

Curriculum Vitae
VIRGINIA MAKSYMOWICZ

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PROFESSIONAL:

Exhibitions (solo)

- 2018** METHOD Gallery, Seattle, WA: “Invisible Alignment”
Phillips Museum of Art, Lancaster, PA: “Structural Transparencies”
St. Mark’s Episcopal Cathedral, Seattle, WA: “Stations of the Cross”
- 2016** SACI Gallery, Florence, Italy: “Architectural Overlays”
Holy Family University, Philadelphia, PA: “Architectural Overlays”
- 2014** Philadelphia Episcopal Cathedral, PA: “Stations of the Cross”
- 2011** Art on the Avenue, Philadelphia, PA: “Previously Occupied”
Memorial Hall, National Shrine of the Immaculate Conception: “Stations of the Cross”
- 2009-10** Michener Art Museum, Doylestown, PA: “Aesthetic Distance”
- 2008** Delaware Center for the Contemporary Arts, Wilmington, DE: “Structure and Metaphor”
- 2007** Landmarks Contemporary Projects, Powel House, Philadelphia, PA: “Rules of Civility”
Narthex Gallery, Saint Peter’s Church, New York, NY: “Stations of the Cross”
- 2006** Center Art Gallery, Calvin College, Grand Rapids, MI: “Searching for Patterns”
- 2005** Penelec Gallery, Allegheny College, Meadville, PA: “Stations of the Cross”
- 2003** Richard E. Peeler Art Center, DePauw University, Greencastle, IN: “Accumulated Intention”
(twenty-year retrospective)
- 2002** Ceres Project Room, Elizabeth Foundation, New York, NY: “The Physical Boundaries of this World”
Phillips Museum of Art, Lancaster, PA: “Alternating Figures” (ten-year retrospective)
- 2001** Silicon Gallery, Philadelphia, PA: “Grief” (window installation)
- 2000** Phoenix Gallery Project Room, New York, NY: “Garden of Earthly Delights”
- 1998** St. Joseph’s University Art Gallery, Philadelphia, PA: “Cameo Appearances”
- 1997-99** Artfronts, Philadelphia, PA: *What is it that we refuse to see?*
- 1989** Dana Gallery, Franklin & Marshall College, Lancaster, PA: “Situational Ethics”
- 1988** Amos Eno Gallery, NYC: “Insider Information”
- 1987** Forum A Gallery, University of Maine at Augusta: solo show
- 1985** Federal Hall National Monument, NYC: “On The Street (A Lesson in Social Stratification),”
installation sponsored by the Lower Manhattan Cultural Council
Public Image Gallery, NYC: *The Bottom Line*, installation sponsored by Public Image and Artists
Space/Artist Grants

Selected Exhibitions (group)

- 2020** Target Gallery, Torpedo Factory, Alexandria, VA: "MYTHOS"
- 2019** iMPeRFECT Gallery, Philadelphia, PA: "Salon des Refusés"
Phillips Museum, Franklin & Marshall College, Lancaster, PA: "Fresh: Faculty Exhibition"
- 2018** City Hall Gallery, Philadelphia, PA: "Ethereal/Material"
Mandeville Gallery, University of California, San Diego: "The Agency of Art"
- 2017** BRIC Arts, Brooklyn, NY: "Open Call: Truth"
Whitney Museum of American Art, New York, NY: "Whitney Biennial: Debtfair" (participating artist in a project of Occupy Museums)
Art Gallery at City Hall, Philadelphia, PA: "Small Sculpture"
- 2016** Nash Gallery, University of Minnesota, Minneapolis, MN: "The Women and Money Project"
Phillips Museum, Franklin & Marshall College, Lancaster, PA: "Faculty Exhibition"
- 2015** Marketview Arts, York, PA: "Mirror, Mirror: Artists Redefining Identity"
Crane Arts, Philadelphia, PA: "Old Enough to Know Better"
Globe Dye Works (Philadelphia Fringe Festival): "Pope Up"
Phillips Museum, Franklin & Marshall College, Lancaster, PA: "Faculty Exhibition"
Forum Gallery, Cranbrook Academy of Art, Bloomfield Hills, MI: "Circles"
- 2014** POST Philadelphia: "Installation (in progress)"
Holy Family University Art Gallery, Philadelphia, PA: "Connections"
- 2013** Dalton Gallery, Agnes Scott College, Decatur, GA: "Material Witness"
SPP Galleries, Philadelphia Inquirer Building, PA: "VIOLENCE"
DOSHI Gallery, State Museum of Pennsylvania, Harrisburg, PA: "Course and Discourse"
- 2012** Altered Esthetics, Minneapolis, MN: "Anger, Angst and Art"
Delaware Center for Contemporary Art, "Fragile Boundaries"
Altered Esthetics, Minneapolis, MN: "Collecting Evidence"
Bronx Art Space, NYC: "Circuitous Routes"
Phillips Museum of Art, Lancaster, PA: "Biennial Faculty Exhibition"
- 2011** Painted Bride Art Center, Philadelphia, PA: "Art in the Open"
Delaware Art Museum, Wilmington, DE: "Battle of the Sexes"
International House, University of Pennsylvania, Philadelphia, PA: "Women and Water"
- 2010** Woodmere Museum, Philadelphia, PA: "Constructed Visions"
Phillips Museum, Franklin & Marshall College, Lancaster, PA: "Faculty Exhibition"
- 2009** Amos Eno Gallery, New York, NY: "Past and Present"
Art in City Hall, Philadelphia, PA: "Paper Works!"
Lancaster Art Museum (Benefit Event), "Bodily Pleasures" (2-person show)
- 2008** National Museum of Catholic Art and History, New York, NY: "Three Artists for Lent and Easter"
Plastic Club, Philadelphia, PA: "Plastic at the Plastic"
Islip Art Museum, Islip, NY: "Couples"
Florissant Valley Gallery, St. Louis Community College, MO: "Women and the Environment"
Redding Gallery, Wilmington, DE: "Stitch by Stitch" and "Environmental Distress"
- 2007** Museum of Modern Art, New York, NY: "Reconstructing the Feminist Past: Art World Critique, 1960 to Now"
Foundation for the Sacred Arts, travelling exhibit, "Redeeming Beauty"

