

Mira SCHOR

60 Lispenard Street, New York, New York 10013

(212) 431-3697

miraschor@earthlink.net

ONE-PERSON EXHIBITIONS

2003 *Sexual Pleasure*, Sheppard Art Gallery, University of Nevada, Reno

1995 Horodner Romley Gallery, New York

1993 Horodner Romley Gallery, New York

1982 Edward Thorp Gallery, New York

1980 Edward Thorp Gallery, New York

SELECTED GROUP EXHIBITIONS

2007

From the Inside Out: Feminist Art Then & Now, St. John's University, NYC

2006

COMPLICIT! *Contemporary American Art and Mass Culture*, University of Virginia Art Museum, Charlottesville VA

"When Artists Say We," Artists Space, NYC

"Aldrich Undercover 11.17.06," Aldrich Museum, CT.

"Holiday Salon," Lesley Heller Gallery, NYC

2005

R³, (*Reading x 'Riting x 'Rithmetic: 30 years later*) Castle Gallery, College of New Rochelle

Statement in the Art, ArtSumer, Istanbul, Turkey

Upstarts and Matriarchs: Jewish Women Artists and the Transformation of American Art, Mizel Center for Arts and Culture, Denver, CO.

2003

Reading Between the Lines, 147 Wooster Arts Space, NYC

Retrospectives, Gallery 312, Chicago

Clean/It Just Looks Dirty, GV/AS Gallery, Brooklyn, NY

My Mother Is an Artist, The Educational Alliance

2002

Family, Aldrich Museum of Contemporary Art, CT

Artists to Artists: A Decade of The Space Program, ACE Gallery, NY

[*WORDSinDEEDS*], PICA, Portland, OR

2001

Poetry Plastique, Marianne Boesky Gallery, NYC

Drawing On Language, Spaces, Cleveland, Ohio

2000

The Likeness of Being, DC Moore Gallery, NY

Snapshot, The Contemporary Museum, Baltimore, MD

1999

Drawing in the Present Tense, Parsons School of Design (travelling exhibition, 1999-2000, including the Akus Art Gallery, Willimantic CT & North Dakota Museum of Art, Grand Forks ND)

Natural Histories, Smack Mellon Studios, NY

Inscription/Liquidity: Works by Laura Lisbon and Mira Schor, Kent State University School of Art Gallery, Ohio

1998

The Next Word: Text and/as Image and/as Design and/as Meaning, Neuberger Museum of Art

Memorable Histories, Historic Memories, Bowdoin College Museum of Art

Exploiting the Abstract, Feigen Contemporary, NYC

1997

Frankensteinian, Caren Golden Gallery, NYC

Summer Reading, curated by Kirby Gookin, Printed Matter, NYC

The Dual Muse: The Writer as Artist, the Artist as Writer, Washington University Gallery of Art, St Louis, MO

1996

Landscape Reclaimed, Aldrich Museum of Contemporary Art, CT

Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History, UCLA at the Armand Hammer Museum *Swag and Puddle*, The Workspace, NYC

Feminist Directions, Sweeney Art Gallery, U.C. Riverside.

Diary of a Human Hand, Center for Curatorial Studies at Bard College.

1995

Love Flight of a Pink Candy Heart: A Compliment to Florine Stettheimer, Holly Solomon Gallery, NYC

1994

Wet on Wet: A Show of Passion, Four Walls, NY

The Office, 67 Broad Street, New York City

Out West Back East, New Work from New York and LA, Santa Monica Museum

1993

Members Only, Galeria Carles Poy, Barcelona, Spain

Substitute Teacher, Saidye Bronfman Centre, Montreal

Return of the Exquisite Corpse, The Drawing Center

Transient Decor, curated by Horodner Romley and Saul Ostrow, Roger Smith Hotel, NY

