



**Carolyn P. Speranza** is a Pittsburgh based multidisciplinary, visual and conceptual artist. Speranza uses light, video and assemblage to create installation art environments, public art and self-illuminating art objects. Her artistic activism is community-based and her approach to organizing is intersectional. For the 2024 election cycle, she is bringing "The Huggable Loveable Uterus" to life in street performance, costuming and participatory engagement, with the mission of demystifying the uterus, giving it a voice and platform for those who have them. The Opportunity Fund is granting support for this initiative. In 2023, Speranza premiered, "He Used to Get Away with Everything" at City of Asylum. This Spoken Word Performance pointed to the critical role bodily autonomy plays in our mental health and capacity for transformation. Her "Parade as a Protest Art Form" photo exhibit connected 1990's civil rights issues with those of

today, and in 2023 its display heralded the fortieth anniversary of Columbus Ohio's Doo Dah Parade.

Ms. Speranza has been both a Fellow at The Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon and a Heinz Endowments Creative Heights Artist in Residence at Pittsburgh Filmmakers. She was Stephen L. Barstow Artist in Residence at Central Michigan University and in residencies at New Orleans Glassworks and Sculpture Space, N.Y. Her work has been written about by art and architecture theorists Lucy Lippard, Malcolm Miles, Elizabeth K. Menon in their books, by art critic Robert Atkins and historian Elaine A. King in ARTES Magazine. Her work graces the cover of *Pilchuck, a Glass School* by Tina Oldknow with forward by Maya Lin.

Speranza's Telematic and Web Based Projects include *Mortal Coil: Mourning Becomes Electronic* at UC-Santa Cruz, collaborations such as *Reflux: Prayer for the Birds and Fishes* a Telematic performance with Phil Rostek, for XXI Biennial do Sao Paulo, Brazil and a series of international Slowscan/Videophone exchange projects with the D.A.X. Group. Ms. Speranza has had roles in performance art by Linda Montano and with Annie Sprinkle. Her artist books are in the collections of the Art Institute of Chicago, Printed Matter, Franklin Furnace, Banff Centre's Paul D. Feck Library & Archives and Carnegie Mellon Libraries. They have been exhibited at Wexner Center for the Arts and Renwick Gallery at the Smithsonian.

Speranza has been commissioned for public artworks by the City of Manhattan Beach, California; The Times Project and First Night Pittsburgh for which she converted a freezing-cold, grimy, city traffic tunnel into a cocoon of large-scale video projections and warm sounds. Co-authored with Lisa Link, key elements of her community-based, temporary public art include a fleet of twenty Allegheny County public transportation buses, silk-screened billboards, neighborhood libraries, one of the first web sites ever made for a public art project, and the very first digitally designed and printed full-scale portable mural in Pittsburgh.

Ms. Speranza's formal art education has been with the Center for Artistic Activism, Pittsburgh Filmmakers, Pilchuck Glass School, The Ohio State University (MFA), Carnegie Mellon University (BFA University Honors), Philadelphia College of Art and New Jersey Visual Arts Center. She has also had community organizing, political action and leadership training with Landmark Worldwide, Fight Back Pittsburgh/USW, The Climate Project, MoveOn.org, Center for Progressive Leadership and League of Young Voters. Raised in New Jersey where she learned how to read not once, but twice, Ms. Speranza continues to be grateful for the states' public schools.