- 2006** Sculpturesite Gallery, San Francisco, CA: “Body Language: Figurative Works by Five Women Sculptors”
Fabric Workshop and Museum, Philadelphia, PA: “A Conversation at the Table”
Perzel Center Art Gallery, Holy Family University, Philadelphia, PA: “Beginnings”
- 2005** Philadelphia Fringe Festival: “Dissonance”
International Book Fair, Seoul, South Korea: Women’s Caucus for Art book project, *Who We Are*
Art in City Hall, Philadelphia, PA: “Art Full Text”
Emily Davis Gallery, The University of Akron, OH: “Man & Beast”
The Galleries at Moore College of Art and Design, Philadelphia, PA: “A Show of Hands”
Highwire Gallery, Philadelphia, PA: “Making History”
Williams Art Center Gallery, Lafayette College, Easton, PA: “Sheltered”
Stedman Gallery, Rutgers University, Camden: “Philly Women/Philly Books,” exhibit of Women’s Caucus for Art book project *Who We Are*
Brookfield Craft Center, Brookfield, CT: “Translucence”
- 2004** InLiquid, Philadelphia, PA: “Benefit v.5.0”
B-Square Gallery, Philadelphia, PA: “Dream”
Zonk Arts Gallery, Philadelphia, PA: “Multeity”
Broadway Gallery, New York City: “Drawing Conclusions II”
Mulberry Art Studios, Lancaster, PA: “Bodies of Art”
The Bookmobile/Mobilivre Project, touring throughout U.S and Canada, exhibit of Women’s Caucus for Art book project, *Who We Are*
Philadelphia Free Library (main branch), Print and Picture Department, exhibit of Women’s Caucus for Art book project, *Who We Are*
- 2003** Museum of Contemporary Art, Fort Collins, CO: “Corners”
Residential College Gallery, University of Michigan, Ann Arbor, MI: “Frames of Identity; Images of Self”
- 2002** Mulberry Art Studios, Lancaster, PA: “Bodies of Art”
Stedman Gallery, Rutgers University, Camden: “Not So Pretty”
Cherry Street Tavern, Philadelphia, PA: “Members Only”
Medical College of Pennsylvania, Philadelphia, PA: “A Celebration of Community”
Silicon Gallery, New York City: “Here and Now”
- 2001** Consortium Gallery, Portland Maine; Open Space Gallery, Allentown, PA; Center for Cultural Change, Northampton, MA (traveling exhibit): “Counting Coups”
American Visionary Art Museum, Baltimore, MD: “Mardi Gras Soul Train”
Dieu Donné Gallery, New York City: “Land/Escape”
- 2000** Baltimore Artscape: School 33 Gallery, Baltimore, MD: “Artafexus”
Liberty Place, Philadelphia, PA: “Art Works/Water Works”
Phoenix Gallery Project Room, New York, NY: “Generativity”
- 1999** Philadelphia Fringe Festival, Philadelphia, PA (site-specific installation with Blaise Tobia)
Baltimore Artscape, Baltimore, MD: “Martyrology” (installation)
- 1998** Levy Gallery, Moore College of Art and Design, Philadelphia, PA: “The 1998 Faculty Exhibition”
Borowsky Gallery, Philadelphia, PA: “Neoclassicism Revisited”

- Laband Gallery, Loyola Marymount University, Los Angeles, CA: "Contempo-Italianate"
Westby Gallery, Rowan University, Glassboro, NJ: "Reprocessed Legacies," (4-person show)
- 1997** CCC Gallery, Philadelphia, PA: "WCA 25th Anniversary Chapter Exhibit"
- 1996** Moore College of Art and Design, Philadelphia, PA: documentation of "Lily of the Mohawks"
Southern Exposure, San Francisco, CA: "Work/Space: Visual Relations Incorporate"(outdoor installation in financial district)
Lawrence Gallery, Rosemont College, Rosemont (Philadelphia), PA: "Women: Object/Subject"
Bromfield Gallery, Boston, MA: "Transforming Tradition"
- 1995** Mitchell Museum, Mt. Vernon (Chicago), IL: "Lightweight Works"
Primary Objects Gallery, San Antonio, TX: "People, Places, Things"
- 1994** Franklin & Marshall College, Lancaster, PA: "Retrievals"
Prince Street Gallery, NYC: "Family Values"
S.S. White, Philadelphia, PA: "Sum & Parts"
Staller Center for the Arts, SUNY Stony Brook, NY: "Paper Works"
Primary Objects Gallery, San Antonio, TX: "Ancestors and Elders"
Pennsylvania School of Art & Design, Lancaster, PA: "Interiors and Icons"
- 1993** City Hall, Philadelphia, PA: "All in All, I'd Rather Be in Philadelphia"
- 1992** Abington Art Center, Jenkintown, PA: "American Pie: Myth Representation" (4-person show)
Shepherd College, Shepherdstown, WV: "Market Strategies" (two-person show)
Maria Feliz Gallery, Jim Thorpe, PA: "Tangibles and Metaphors" (two-person show)
- 1991** ARC Gallery, Chicago, IL: "Inappropriate Men"
The Alternative Museum, NYC: "Beyond Aesthetics: Works of Conscience"
- 1990** The Clocktower, NYC: "Positive Actions: Visual AIDS"
Swords into Plowshares Gallery, Detroit, MI: "Cultural Exchange" (two-person show)
The Armory, Philadelphia, PA: "Art at the Armory"
- 1989** Bronx River Art Gallery, NYC: "Art Against Apartheid"
N.A.M.E. Gallery, Chicago, IL: "Assumptions"
- 1988** RCCA, Troy, NY: two-person show
Islip Art Museum, NY: "The Plight of the Figure"
PS 122, NYC: "The Portrait Retold: Present Histories"
City Without Walls, Newark, NJ: "Uhruru: African and American Artists Against Apartheid"
Lawndale Art Center, Houston, TX: "Back to the Future"
- 1987** Bronx River Art Gallery, NYC: "Art in Unestablished Channels"
Minor Injury Gallery, NYC: "10%"
Franklin Furnace, NYC: "Money/Power"
Momenta Gallery, Philadelphia, PA: "Voices of Dissent"
Rotunda Gallery, NYC: "Fragments"
- 1986** Contemporary Art Center, New Orleans, LA: "Oppression/Expression"

