



EMILY MAST

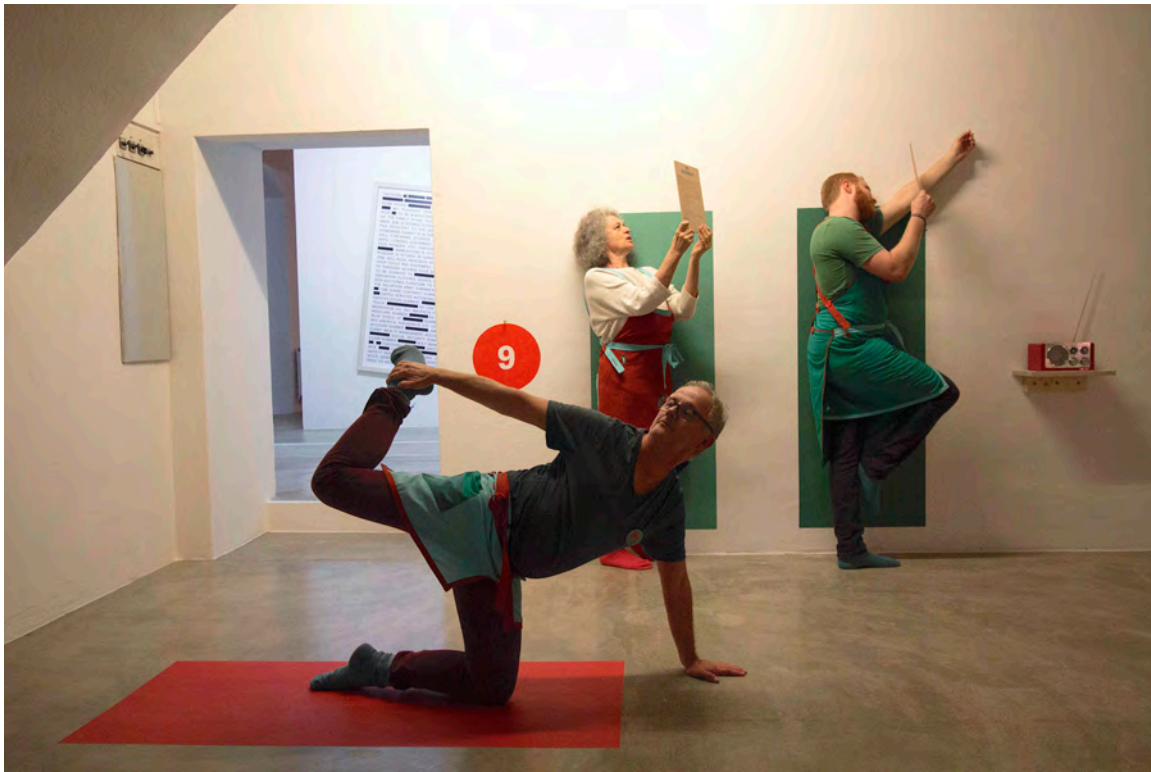
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The Seed Eaters, 2017, performance, 60 minutes

Thirty-three mini scenes, seventeen sculptural sets, two local languages and continually shifting roles: *The Seed Eaters* is a deconstructed play that explores different ideas about “The End.” The performance unfolds as a collection of vignettes—ranging from a scene about illness, to a disappearing moon, to the lifecycle of a swimsuit—that players select and perform, before switching roles and performing everything once again in a second language. The meaning of each performance is determined greatly by each group of three players, all of whom are local residents of the city in which the piece is performed. Inspired by the awkward and sometimes dangerous space that separates strangers, *The Seed Eaters* plants connections between people to engender collusion, teamwork and blind hope, in a social and political moment when it feels like the world might be falling apart. *The Seed Eaters* creates and holds a space where language, objects, and participants’ personalities have equal value, if only for a moment.

Presented at the Grazer Kunstverein in Graz, Austria in September 2017 as part of the Steirischer Herbst Festival.

<http://emilymast.com/the-seed-eaters-teaser/>





The Cage Is A Stage (Block), 2016, performance, 75 minutes

The Cage Is A Stage is a multi-compositional project composed of an evening-length performance, a five channel video installation, a gallery installation made up of props that get activated periodically by performers, a billboard and a publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism.