Songs of Retribution, curated by Nancy Spero, Richard Anderson Gallery, New York

1992

Slow Art: Painting in New York Now, P.S.1 Museum

You Must Remember This, Jersey City Museum, cur. Emma Amos

A New American Flag, Max Protetch, New York

Provincetown Generations in the Arts, Berta Walker Gallery, Provincetown, MA

1991

Physical Relief, Hunter College Art Galleries, New York

Burning in Hell, Franklin Furnace, NY, cur. by Nancy Spero

1990

Other Nature, Canterbury Arts Festival, UK

China: June 4, 1989, P.S. 1 Museum, Queens, New York

1989

Contemporary Provincetown, Provincetown Art Association and Museum

1988

Fresh from New York, Artspace, Auckland, New Zealand

The Politics of Gender, The QCC Art Gallery, New York

1987 *In Pieces: The Figure Fragmented*, P.S. 122, New York, curated by Susan Bee and Mira Schor

1986 *Transformations*, Richard Green Gallery, New York

1985 *Drawings 1975-1985*, Barbara Toll Fine Arts, New York

1984 *Actual Size*, Dalhousie Art Gallery, Halifax, Nova Scotia

1977 Artists Space, New York

1973 *Womanhouse*, Los Angeles

BIBLIOGRAPHY

2006

COMPLICIT! *Contemporary American Art and Mass Culture*, University of Virginia Art Museum, online catalogue and artist's interview, http://www.virginia.edu/artmuseum/complicit/artists/schor_m/index.html

Martina Pachmanova, *Mobile Fidelities: Conversations on Feminism, History and Visuality*, interviews with Linda Nochlin, Natalie B. Kampen, Kaja Silverman, Susan R. Suleiman, Amelia Jones, Mira Schor, Jo Anna Isaak, Janet Wolf, Martha Rosler, Marcia Tucker, Carol Duncan, *n.paradoxa*, 2006, issue no. 19 www.ktpress.co.uk/mpachmanova.pdf

2005

Johanna Drucker, *Sweet Dreams: Contemporary Art and Complicit*, U. of Chicago Press, 124-8, color plate 6.

Ken Johnson, "Charting Degrees of Separation and Connection in the Art World," *New York Times*, April 7, 2006, p.E39.

2004

Judith Margolis, "The Painted Word: Jewish Women's Book Art," *Nashim*, Fall #8

2003

- Amelia Jones, "Feminism and Art: Nine Views," *Artforum* Vol. XLII No. 2, October 2003 p. 143.
 Margo Thompson, "Finding the Phallus in Female Body Imagery," *n.paradoxa*, volume 11
 Sheila Pepe, "My Mother is an Artist," April 26-May 29, 2003, catalogue, The Educational Alliance.
 Ariella Budick, "Apprentices, Curators of their Mothers' Art, Museums and Art, *Newsday*, May 9, 2003, p. B19, color reproduction.
 Lori Don Levan, "My Mother's an Artist," *NY Arts*, Summer June/July/August 2003, p.50.

2002

- Joan Waltemath, *Mira Schor in Conversation with Joan Waltemath, Brooklyn Rail, October*
<http://www.thebrooklynrail.org/tbr/art/2002autumnmiraschor.htm>
 Bradley Rubenstein, *Eye to Eye: Mira Schor + Bradley Rubenstein* online interview at:
http://www.artkrush.com/eyetoeve/007_miraschor/index.html (at present offline).
 Roberta Smith, "Art in Review: 'Artists to Artists,'" *New York Times*, Friday, May 24, 2002, E37
 Stuart Horodner, [*WORDSinDEEDS*], PICA, Portland, OR
Artists to Artists: A Decade of The Space Program, exhibition catalogue, ACE Gallery, NY
 Bill Zimmer, "Family, Functional and Otherwise," *New York Times*, July 16.

2001

- Martina Pachmanová, "Pleasure in Painting and Criticality," interview with Mira Schor, *Vernost v pohybu (Mobile Fidelities)*, Prague: One Woman Press, 2001.
 Charles Bernstein & Jay Sanders, *Poetry Plastique*, exhibition catalogue, Granary Press Book
 Peggy Phelan, *Art and Feminism*, London & New York: Phaidon Press, 2001.
 Holland Cotter, "Art in Review: 'Poetry Plastique.'" *The New York Times*, Friday, February 23, E35
 Kim Levin, "Reviews: 'Wet'," *Village Voice*, July 17, p.94

