**­­­Education**

1995 MFA in Art, University of Arizona, Tucson, AZ (sculpture, new genre, arts administration)

1987 BFA in Sculpture and BA in French Literature, Virginia Commonwealth University, Richmond, VA

**Experience**

2023-present Professor of Expanded Arts and Public Practice, Arizona State University, Herberger Institute of Design and the Arts, School of Art, Tempe, AZ

2017-23 Associate Professor of Intermedia and Public Practice, Arizona State University, Herberger Institute of Design and the Arts, School of Art, Tempe, AZ

2011-17 Assistant Professor of Intermedia and Public Practice, Arizona State University, Herberger Institute of Design and the Arts, School of Art, Tempe, AZ

2007-11 Visiting Assistant Professor of Intermedia, Arizona State University, Herberger Institute of Design and the Arts, School of Art, Tempe, AZ

2000-07 Visual Arts Director, Arizona Commission on the Arts, State of Arizona, Phoenix, AZ

1997-00 Curator of Education, ASU Art Museum, Arizona State University, Tempe, AZ

1996-00 Public Art Project Manager, Phoenix Office of Arts and Culture, City of Phoenix, Phoenix, AZ

**Grants**

2022 [Unstoppable Voters](https://c4aa.org/unstoppablevoters) Action Accelerator for *ArtistsWhoVote,* The Center for Artistic Activism, New York, NY

2021 [Institute for Humanities Research Seed Grant](https://ihr.asu.edu/seed-grants/future-ids-art-justice-leadership-cohort) for *Future IDs Art & Justice Leadership Cohort*, Institute for Humanities Research, ASU, Tempe, AZ

2020 Herberger Institute Research-Building Investment Grant for *Future IDs Art & Justice Leadership Cohort*, Herberger Institute for Design and the Arts, ASU, Tempe, AZ

2019 Open Space Grant for *Future IDs at Alcatraz*, Kenneth Rainin Foundation awarded with the Golden Gate National Parks Conservancy, Oakland, CA

2018 A Blade of Grass and David Rockefeller Fund Joint Fellowship in Criminal Justice, for *Future IDs at Alcatraz*, New York, NY

2017 Herberger Institute Creative Research Team Seed Grant, ASU, Tempe, AZ

2015 SPArt (Social Practice Art) Grant, Anti-Recidivism Coalition*,* Los Angeles, CA

2013 Creative Capital Grant *for Sleepover*, Creative Capital Foundation, New York, NY

Art Matters Grant, Art Matters Foundation, New York, NY

2011 *Social Studies* Artist-in-Residence funded by the Andy Warhol Foundation for the Visual Arts through ASU Art Museum for *It’s not just black and white*, Tempe, AZ

**Selected Residencies Awards**

2021-23 [Artist Residency](http://www.grandcentralartcenter.com/artist-in-residence-program/), Grand Central Art Center, California State University Fullerton, Santa Ana, CA with support from the Andy Warhol Foundation for the Visual Arts

2016-19 Lucas Visual Arts Fellowship and Artist Residency, Montalvo Arts Center, Saratoga, CA

2015 Artist Residency, Headlands Center for the Arts, Sausalito, CA

2014  Artist Residency and NEA Fellowship, MacDowell Colony, Peterborough, NH

Artist Residency, Yaddo, Saratoga Springs, NY

**Research Activities**

***The [Future IDs](https://futureids.com) Project****,* 2012-present

This multifaceted initiative expresses the collective power of rescripting identity, artistic representation, and personal narrative during and after incarceration. ​​As principal creative collaborators, individuals with conviction histories are central to its inception, development, and presentation, promoting self-determination and modeling strategies for centering those most negatively impacted by social systems. The core-project collaborators and I have partnered with more than 30 community organizations, social service programs, cultural and educational institutions, funders, governmental agencies, and prisons. Highlights include *Future IDs at Alcatraz* (2018-19) and *Rap Sheet to Resume* (2015-16).

[***Centering those most impacted by the justice system***](https://gregorysaleart.com/portfolio-items/its-not-just-black-and-white/)*,* 2009-14

This iterative series brought together often opposed constituencies of the criminal justice system from incarcerated men and women, to survivors and their families, to correctional officers, to community members, media professionals, and activists. Organizing frameworks for individuals directly affected by the system and connecting them with communities to initiate discourse and mutual learning, I collaborated with men sentenced as juveniles to life without parole for *Life is Life* (2011-12). With *It’s not just black and white* (2011), I engaged stakeholders spanning political positions from the far right—former Arizona sheriff Joe Arpaio—to the far left—activist scholar Angela Davis.