The performance was made up of twenty vignettes drawn from my research and collaborative work with the cast which was comprised of a method actor specializing in emulating ape movement, a Butoh dancer who explores animal and social psychology, a ballerina turned cirque performer, an artist who works with the animal/human gaze, and a ten-year-old horse fanatic.

Presented at the Power Plant's Harbourfront Centre Theatre in Toronto in June 2016 and at REDCAT in LA for the *New Original Works Festival* in July 2016.

<https://vimeo.com/185753134>





The Cage Is A Stage (Bleed), 2016, installation & periodic performances

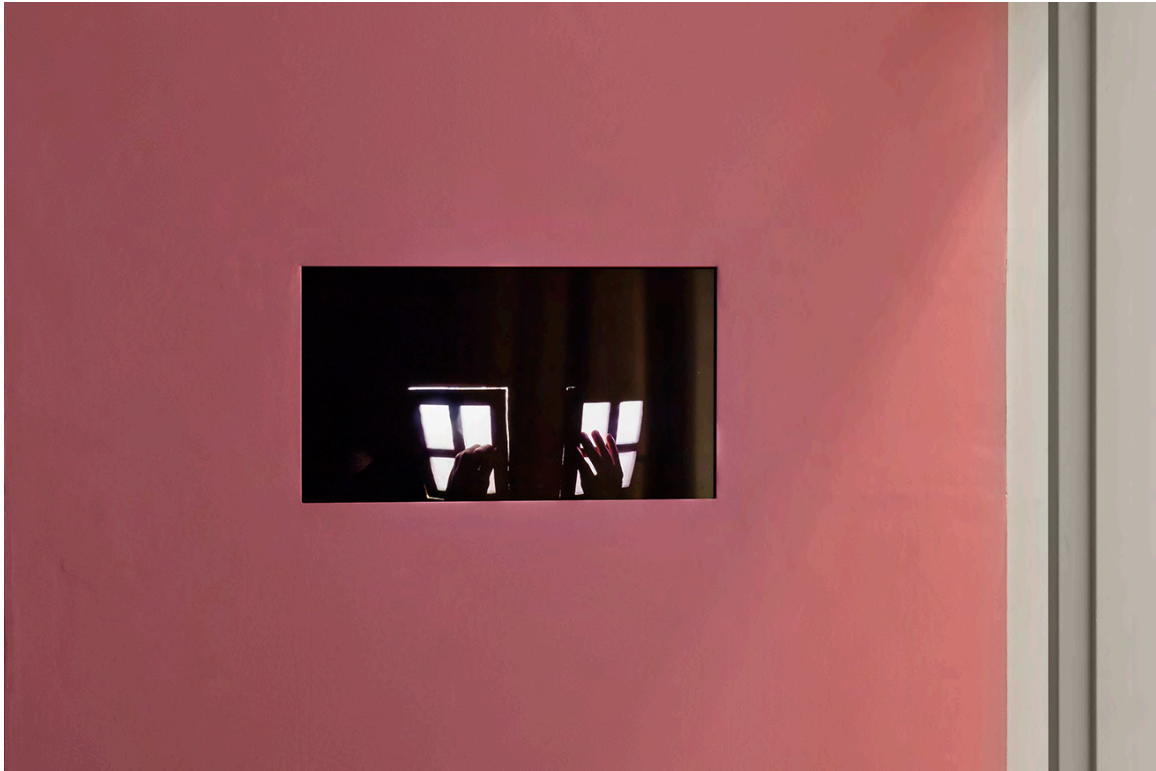
The Cage Is A Stage is a multi-compositional project composed of an evening-length performance, a five channel video installation, a gallery installation made up of props that get activated periodically by performers, a billboard and a publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism.

This particular exhibition consisted of a printed score, recorded sound and an installation comprised of cardboard props that were periodically manipulated by performers.

Presented at the e/gallery at the University of Toronto Mississauga in Summer 2016.