2000

- William Zimmer, "Untitled, Leaving Viewers on their Own," *The New York Times* CT, Sunday, February 13
 Rachel Youens, "The Likeness of Being," *NY Arts*, Vol.5 no. 1, January

1999

- Kim Grant, "Bowdoin College Museum of Art," *Art New England*, Feb/March, p.41

1998

- Alison Ferris, exhibition catalogue, *Memorable Histories and Historic Memories*
 Johanna Drucker, exhibition catalogue, *The Next Word*
 Cate McQuaid, "Galleries: In Summer, P'town takes on the colors of an artists' colony," *The Boston Globe*, July 23

1997

- Stuart Horodner, *Frankenstein. New Observations*, Vol. 114, (Spring, reproduction p.23)
 Johanna Drucker, catalogue essay, *The Dual Muse: The Writer as Artist, the Artist as Writer*

1996

- Nancy Princenthal, catalogue essay, *Landscape Reclaimed*, Aldrich Museum
 William Zimmer, "Landscape Returns to the Foreground," *New York Times*, Sunday, October 13, 32 CN
 Amelia Jones, *Sexual Politics*. UCLA at the Armand Hammer of Art and Cultural Center, U. of CA Press.
 Amelia Jones and Laura Meyer, *Feminist Directions*. U.C. Riverside.

1995

- Johanna Drucker, *The Century of Artists' Books*
 Elizabeth Sussman, "Florine Stettheimer: A 1990s Perspective," *Florine Stettheimer: Manhattan Fantastica*, The Whitney Museum, p.63, reproduction p.65
 Pepe Karmel, "Mira Schor," "Art in Review," *The New York Times*, Friday, March 10
 Kim Levin, "Art Choice," *The Village Voice*, March 28
 Roberta Smith, "Critics as Artists," "Art in Review," *The New York Times*, Friday, April 21
 Nina Felshin, "Clothing as Subject: Women's Work: A Lineage, 1966-1994), *Art Journal*, Spring 1995, Vol. 54 No. 1, Schor statement and reproduction, p.76.

1994

- Jerry Saltz, "A Year in the Life: Tropic of Painting," *Art in America*, October
 Laura Cottingham, *How Many "Bad" Feminists Does It Take To Change a Lightbulb*, p. 21, reproduction p.27
 Johanna Drucker, "Mira Schor: Area of Denial," *Provincetown Arts* Vol. 10 Annual Issue
 Michael Duncan, "Reviews," *Art in America*, April
 Sue Canning, "Reviews," *Art Papers*, Volume 18, no. 1, January & February

David Humphrey, "New York FAX," *Art Issues*, no. 31, January/February

1993

Elizabeth Hess, "Gallery of the Dolls," *Village Voice*, Oct.19

Kim Levin, *Village Voice*, November 9

Stuart Horodner & Mira Schor, Catalogue, Horodner Romley Gallery

"Profiles & Positions," interview by Shirley Kaneda, *Bomb*, Spring issue

Peggy Phelan, "Developing the Negative: Mapplethorpe, Schor, and Sherman," chapter of *Unmarked*, Routledge

1992

Kay Larson, "The Painting Pyramid," *New York Magazine*, May 25

Roberta Smith, "From New York Painters, Work that Takes Time," *The New York Times*, May 1

Robert C. Morgan, "After The Deluge: The Return of the Inner Directed Artist," *Arts Magazine*, March issue, reprinted with reproduction in *After the Deluge*, Red Bass

Roger Denson, "A Feminism Without Men," *Tema Celeste*, no. 35

Emma Amos, *You Must Remember This*, catalogue

1991

Susan Edwards, *Physical Relief*, catalogue.

Amelia Jones, "The Absence of Body/The Fantasy of Representation," *M/E/A/N/I/N/G* #9

1989

Ann LLOYD, *Contemporary Provincetown*, catalogue

1988

"The Mind/Body Split," *High Performance* #41/42 Spring/Summer

Lenore Malen, *The Politics of Gender*, catalogue

Eleanor Heartney, "The Politics of Gender," *Art News*, Oct.