[***Love for Love***](https://gregorysaleart.com/portfolio-items/love-for-love-series/)series, 2008-18

A seemingly “gentler” but no less political component of my work investigates the fluid parameters of public and private love. I employed love, compassion, open dialogue, and mutual learning as social-political strategies. My aim in this series was to revise modes of understanding in order to restructure social, political, and institutional relationships. Highlights include *Love for Love* (2012-15) and *Love Buttons, Love Bites* (2008-10).

**Selected Socially Engaged Art Projects - Primary Creator/Lead Artist**

\* With core project collaborators and advisors, artists or non-artists alike, I promote multi-authorship with the objective of establishing a set of guiding principles valuing all voices. I invite project participants to help conceptualize social-aesthetic structures, to co-produce artistic components, and to direct the advocacy intention of the work. Individual participants and institutions become creative co-producers of collective artistic experiences.

2018-19 *Future IDs at Alcatraz,* National Park Service and Golden Gate National Parks Conservancy, San Francisco, CA

Golden Gate National Parks Conservancy, Alcatraz Island, San Francisco, CA

Yearlong, socially engaged art project, exhibition, and community program series developed with core project collaborators Dr. Luis Garcia, Kirn Kim, Sabrina Reid, and Jessica Tully, and in partnership with 20 community organizations including the Anti-Recidivism Coalition, William James Association Prison Arts Project, Prisoner Reentry Network, Project Rebound, Montalvo Arts Center, and hundreds of direct participants with conviction histories. Reaching approximately 250,000 visitors, *Future IDs* engaged Alcatraz’s layered history of incarceration and self-determination, working to explore and expand civic space for justice-impacted individuals and the reentry community on Alcatraz. (Co-curators: Sara Cochran and Chris Sicat)

2015-16 *Rap Sheet to Resume,* Urban Justice Center, New York, NY

Artist residency which resulted in a social art project consisting of a semi-permanent installation/exhibition, a video, and public programs co-created with safe re-entry advocate Johnny Perez, social worker Susan Goodwillie and fourteen individuals with histories of incarceration. Public programs featured the participation of Journalist Maurice Chammah (*The* *Marshall Project*), journalist Jennifer Gonnerman (*New Yorker*), activist Glenn Martin (formerly with Just Leadership USA), and legal scholar Patricia J. Williams (*The Nation* and Columbia University). (Curator: Marisa Jahn, Urban Justice Center)

2012 *Beware! Artwork (and modest proposal for it) Ahead!* Phoenix Art Museum, Phoenix, AZ

Solo exhibition/collaborative social art project, Phoenix Art Museum Mid-Career Artist Award exhibition, with individual and institutional collaborators including poet TC Tolbert, and Tumbleweed Center for Youth Development, an organization providing a safety net for at-risk, runaway, and homeless youth. (Curator: Sara Cochran, Phoenix Art Museum)

2011 *It’s not just black and white,* Social Studies Series 6, ASU Art Museum, Tempe, AZ

Artist residency resulting in social art project with 18 individual collaborators including Jason Dillon, Jane Lindsay, Elizabeth Johnson, Ken Lamberton, Matthew Mosher, Chris Santa Maria, David Tinapple, and 37 community and institutional partners including Arizona Humanities Council, Arizona Justice Project, ASU Gammage, ASU Humanities Project, AZ Common Ground, Gina’s Team, Maricopa County Sheriff’s Office, and United Team for Restorative Justice for more than 20,000 visitors. (Curator: John Spiak, ASU Art Museum)

**Selected Group Exhibitions and Collaborative Projects**

2022 [*Wandamba yalungka/Winds change direction*](https://performa-arts.org/news/wandamba-yalungka...winds-change-direction-brings), Performa, online film exhibition, New York, NY

2020-21 *This Is America | Art USA Today*, Kunsthal KAdE, Amersfoort, The Netherlands

2020 *Transforming Justice: Gregory Sale*, ALL ARTS.org by WNET, New York, NY

*Pilot Projects: Art. Response. Now.* ASU Art Museum, Tempe, AZ

*[Roadside Attraction–Now It's Political](https://asuartmuseum.asu.edu/content/roadside-attraction-now-it%E2%80%99s-political)*, ArtFarm PHX, PhoenixAZ

2019 *Disruption! Art and the Prison Industrial Complex*, Pitzer College Art Galleries, Claremont, CA

2018-20 *Walls Turned Sideways: Artists Confront the Justice System*, Contemporary Art Museum Houston, Houston, TX, and Tufts University Art Gallery, Boston/Medford, MA

2018 *Due Process*, The Agency for Legal Imagination, Mini Goethe-Institut, New York, NY

[*Into Action*,](https://news.artnet.com/art-world/into-action-los-angeles-1197617) Los Angeles, CA

2017 *Beyond the Bars LA: End Mass Incarceration*, University of California, Los Angeles, Los Angeles, CA