<https://vimeo.com/176599026>





***The Cage Is A Stage (Proof)*, 2016, five channel video installation with sound**

The Cage Is A Stage is a multi-compositional project composed of an evening-length performance, a five channel video installation, a gallery installation made up of props that get activated periodically by performers, a billboard and a publication. By scrutinizing animality, the project examines some of the deep-seated compulsions of the human species, such as the need to control, tame, punish, and play. In the development of this project, I pursued a number of simultaneous avenues of research. I investigated the effects of animal captivity by conducting interviews with animal experts, including a zoo curator, an anthrozoologist (who studies the interaction between humans and animals), an interspecies communicator, and a shamanistic animal spirit guide. These discussions, along with extensive textual research, have lead me to more deeply explore emotional expression in animals, the affective bonds between humans and animals, and the intersection of speciesism, racism, and sexism.

This exhibition consisted of a five channel video installation featuring five consecutive rehearsals of one section of the evening-length performance.

Presented at the Blackwood Gallery at the University of Toronto Mississauga in Summer 2016.

<https://vimeo.com/176595598> (see 01:30-01:40 and 4:50-5:00)





***The Stage Is A Cage*, 2015, pre-programmed installation with light, sound, mixed media objects, acrylic paint and props**

The Stage Is A Cage began as a live performance piece that used gesture and movement to produce a large-scale installation. The initial performance took place in a gallery space in LA and was later re-performed without an audience in France in order to recreate the installation. I collaborated with a dancer and used scores, meditations, images, anecdotes and sound to explore what it means to be human using an animalistic vocabulary. *The Stage Is A Cage* works digs into ideas put forth by John Berger in his text “Why Look at Animals?” in which he draws connections between cages in zoos and artworks in exhibitions.

Presented as a live performance and installation at MaRS in LA in January 2015 and within the exhibition *Missing Missing* at La Ferme du Buisson in Noisiel, France in Spring 2015.



ENDE (Like a New Beginning), 2014/2015, Video Installation

ENDE (Like a New Beginning) is comprised of a highly edited video (7 min 23 sec) with sound, and a “footnote” video (10 min 12 sec), which are exhibited in two separate spaces. Intended to generate “déjà vu moments” within the context of a larger exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory.

Presented at the Hammer Museum in Los Angeles as part of *Made in L.A.* in 2014, within the exhibition *Missing Missing* at La Ferme du Buisson in Noisiel, France in Spring 2015 and as part of *Playground* at the M - Museum Leuven in Belgium.

<https://vimeo.com/97679806>



ENDE (*Like a New Beginning*) Footnote, 2014/2015, Video installation

ENDE (Like a New Beginning) is comprised of a highly edited video (7 min 23 sec) with sound, and a “footnote” video (10 min 12 sec), which are exhibited in two separate spaces. Intended to generate “déjà vu moments” within the context of a larger exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory.

Presented at the Hammer Museum in Los Angeles as part of *Made in L.A.* in 2014, within the exhibition *Missing Missing* at La Ferme du Buisson in Noisiel, France in Spring 2015 and as part of Playground at the M - Museum Leuven in Belgium.

<https://vimeo.com/97671357>



ENDE (*Like a New Beginning*), 2014, Two Videos, two installations & live performances

ENDE (Like a New Beginning) is comprised of a highly edited video (7 min 23 sec) with sound, a “footnote” video (10 min 12 sec), two installations comprised of the various props and objects featured in the videos and a series of live, unannounced performances in which costumed performers activate and utilize objects from the installations. Intended to generate poetic “déjà vu moments” within the context of a densely-packed group exhibition, the work invites reconsideration of the accuracy and validity of one’s own memory. Pictured is a moment during a live performance in June.

Presented at the Hammer Museum in Los Angeles in 2014 as part of *Made in L.A.*



ENDE (Like a New Beginning) Again, 2014, performance, 60 minutes

ENDE (Like a New Beginning) Again is a different iteration of the *ENDE* project that was presented at the Hammer Museum. Three “stages” are drawn on the gallery floor and illuminated with theatrical lights. Fourteen people total (the artist, eight performers, a lighting technician, a musician, two videographers and a still photographer) activate the space using movement, sound, lighting, mediation and live direction. The audience is situated around the stages so they can watch the live action, two live video feed projections and each other all at once. These competing points of view are not only intentional, but key to how the work is experienced.