- 10 on 8, NYC: "Imaginary Brooklyn"
 Sonoma State University Art Gallery, Rohnert Park, CA: "With the Land"
 Wiesner Gallery, NYC: "Undercurrents"
 Pace University Gallery, NYC: "Taking Liberties"
- 1985** Grey Gallery, New York University, NYC: "Precious: An American Cottage Industry of the Eighties"
- 1984** 22 Wooster, NYC: "Art Against Apartheid"
 Artcite, Windsor, Ontario, Canada: "Crossed Borders"
 La Chambre Blanche, Quebec, Canada: "Féministe toi-même, féministe quand-même"
- 1983** Franklin Furnace, NYC: "End of the Rainbow"
 Contemporary Art Institute of Detroit, MI: "The Demise of Opulence and the Death of Art"
- 1982** College of Wooster Art Museum, Wooster, OH: "Extended Stories" (2-person show)
 Allen Memorial Art Museum, Oberlin, OH: collection
 College of Wooster, Wooster, OH: installation, "Dinosaur/Human Trackway"
- 1980** Museum of Contemporary Art, Sao Paulo, Brazil: "American Women Artists"
 Lever House Gallery, NYC: "Art for Public Places"
 Federal Plaza, NYC: "Nineteen at Twenty Six"
- 1979** Pratt Gallery, NYC: "Art for Public Spaces: Proposals/Solutions"
 Newhouse Gallery, NYC: "Artists By The Sea"
Six City Activities: NYC/The Achilles Press (archived at the Franklin Furnace Collection, Museum of Modern Art, NYC)
 New York Botanical Garden: installation, *Conceptual Garden*
- 1978** Battery Park, NYC: Organization of Independent Artists
 Snug Harbor Cultural Center, NYC: installation
 BACA Downtown, NYC: mural
- 1977** Mandeville Gallery, University of California, San Diego: "We'll Call You"
 Mandeville Gallery, U.C.S.D.: "The Artist's Book"
 Otis Art Institute, Los Angeles, CA: "Fourth Annual Exhibition of Drawings by MFA Candidates"
TRACES: (with Bruce Reynolds) La Jolla/The Achilles Press
 San Diego Mesa College: installation
- 1976** *HEADS*: La Jolla/The Achilles Press
Guide to Locating Sculpture: La Jolla/The Achilles Press (archived at the Franklin Furnace Collection, Museum of Modern Art, NYC)
 U.C.S.D. Campus: installations (2)
- 1975** The Floating Wall, Santa Ana, CA: "Twenty Perspectives"

Commissions

- 2019** Amtrak, artist-interpreted route map for *The National* magazine
- 2005** St. Thomas Episcopal Church, Lancaster, PA: "Stations of the Cross," set of 14 finished, charcoal drawings and 14 sculptural reliefs

Residencies

- 2019 Artist-in-Residence, Trainor Arts, Surry, Maine (August)
 2014 Visiting Artist, American Academy in Rome (May)
 2012 Visiting Artist, American Academy in Rome (November)
 2007 Artist-in-Residence, Vermont Studio Center, Johnson, VT (May-June)
 2006-07 Artist-in-Residence, Powel House, Philadelphia PA (June-October)
 2006 Visiting Artist, American Academy in Rome (September-October)

Collections

St. Thomas Episcopal Church, Lancaster, PA
 Sherman Art Library, Dartmouth College, Hanover, NH (*Who We Are* book)
 Allen Art Museum, Oberlin, OH
 The New York Botanical Gardens, Bronx, NY
 Brooklyn Arts and Culture Association (BACA), Brooklyn, NY
 University of California, San Diego, CA
 Mesa College, San Diego, CA
 L'Anse Creuse School District, Mt. Clemens, MI
 various private collections throughout the U.S.

Catalogues, Books, Magazines, Etc.

- 2020 MYTHOS, with essay by Dr. Michele Greet, Target Gallery, Torpedo Factory, Alexandria, VA: October; <<https://spark.adobe.com/page/6HUfGJOOG7iA2>>
- 2019 *Scenic Route* in Amtrak's *The National*, with essay by Tom Smyth, photos by Jason Varney, Dec. 2019/Jan. 2020, Washington, DC: National Railroad Passenger Corporation, pp. 18-20
- 2018 *Structural Transparencies*, with essay by Margot Hobbs, Lancaster, PA: Phillips Museum of Art
- 2016 *Openings: A Memoir from the Women's Art Movement*, New York City 1970-1992, by Sabra Moore; forward by Lucy Lippard, Margaret Randall, New Village Press, New York, NY
Architectural Overlays, with essay by Mary Coss, Achilles Press, Philadelphia, PA
- 2015 *Mirror, Mirror*, with essay by Leslie Kaufman, Philadelphia Sculptors and York College, York, PA
Pope Up, with essay by Leslie Kaufman, Philadelphia Sculptors/Fringe Arts/Globe Dye Works, Philadelphia, PA
- 2013 *Material Witness*, with essay by Marcia Wood, Dalton Gallery, Agnes Scott College, Decatur, GA
Bound, published by Women's Caucus for Art in conjunction with exhibition at Phoenix Gallery, New York, NY
- 2008 *Couples*, with essays by Karen Shaw, curator and Mary Lou Cohalan, director, Islip Art Museum, East Islip, NY
- 2007 *Documenting a Feminist Past: Art World Critique*, published by the Museum of Modern Art in conjunction with the exhibition and symposium, New York, NY; January 2007
 <http://www.moma.org/interactives/exhibitions/2007/feminist_past/>
- 2005 *Sheltered*, with essay by Paul Felder, Williams Art Center Gallery, Lafayette College, Easton, PA
- 2004 *Corners*, with essay by Erica France, Museum of Contemporary Art, Ft. Collins, CO
- 2002 *Alternating Figures*, with essay, "Yes, Virginia," by Arlene Raven, Dana Gallery, Phillips Museum, Lancaster, PA
- 1998 *Contempo-Italianate*, with essay by Mary-Kay Lombino, Laband Gallery, Loyola Marymount University, Los Angeles, CA
DCCA Visiting Critic publication, with essay based on visits to artists' studios by Patricia C. Phillips, Delaware Center for the Contemporary Arts, Wilmington, DE
- 1994 *Paper Works*, Staller Center for the Arts, SUNY, Stony Brook, NY

- 1992** *American Pie: Myth Representation*, with essay, "Democracy, Disorder, and the New Political Art," by Miles Orvell, Abington Art Center, PA and CEPA, NY
- 1991** *The Female Body: Figures, Styles, Speculations*, with essay "Dilemmas of Visibility: Contemporary Women Artists' Representations of Female Bodies," by Darcy Grimaldo Grigsby; Laurence Goldstein, editor, University of Michigan
In Stitches, with essay by Gloria Kaufman, Indiana University Press
Michigan Quarterly Review: The Female Body, with essay "Dilemmas of Visibility: Contemporary Women Artists' Representations of Female Bodies," by Darcy Grimaldo Grigsby; Laurence Goldstein, editor, University of Michigan
- 1990** *Art at the Armory*, Moonstone, Inc., Philadelphia, PA
- 1988** *Plight of the Figure*, with essay by Karen Shaw, Islip Art Museum, Islip, NY
Assumption, with essay by Irene Tsatsos, N.A.M.E. Gallery, Chicago, IL
Uhuru, with essay by Joseph B. Diescho, City Without Walls, Newark, NJ
Insider Information, with essay, "Gekko and The Guerrilla Girls," by Judd Tully, Amos Eno Gallery, NYC
- 1987** *Borderlands*, Artcite Gallery, Windsor, Ontario, Canada
10%, with an essay by Kathi Norklun, Minor Injury Gallery, Brooklyn, NY
Feministe toi meme: feministe quande meme, La Chambre Blanche, Quebec, Canada
- 1986** *Oppression/Expression*, Contemporary Art Center, New Orleans, LA
With the Land, Sonoma State Art Gallery, CA
Works for Freedom/Art Against Apartheid, Ikon, NYC
- 1985** *Precious*, with essay by Thomas Sokolowski, Grey Art Gallery, New York University, NYC
- 1984** *Féministe toi-même, féministe quand-même*, with multiple essays, La Chambre Blanche, Québec, Canada
- 1983** *The Demise of Opulence and The Death of Art*, Contemporary Art Institute of Detroit, MI
- 1980** *American Women Artists*, Museum of Contemporary Art, Sao Paulo, Brazil
Artist Project: On The Identification and Utilization of Largely Untapped Resources, The Cultural Council Foundation/Publishing Center for Cultural Resources, NYC

