoenix, AZ
- 2005 *Loneliness of Radio (Radio Healer)*, monOrchid Gallery, Phoenix, AZ

Select Multi-Media Dance, Theater, and Film

- 2014 - 2015 *Frontera! Revolt and Revolution on the Upper Rio Grande (Burning Wagon)*,
Society for Applied Anthropology, 74th Annual Meeting, Albuquerque, NM
Society for Visual Anthropology Film Festival, Washington, D.C.
Silver Springs International Film Festival, Ocala, FL
XicanIndie Film Festival, Denver, CO
San Francisco Latino Film Festival, San Francisco, CA
University of New Mexico, Albuquerque, NM
PBSVideo, PBS.org
Indian Pueblo Cultural Center, Albuquerque, NM
- 2008 - 2012 *Imperial Silence: Una Opera Muerta (Burning Wagon)*,
Museum of Contemporary Art Chicago, Chicago, IL
Movimiento de Arte y Cultura Latino Americana, San Jose, CA
El Museo del Barrio, New York, NY
Rasquache Film Festival, Los Angeles, CA
Mission Cultural Center, Mission District, San Francisco, CA
Brava Theater, San Francisco, CA
World Theater, Monterey, CA
- 2007 *Deadtime Stories with Mariachi Goose and Friends (Burning Wagon)*,
Festival de Cannes: Short Film Corner, Cannes, France
Southside Film Festival, Bethlehem, PA
San Francisco Indie Festival, San Francisco, CA

- Campacine Film Festival, Thermal, CA
 Reel Rasquache Film Festival, Los Angeles, CA
 Silver Lake Film Festival, Los Angeles, CA
 Arizona International Film Festival, Tucson, AZ
 2006 *Flat (Martinez, M., Martinez, C.)*,
 Emerging Artists II, Dance Theater, Arizona State University, Tempe, AZ
 2006 *Imperial Silence Exhibition of Films (Burning Wagon Collective)*,
 Oakland Museum of California, Oakland, CA
 2006 *Los ABCs: Que Vivan Los Muertos, (Burning Wagon)*,
 Animation Spotlight, Sundance Film Festival, Park City, UT
 Toon Town Trouble Makers, Museum of Contemporary Art, San Diego, CA
 Transcending Borders, Museum of Anthropology, Arizona State University, AZ
 Boston Underground Film Festival, Harvard, MA
 Brooklyn Underground Film Festival, Brooklyn Lyceum
 Sin Fronteras Film Festival, Albuquerque, NM
 XicanIndie Film Festival, Denver, CO
 Silver Lake Film Festival, Los Angeles, CA
 Arizona International Film Festival, Tucson, AZ
 Jacksonville Film Festival, Telluride, CO
 Mountain Film Festival, Telluride, CO
 2005 *Los ABCs: Que Vivan Los Muertos, (Burning Wagon)*,
 Galeria de la Raza, San Francisco, CA
 Mesa Contemporary Arts, Mesa, AZ
 2004 *Count (Martinez, M., Martinez, C.)*,
 Bonnie Bird Theatre, Laban Centre, London, UK
 2001 *Day of the Muertos (Martinez, C.)*,
 Step Gallery, Arizona State University, Tempe, AZ
 2000 *La Gran Barrera (Martinez, C.)*,
 Gammage Auditorium, Tempe, AZ

Discography

- 2016 *La Chicharra*, Red Rug Studios, Mesa, AZ
 2015 *We Lost Half the Forest and the Rest*
Will Burn This Summer (Postcommodity),
 Recorded at the Banff Centre, Banff, Alberta
 Anarchy Moon Records
 2010 *Ceremony (Radio Healer)*,
 Recorded at Scottsdale Community College, Scottsdale, AZ
 Mixed and Mastered at Red Rug Studios, Mesa, AZ
 2007 *Medicine (Radio Healer)*,
 Red Rug Studios, Mesa, AZ, Tres Gatos, SAE Mastering, Phoenix, AZ
 2003 *Story (Radio Healer)*,
 Red Rug Studios, Tempe, AZ, Tres Gatos, SAE Mastering, Phoenix, AZ

Artist Talks, Symposiums, and Conferences

- 2016 Postcommodity, Panel, “Decolonial Gestures: A Symposium on Indigenous Performance,” University of New Mexico, Albuquerque, NM