Presented at Night Gallery in Los Angeles in July 2014.

<https://vimeo.com/104198037>



***The Least Important Things*, 2014, performance, 60 minutes**

The Least Important Things assumes the form of a procession of free-standing theatrical vignettes (none of which take place in an actual theater) that unfold in various, intermediate venues throughout the campus of the Los Angeles Museum of Art (LACMA). The vignettes are based on texts written by the Catalan poet, playwright, graphic designer and visual artist Joan Brossa (1919-1998) who made work about the limitations of language and its material nature. I worked with the Brossa Foundation in Barcelona and a Catalan translator to sort through and select a diverse range of Brossa texts that were then translated into English so that they could serve as scripts for live performances. Many of the texts were translated into English and performed live for the first time.

Presented at the Los Angeles County Museum of Art (LACMA) in March 2014.

<https://vimeo.com/104976892>



B!RDBRAIN, 2012, performance, 40 minutes

Originally conceived of as a live response to the legacy of the historical French artist Guy de Cointet, Mast set out to investigate and interrogate Cointet's work while incorporating the true story of Alex, an African Gray parrot who was the subject of a thirty-year avian language experiment. What interested her was the curious overlap in the ways that both the artist and the experiment dealt with the imprecision of language and the myriad ways it can be delivered and understood. Working at the intersection of visual art and theater, she cast a stuntman, a stutterer, a sign-language interpreter, a comedian, a child, an auctioneer and a theater director to explore channels of communication in which language is problematic, challenging and/or inappropriate. They perform within a landscape of vivid, colorful forms that are reminiscent of Cointet's sets, elementary school classrooms and minimalist art.

Presented at the Blackbox for the Getty Museum's *Pacific Standard Time Public Art & Performance Festival*, at REDCAT for the *New Original Works Festival*, at Public Fiction in Los Angeles in Summer 2012 and at the Robert Rauschenberg Project Space in New York in Fall 2013.

<https://vimeo.com/52186023>





B!RDBRA!N (Addendum), 2012/2015, Video installation

Based on *B!RDBRA!N*, the live performance, this installation is comprised of an HD video (7 min 09 sec), sound, performance props, a theatrical wall, chalk drawings, a double-sided work on paper, and theatrical lighting.

Presented within the exhibition *Missing Missing* at La Ferme du Buisson in Noisiel, France in Spring 2015 and within the exhibition *Danse Danse Danse* at MNMN (Monaco National Musee Nouveau) in Monaco in Fall 2016 and upcoming at the FRAC Languedoc-Roussillon in Montpellier, France in Summer 2017.

<https://vimeo.com/51087670>

EMILY MAST

EDUCATION

2007 – 2009 University of Southern California, LA, CA (MFA)

1994 – 1998 Skidmore College, Saratoga Springs, NY (BS)