Selected Reviews and Articles

- 2020** "Exhibit upends. male-centric myths, legends and folklore," exhibition review of "MYTHOS," Mark Jenkins, *The Washington Post*, October 16, 2020
- 2019** "It worked in Paris for Manet and Cézanne. Now Philly has its own Salon des Refusés," exhibition review, Edith Newhall, *The Philadelphia Inquirer*, July 21, p. H8
- 2016** "Strong Supports," Sarah Archino, *Sculpture Magazine*, vol. 35, no.6, July/August
- 2015** "Subversive Wisdom," review of "Old Enough to Know Better," Samantha Maldonado, *The Broad Street Review, Art & Architecture*, November 20
 "Fringe pope-inspired exhibit has sculptures, reverent and critical," Peter Crimmins, National Public Radio, WHYY, September 4
- 2013** "Fanfare for Maksymowicz: A Campus Legend in the Shadow of a 'Fallen Star,'" Dave Hampton, Public Broadcasting Service, KPBS, May 9
 "Irony overshadows angst, humor edges anger in show of women artists at Agnes Scott," Harriette Grissom, *Arts Atlanta*, October 17
- 2012** "Shows are a good reason for a short trip to Delaware," review of "Fragile Boundaries," Edith Newhall, *The Philadelphia Inquirer*, July 29

- 2011** “Wall to Wall,” review of “Previously Occupied,” Stephan Salisbury, *The Philadelphia Inquirer*, November 10
 “On the avenue — Lancaster Avenue that is,” review of “Queries,” Roberta Fallon, *the artblog* October 20
 “Artist’s work aims to make Stations of the Cross ‘more immediate’,” by Becket Adams, *Catholic News Service*, March 31 (national feed picked up by newspapers nationwide)
- 2010** “Lawn art: Woodmere’s surprising summer sculpture show,” Edith Newhall, *The Philadelphia Inquirer*, July 25
- 2009** “Top Flight,” Gwen Shrift, *Bucks County Courier Times*, November 29
 “Works made of paper bring fragile technique to a show at City Hall,” Victoria Donohoe, *The Philadelphia Inquirer*, October 23
 “Work that radiates pure energy,” Victoria Donohoe, *The Philadelphia Inquirer*, February 12
- 2008** “Married to Art and Each Other,” Benjamin Genocchio, *New York Times*, April 27
 “Playing matchmaker with these six ‘couples’,” Ariella Budick, *New York Newsday*, April 11
- 2008** “Virginia Maksymowicz, Structure and Metaphor,” interview by Marie Elcin, Women’s Caucus for Art, Philadelphia Chapter, July 19, <<http://phila-wca.blogspot.com>>
- 2005** Review of *Stations of the Cross*, Angela Melkisetian, *Sculpture Magazine*, vol. 24, no. 6, July/August, Washington, DC: International Sculpture Center
 Review of “Art Full Text” exhibit, Celeste Starita, *The Weekly Press*, March 30, Philadelphia, PA
 “Text Messaging,” exhibit review, Roberta Fallon and Libby Rosof, *artblog*, April 1 <http://www.fallonandrososof.com/archives/2005_03_27_archive.html>
 “‘Sheltered’ a tornado of creations by 20 artists,” exhibit review, Geoff Gehman, *The Morning Call*, January 13, Easton, PA
- 2004** Review of *Who We Are* exhibit at Philadelphia Free Library, Bonnie McAllister, *Paw Print Magazine*, vol. 2, issue 2, April, print and online <<http://www.philadelphiawriters.com/>>, Philadelphia, PA: Philadelphia Writers
- 2003** Review of *The Physical Boundaries of this World*, Ana Finel Honigman, *Sculpture Magazine*, vol. 22, no.2, March, Washington, DC: International Sculpture Center
- 2000** “Full Frontal Beauty,” review of “Artfronts” exhibits, Patrick Moorhead, *l.i.p. magazine*, winter, Philadelphia, PA
- 1999** Review of “Artscape 2000 Minus 1” exhibit, George Howell, *Sculpture Magazine*, December
- 1998** Review of “Artfronts” exhibits, Leslie Kaufman, *Sculpture Magazine*, September
 “Show Offers Modern Perspective into Italy’s Art-History Past, review of “Contempo-Italianate” exhibit, William Wilson, *Los Angeles Times*, November 13
 Review of “Contempo-Italianate” exhibit, Peter Frank, *LA Weekly*, November 13
 “Back to the Classics,” review of “Neoclassicism Revisited” exhibit, Edward J. Sozanski, *The Philadelphia Inquirer*, October 9
- 1996** Review of “Women: Object/Subject” exhibit, Edward J. Sozanski, *The Philadelphia Inquirer*, Friday, April 26
 “14 Women’s Works Both Strong and Accessible” review of “Women: Object/Subject” exhibit, Victoria Donohoe, *The Philadelphia Inquirer*, Sunday, April 28
- 1994** “A Rich Exhibition of Paper Possibilities,” review of “Paper Works” exhibit, Margaret Moorman, *New York Newsday*, April 8
 “Review: Ancestors and Elders” exhibit, Marcia Goren Weser, *San Antonio Voices of Art*, March

