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Ms. Suzanne Kite

Correspondence language: English
Sex: Female
Date of Birth: 8/29
Canadian Residency Status: Study Permit
Applied for Permanent Residency?: No
Country of Citizenship: United States

Contact Information

The primary information is denoted by (*)

Address

Home (*)

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Ms. Suzanne Kite

Language Skills

Language	Read	Write	Speak	Understand
English	Yes	Yes	Yes	Yes

User Profile

Research Specialization Keywords: Computational Media, Critical Materiality, Fine Art, Human Computer Interaction, Indigenous Philosophy, Lakota Culture, Lakota Ontology, Performance Art, Research-Creation, Wearable Computing

Research Disciplines: Media and Visual Arts

Areas of Research: Arts and Technologies, Philosophy and Ideology

Fields of Application: Culture

Degrees

- 2015/6 - 2018/6 Master's Thesis, Fine Art, Music/Sound, Bard College
Degree Status: Completed
Supervisors: Bill Dietz; Marina Rosenfeld
- 2012/9 - 2014/5 Bachelor's, Music Composition, California Institute of the Arts
Degree Status: Completed
Supervisors: Ulrich Krieger

Employment

- 2017/9 Research Assistant
Concordia University, Initiative for Indigenous Futures
- 2015/9 Co-Founder
Unheard Records
- 2015/9 Aircraft Composite Sculptor
Berkut Engineering
- 2014/6 Design Assistant
Peter Dunham Design
- 2009/12 Violin Teacher
Self-Employed

2009/9 String Coach
Aliso Niguel High School

Affiliations

The primary affiliation is denoted by (*)

(*) 2017/9 Research Assistant, Milieux Institute, Concordia University

Publications

Journal Articles

1. Noelani Arista, Suzanne Kite, Jason Edward Lewis, Archer Pechawis,. (2018). Making Kin with the Machines. Journal of Design and Science. (3): 0-0.
Co-Author
In Press
Refereed?: Yes
Number of Contributors: 4
Contribution Percentage: 21-30
Description of Contribution Role: Wrote a third of the main text body, entitled "wakhan: that which cannot be understood"
2. Suzanne Kite, Kristina Baudemann. (2018). Fragmentary Transmission. World Art Journal. : 0-0.
First Listed Author
Accepted
Refereed?: Yes
Number of Contributors: 2
Editors: Suzanne Fricke
Contribution Percentage: 51-60
Description of Contribution Role: Suzanne Kite wrote the introduction and interview responses about her research by co-author Kristina Baudemann.

Books

1. Suzanne Kite, Martin Plot, Charles Gaines. (2014). Chaos & Cosmos. : 40.
Co-Editor
Published, California Institute of the Arts
Refereed?: No
Number of Contributors: 30
Contribution Percentage: 51-60
Description of Contribution Role: Compiled, edited, and curated exhibition catalogue and related essays.

Magazine Entries

1. First Listed Author. Suzanne Kite. (2018). Who Believes in Indians?. Un Magazine. 12(1)
Published
Contribution Percentage: 91-100
Description of Contribution Role: Author of article exploring United States mythologies concurring American Indians, drawing connections between belief & truth, Manifest Destiny & ownership, Indians & aliens.

2. Co-Author. Candice Hopkins, Suzanne Kite, Salote Tawale, Bridget Reweti, Leuli Eshraghi, Jackson Polys. (2016). Remembering the Future: Questions About Indigenous Arts' Way Forward. Canadian Art. Published
 Number of Contributors: 6
 Contribution Percentage: 11-20
 Description of Contribution Role: Co-wrote section of article "Can We Create Sovereign Spaces?", outlining contributions of Dylan Robinson and Jolene Rickard to the conversation artworks function beyond aesthetic form to Indigenous sovereignty.

Artistic Exhibitions

- 2018/03/08 Solo Artist. Listener. SAW Video, Knot Project Space.
<https://www.sawvideo.com/knot/event/listener>
 Number of Contributors: 1
 Description / Contribution Value: 'Listener' is an iterative, site specific performance artwork developed from an idea originally conceived during an Initiative for Indigenous Futures workshop on 7th Generation Character Design. 'Listener' is a performance that engages with Lakota epistemologies through computational media, machine learning algorithms, and narrative. The result of this project will be multiple site-specific iterations of the performance, featuring a hair-braid interface and including wearable sculptures, costuming, Lakota interface designs, an interactive website, documentation of performance, and a platform for audience feedback.
- 2017/03/29 Solo Artist. Everything I Say Is True. Walter Phillips Gallery.
<http://kitekitekitekite.com/portfolio/items/everything-i-say-is-true/>
 Number of Contributors: 1
 Description / Contribution Value: lecture/performance/video/sculpture/sound/installation| 30 minutes, carbon fiber, dress, video, sound, commissioned by Walter Phillips Gallery, Banff Centre. Everything I Say Is True is a multi-media performance work by Southern California-based, Oglala Lakota artist Kite, aka Suzanne Kite. In the performance Kite constructs a complex narrative through the use of her own family's ephemera and historical documents as well as through a new body of work in various mediums, including video, sound and sculpture. Everything I Say Is True considers concepts of truth in relation to Oglala Lakota knowledge systems.
- 2016/11/04 Artist in Festival. Lecture on Two Locations. Calgary City Hall.
<http://kitekitekitekite.com/portfolio/items/lecture-on-two-locations/>
 Description / Contribution Value: LECTURE ON TWO LOCATIONS is an attempt to map two locations with thirteen Western methods, i.e. aerial, geological, chemical, archaeological, etc. This piece was developed in attempt to find ways to refuse to give any 'content' to the audience, instead offering feelings of protection, emptiness, sadness about locations. How can we refuse the objectification of locations, refuse ownership? Without the names of the locations, are they identifiable through their data? Like in all sonification, there is an exponential closeness one can get to the data, but not ever become the data itself. There is always the human hand writing the code, playing the instrument, and defining what data or map is in the first place. Trying to look under these maps is like trying to see the ground under our feet. Each time we step aside to see the ground, we are just standing on more ground.