2015 *Wave & Particle:* *A Group Exhibition to Celebrate Creative Capital's 15th Anniversary,* Ronald Feldman Gallery, New York, NY

*Touching Revolution: Radical Visions and Creative Responses to Mass Incarceration,* Carnegie Mellon University, Pittsburgh, PA

2013-14 *More Love: Art, Politics, and Sharing since the 1990s*, The Ackland Art Museum, University of North Carolina, Chapel Hill, NC and Cheekwood Museum of Art, Nashville, TN

**Creative Research - Participant in Collaborative Justice Projects and Artist Collectives**

\* This set of projects, programs, and activities emphasize process-based, group interactions and interventions. I participate in a range of roles (team worker, shaper, implementer, coordinator, evaluator) and, importantly, do not only lead.

2022 [*ArtistsWhoVote*](https://www.instagram.com/artistswhovote/), Tempe, AZ

Artist lead facilitator, collaborator and educator forthe temporary artist collective comprised of 26 School of Art students, faculty, alumni and community affiliates to galvanize young and first-time voters and address the particular stresses and needs of the 2022 midterm election in Arizona.

2022 [*Spin the Vote*](https://www.facebook.com/704332455/videos/963395144827028/), ​​Harry Wood Gallery, School of Art and Neeb Plaza, ​​ASU, Tempe, AZ

Artist lead facilitator, collaborator and educator for a hybrid gallery exhibition, performance, and political action that worked to empower young and first-time voters to participate in the election process with *ArtistsWhoVote,* a temporary artist collective.

2020-present [*Future IDs Art and Justice Leadership Cohort*](https://ihr.asu.edu/seed-grants/future-ids-art-justice-leadership-cohort)*,* Phoenix, AZ and Los Angeles, CA

Artist lead/director of a cohort whose mission is to access the institutional resources of academia to develop the ways socially engaged art practice can embrace system-impacted and allied changemakers to further their effectiveness as catalysts of social change.

2021 [*We Occupy/We Dis-cover*](https://asuevents.asu.edu/content/we-occupywe-discover)*,* ASU Art Museum, Tempe, AZ

Artist lead/director and educator for exhibition take-over (interventions, conversations, and performances) of *Undoing Time: Art and Histories of Incarceration* with a group of 21 community justice scholars, artists, graduate students and curator Julio César Morales.

2015 *Touching Revolution: Radical Visions and Creative Responses to Mass Incarceration, Open Engagement,* Carnegie Mellon University, Pittsburgh, PA  
Collaborating artist and co-facilitator in discussion-based social art practice project, with Mark Strandquist, Courtney Bowles and others, a project for the 2015Open Engagement: Place and Revolution Conference, co-presented by A Blade of Grass, Carnegie Mellon University and The Carnegie Museum of Art.

2013 *City Council Meeting: Performed Participatory Democracy*, ASU Gammage with performances in Houston, Tempe, New York and San Francisco, Tempe, AZ

Collaborating artist and performer for participatory theater-based project led by artists Aaron Landsman, Mallory Catlett, and Jim Findlay (primary creators); with co-collaborator Elizabeth Johnson

**Publications**

2023 Gregory Sale, Rebecca Jackson, Dr. Luis Garcia, Dr. Jacquelyn McCroskey, “*Future IDs at Alcatraz*: Transforming Lives in Immediate and Necessary Ways,” book chapter in *Using Art for Social Transformation: International Perspective for Social Workers, Community Workers and Art Therapists*, edited by Eltje Bos and Ephrat Huss, Routledge, Francis & Taylor Group, Oxon, UK

2020 Gregory Sale, Dominique Bell, Kelly Savage-Rodriguez, Shannon Jackson, Roberto Bedoya, “Creating Space for Second Chances, Kenneth Rainin Foundation ARTS Blog, Oakland, CA, Dec 3, 2020

Gregory Sale, **­**Johanna K. Taylor, Dr. Luis S. Garcia**,** “Relationships as Material for an Arts Practice: Reflecting on Future IDs at Alcatraz (2018-2019),” In/With/For the Public, Art Practical, Issue 11.2, San Francisco, CA, Jan 15, 2020

2018 Gregory Sale with Aaron Mercado, Dominique Bell, Dr. Luis Garcia, Jose Gonzalez, Ryan Lo, Kirn Kim and the Anti-Recidivism Coalition, **­**“Future IDs: Reframing the Narrative of Re-entry,” Art as Social Action: An Introduction to the Principles & Practices of Teaching Social Practice Art, edited by Gregory Sholette, Chloe Bass, & Social Practice Queens, Allworth Press, New York, NY

**Selected Press**

2022 Taylor Dafoe, “[Can an Art Nonprofit Survive Without Wealthy Board Members? New York’s A Blade of Grass Is About to Find Out](https://news.artnet.com/art-world/a-blade-grass-remaking-board-2086645),” *Artnet News*, Mar 17, 2022