- 1993** Review of “American Pie: Myth Representation” exhibit, Mary Murphy, *New Art Examiner*, March
- 1992** “Political art with style and decorum,” review of “American Pie: Myth Representation” exhibit, Edward J. Sozanski, *The Philadelphia Inquirer*, Friday, November 6
Review of “American Pie: Myth Representation” exhibit, Victoria Donohoe, *The Philadelphia Inquirer*, Sunday, October 25
- 1988** “Re-Positioning the Art of the Portrait” review of “The Portrait Retold” exhibit, Kathryn Gleason, *Metro Herald*, NYC, June 15-28
“Human Body as Metaphor,” review of “The Plight of the Figure” exhibit, Helen A. Harrison, *New York Times*, October 23
“Artistic Figures of Authority,” review of “The Plight of the Figure” exhibit, Margaret Moorman, *New York Newsday*, September 2
“Art Blaring Back at Prevailing Culture,” article in conjunction with “Insider Information,” Michael J. Farrell, *National Catholic Reporter*, November 4
“Truth—Like Greed—is Good,” review of “Insider Information,” Kathryn Gleason, *Metro Herald*, NYC, November 25
- 1987** “Women and Discrimination in Art,” review of solo show at University of Maine, Augusta, Edgar Allen Beem, *The Maine Times*, September 25
- 1986** “CAC Show Has A Conscience But Not Much Artistic Interest,” review of “Oppression/Expression” exhibit, Robert Green, *The Times-Picayune*, June 1
“Back to Earth,” review of “With the Land” exhibit, Rebecca Solnit, *Artweek*, April
- 1985** “Art: Show Propounds a ‘Precious’ Esthetic,” review of “Precious” exhibit, Grace Glueck, *New York Times*, March 29
“Precious,” review of “Precious” exhibit, Kay Larson, *New York Magazine*, April 24
“Show and Tell,” review of “Precious” exhibit, Kim Levin, *Village Voice*, April 23
“The Parameters of Precious,” review of “Precious” exhibit, Aimee Rankin, *Art in America*, September
- 1980** “Mulheres Americanas,” review of “American Women Artists” exhibit, Jo Ann Hein, *Brazil Herald*, November 8
Review of “Art for Public Places,” John Russell, *The New York Times*, August 28
- 1979** “CETA By The Sea and CETA Underground,” review of “Artists by the Sea” exhibit, John Perreault, *SoHo Weekly News*, August 16

Other Professional Recognition

- 2012** Artwork featured: “Following Christ to Calvary: The Stations of the Cross,” *St. Anthony Messenger*, March
Interview about Christo & Jeanne-Claude, their artwork and their Honorary Degree from F&M included in book, *Christo and Four Modern Creators of Environmental Art*, by Dennis L. Forbes, Sebrotforbesbooks, USA
- 2011** Artwork featured: “Stations of the Cross,” *Sculpture Magazine*, International Sculpture Center, July/August
- 2005** Artwork included, *The Sculpture Reference Illustrated*, by Arthur Williams, Gulfport, MS: Sculpture Books Publishing
- 2004** Featured artist for part of the month of June by Phillyart.net: <<http://phillyart.net/>>

- 2003** Featured artist for the month of June by the Philadelphia Chapter of the Women's Caucus for Art: <<http://www.inliquid.com/wca/framset.html>>
- 1991** Artwork featured on the cover and in the centerfold of *The Female Body: Figures, Styles, Speculations*, Laurence Goldstein, editor, University of Michigan
 Artwork featured in centerfold of *Seasonal Performances: A Michigan Quarterly Review Reader*, Laurence Goldstein, editor, University of Michigan
 Artwork featured on the cover and in the centerfold of the *Michigan Quarterly Review: The Female Body*; Laurence Goldstein, editor, University of Michigan
- 1986** Artwork, *On the Street*, featured on the cover of the *Lower Manhattan Cultural Council 1985-86 Annual Report*
 Artwork, *On the Street*, featured in "Artist Pages," *The New Art Examiner*, Chicago, IL
 Artwork, *On The Street*, featured in *Women Artists News*, Cynthia Navaretta, editor, Midmarch Press, NYC, September
- 1985** Artwork, *On The Street*, featured in *Upfront*, Lippard, Perr, Sutherland and Wexler, editors, PAD/D, NYC, Winter

Written Publications

- 2020** "What's next? Visual Arts on the downside of the Covid-19 curve," Blaise Tobia, coauthor, *the artblog*, Roberta Fallon, editor-in-chief, April 20, 2020 <<https://www.theartblog.org/2020/04/whats-next-visual-arts-on-the-downside-of-the-covid-19-curve/>>
- 2018** "Beyond Survival: Public Funding for the Arts and Humanities," Blaise Tobia, coauthor, *Art Journal Open*, College Art Association, NYC <<http://artjournal.collegeart.org/?p=10421>>
- 2017** "International Sculpture Day 2017," *Sculpture Magazine*, vol. 36, No. 8, October 2017, Washington, DC: International Sculpture Center
- 2015** "Report from Seattle," Blaise Tobia, coauthor, *the artblog*, Roberta Fallon and Libby Rosof, editors, April 10, 2015 <<http://www.theartblog.org/2015/08/report-from-seattle/>>
 "An Alternate Approach to Establishing a Studio Doctorate in Fine Art," Blaise Tobia, coauthor, *Leonardo*, November, 2015, Cambridge, MA: MIT Press
- 2013** "William Kentridge's The Refusal of Time," the Museo Nazionale delle Arti del XXI Secolo, Rome, exhibition review, *Sculpture Magazine*, vol. 32, No. 6, pp. 68-69; July/August, 2013, Washington, DC: International Sculpture Center
- 2012** "The Meditative Eye: The Sculpture of Ron Mehlman," *Sculpture Magazine*, vol. 31, no. 9, November, 2012, Washington, DC: International Sculpture Center
 "Gibellina: Where Art Renews Life," chapter in *Artists Reclaim the Commons: New Works/New Territories/New Publics*; Glenn Harper and Twylene Moyer, editors; Hamilton, NJ: International Sculpture Center Press; pp. 95-99
 "Art in China," Blaise Tobia, coauthor, *the artblog*, Roberta Fallon and Libby Rosof, editors, October 4, 2012 <<http://www.theartblog.org/2012/10/art-in-china-part-1-a-visit-to-galleries-and-artist-studios-in-beijing/>>
 October 7, 2012 <<http://www.theartblog.org/2012/10/art-in-china-part-1-a-visit-to-galleries-and-artist-studios-in-beijing/>>
 "Bell'Italia /Art New and Old," Blaise Tobia, coauthor, *the artblog*, Roberta Fallon and Libby Rosof, editors, February 20, 2013 <<http://www.theartblog.org/2013/02/bellitalia-art-new-and-old-observations-on-art-in-italy-in-three-parts-part-1/>>