- 2017 Postcommodity, *2043: No Es Un Sueño*,
Artist Op-Eds, Walker Art Center, Minneapolis, MN
- 2017 Postcommodity, Florida State University, Tallahassee, FL
- 2017 Artist Institute, "Flow," Association of Performing Arts Presenters, New York, NY
- 2016 Postcommodity, Panel Presentation, "New Cities Future Ruins," Dallas, TX
- 2016 Postcommodity, Roundtable Discussion, "Exploring Public Art Practices," Oakland
Museum of California, Oakland, CA
- 2016 Postcommodity, "Moving Mountains" Panel, Museum of Contemporary Native
Arts, Santa Fe, NM
- 2016 Postcommodity, "Repellent Fence," SOMA, D.F., Mexico
- 2016 Our Digital Media is a Knife Tongue, California State University at San Marcos,
San Marcos, CA
- 2016 Postcommodity, Hacking the Coordinates: Positionality and the Repellent Fence
University of California at Davis, Davis, CA
San Francisco Art Institute, San Francisco, CA
University of Southern California, Los Angeles, CA
Idyllwild Arts Academy, Idyllwild, CA
- 2016 Postcommodity, Artist Talk, Concordia University, Montreal, Canada
- 2015 Postcommodity, "Continuing the Conversation: Postcommodity's Repellent Fence"
25th International Sculpture Conference, Phoenix, AZ
- 2015 Postcommodity, Repellent Fence Artist Talk
10 Year Anniversary of the Rubin Center, University of Texas, El Paso, El Paso, TX
- 2015 Postcommodity, Artist Panel, Chaired by Eminent Artist in Residence, Lucy Lippard
University of Wyoming, Laramie, WY
- 2015 Postcommodity, SouthwestNet: Postcommodity
Scottsdale Museum of Contemporary Arts, Scottsdale, AZ
- 2014 Postcommodity, Global Positioning Systems or Hacking the Coordinates to
Enable Shape Shifting and Shadow Networks,
Banff Centre, Banff, Canada
- 2014 Radio Healer Presentation, Global Positioning Systems or Hacking the Coordinates
to Enable Shape Shifting and Shadow Networks,
Banff Centre, Banff, Canada
- 2013 Postcommodity, Big Ideas in Art and Culture Lecture Series,
CAFK+A and Musagetes Foundation, Guelph, Canada
- 2013 Grantmakers in the Arts, Invisible >>
Visible: New Native Voices on the Forefront of Change,
Philadelphia, PA
- 2012 Postcommodity, 18th Biennale of Sydney, *Do You Remember When?*
Art After Hours: Celebrity Art Talk AFTER_DARK, Sydney, AUS
Opening Week Symposium, Sydney, AUS
Art talk: Gallery of New South Wales, AUS
- 2012 Postcommodity, Adelaide International 2012,
Adelaide Festival, Adelaide, AUS
- 2011 Artist on Artist Lecture Series, "Double Spaced,"
Scottsdale Museum of Contemporary Art, Scottsdale, AZ
- 2011 Postcommodity, Half-Life: Patterns of Change,
Santa Fe Art Institute, Santa Fe, NM

Art Exhibition Catalogues

- 2017 documenta14, Kassel, Germany (*Postcommodity*)
 2017 documenta14, Kassel, Germany (*Postcommodity*)
 2017 Whitney Biennial 2017, 2017 Whitney Biennial (*Postcommodity*)
 2012 All Our Relations, 18th Biennale of Sydney (*Postcommodity*)
 2012 Adelaide International 2012, Adelaide Festival (*Postcommodity*)
 2011 Here, Pennsylvania Academy of Fine Art (*Postcommodity*)
 2011 Contour 2011, 5th Biennial of the Moving Image (*Postcommodity*)
 2011 Digital Natives, City of Vancouver Public Art Program (*Postcommodity*)

Documentaries and Biographies

- 2017 Through the Repellent Fence, Directed by Sam Wainwright Douglas.
 World Premier, Doc Fortnight 2017, Museum of Modern Art, New York, NY
 2017 SXSW, Austin, TX
 Scottsdale Museum of Contemporary Art, Scottsdale, AZ

Select Art Journal Publications Written by Postcommodity

- 2017 “2043: No Es Un Sueño” in Walker Art Center Artist Op-Eds
 2017 “Postcommodity: Diagrams” in *Art Journal*, Special Edition (*Forthcoming*)
 2016 “Postcommodity: Repellent Fence / Valla Repelente,” in *Art21*, Movement,
 Jan/Feb 2016