Linda Essig, “[Creative Infrastructures: Artists, Money and Entrepreneurial Action](https://www.intellectbooks.com/creative-infrastructures),” in *Intellect,* pg. 28, Bristol, UK/Chicago, USA, Feb 23, 2022

2021   Jillian Russo, “[Wandamba yalungka/Winds change direction](https://brooklynrail.org/2021/09/artseen/Wandamba-yalungkaWinds-change-direction?fbclid=IwAR3PeB7yjitXRj1GEsQWl9SLn0n9kX8UoF1glXzU8CEt46jZmsGDqsPkgB8),” ArtSeen, *The Brooklyn Rail*, Brooklyn, NY, Jun 1, 2021

Lauren Whitby, “[6 Humanities-based projects receive seed grant funding](https://news.asu.edu/20210510-6-humanities-based-projects-receive-seed-grant-funding),” ASU News, Tempe, AZ, May 10, 2021

Angela Leech, “[Future IDs at Alcatraz, a Socially-Engaged Art and Educational Project about Justice Reform and Second Chances after Incarceration](https://globaledleadership.org/2021/01/),” Global Ed Leadership, University of San Diego, San Diego, CA, Jan 27, 2021

“[Future IDs Art and Justice Leadership Cohort](https://he.cecollaboratory.com/arizonastate/activities/70759ed1-94ed-4ef9-7fb7-85f6b81b845d),” *Collaboratory*, ASU Social Embeddedness Network, Community Engagement and Public Service Activities, ASU, Tempe, AZ, Jul 2021

2020 “This is America, Kunsthal KAdE, Amersfoort tot en met 3 januari 2021,” *Uit de Kunst* (online arts magazine), Nov 10, 2020

“This is America | Art USA Today in Kunsthal KAdE,” *Tableau: Fine Arts Magazine*, Sep 30, 2020

“[This is America, Kunsthal KAdE, Amersfoort tot en met 3 januari 2021](http://uitdekunstmarina.nl/this-is-america-kunsthal-kade-amersfoort-tot-en-met-3-januari-2021/),” *Uit de Kunst*, Nov 10, 2020

“Art in the 48,” Interview with host Alberto Rios, *Arizona PBS*, online and television broadcast Tempe, AZ, Jan 21, 2020

“Projects We Love – San Francisco, California: *Future IDs at Alcatraz*,” *Public Art Review*, Vol 31, Issue 59, Forecast Public Art, St. Paul, MN, 2020

“[Future IDs at Alcatraz: Short Film](https://www.facebook.com/cacorrections/posts/10157843119752061),” *CA Corrections*, California Department of Corrections and Rehabilitation, Twitter and Facebook pages, Aug 27, 2020

“[A Blade of Grass | Transforming Justice: Gregory Sale](https://www.pbs.org/video/gregory-sale-ycirs7/),” *PBS*, online film, Jul 24, 2020

2019 “The Rock and a Hard Space: In America, art is helping prisoners adapt to life outside.” *The Economist*, London, UK, Aug 22

Lloyd Lee, “*Future IDs at Alcatraz* reveals a road to reintegration,” *San Francisco Examiner*, San Francisco, CA, Jul 25

Alex Teplitzsky, “*Future IDs at Alcatraz* uses art to change thinking about rehabilitation and reentry after prison,” Creative Capital, New York, NY, Jun 4

Brian Karl, “Returning to prison: *Future IDs at Alcatraz*,” Art Practical, San Francisco, CA, Apr 3

2018 Beige Luciano-Adams, “*Future IDs*: A New Art Exhibition Reimagines a Talisman of Institutional Power,” *LA Weekly*, Los Angeles, CA, Jun 28

2016 Alexis Clements, “What Role Can Artists Play in Prison Reform?” *Hyperallergic*, art blog/ magazine, New York, NY, Apr 28

2015 Sarah Cascone, “Urban Justice Center Turns Art into a Weapon for Social Change,” *artnet News*, New York, NY, Nov 4

Keri Blakinger, “The art of doing time: Ex-cons launch reentry art installation in Manhattan,” New York Daily News, New York, NY, Oct 29

2013 Veronica Kavass, “Gregory Sale is dating America, one city at a time,” *Nashville Scene*, Nashville, TN, Oct 24

Paddy Johnson, “From Operas to Activism: Creative Capital Convenes,” *Art F City*, art blog, New York, NY, Aug 2

2012 Arthur J. Sabatini, “Museums and New Aesthetic Practices,” *Museums and Social Issues: A Journal of Reflective Discourse, Rethinking Incarceration*, Vol. 6, No. 1, Left Coast Press, Walnut Creek, CA