AWARDS

2016 Foundation for Contemporary Arts Emergency Grant

2014 Harpo Foundation Grant

2013 Center for Cultural Innovation (CCI) Investing in Artists Grant

2013 Franklin Furnace Fund Grant

2013 Rema Hort Mann Foundation (RHMF) Grant

2012 California Community Foundation (CCF) Fellowship

2012 Center for Cultural Innovation (CCI) Artist's Resource for Completion (ARC) Grant

2009 Foundation for Contemporary Arts Emergency Grant

07-09 USC Roski School of Fine Art Teaching Assistantship

RESIDENCIES

2012 Headlands Center for the Arts, Sausalito, CA

2010 Yaddo, Saratoga Springs, NY

2007 unitednationsplaza, Berlin, Germany

2007 Mountain School of Art, LA, CA

2006 Skowhegan School of Painting & Sculpture, Skowhegan, ME

1999 Vermont Studio Center, Johnson, VT

PERFORMANCES

2018 The Seed Eaters (Noir), La Ferme du Buisson, Noisiel, France

2018 Ashes In I's, Tongva Park, Santa Monica, CA

2018 Ashes In I's, John Anson Ford Ampitheatre, LA, CA

2018 Not All There, Human Resources, LA, CA

2017 B!RDBRA!N (Afterward), FRAC Languedoc-Roussillon, Montpellier, France

2017 The Seed Eaters, Grazer Kunstverein, Graz, Austria

2017 Hold Your Tension, REDCAT Gallery, LA, CA

2017 Experiments in Falling, Irish Museum of Modern Art, Dublin, Ireland

2017 The Cage Is A Stage (Swell), Southern Exposure, San Francisco, CA

2016 Dust, Dusk, Skin, Angles, Architecture, Shadows, A Struggle To Focus and You, 2601-2603 Studios, LA, CA

2016 The Cage Is A Stage, REDCAT, LA, CA

2016 The Cage Is A Stage, The Power Plant, Toronto, Canada

2016 The Cage Is A Stage (Bleed), e/gallery at the University of Toronto Mississauga, Canada

2015 INDEX (China Art), China Art Objects Galleries, LA, CA

2015 INDEX (Mona B), Mona Bismarck American Center, Paris, France

2015 INDEX (Silencio), Silencio, Paris, France

2015 The Stage Is A Cage, MaRS, LA, CA

2014 ENDE (Again), Night Gallery, LA, CA

2014 ENDE (Like A New Beginning), Hammer Museum, LA, CA

2014 The Least Important Things, LACMA, LA, CA

2013 B!RDBRA!N, Robert Rauschenberg Foundation Project Space, NY, NY

2013 Six Twelve One By One, The Onion, LA, CA

2012 I Want To Break Free, ENSBA, Lyon, France

2012 B!RDBRA!N (Epilogue), Public Fiction, LA, CA

2012 B!RDBRA!N, REDCAT, LA, CA

2012 Never It's Now Or, Mains d'Oeuvres, Paris, France

2012 B!RDBRA!N, Pacific Standard Time: Art in L.A. 1945-1980, The Blackbox, LA, CA

2011 Art In The Parking Space, LAX Art, CA
 2011 Offending The Audience, The Velaslavasay Panorama Theater, LA, CA
 2011 We Play Nothing, REDCAT, LA, CA
 2011 Love Letter To A Surrogate Stage 2, MUHKA, Antwerp, Belgium
 2010 Emily Mast by Emily Mast & Jerome Bel, Human Resources, LA, CA
 2011 Love Letter To A Surrogate, Torrence Art Museum, LA, CA
 2010 Cold Feet, Yaddo, Saratoga Springs, NY
 2010 This is This, AS220, Providence, RI
 2010 To Crack A Nut Is Truly No Feat, Parks Exhibition Center, Idyllwild, CA
 2010 The Show Must Go On! (Again), Five Thirty Three, LA, CA
 2009 Everything, Nothing, Something, Always (Walla!), Performa 09, NY, NY
 2009 Yes, Exhibition Art Initiative, NY, NY
 2009 Bread, Water, Laughter, Mihai Nicodim Gallery, LA, CA
 2009 Everything, Nothing, Something, Always (Walla!), USC Roski Gallery, LA, CA
 2008 Looking For Something New To Long For, USC Roski Gallery, LA, CA
 2007 *, USC Roski Gallery, LA, CA
 2007 Eureka!, USC Roski Gallery, LA, CA
 2007 Third Wind, Mountain Bar, LA, CA
 2006 This Is the Rhythm of the Night, Skowhegan, ME

SELECTED SOLO EXHIBITIONS

2017 The Seed Eaters, Grazer Kunstverein, Graz, Austria
 2017 B!RDBRA!N (Afterward), FRAC Languedoc-Rousillon, Montpellier, France
 2016 The Cage Is A Stage, Blackwood Gallery at the University of Toronto Mississauga, Canada
 2015 Missing Missing, La Ferme du Buisson, Noisiel, France
 2012 B!RDBRA!N (Epilogue), Public Fiction, LA, CA
 2010 It will never be known how this has to be told, Steve Turner Contemporary, LA, CA
 2009 Everything, Nothing, Something, Always (Walla!), USC Roski Gallery, LA, CA
 2008 Looking For Something New To Long For, USC Roski Gallery, LA, CA
 2005 You & Me Simultaneously, Samson Projects, Boston, MA
 2002 Remember, Paris Project Room, Paris, France