1984

Robert Berlind, *Actual Size*, catalogue

Charlotte Townsend Gault, "Actual Size," *Vanguard*, May

1982 Sarah Cecil, "Reviews," *Art News*, May

1977 "Twenty-Seven Personal Records," *Heresies*

CRITICAL WRITING & EDITING

2006

"Some Notes on Women and Abstraction and a Curious Case History: Alice Neel as a Great Abstract Painter," *differences* volume 17, number 2.

"Alice Neel as An Abstract Painter," *Woman's Art Journal*, Fall/Winter 2006

"Jane Austen Never Married," *Envy, WSQ*, Volume 34 Numbers 3&4, The Feminist Press, w. reproduction.

"Work and Play," *Brooklyn Rail*, February issue, <http://thebrooklynrail.org/archives/feb2006/ART/workplay.html>

"She Demon Spawn from Hell," <http://writing.upenn.edu/pepc/meaning/>, January

"The Art of Nonconformist Criticality," Lecture series on Art Criticism, SVA (webcast, April 24-29, 2006 and archived on WPS1, http://www.wps1.org/include/shows/living_history.html#schor

"Cassandra in the City," Book Review, *Art Journal*, summer 2006 issue, available online at http://www.accessmylibrary.com/coms2/summary_0286-17665855_ITM

2003

"Wishful Thinking," www.architecturalrecord.com/intheCause/0903memorials/wishful.asp

2002

"Email to a Young Woman Artist," *Gloria*, exhibition catalogue, White Columns, NY

"The Arbiter of Her Own Destiny," *Painted Faces: Mary Cassatt, Alice Neel, Karen Kilimnik*, Catalogue, The Galleries at Moore College, Philadelphia

"The White List," *M/E/A/N/I/N/G Online* #1 on ArtKrush.com

"Weather Conditions in Lower Manhattan - September 11-October 2, 2001," *Provincetown Arts*

2001

"Modest Painting," *Art Issues* January-February

2000

M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism, co-edited with Susan Bee, Duke University Press

"Haikuriticism – 17 Art Reviews (in 17 Syllables) by 17 Writers," *Art Issues* #63, Summer

1999

"The ism That Dare Not Speak Its Name," *Documents* No. 15, Spring/Summer, republished January 2006 on <http://writing.upenn.edu/pepc/meaning/>, prefaced by "She Demon Spawn From Hell."

"Pre-Existing Nonconforming," *Provincetown Arts*

1998

"Teaching Contradiction," *New Observations* #118

The Ideal Syllabus, Jerry Saltz, ed., *Frieze*, Dec.

1997

Wet: On Painting, Feminism, and Art Culture, Duke University Press

"Mr. Klee Goes to Washington," *New Observations* #116

1996

"Ripple Effects: Painting and Language," *New Observations* Issue #113 Winter 1996-1997, guest edited by Susan Bee and Mira Schor

"Waiting for the Big Show," *Ms.*, Vol. VI No. 5, March/April

1995

"The Bitter Tea of General Yen," Paintings by David Diao," *Provincetown Arts*, Volume 11

1994

"Backlash and Appropriation," *The Power of Feminist Art*, Norma Broude & Mary Garrard, eds, Harry N. Abrams

"Critical Permissions Forum," co-authored with Susan Bee, *Acme Journal* Vol.1 No.3

Forum on Editing, *Chain* Vol.1, http://www.temple.edu/chain/1_schor.htm

1993

"Cherchez la Femme Peintre!" *Parkett* No.37/1993

"The Rest of Her Life," *N.A.P. text(s)* vol.1, No.1

1992

"Amnesiac Return," *Tema Celeste*, Autumn

"Forensics: The Part for the Hole," *Tema Celeste*, April/May

1991

"A Plague of Polemics," "Censorship II" *Art Journal* Winter

"Patrilineage," Feminist Art Criticism issue, *Art Journal* Summer Vol.50 No.2, [*anthologized in *New Feminist Criticism: Art/Identity/Action*, HarperCollins 1994 & *The Feminism and Visual Culture Reader*, Routledge, 2003; translated into Czech, *Neviditelná žena, Antologie současného amerického myšlení o feminizmu, dejinách a vizualite*, Martina Pachmanova, ed., One woman Press, Prague, 2002]