- February 24, 2013 <<http://www.theartblog.org/2013/02/bellitalia-art-new-and-old-an-observation-on-art-in-italy-in-three-parts-part-2/>>
- February 26, 2013 <<http://www.theartblog.org/2013/02/bellitalia-art-new-and-old-an-observation-on-art-in-italy-in-three-parts-part-3/>>
- “Acid Mine Drainage and Art: Art, History, and Science in Rural Pennsylvania,” chapter in *The New Earthwork: Art, Action, Agency*, Glenn Harper and Twylene Moyer, editors; Hamilton, NJ: International Sculpture Center Press; Chapter 14
- “Looking Back (a history of the Women's Caucus for Art),” *Artlines*, Fall 2012, pp. 1-2, New York, NY: Women’s Caucus for Art
- 2011** “All Manner of Things: the Art of Barbara Strasen,” catalogue essay, Blaise Tobia, coauthor; George Billis Gallery: New York and Los Angeles
- 2009** “Deborah Sigel,” exhibition review of “Suspended Visions,” *Sculpture Magazine*, vol. 29, no.1, January/February, Washington, DC: International Sculpture Center
- “The Art of In-Between,” *Embracing the Uncarved Wood: Sculptural Reliefs from Shandong, China*, Lancaster, PA: Franklin & Marshall College
- 2008** “Report from China: the contemporary art scene,” July 19, *artblog*, Philadelphia, PA, <<http://theartblog.org/>>
- “Reimagining Religious Art,” *ARTs: The Arts in Religious and Theological Studies*, vol. 19, no.1, New Brighton, MN: United Theological Seminary of the Twin Cities
- 2007** “Trusting Serendipity: A Conversation with John Phillips and Carolyn Healy,” *Sculpture Magazine*, vol. 26, no. 6, July/August, Washington, DC: International Sculpture Center
- “Reclaiming the Past: Art, History, and Science in Rural Pennsylvania,” *Sculpture Magazine*, vol. 26, no. 4, May, Washington, DC: International Sculpture Center
- 2006** “Vanitas,” catalogue essay for Philadelphia/Tri-State Artists Equity exhibition, Sykes Gallery, Millersville University, PA
- “Fragments and Repetition: extending the narrative of sculptural installation,” *Interpreting Ceramics*, <<http://www.uwic.ac.uk/ICRC/issue001/contents.htm>>, Cardiff, Wales
- 2004** “Brant Schuller,” exhibition review of “Blockade,” *Sculpture Magazine*, vol. 23, no. 7, September, Washington, DC: International Sculpture Center
- “Incarnational Art,” book review of *Postmodern Heretics: Catholic Imagination in Contemporary Art* by Eleanor Heartney, *Sojourners Magazine*, vol. 33, no. 7, July, Washington, DC
- “A Row with an Angel” and “Difficult Art: Sometimes the best art isn’t at all beautiful,” republished in *Spirit of Fire, Sojourners*, Washington, DC
- “Collateral Damage: Echoes in Our Soul,” exhibit review, *New York Arts Magazine*, vol. 9, no. 5/6, May/June 2004, New York, NY
- 2003** Articles (2), “Installation” and “Antony Gormley” in *Encyclopedia of Sculpture*, edited by Antonia Boström, vol. 2, pp. 693-694; 785-788, New York, NY and London, England: Routledge
- “Figuratively Speaking,” review of International Sculpture Center conference, *Sculpture Magazine*, vol. 22, no. 9, November, Washington, DC: International Sculpture Center
- “Randy Dalton,” exhibit review, *Sculpture Magazine*, vol. 22, no. 5, June, Washington, DC: International Sculpture Center
- “Dangerous Art: Sometimes the best art isn’t at all beautiful,” *Sojourners Magazine*, vol. 32, no. 3, May-June, Washington, DC
- 2001** “The Atelier Revisited,” *Sculpture Magazine*, vol. 20, no. 6, July/August, Washington, DC: International Sculpture Center

- “La Scuola Alfamediale,” coauthored with Blaise Tobia and Tullio Sirchia, *Digital Creativity: Crossing the Border*, proceedings of the 4th Computers in Art and Design Education conference, April, 2001, Glasgow, Scotland: Glasgow School of Art Press
- “High, Low, and In-Between,” *Sculpture Magazine*, vol. 20, no.2, March, Washington, DC: International Sculpture Center
- 2000** “Valie Export,” exhibit review, *Sculpture Magazine*, vol. 19, no. 7, September, Washington, DC: International Sculpture Center
- “Bringing the Cost to Light,” with Blaise Tobia, included in anthology, *Social Problems of the Modern World*, edited by Frances Moulder, Florence, KY: Wadsworth Publishing
- “Artists Talking,” *Sculpture Magazine*, vol. 19, no. 6, May, Washington, DC: International Sculpture Center
- 1999** Technical entries included in the *Hand Papermakers’ Cookbook*, NYC: Dieu Donn  Press
- “Art & Ecology,” *Sculpture Magazine*, vol. 18, no. 3, February, Washington, DC: International Sculpture Center
- “From the Met to Sacred Heart,” *National Catholic Reporter*, Vol. 35, No. 17, April 24, Kansas City, MO
- “Public Art in Gibellina,” *Sicilia Parra*, Gaetano Cipolla, editor, Spring, NYC: St. John’s University
- 1998** “Artist Viola’s world infused with divine,” *National Catholic Reporter*, Vol. 33, No. 16, April 24, Kansas City, MO
- “Nuns as Artists,” book review, *Women Artists News*, vol. 23, Book Review Issue, NYC: Midmarch Associates
- 1997** “Brave New World,” Glenn Harper, ed., *Art Papers*, vol. 21, issue 4, July-August, Atlanta, GA
- “Gibellina: An Uncommon Collaboration,” *Sculpture Magazine*, vol. 16, no. 2, February, Washington, DC: International Sculpture Center
- “*Black Madonnas: feminism, religion, & politics in Italy* by Lucia Chiavola Birnbaum,” book review, *Women Artists News*, vol. 22, Book Review Issue, NYC: Midmarch Associates
- 1996** “A Row With An Angel,” *Sojourners*, May-June, vol. 25, No. 3, Washington, DC
- “Artists view cyberspace as their newest canvas,” *National Catholic Reporter*, Vol. 32, No. 16, February 16, Kansas City, MO
- “*After the Machine* by Miles Orvell,” book review, *Women Artists News*, vol. 21, Book Review Issue, NYC: Midmarch Associates
- 1995** “*Arresting Images* by Steven C. Dubin,” book review, *Women Artists News*, vol. 20, Book Review Issue, NYC: Midmarch Associates
- 1994** “Parallel understandings: a retrospective” with Blaise Tobia, *The Witness*, October, Detroit, MI: Episcopal Church Publishing Company
- “Christ in New York” (Duane Michals) with Blaise Tobia, *The Witness*, August/September, Detroit, MI: ECPC
- “Challenging the canons,” (Mary Beth Edelson) with Blaise Tobia, *The Witness*, July, Detroit, MI: ECPC
- “Celebrating disabled and minority women,” (Sanda Aronson) with Blaise Tobia, *The Witness*, June, Detroit, MI: ECPC
- “Bringing the cost to light,” (Craig Freeman) with Blaise Tobia, *The Witness*, May, Detroit, MI: ECPC

