

Mary Ellen Carroll's (MEC, studios) prolific career as a conceptual artist spans more than twenty years and occupies the disciplines of film, architecture/design, technology, writing, and performance. The foundation of the practice is the investigation of a single, fundamental question: what do we consider a work of art? Carroll frequently collaborates with designers/architects, musician/singers, stand-up comics and historians in other disciplines. She is the recipient of numerous grants and honors, and most recently was the Guna S. Mundheim Fellowship in the Visual Arts at the American Academy in Berlin for 2016, a Graham Foundation Fellowship for prototype 180 and the AIA's Artist of the Year Award. She has received a Guggenheim Fellowship, a Pollack/Krasner Award, a Rockefeller Foundation Fellowship and a MacDowell Colony Fellowship. Her work has been exhibited and is numerous public and private collections including: The Whitney Museum-New York, Generali Foundation-Vienna, Austria, Jacobs Museum-Zurich, Switzerland, ICA Philadelphia/London, the Renaissance Society-Chicago, Museum für Völkerkunde-Munich, Alserkal Avenue-Dubai, MOMUK-Vienna and many others.

Lecturing and public presentations are an important part of Carroll's work and institutions have included: Robert Wilson's Watermill Center, The DIA Art Foundation-New York, MOMA-New York, Museum of Fine Arts-Houston, Alserkal Avenue-Dubai, Busan Museum of Modern Art-South Korea Rice University in Houston, Columbia University in New York, University of California at Irvine, Pusan National University, Busan, South Korea amongst others.

Carroll's ongoing opus prototype 180 in Houston is a conceptual work of art and urban alteration that entails a radical form of renovation through the physical revolution and reoccupation of a single family house or its lot in the aging, first ring subdivision of Sharpstown in Houston, Texas. In conception and planning since 1999, the project is temporally, physically, and structurally organized around its catalytic rotational transformation. While the rotation and relocation of the house on its lot interrupt the relation of the house to its context and to existing street typologies they also signal the altered life of the house as a space devoted to a program that will address the issue of aging neighborhoods and their potential futures. prototype 180 strategically intersects conceptual art projects, social activism, urban legislation and economic processes. Its 180 degree revolution registers aesthetically against a history of critical house alterations and administratively in relation to Houston's unregulated land use policies and its absence of zoning. It has been exhibited at Columbia University's GSAPP, Galerie Stadtpark, Krems, Austria and the Generali Foundation, Vienna, Austria. (www.prototype180.org) and forthcoming in NYC.

A monograph of her work published by SteidlMACK (London and Gottingen) received the AIGA's 2010 Book of the Year Award with an essay by Jonathan Flatley and an interview with Hamza Walker. Carroll was commissioned to realize the performance and furniture Open Outcry and Ground Control that were both including in the exhibition FEAST at the Smart Museum of Art at the University of Chicago and the Blaffer Museum at the University of Houston. She executed, No. 18 an architectural insertion and rooftop terraced gardens as a commission for the Busan Biennial in Korea that was

directed by Roger Buerger who was the artistic director for Documenta 12 that is still ongoing.

She participated in the American Pavilion for the Venice Biennale for 2014 for Architecture. Public Utility 2.0 (www.publicutility2.com) was a commission for the triennial Prospect.3 New Orleans and utilizes unused television frequencies as a material and is now an innovation territory and has evolved in the policy and technology developed by VUUM, LLC. She recently performed the lecture, TOO, STOP THE WAR at Robert Wilson's Watermill Center and gave a talk at the DIA Foundation in NYC on the artist Fred Sandback as well as participating in the exhibition/symposium, The Legal Medium at Yale Law School in the use of law as a medium.

At the end of 2016, Carroll gave talks in the Asia Contemporary Art Week convening in New York and the New Cities, Future Ruins in Dallas at SMU in Dallas. She will be a distinguished speaker at Columbia University's 2017 Fitch Colloquium. This is the most prestigious event organized by Columbia University's Historic Preservation Program, and is set to take place on October 27.