"You Can't Leave Home Without It," *Artforum*, October

"On Shoestring Publishing, Feminist Phallic Power and Gender Revenge," *Provincetown Arts*, Summer

1990

"On Failure and Anonymity," *Heresies* 25

"Girls will be Girls," (on the Guerrilla Girls), *Artforum*, September issue [*reprinted as "Just the Facts, Ma'am," in *Guerrilla Girls Talk Back*, catalogue, Falkirk Cultural Center, CA, 1991]

"Return of the Same," (on Mary Kelly), *Artforum*, Summer issue

"Medusa Redux: Ida Applebroog and the Spaces of Postmodernity," *Artforum*, March issue [*updated and edited version as the catalogue essay for *Ida Applebroog*, The Orchard Gallery, Derry, Northern Ireland, 1993], excerpts included in *Ida Applebroog, Are You Bleeding Yet?*, New York: La Maison Red, 2002

1989

"Figure/Ground," *M/E/A/N/I/N/G* #6, reprinted in *Wet & M/E/A/N/I/N/G: An Anthology*, excerpted in Helen Reckitt & Peggy Phelan, *Art and Feminism*, London & New York: Phaidon Press Limited, 2001.

"From Liberation to Lack," *Heresies* 24-12 Years

1988

"Ana Mendieta," *Sulfur* 22

*

M/E/A/N/I/N/G Online on Artkrush.com, edited by Susan Bee and Mira Schor &, since January 2006, *M/E/A/N/I/N/G Online* at <http://writing.upenn.edu/pepc/meaning/>

M/E/A/N/I/N/G, edited by Susan Bee and Mira Schor

Issues #1 (Nov. 1986) -- #19/20 (May 1996)**SELECTED BIBLIOGRAPHY: M/E/A/N/I/N/G****2006**

http://newsgrist.typepad.com/underbelly/2007/02/feminist_art_a_.html

2003

Holland Cotter, "Against the Grain," "Reviews: On *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory and Criticism*," *Art Journal* Vol.62, No. 4, Winter 2003, pp. 103-105.

Marilynn Lincoln Board, "*M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*," *Woman's Art Journal*, Fall 2002/Winter 2003, pp.46-49.

2002

Raphael Rubinstein, "American Criticism and How It Got That Way," *Art in America*, June 2002, pp.37-40

2001

"Nonfiction Notes: Art Collections," *Publishers Weekly*, February 19, 2001 p.86

Edward M. Gomez, Review, *M/E/A/N/I/N/G: An Anthology*, *Duke Magazine*, July-August, 2001

Judith Hoffberg, review of *M/E/A/N/I/N/G: An Anthology*, *Umbrella*, April 2001

Christine Schlesinger, Review, *M/E/A/N/I/N/G: An Anthology*, *Provincetown Arts*

Tee A. Corrine, "About Books," *Queer Caucus for Art Newsletter*, January

Review of *M/E/A/N/I/N/G: An Anthology*, *ARTbibliographies Modern*

M/E/A/N/I/N/G, <http://www.semcoop.com/fronttable/reviews.as?dir=Mar01&cat= Art/Film/Music/Architecture>

Charles Alexander, "A Community of *M/E/A/N/I/N/G*," www.raintaxi.com

1990

Joanna Frueh, Art Press Review, "*M/E/A/N/I/N/G* is art critical therapeutics," *New Art Examiner*, March, p.57

SELECTED BIBLIOGRAPHY/CRITICAL WRITING**1998**

Katy Deepwell, Review *Wet, n.paradoxa*, vol. 2, p.84

Corrine Robins, "Rediscovering Sex in Feminist Art," *Art Journal*, Spring, Vol. 57 No. 1, p.88

1997

Erica Rand, Art & Culture, *Bookforum*, Winter 1997, p. 40

Barbara Schmidt, "Performativität und subjektive Verantwortung, Mira Schor, WET," *Frauen Kunst Wissenschaft* No. 24, December

"Wet: On Painting, Feminism, and Art Culture," *Publishers Weekly*, February 24, 1997, p.74