- 1993**
- “Frustrated dialogue,” (Marina Abramovic and Ulay) with Blaise Tobia, *The Witness*, April, Detroit, MI: ECPC
 - “America’s Finest?” (David Avalos, Louis Hock and Elizabeth Sisco) with Blaise Tobia, *The Witness*, March, Detroit: ECPC
 - “Revolutionary Art,” (Andy Warhol and the Artworkers’ Coalition), *The Witness*, January/February, Detroit, MI: ECPC
 - “Light in Darkness?,” (Ad Reinhardt and Thomas Merton), *The Witness*, December, Detroit, MI: ECPC
 - “Rethinking ‘Religious’ Art,” *The Catholic World*, November/December, Mahwah, NJ: The Paulist Press
 - “Shrouded Lives,” (Carolyn Warfield) with Blaise Tobia, *The Witness*, November, Detroit, MI: ECPC
 - “The Surrealities of Meat,” (Sue Coe) with Blaise Tobia, *The Witness*, October, Detroit, MI: ECPC
 - “Educating Through Art,” (CETA Artists Project, Willie Birch, Herb Perr and Tim Rollins) with Blaise Tobia, *The Witness*, September, Detroit, MI: ECPC
 - “Portraits of Pain,” (Lin Baum) with Blaise Tobia, *The Witness*, July/August, Detroit, MI: ECPC
 - “Confronting New York’s Trash,” (Agnes Denes and Mierle Laderman Ukeles) with Blaise Tobia, *The Witness*, June, Detroit, MI: ECPC
 - “Soul Progress” (Alex and Allison Grey) with Blaise Tobia, *The Witness*, May, Detroit, MI: ECPC
 - “*Crossroads: Reflections on the Politics of Culture* by Don Adams and Arlene Goldbard,” book review, *Women Artists News*, vol. 18, Spring, NYC: Midmarch Associates
 - “When You *Can* Not Pay,” (John-Ed Croft) with Blaise Tobia, *The Witness*, April, Detroit, MI: ECPC
 - “Liberation Symbolology,” (Lynn Randolph) with Blaise Tobia, *The Witness*, March, Detroit, MI: ECPC
 - “Computer Aging,” (Nancy Burson) with Blaise Tobia, *The Witness*, January/February, Detroit, MI: ECPC
 - “Like Mother, Like Daughter? . . . Yes and No” (Joyce and Elizabeth Scott), *New Directions for Women*, January/February, Englewood, NJ
- 1992**
- “Through the Back Door: Alternative Approaches to Public Art,” *Art and the Public Sphere*, W.J.T. Mitchell, editor, Chicago, IL: The University of Chicago Press
 - Selected writings and talks, *Mutiny and the Mainstream: Talk That Changed Art 1975-90*, Judy Seigel, editor, NYC: Midmarch Press
 - “Witness to Dissent,” (Clarissa Sligh) with Blaise Tobia, *The Witness*, December, Detroit, MI: ECPC
 - “Is Silence a Sacrament?” (Kathy Constantinides) with Blaise Tobia, *The Witness*, November, Detroit, MI: ECPC
 - “The Great Wall of Los Angeles,” (Judy Baca) with Blaise Tobia, *The Witness*, October, Detroit, MI: ECPC
 - “Shards of Hope,” (Sandra Menefee Taylor) with Blaise Tobia, *The Witness*, September, Detroit, MI: ECPC
 - “Unmasking Fear,” (Willie Birch) with Blaise Tobia, *The Witness*, June, Detroit, MI: ECPC
 - “Ordained by Community,” (Robert Lentz) with Blaise Tobia, *The Witness*, May, Detroit, MI: ECPC
 - “Renewing the Earth,” (Newton & Helen Harrison) with Blaise Tobia, *The Witness*, April, Detroit, MI: ECPC

- “Painter brushes with poor in war zones, refugee camps,” (Lin Baum) *The National Catholic Reporter*, Vol. 28, No. 17, February 28, Kansas City, MO
- “Gods of Money,” (Barton Lidice Benés) with Blaise Tobia, *The Witness*, March, Detroit: Detroit, MI: ECPC
- “Messages to the Public,” (Public Art Fund) with Blaise Tobia, *The Witness*, February, Detroit, MI: ECPC
- “Artists in Suits,” *High Performance*, Winter 1992, Los Angeles, CA: Astro Artz
- “Giving a Face to the Powerless,” (Lin Baum) *New Directions for Women*, January/February, Englewood, NJ
- “Native Art,” (Syracuse Cultural Workers) with Blaise Tobia, *The Witness*, January, Detroit, MI: ECPC
- 1991** “Korean Women Mine Personal Lives for Art,” (Sunny Soe and Yong Soon Min) *New Directions for Women*, November/December, Englewood, NJ
- “Judy Chicago: Birthing Art,” with Blaise Tobia, *The Witness*, December, Detroit, MI: ECPC
- “Sisters of Survival: Performing Against Nuclearism,” with Blaise Tobia, *The Witness*, November, Detroit, MI: ECPC
- “Swords Into Plowshares; Tanks Into Artworks,” with Blaise Tobia, *The Witness*, October, Detroit, MI: ECPC
- “Christian Art: Concern for the World,” with Blaise Tobia, *The Witness*, September, Detroit, MI: ECPC
- “Prophets of the Modern Age: Taking Art to the Streets,” *Sojourners*, May, Washington, DC
- “Motherhood is Core of Artist’s Imagery,” (Charleen Touchette), *New Directions for Women*, March/April: Englewood, NJ
- “‘Last Supper’: Elucidating faith with anguished hearts,” (Bill T. Jones/Arne Zane/Michael Perry) *The National Catholic Reporter*, Vol. 27, No. 12, January 18, Kansas City, MO
- 1990** “The Practice of Photography: Education, Gender and Ideology,” Society for Photographic Education panel review, *Women Artists News*, vol. 15, no. 3, Fall, NYC: Midmarch Associates
- “Women's Art Registry of Minnesota,” *Ibid.*
- “Dangerous Transgressions,” (panel review), *Women Artists News*, vol. 15, no. 1&2, Spring/Summer, NYC: Midmarch Associates
- “Parable of the Streets: Making Art about the ‘Real Deal’,” (John Malpede and the L.A.P.D.), *Sojourners*, June, Washington, DC
- “Prodding the Conscience,” *The Other Side*, January/February, Philadelphia, PA: Jubilee, Inc.
- “Lynne Avadenka,” review, *Ibid.*
- 1989** “Feminist Art Criticism: An Anthology by Freuh, Langer and Raven,” review, *Art&Artists*, vol. 18, No. 4, August/September, NYC: Foundation for the Community of Artists
- “Telling Stories/Compelling Events,” catalogue essay (Lynne Avadenka and Kathy Constantinides), Detroit Art Institute, Detroit, MI
- “I’d Rather CENSORED in Philadelphia,” *Art&Artists*, vol. 18, no. 3, June/July, NYC: FCA
- “The Sands of Time,” *Art&Artists*, vol. 18, no. 2, April/May, NYC: FCA
- “Squeamish Art World Squelches Exhibition,” *New Directions for Women*, March/April: Englewood, NJ
- “Art Safety: Hazards and Precautions (A Videotape),” review, *Art&Artists*, vol. 18, no. 1, February/March, NYC: The Foundation for the Community of Artists

