



1. Emily J. Gómez
Nikwasi Mound
Franklin, North Carolina 2005
This mound was the ceremonial center of the Cherokee town of Nikwasi.

2. Emily J. Gómez
McDougal Mound
Macon, Georgia 2007
The McDougal Mound is part of the Ocmulgee National Monument. The Muscogee (Creek) people considered Ocmulgee the capital of their nation when they were removed from the southeast beginning in the 1820s. This land is still considered sacred to the Muscogee.

3. Emily J. Gómez
Keowee Town
Salem, South Carolina 2006
Lake Keowee rests on Keowee Town, the former capital of the Lower Cherokee Nation. The Duke Power Company formed the lake in 1971 in order to generate hydro-electric power for their Keowee Hydro Station.

4. Emily J. Gómez
LP Field
Nashville, Tennessee 2007
The Tennessee Titans' stadium was built on a burial ground considered sacred to several Indian Nations.

5. Emily J. Gómez
New Echota
Calhoun, Georgia 2005
This square of stones marks the former site of the Elias Boudinot House where the Treaty of New Echota was signed. The contract specified that the Cherokee Nation would give all lands east of the Mississippi to the United States in exchange for five million dollars and a tract in Oklahoma. The treaty led to the infamous Trail of Tears.

6-7. Jesal Kapadia
A vacant rectangle, left blank for a work expressing modern feeling 2008-09
A vacant rectangle, left blank for a work expressing modern feeling is a mute testimony to the city of Chandigarh in North India, designed and built by Le Corbusier in the 1950's. The title of the piece comes from Le Corbusier's book *The City of Tomorrow and Its Planning* (1937). The series of photographs reveal glossy pages from books on Chandigarh that are preserved in the vast Le Corbusier archives all over the world, and documents of how Le Corbusier's cement and steel buildings endure in the otherwise rural landscape despite failing as a modernist utopia – a vestige of a canon fallen into irony. It looks backward at the lineage of utopian city planning in India by idiosyncratically connecting it with the evolution of Indian cities.

8. Snorre Sjøenst Henriksen
PsychoSomatic

While originally deriving from the idea of generating institutional critique, BorderClinic's performance work has, for the last years attempted, to explore and politicize personal narratives departing from the artist's body itself. In the case of PsychoSomatic, Snorre Sjøenst Henriksen devised and executed the performance while he was committed to a mental hospital after a suicide attempt related to love sickness. The fact that the psychiatric ward was a separate entity from the somatic, at the Central Hospital of Telemark, awoke the question what in a sense seemed to be artificial separation between the body and the mind within the institution. In this symbolic action Henriksen, with his collaborator Frans Ibon Svensen, skateboards back and forth, through an underground tunnel between the psychiatric and the somatic ward, in doctor's outfits just borrowed from the same hospital. The transgression was as much about reclaiming ones own pain and healing, without victimization, as it was a joke on the behalf of the hospital's practices.

Emily Jurkiewicz Gómez is originally from Bloomfield Hills, Michigan. She is an Assistant Professor of Art at Georgia College & State University in Milledgeville, Georgia, where she lives with her husband, Ernesto. She received her M.F.A. (with Distinction) in Photography from the University of Georgia in 2006 and her B.A. in Fine Arts/Photography from Loyola University Chicago in 1998. Her large format photographs document former Indian town sites throughout the Southeastern and Midwestern United States. Through her work, she questions the foundation on which America was built and how we choose to memorialize or ignore our nation's past. She is a member of the Santee Indian Nation of South Carolina.

Snorre Sjørøst Henriksen is a Norwegian performance artist and live event facilitator, as well as a BFA candidate at the School of the Art Institute of Chicago. He has annually been organizing Out Of Time Festival for the last two years in Norway, and premiered the event in Chicago for the first time this summer. He has for many years engaged in collaborative and solo works, within theatre and performance, works that has been critically acclaimed within Norwegian press on multiple occasions. He began working with Border-Clinic as a performance initiative in 2004.

Jesal Kapadia was born in Bombay, India, where she studied Commercial Arts and worked as a graphic designer. She moved to Amherst, Massachusetts in 1996, where she completed her MFA. She is a graduate of the Whitney Independent Study Program, and serves as a co-art editor for Rethinking Marxism, a journal of economics, culture and society since 2003. She has taught several topics in video, print media and photography. She has been working collectively with members of the 16beavergroup, an artist community that function as a social and collaboration space in New York City.