SELECTED GROUP EXHIBITIONS

2018 Dialectic of the Stars – Drag Me Crazy, John Anson Ford Ampitheatre, LA, CA
 2017 Chalk Circles, REDCAT Gallery, LA, CA
 2017 Curious Poses, Southern Exposure, San Francisco, CA
 2017 Step of Two, Royal Nonesuch Gallery, Oakland, CA
 2017 Gulp #3, Boris R, 2601-2603 Studios, LA, CA
 2016 Playground, M Museum, Leuven, Belgium
 2016 Dance, Dance, Dance, The Villa Paloma, Nouveau Musée National de Monaco, Monaco
 2016 This is Public & Sexy, St. Andrews Community Centre, Dublin, Ireland
 2015 This Sentence, China Art Objects Galleries, LA, CA
 2015 Play Grounds, Redline, Denver, CO
 2014 A soft almond of a poetic – objects on a shelf, Three days Awake, LA, CA
 2014 Made In L.A., Hammer Museum, LA, CA
 2013 Secret Codes, Galeria Luis Strina, Sao Paolo, Brazil
 2013 It's Over There, Simone Subal Gallery, NY, NY
 2013 LA Existencial, LACE, LA, CA
 2012 Sunday @ 4, Todd Madigan Gallery, California State Bakersfield, Bakersfield, CA
 2011 323 Projects, The Patter of Tiny Brains, LA, CA
 2011 Une Vente Aux Encheres, Mains d'Oeuvres, Paris, France
 2010 Volume, At1 Art Projects, LA, CA
 2009 Exquisite Corpse, or, The Show That Curates Itself, Mihai Nicodim Gallery, LA, CA
 2009 Let's Meet In Real Life, Capricious Space, Brooklyn, NY
 2009 CAA LA Area MFA Exhibition, USC Roski Gallery, LA, CA
 2008 Strange Ranger, Circus Gallery, LA, CA
 2008 Egoesdayglo, Five Thirty Three, LA, CA

2007 Eureka!, USC Roski Gallery, LA, CA
2006 Border Mates, Pasteleria Sta. Teresita, Guadalajara, Mexico
2004 Nuit Blanche, Péniche Antipode, Paris, France
2004 Super Salon, Samson Projects, Boston, MA

CURATORIAL PROJECTS

2018 Not All There, Human Resources, LA, CA
2014 Studio (with Jessica Emmanuel), REDCAT, LA, CA
2008 EGOESDAYGLO, Five Thirty Three, LA, CA

LECTURES / WORKSHOPS / PANEL DISCUSSIONS / TEACHING

2018 *The Least Important Things*, Queen Mary College, London, England
2017 *Protest Processions* for Family Day, The Hammer Museum, LA, CA
2017 *Animal Experiments*, Southern Exposure & Royal Nonesuch Gallery, San Francisco, CA
2016 *The Many Bodies Body*, Otis College of Art and Design, LA, CA
2016 *Danse, Danse, Danse*, Pavillon Bosio, ESAP, Monaco
2016 Art Center, LA, CA
2016 University of Nevada Las Vegas, Las Vegas, NV
2016 *Running with Concepts — the Choreographic Edition*, University of Toronto Mississauga, Canada
2015 San Francisco Art Institute, San Francisco, CA
2015 *Missing Missing*, La Ferme du Buisson, Noisiel, France
2014 *Feathering for Family Day*, Hammer Museum, Los Angeles, CA
2014 Occidental College, Los Angeles, CA
2013 Pomona College, Claremont, CA
2013 University of San Diego, San Diego, CA
2013 Otis College of Art and Design, LA, CA
2012 ENSBA, Lyon, France
2012 University of California Riverside, Riverside, CA
2012 ESAAA, Annecy, France
2012 CALARTS, Valencia, CA
2010 University of California Los Angeles (UCLA), LA, CA
2010 *Audience Experiments: Contemporary Art in the Age of Spectacle*, MoMA, NY, NY
2010 Skidmore College, Saratoga Springs, NY
2010 Idyllwild Arts Academy, Idyllwild, CA
2009 Montana State University MFA Program, Bozeman, MT