- 2016/10/13 Lead Artist. (X) X + [(X) X { X } X X] { X } +. Wayside LA.
<http://kitekitekitekite.com/portfolio/items/x-x-x-x-x-x-x-x/>
 Number of Contributors: 2
 Contributors: Kite, Aerial
 Description / Contribution Value: The piece takes the body into an environmental simulation of the Oglala Lakota cosmologyscape through four Lakota beings who have shaped space and time. The piece includes twelve sculptures, animation, sound, video, carbon fiber, costume, and movement. Developed from an obsessive structure, derived from source books that attempt to qualify Oglala religion into a simplified chart, this piece seeks a relationship within the entanglement between the body, lies, fiction, oral history, mythology, ethnography, and Lakota religion.
- 2015/11/07 Solo Artist. PEOPLE YOU MUST LOOK AT ME. Infinity Room.
<http://kitekitekitekite.com/portfolio/items/people-you-must-look-at-me/>
 Description / Contribution Value: A 15 minute physical exploration into digitally mapped space, using an body instrument that interfaces with sound/ video/3d space; including video, drawing, animation, dance, interface design.
- 2014/04/24 Lead Artist. Omega. California Institute of the Arts.
<https://vimeo.com/92864677>
 Description / Contribution Value: Omega is a 60 minute performance, separated into 7 pieces, instruments include: voice, harp, Microsoft Kinect, 3 dancers, live & recorded computer sound, Resolume live for two projectors. This piece manipulates the moment the brain forgets that counting has been occurring, the moment where perception breaks from conscious categorization, through different methods of counting to infinity.

Audio Recordings

- 2017/01/04 Composer. Not Power. Compilation 002. KITE.
<https://unheardrecords.bandcamp.com/track/not-power>
 Number of Contributors: 2
 Contributors: Mel Elberg, Kite
- 2015/10/16 Composer. (((. Compilation 001. Kite. Unheard Records.
<https://unheardrecords.bandcamp.com/track/->
 Description / Contribution Value: "(((is part of a larger series ((((((0)))))) Altogether this series is performed as PEOPLE YOU MUST LOOK AT ME. This piece is a 10 minute performance using my body. Through this piece I am attempting to explore the aesthetics of indigenous narratives (real & fictional) when they are performed through new technologies, sci-fi, & electronic tropes through my own diasporic body."

Exhibition Catalogues

- 2017/5 Artist in Catalogue. Pouliuli (Faitautusi ma Fa'aliga).
 Leuli Eshraghi
<https://static1.squarespace.com/static/51c7b2cce4b01428fdb1382/t/5a25e71a4192028cc49d036a/151243348>
 Artists: Angela Tiatia Anne Riley Kite WITCH BITCH Trio/FAFSWAG Collective members Sione Moñu, Manu Vaea, Pati Solomona Tyrell Aata Wahe Kavara Ricky Tagaban/Lituya Hart Rosanna Raymond Léuli Eshraghi
 Description / Contribution Value: Script from performance included in catalogue.

Performance Art

Artist. It's Brighter Than the Brightest Star I've Ever Seen. Whitney Museum of American Art.
 Description / Contribution Value: Performed in program "The New Red Order Presents: The Savage Philosophy of Endless Acknowledgement"

Broadcast Interviews

2018/07/26 In her experiential art and performances, Suzanne Kite explores thoughts on the nature of time, contemporary Lakota mythologies and science fiction, and the wonder of things slightly out of our grasp., In The Moment..., South Dakota Public Radio, NPR

2017/11/11 Contemporary Lakota Mythologies with Suzanne Kite, The XX Files, CKUT

Text Interviews

2017/03/01 Concrete constructs of linearity, Luma Quarterly
<http://lumaquarterly.com/issues/volume-two/008-spring/concrete-constructs-of-linearity/>

Mentoring Activities

2018/9 Mentor, Graduate Individualized Student Association
 Number of Mentorees: 4
 Mentoring Individualized Program students at the Graduate level.

Event Participation

Discussion Leader, Indigenous New York, Artist Perspectives, Conference, 2017/11 -
 Co-leader of table discussions with Nadia Myre, guiding questions around Indigenous arts, museum curation, and sovereignty.

Panelist, Artificial Imagination, Conference, 2018/2 -
 Participant in symposium on AI in media arts and panelist with Jackson Two Bears.

Panelist, The Sonic Lines: Indigenous Artists Using Music and Sound at the Philbrook Museum, Seminar, 2018/1 -

Panelist, Mutek: Keychange Symposium, Conference, 2018/8 -
 Panelist speaking on "Breaking the Binary" addressing Indigenous and feminist presence in sound making and the music industry.

Panelist, Zooetics Symposium at MIT, Conference, 2018/4 -
 Presented a paper on Lakota Ontologies and human interaction with technology and the necessity of ethical-ontological relationships.