"Schor Takes," Review of *Wet, Ms.*, Volume VII Number 6, May/June

Judith Hoffberg, "Book Reviews: *Wet*," *Umbrella*, vol. 20, no. 2, May

Jennifer Liese, "Review: *Wet*," *Provincetown Arts*

Tee A. Corrine, "Art Books," *Feminist Bookstore News*, volume 20 Number 3, September/October

1995

Lilly Wei, "Feminists in the Art World, Emergence, Impact and Triumph of the American Feminist Art Movement," *Art in America*, January

AWARDS

2001 Residency, The Rockefeller Foundation's Study and Center in Bellagio, Italy

1999 The CAA Frank Jewett Mather Award in Art Criticism

1997 Pollock-Krasner Foundation Grant

1995 The George A. & Eliza Gardner Howard Foundation Merit Award

1992

Guggenheim Fellowship in Painting

"The Space Program" of The Marie Walsh Sharpe Art Foundation

1989 Art Matters Inc. Grant

1985 National Endowment for the Arts, Visual Arts Fellowship in Painting

1982 The MacDowell Colony, Residence Fellowship

1977 CAPS Grant, New York State Council on the Arts

SPECIAL PROJECTS**2006***WarCrawl*, visual project, *Art Journal*, Fall 2006.**2003**

The Tale of the Goldsmith's Floor, 32 minute video documentary on artwork of Resia Schor and Ilya Schor, originally produced for the 2003 Brown University and *differences* Conference, "The Lure of the Detail," also shown at the Fine Arts Work Center, Provincetown, August, 2003; Provincetown Art Association and Museum, August 2003.

Bibliography: "The Tale of The Goldsmith's Floor," an illustrated video script, appears in *differences*, Volume 14, Number 3, Fall 2003, pp.137-61. & "Daughter Chronicles her parents' life & art," *Provincetown Banner*, August 7, 2003, p.50.

2002

"Sans," curatorial project at Apex Art, NYC

TEACHING

Parsons School of Design, since **1989**

MassArt Low Residency MFA, **2006-**

School of Visual Arts MFA in Art Criticism, **2006-**

Vermont College MFA in Visual Art, Artist-Teacher, **1994-2002**

Rhode Island School of Design, **1999-2000**

Maine College of Art, MFA Program, **1999-2000, 2004**

Fine Arts Work Center Summer Program, Painting workshop, since **2004**

Skowhegan School of Painting and Sculpture, Resident Artist, **1995**

Sarah Lawrence College, **1991-1994**

The Cooper Union, **1991-92**

1998 Visiting Faculty, *Women and Paint*, The Banff Centre, Canada

1997 Four Painters, School of the Museum of Fine Arts, Boston

1991 University of Tennessee, Knoxville

1990 Brown University

1988

New York University

Rutgers University, Mason Gross School of the Arts

Rhode Island School of Design

1987 University of California at Berkeley

1983-1985, 1986 SUNY College at Purchase,

1974-1978 Nova Scotia College of Art & Design

PANELS & LECTURES**2007**

"Life of the Mind, Life of the Market: A Re-evaluation of the Contribution of Theory to Feminist Art from 1980 to 2006," moderated by Mira Schor, with Mary Kelly and Johanna Burton, part of a two day series of events by the Feminist Art Project in conjunction with and at the CAA 2007's Annual Conference, organized by Arlene Raven and Anne Swartz.

"Keeping an Eye on Envy," CUNY Graduate Center

2006

"The Art of Nonconformist Criticality," Lecture series on Art Criticism, SVA

Interdisciplinary Seminar Series in Women's Studies, Bergen Community College

2005

Alice Neel Symposium, National Museum of Women in the Arts

2003

"Blurring Richter," CAA Panel on Gerhard Richter, (Robert Storr, moderator), New York