PRESS

2018 Zoie Matthew, *This Group Show In Chinatown Has No Art*, Los Angeles Magazine, Jan 23
2017 The Seed Eaters as Seen by Rachel Kauder Nalebuff, Draff.net, October
2017 In Conversation: Emily Mast + Rachel Kauder Nalebuff, Draff.net, September
2017 Skulptur ist Bühne: Emily Mast Installation im Grazer Kunstverein, Kleine-Zeitung, September 25
2017 Grazer Kunstverein: The Seed Eaters by Herbt Remixed, September
2017 Taryn Wiens, Step of Two at Royal Nonesuch Gallery, Daily Serving, June 1
2017 Emily Holmes, At Royal Nonesuch, Emily Mast & Henna Vainio Make Life Strange, KQED Arts, May 17
2017 Pascaline Vallée, Danse, danse, danse au Nouveau Musée national de Monaco, Artpress No. 442
2016 Emily Mast: Interviews from Yale University Radio, WYBCX, August
2016 LA-based artist Emily Mast, Seeing Is Forgetting with Jason Bailer Losh, podcast, February
2016 Landscape: Emily Mast on RBMA Radio, December
2016 REDCAT NOW: Emily Mast on KPFK, July 22, 8 PM
2015 Mehdi Brit, "Conversation with Emily Mast", Forêt Vierge Magazine, Issue 01
2015 Catherine Wagley, Best Up and Coming Artist (2015): Emily Mast, October
2015 Summer Guthery, "This Sentence, by Public Fiction", Frieze, November-December
2014 Summer Guthery, "Made in LA", Frieze, November

2014 Abe Ahn, "Broadcasting Los Angeles", Hyperallergic, July 28
 2014 Lindsay Preston Zappas, "Life is strange (or, try not to let the man get you down) on Emily Mast, ENDE at Night Gallery", Carets and Sticks, July 14
 2014 Carol Cheh, "Q&A with Emily Mast", Another Righteous Transfer!, July 9
 2014 Carol Cheh, "Emily Mast, ENDE (Like a New Beginning) Again, Night Gallery", Another Righteous Transfer!, July 7
 2014 Yasmine Mohseni, "Hammer Museum's 'Made in LA' Biennale Lacks Focus", Artnet, June 18
 2014 Michelle Paul, "Emily Mast", Proktr, June 12
 2014 LA I'm Yours, "Made In L.A. 2014: Emily Mast", June 3
 2014 "Made in LA 2014: Emily Mast", Los Angeles I'm Yours, Summer
 2014 Brian D. Leitch, "Not the Girl Next Door", C Magazine, Summer
 2014 Andrew Chung, "LACMA: A photo essay", Another Righteous Transfer!, March 29
 2014 Catherine Wagley, "Emily Mast Explains How a Performance Art Piece is Born", LA Weekly, March 27
 2014 José Luis Blondet, "Emily Mast: The Least Important Things", LACMA Unframed, March 27
 2014 Avishay Artsy, "All the world's a stage", KCRW Which Way LA?, March 26
 2014 Mazwell Williams, "Made in LA 2014 Curator Michael ned Holte on SoCal Cultural Microclimates", KCET Los Angeles, February 20
 2014 Jori Finkel, "Artists Named for Hammer Museum's Los Angeles Biennial", New York Times Artsbeat, February 18
 2013 "Fresh Faces in Art: Eight LA Artists You Should Know", Fabrik Issue 21, June
 2013 Zachary Keeting, "Emily Mast: September 2013", Gorky's Granddaughter, September 15
 2013 Geoff Tuck, "Emily Mast: B!RDBRA!N in NY & Other Things", Notes on Looking, May 25
 2013 Carol Cheh, "Word Is A Virus: LA Existencial", Art:21 Blog, March 21
 2013 Carol Cheh, "Six Twelve One by One", Another Righteous Transfer!, March 20
 2013 KCHUNG, "Six Twelve One by One", March 18 (radio show)
 2013 Robby Herbst, "In Utero: Six Twelve One by One", KCET Artbound, March 15
 2013 It's Over There, Cura, Feb
 2013 Jori Finkel, "Puzzling anew over enigmatic artist Guy de Cointet", Los Angeles Times, Jan 9
 2012 Catherine Wagley, "10 Most Memorable L.A. Art Events of 2012", LA Weekly, Dec 19
 2012 Brian X, "Brighten the Corners", Out West Arts, August 13
 2012 Benn Widdey, "REDCAT's New Original Works Fest Brings on the Women!", LAist, Aug 9
 2012 Cindy Marie Jenkins, "N.O.W. Festival at REDCAT", Aug 5 (video)
 2012 Ed Rampell, "Experiments Inside REDCAT's Lab – NOW", LA Stage Times, July 17
 2012 Yelena Gluzman & Matvei Yankelevich, Emergency Index, Ugly Duckling Press
 2012 Carol Cheh, "Anotherrighteoustransfer, The First Five Days of the Pacific Standard Time Performance and Public Art Festival, Anotherrighteoustransfer, Jan
 2011 100 Artists to Watch, Modern Painters, Dec 2011/Jan 2012
 2011 Charles Mallison, "Offending the Audience at the Velaslavasay Panorama", LA Record, April 11
 2011 Mialka Bonadonna-Morano, "Rebels With Applause: Offending The Audience at Velaslavasay Panorama, Laist, March 26
 2011 "Q & A with Emily Mast on Restaging Peter Handke's 'Offending The Audience'", East of Borneo, March 22
 2010 Carol Cheh, "Perform! Now!", Anotherrighteoustransfer, July 30
 2010 Carol Cheh, "Love Letters to a Surrogate, presented by Warren Neidich, Torrance Art Museum", Another Righteous Transfer!, July
 2010 "Emily Mast", Performance Art World, June
 2010 Tyler Coburn, "Future Greats: Emily Roysdon, My Barbarian, Vishal Jugdeo, Emily Wardill, Emily Mast", Artreview, March
 2009 Graham T. Beck, "Performa 09 in Review: Part 1", Frieze, December
 2009 WFMU / Night People Interviews Emily Mast, November 5
 2007 Timothy Ivison, "Notes on Eclat", Facsimile Magazine, December
 2007 Peter Hellman, "Bogus Bottles", Art & Auction, August (photo)
 2006 Radio Ibero / Good Morning Santa Fe in Mexico City, September 8