Select Art Publications and Press Featuring Work

- 2017 Hoffman, J., “Let’s Make Protest Great Again.” in *Mousse Magazine*, Milan, IT.
 2017 Montiel, A., “Mending the Border: The Indigenous Eye of Postcommodity.” in
American Indian, Smithsonian Institution, Washington D.C.
 2017 Markus, D., “Reviews: Postcommodity at Art in General.” in *Art in America*,
 New York, NY.
 2017 Abrams, L., “Make America Mexico Again: 10 Artworks About Immigration
 and the Border.” in *Artspace*, New York, NY.
 2017 Leher, A., “‘Dialogue is Our Ceremony’: An Interview with Postcommodity.” in
The Quietus, London, UK.
 2017 Puleo, R., “Artist Collective Postcommodity on Recovering Knowledge and
 Making Border Metaphors.” in Hyperallergic, Brooklyn, NY.
 2017 Greenberger, A., “Crossing Over: Postcommodity Flips the Script on U.S.
 Border Patrol.” in *ARTNEWS*, New York, NY
 2017 Trimble, L., “How Postcommodity Brought Arizona’s Border to the 2017
 Whitney Biennial.” in *Phoenix New Times*, Phoenix, AZ
 2017 Quinton, J., “POSTCOMMODITY Coyotaje.” in *The Brooklyn Rail*, New York,
 NY
 2017 Schwendener, M., “10 Galleries to Visit Now in Brooklyn.” in *New York Times*,
 New York, NY
 2017 Heinrich, W., “47 Galleries That Bring You the Art of Now.” in *New York
 Times*, New York, NY
 2017 Ito, R., “Imagining the Wall.” in *New York Times*, New York, NY

- 2017 Ito, R., “Trump Proposed a Wall. They Imagined How It Would Work.” in *New York Times*, New York, NY
- 2017 Swanson, C., “Is Political Art the Only Art That Matters Now?” in *Vulture*, New York, NY
- 2017 Erdrich, L., “Sonic Spirituality: Louise Erdich on Postcommodity’s Ceremonial Transformation of LRAD,” in *Walker Art Center Untitled (Blog)*, Minneapolis, MN
- 2017 “Goings On About Town: Postcommodity, Coyotaje,” in *The New Yorker*, New York, NY
- 2017 Goyanes, B., “Art: Interview, Postcommodity,” in *Bomb*, New York, NY
- 2017 Ball, C.B., “Critics’ Picks, Postcommodity: Art in General,” in *ARTFORUM*, New York, NY
- 2017 Mitter, S., “The Bold Groups Tying Art History to Political History at the Whitney Biennial,” in *The Village Voice*, New York, NY
- 2017 Hegert, N., “10 Artists to Discover at the 2017 Whitney Biennial,” in *The Huffington Post*
- 2017 Smith, R., “Why the Whitney’s Humanist, Pro-Diversity Biennial Is a Revelation,” in *New York Times*, New York, NY
- 2017 Saltz, J., “The 2017 Whitney Biennial Is the Most Politically Charged in Decades,” in *Vulture* and *New York Magazine*, New York, NY
- 2017 Sayej, N., “Whitney Biennial 2017: Trump’s shadow looms over politically charged show,” in *The Guardian*, US Edition, London, UK
- 2017 Berman, E., “Art in the Age of Trump,” In *Time Magazine*, New York, NY
- 2017 Russeth, A., “The 2017 Whitney Biennial Is a Moving, Forward Looking Tour de Force — A Triumph,” In *ArtNews*, New York, NY
- 2017 Miller, M.H., “Protest Art in the Era of Trump,” in *New York Times*, New York, NY
- 2017 Vartanian, H., “The Violence of the 2017 Whitney Biennial,” in *Hyperallergic*, Brooklyn, NY.
- 2017 Stromberg, M., “For Artists: the U.S. Mexico Border is Fertile Territory,” in *Artsy*.
- 2017 Buhmann, S., “Away with Escapism: The 2017 Whitney Biennial Reflects Our Dark Times,” in *The Villager*, New York, NY
- 2017 Eddy, J., “Border Patrol: Indigenous arts collective Postcommodity breaches the US-Mexico border fence,” in *The Santa Fe Reporter*, Santa Fe, NM
- 2016 Pogrebin, R., “Here Comes the Whitney Biennial, Reflecting the Tumult of the Times,” in *New York Times*, New York, NY
- 2016 Guzmán, A. I., “Borderland Readymades: Postcommodity’s Repellent Fence,” in *THE Magazine Santa Fe*, Santa Fe, NM
- 2016 Lisa, M., “About Place: An Interview with Postcommodity,” in *The Miami Rail*, Miami, FL, Winter 2016.
- 2016 Trimble, L., “How Radio Healer Uses Rush Hour to Critique Contemporary Society,” in *Phoenix New Times*, Phoenix, AZ.
- 2016 Trecka, M., “The Implication of a Fence: Part One – An Early Form of Surveillance,” in *Beacon Broadside*, Beacon Press, June 2016.
- Trecka, M., “The Implication of a Fence: Part Two – Eye to Eye,” in *Beacon Broadside*, Beacon Press, June 2016.
- Trecka, M., “The Implication of a Fence: Part Three – The Sovereignty of Context,” in *Beacon Broadside*, Beacon Press, July 2016.