"Architectures of Gender," New School University

"The Lure of the Detail," Pembroke Center, Brown University

2001

Favorite Painting, Fine Arts Work Center, Provincetown, MA

Poetry Plastique, Marianne Boesky Gallery, NYC

Is Resistance Futile? A M/E/A/N/I/N/G Panel, A.I.R. Gallery, NYC

2000

Critic/Artist Dialogue, University of Wisconsin, Madison

Matters of Representation: Feminism, Theory, the Arts, SUNY Buffalo

Boys Keep Swinging, Art in General

1999

Abstract Matters: Painting in the Material World, Emily Carr Institute of Art & Design, Vancouver, B.C. Canada

Forum 99: What is An Artist?, Provincetown Art Association & Museum

1998

The F-WORD: Contemporary Feminisms and the Legacy of the Los Angeles Feminist Art Movement, CalArts

Art From the '80s and '90s: Have the Ideas and the Art Changed?, Symposium, 50th Anniversary of SVA

1997

Whose Story Now, College Art Association panel, New York

Realities of Feminism &/or Activist Practice, A.I.R. Gallery, NYC

Art and Language, Feminist Art and Art History Conference, Barnard College

1996

Painting Reconfigured, Oberlin College

Essentialism and Representation, UCLA

Art Languages and Visual Strategies in Feminist Art, Kunstverein in Hamburg

Aspects of Contemporary Art, Aldrich Museum

1994

Wet Into Wet: A Show of Passion, Four Walls, NYC

Off the Streets and into the Studio: Cultural Politics --Theory and Practice, CAA panel, NY

1992

Cross-Currents in Work by Contemporary American Women Artists, Vortrage Zur Kunst des 20. Jahrhunderts, Internationale Sommerakademie Fur Bildende Kunst, Salzburg

Representation in Abstraction, John Good Gallery, New York

The Erotics of Painting, The Cooper Union Great Hall

Art in the Age of Difference: Pembroke Research Seminar, Brown University and The Pembroke Center

1991

Otherness and Cultural Diversity: A Symposium, The Detroit Institute of Arts

Matrilineage --Women, Art, Change, Syracuse University

1990

Beyond A Forest of Signs, Panel, ArtCenter, Pasadena

Aesthetic Languages, Laboratory of Critical Arts & Learning, New York University

Other Nature, College Art Association Studio Panel, New York

1988

Shock 88 -- A Symposium, The Graduate School at C.U.N.Y.

Counter-Talk: The Body, Public Access, Toronto

M/E/A/N/I/N/G Presents Artists' Talks, Sorkin Gallery, NY

Postmodernism and Feminism, The Humanities Institute, S.U.N.Y. at Stonybrook

Art Criticism For Women in the '90s, Symposium, UCLA

VISITING ARTIST, SELECTED**2007**

UC Davis

Columbia University MFA Program

2006

SUNY Purchase

2004

Maine College of Art - MFA Program

UCLA Department of Art

Cal State Long Beach

2003

Hampshire College

University of Nevada, Reno
Rutgers University MGSA

2002

School of Visual Art
SUNY Purchase

2001

Pratt Institute

2000

Mount Allison University, New Brunswick, Canada
Wexner Center at Ohio State University
Hunter College

1999

Georgia State University, Atlanta, GA
Nexus Contemporary Art Center, Atlanta, GA

1998

Cranbrook, MI

CalArts

Rutgers University MGSA

University of Arizona at Tucson

Bucknell University

Hunter College

1997

Bennington College

University of Guelph, Guelph, Canada

Carnegie Mellon School of Art

1996

Maryland Art Institute

Artist Talks, Akademie der Bildende Künste München

Staatliche Hochschule für Gestaltung, Karlsruhe

1995

Yale University School of Art

Tyler School of Art, Temple University

1994

Rutgers University, Mason Gross School of the Arts

University of Connecticut at Storrs

Otis Art Institute, LA

1993

The University of Vermont

The Maryland Institute, College of Art

1990

Bard College

Rhode Island School of Design

Professional Associations

*Visual Arts Committee, F.A.W.C. (Fine Arts Work Center), Provincetown, MA, since 1994

*Board of Advisors, Provincetown Arts Press, Inc, since 1993

* Editorial Board, *WSQ (Women's Studies Quarterly)*, since 2005

*Advisory Board, A.I.R. Gallery, 2002-2005.

EDUCATION

1973 M.F.A., California Institute of the Arts