2005 Cate McQuaid, "Artist Provokes by Playing With Her Subjects' Identities", Boston Globe, Dec 16
2004 Les Inrockuptibles, supplement cadeau, December
2004 The Improper Bostonian, April 14-27 (photo)
2003 Paris Obs, no° 2008, May 1-7 (photo)

PRINT

2018 Anna Ayeroff, Davie-Blue, Emmy Bright, Cassie de Costa, Sarah Johnson, Rachel Kauder Nalebuff, Emily Mast, Olivia Mole, Amitis Motevalli, Claire Titleman, Marisa Williamson, Meital Yaniv, and Kim Ye in conversation, Riting.org, March
2018 Propositional Attitudes: What Do We Do Now? (edited by John Birtle & Elana Mann), Golden Spike Press
2017 New Highland Art Agents: Double Issue, Pacific Standard Time Performance & Public Art Festival 2012, Armory Press & the Getty Foundation
2017 "Thinking With the Body reviewed by Emily Mast", The Art Book Review, December 20
2016 Slow Jamz and Afghan Hounds for Riting.org, November
2015 The Los Angeles Review of Books Quarterly Journal, Winter
2015 In The Canyon, Revise the Canon, Shelter Press
2014 The Benefit of Friends Collected, Vol. 2, X-TRA
2014 The Least Important Things, && Press
2012 "Oeuvres", MATERIAL, Summer
2011 Roselee Goldberg, Performa 09: Back to Futurism, Performa, 2011
2011 David Senior, Ed. Adventures, Emprint Press & Printed Matter, Edition of 200
2010 Cecilia Alemani, Ed., The X-initiative Yearbook, Mousse Publishing, 2010
2009 The New Millennium Paper Airplane Book, Public Art Fund, NY
2009 When you cut into the Present the Future leaks out, One Star Press (Paris) with PS1, New York
2009 Jonathan Maghen, Ed., MFA 2009, University of Southern California, LA, CA
2008 thisisdreamingalso.com (edited by Emily Mast)
2006 Textfield, July issue, Los Angeles, CA, USA
2006 Pazmaker, Issue N°2, Mexico City, Mexico