- Trecka, M., "The Implication of a Fence: Part Four – We Just Don't Live in That World," in *Beacon Broadside*, Beacon Press, July 2016.
- 2016 Jenkins, J., "Native American Healing in the Digital Age," on nationally syndicated *Here and Now*, 90.9 WBUR, NPR, Boston, MA.
- 2016 Wider, S., "Critical Reflection," in *THE Magazine*, Santa Fe, NM.
- 2016 Dolen, J., "Projects We Love: Repellent Fence," in *Public Art Review*, St. Paul, MN.
- 2016 Cooley, A., and Sanader, D., "Gang Up: 16 Great Canadian Art Collaborations," in *Canadian Art*, Toronto, ON.
- 2016 Ross, D., "A temporary artwork by the art collective Postcommodity visibly transcends the US-Mexico border," in *art ltd.*, Jan/Feb 2016, v. 10 no. 1., Woodland Hills, CA.
- 2016 Jenkins, J., "Radio Healer Finds the Frequency for Living in the Digital Age," in *The Show*, 91.5 KJZZ, NPR, Phoenix, AZ.
- 2015 Taylor, K., "'Repellent Fence' Stares Across the US/Mexican Border," in *World Policy Blog*, New York, NY.
- 2015 Irwin, M., "Column Follow Up: Postcommodity Threads Indigenous Narrative into Border Narrative," in *Adobe Airstream*, Santa Fe, NM.
- 2015 Polvera, J.C., "La Valla Repelente Nota para Telemundo," in *Telemundo*, Hialeah, FL.
- 2015 Miranda, C.A., "Column Follow Up: A 'Repellent Fence' Made of Air Rises at the Border," in *Los Angeles Times*, Los Angeles, CA.
- 2015 Trimble, L., "Postcommodity Stitched Together the U.S./Mexico Border With Repellent Fence," in *Phoenix New Times*, Phoenix, AZ.
- 2015 Trimble, L., "Postcommodity Artist Collective Creates Repellent Fence at Arizona Mexico Border," in *Phoenix New Times*, Phoenix, AZ.
- 2015 Duggan, B., "Borderline: How 'Repellent Fence' Clears Up the Immigration Debate," in *BigThink*, New York, NY.
- 2015 Watson, M., "'Centering the Indigenous': Postcommodity's Trans-Indigenous Relational Art," in *Third Text*, Routledge, London, UK.
- 2015 Munro, C., "Artist Collective Postcommodity to Fly Giant Eyes Over US/Mexican Border," in *artnet news*, New York, NY.
- 2015 Oliveira, A., "Artists Bisect the US-Mexico Border with Balloons," in *Hyperallergic*, Brooklyn, NY.
- 2015 Lippard, L., "Postmodern Ambush," in *Afterall*, London, UK.
- 2015 Kelly Jr., B., "Reimagining Ceremonies: A Conversation With Postcommodity," in *Afterall*, London, UK.
- 2015 Joyce, E., "Glimpses of a Pastoral Dystopia," in *Hyperallergic*, Brooklyn, NY
- 2015 Miranda, C.A., "A border fence made of air: Native artists to create two-mile balloon installation," in *Los Angeles Times*, Los Angeles, CA.
- 2015 Watson, M., "Centring the Indigenous': Postcommodity's Trans-Indigenous Relational Art," in *Third Text*, Routledge, London, UK.
- 2014 Tatar, D., "Lightning Strikes," in *ACM Interactions*, ACM.

Conference Performances of Media Art

- Martinez, C., Kemp, R.G., Kemp, R., French, J., Esler, R., *Radio Healer: Hacking the Wii Remote to Perform Indigenous Re-Imagined Ceremony*, PDC2014, Participatory Design Conference, Windhoek, Namibia, October 2014.

Martinez, C., Kemp, R., Tolentino, L., Esler R., Rajko, S., Mumford, J., *Radio Healer*, 2010, New Interfaces for Musical Expression (NIME), Sydney, Australia, June 2010.

Martinez, C., Kemp, R., Tolentino, L., *Radio Healer*, ACM CHI 2010, Conference on Human Factors in Computing Systems, Atlanta, GA, April 2010.