

## Portfolio

*The Sun, My Scars a Poppyseed*, Crossings Gallery at Harvard University, 2025



Interior view facing west at *The Sun, My Scars a Poppyseed*. Photo by Mel Taing. This interactive installation contains hundreds of self portraits which I drew as a daily practice while recovering from sexual assault. Drawing on the philosophy of Japanese gardener and writer Masanobu Fukuoka, these portraits share the room with newly sprouted seeds which the public is tasked with keeping alive. This piece explores the shared logics of colonialism and rape culture, how they both assume access to bodies and land, and what it would mean to approach bodies and land without expectation—all the while finding delight amidst the present hardships.



Detail of plant table from *The Sun, My Scars a Poppyseed* while facing northwest. At this table I held regular I Ching divination sessions with the public using seeds I had collected from around the world to get clarity on decisions and futures. After the divination session, querents were invited to plant their seeds in the table or around the gallery, or else to take them with them.

Plywood, polyethylene sheet, potting soil, seeds, steel, adhesives, linseed oil.

Approximately 4' across.



"Braid and Chinola" detail from *The Sun, My Scars a Poppyseed*. Also to be on display at "Resistance and Resilience," a juried exhibit organized by National Nurses United as part of the Global Nurses Solidarity Assembly in San Francisco, October, 2025.

Oil and gold leaf on panel.  
5 1/8" wide by 27 1/2" tall



"Dress Me" detail from *The Sun, My Scars a Poppyseed* while facing northeast. Photo by Mel Taing.

Plasma cut sheet steel, printed vinyl, digital illustration, magnets, embossing tape, found objects.



Detail of pasteup wall from *The Sun, My Scars a Poppyseed* while facing southeast.

*Bohio (home)*, Harvard ArtLab, 2024



Complete view of *Bohio (home)*, a piece I made during my residency at the Harvard ArtLab. This piece depicts a group of Taino Zemi'no, or spirits, who have taken up residence in different public lockers around the country while fleeing colonialism in their native Antilles. Built into the pre-existing student cubbies at the ArtLab.

Interactive and static electronics, freshly cooked food for public consumption, live plants, water, paint, adhesives, found objects.

Approx 4' wide by 8' tall.

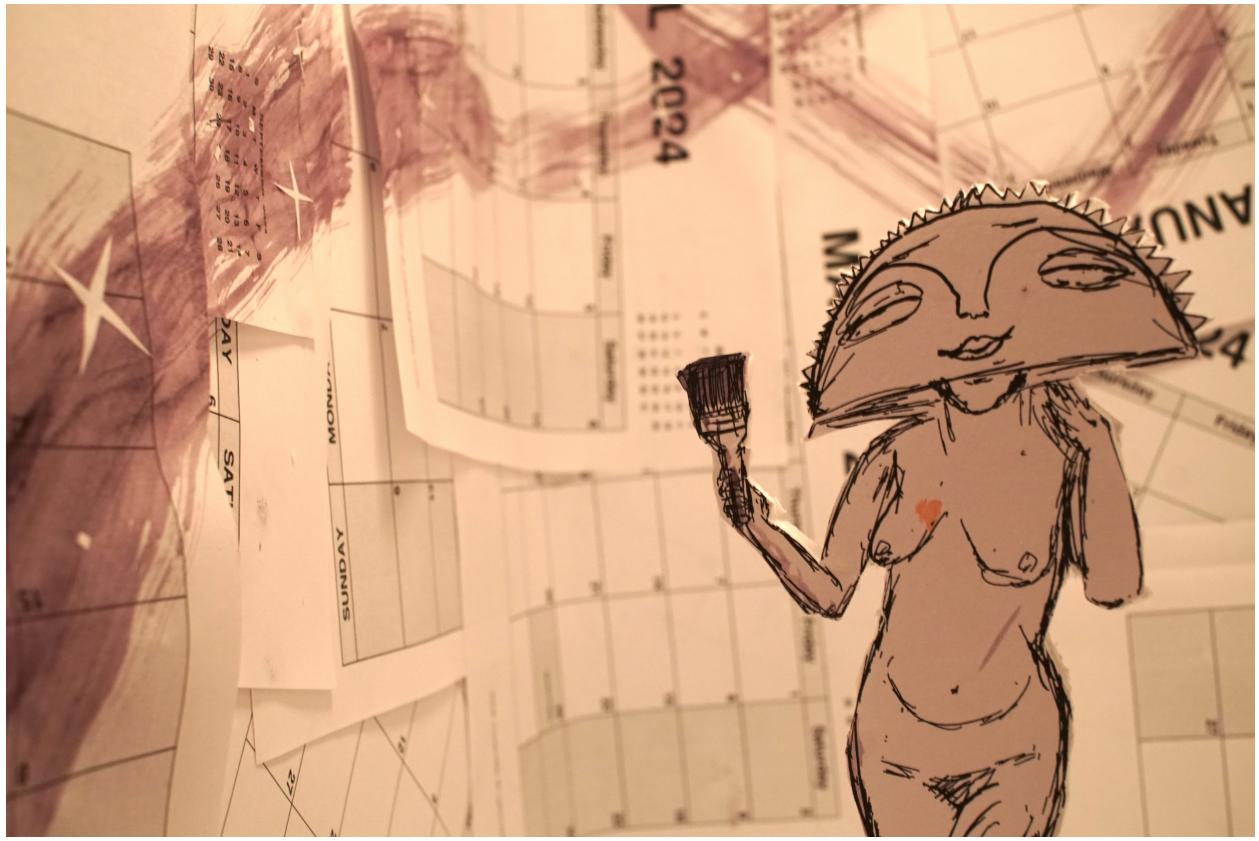


Video of the piece being activated: <https://youtu.be/iwcVV1jdWxs>

“Atabey, zemi of water” vignette from *Bohio*. Being in the Antillean diaspora necessitates having crossed water. Between millennia of indigenous habitation, the refugee crises of the last 100 years, and the slave trade, the waters of the Antilles contain countless stories of life, joy, and suffering. I recorded interviews with women from the Antillean diaspora where I asked them to share memories of water; when participants submerge their hands in this bowl of water, transducers (speakers) under the bowl vibrate the water and play back the interviews.

Water, ceramics, electronics, custom code.

1' wide by 1' deep by 8" tall.



"Karaya, La Diosa Luna" vignette closeup from *Bohio (home)*.

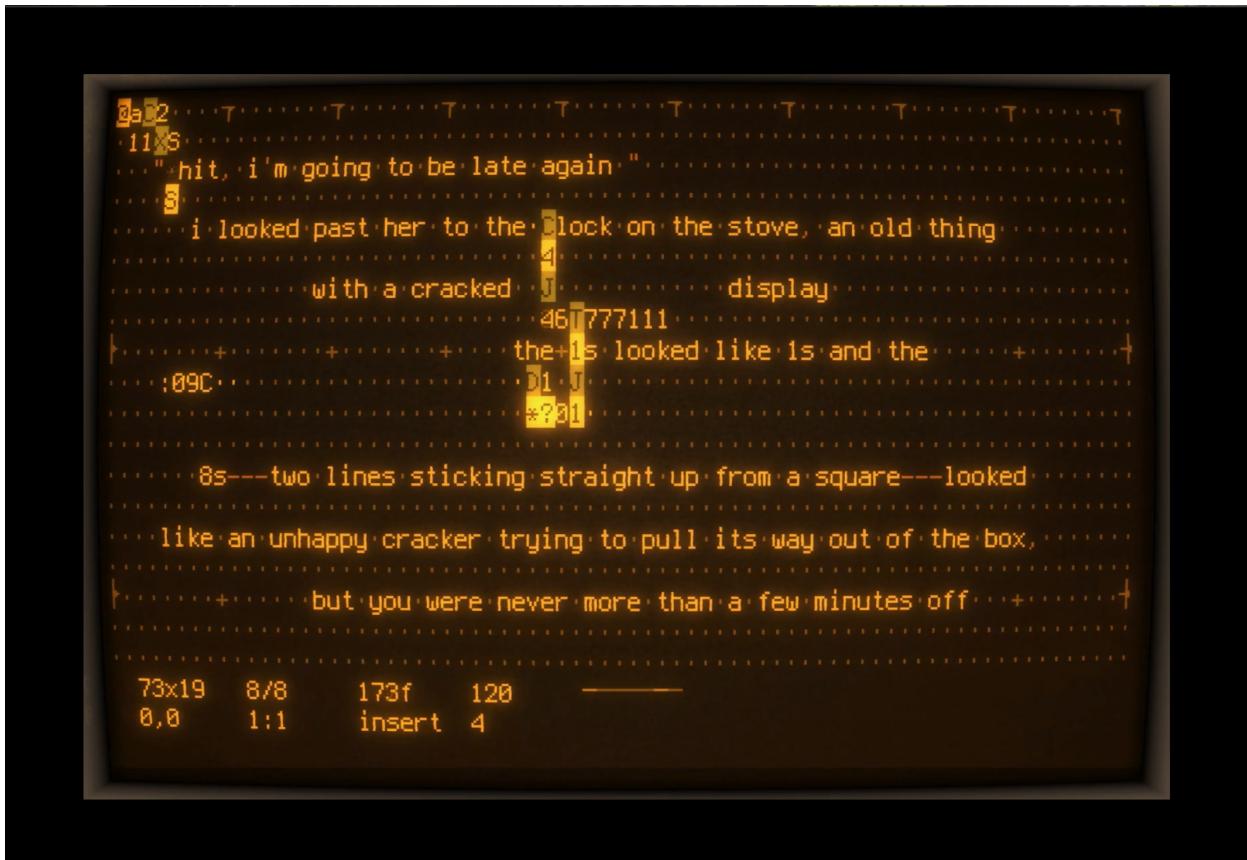
Paper, foam core board, watercolor, adhesives.

*St. Louis smolnet*, the Luminary Arts, 2023



A map of the *St. Louis smolnet*, a project I built and curated with support from the Luminary St. Louis, as part of the Futures Fund project of the Andy Warhol Foundation for the Visual arts. The sketches on the map are each of a sculpture which housed a specially built wireless hotspot which hosted artwork which could only be accessed on that network.

**Links:** [stlsmol.net](http://stlsmol.net) · Needle node · Cigarette node · Node full of acorns  
Baguette node · "Party on" node · Signpost node



Watch video here: <https://youtu.be/-DHUmk5lJ2U>

Still image from “Linden Beer,” a video piece I made as part of my project *St. Louis smolnet*. This piece lived in the acorn node pictured in the map above. This musical animation/live reading of interactive text art tells a story of queer and trans friendship. This piece was made using Orca, a programming language for generating MIDI signals in which every capital letter of the alphabet is an operator. Stretching the intended use of the language, I have created a story whose words create their own sonic and visual accompaniment. Also screened at SoMad NYC’s MadWorld 2025 film festival.