- 1988** "Icons of Family Life Make Grist for Artist's Mill," (Clarissa Sligh), *New Directions for Women*, January/February: Englewood, NJ
- "On Another Planet," *Art&Artists*, vol. 17, no. 6, December/January, NYC: FCA
- "*Crossing Over: Feminism and the Art of Social Concern* by Arlene Raven," review, *Art&Artists*, vol. 17, no. 4, August/September, NYC: FCA
- "She Transforms Garbage Into Art," (Mierle Laderman Ukeles), *New Directions for Women*, September/October: Englewood, NJ
- "Women Artists (and others) Caucusing," *Art&Artists*, vol. 17, no. 3, June/July, NYC: FCA
- "Tax Demo/Tax Footnote," *Art&Artists*, vol. 17, no. 3, June/July, NYC: FCA
- "Getting Noticed: Ellen Lubell on Art Reviewing," *Art&Artists*, vol. 17, no. 3, June/July, NYC: FCA
- "Children & Creativity Make for Tough Mix," (Frances Charteris, Audrey Flack, Martha Jackson-Jarvis, Joan Semmel, Charleen Touchette), *New Directions for Women*, July/August: Englewood, NJ
- "Artist Makes Own Parade," (Glenna Park), *New Directions for Women*, May /June: Englewood, NJ
- "Musings on CETA: A Review of *Bureaucratizing the Muse* by Steven C. Dubin," *Art&Artists*, vol. 17, no. 2, April/May, NYC: FCA
- 1987** "Guerrilla Girls Mix Laughter, Politics," *New Directions for Women*, March/April: Englewood, NJ
- "Making Activist Art," *Heresies*, no. 22, NYC: Heresies Collective.
- "Conferring Art," *Art&Artists*, vol. 16, no. 6, December/January, NYC: FCA
- "AIDS&Art," *Art&Artists*, Op. Cit.
- "Individuals: A Selected History of Contemporary Art," review, *Art&Artists*, vol. 16, no. 4, August/September, NYC: FCA
- "Report from Cincinnati: Works by Women," *Art&Artists*, vol. 16, no. 3, June/July, NYC: FCA
- "Oberlin Notes," *Art&Artists*, vol. 16, no. 2, April/May, NYC: FCA
- "A Gallery Grows in Brooklyn," *Art&Artists*, Op. Cit.
- "Flocking to New York/Fleeing from New York," *Art&Artists*, vol. 16, no. 1, February/March, NYC: FCA
- "On Decentralization: A Talk with Peter Frank," *Art&Artists*, Op. Cit.
- "Susan Share: Unique Books and Collapsible Sculptures," review, *High Performance*, Los Angeles: Astro Artz
- 1986** "*Stroll Magazine* and *The Act*," reviews, *Art&Artists*, vol. 15, no. 4, July/August, NYC: FCA
- "Alternative Realities," *Art&Artists*, vol. 15, no. 2, March/April, NYC: FCA
- 1985** "Let's Define Public Sculpture," *Art&Artists*, vol. 14, no. 3, May/June, NYC: FCA
- 1983** "The Artist/Christian Dilemma," co-authored with Blaise Tobia, *Artists for Social Responsibility*, January, Johnson, VT: ASR
- 1982** Ibid., *The Other Side*, vol. 19, no. 11, December, Philadelphia, PA: Jubilee, Inc.
- 1978** "Myth and the Sexual Division of Labor," *Heresies*, vol. 4, NYC: Heresies Collective

Presentations/Invited Activities/Conferences/Awards/Grants

- 2020** Received Philadelphia Sculptors members' grant
Papermaking and casting workshop, University of the Arts, Philadelphia, PA

- 2019** Curator with Simone Spicer, Salon des Refusés, iMPeRFeCT Gallery, Philadelphia, PA
Organizer, “The Forgotten Federal Artists,” panel at the College Art Association annual conference, NYC
Juror for Women's Caucus for Art exhibition, NOW!, Art in City Hall, Philadelphia, PA
- 2018** Artist Talk with Shannon Stratton, Chief Curator, Museum of Arts & Design, in conjunction with “Structural Transparencies” exhibition at Phillips Museum of Art, Lancaster, PA
- 2016** Received Office of College Grants funding for solo exhibition, "Architectural Overlays," at SACI Gallery, Florence, Italy
- 2013** Received Office of College Grants funding for Visiting Artist at the American Academy in Rome
- 2012** Received Office of College Grants funding for Visiting Artist at the American Academy in Rome
- 2011** Moderator, “Relics and Reliquaries Reconsidered,” in conjunction with the Maryland Institute College of Art, Walters Art Museum, Baltimore, MD
- 2008** Reviewer for Mid-Atlantic Arts Foundation fellowships in sculpture, Baltimore, MD
Panelist, “Beauty and Identity,” Gretchen Hupfel Symposium, Delaware Center for the Contemporary Arts, Wilmington, DE
- 2007** Presented paper, "Paper Dolls: Women Sculptors and the Body in Pulp," as part of panel, "Why Beat Pulp? Mapping Paper Terrains in 2006-07," chaired by Helen Frederick, Pyramid Atlantic Art Center, at College Art Association conference, in New York City (received College Professional Development Fund grant).
Received full fellowship for a one-month residency at the Vermont Studio Center, Johnson, VT
- 2006** Juror for Philadelphia/Tri-State Artists Equity exhibition, Sykes Gallery, Millersville University, PA
Received Central Pennsylvania Consortium/Mellon Foundation Grant as Visiting Artist at the American Academy in Rome
Reviewer for Pennsylvania Humanities Council Humanities-in-the-Arts-Initiative for the AMD&ART *Great Map* and History Symposium, under the direction of T. Allan Comp, as part of a mining land-reclamation project in Vintondale, PA
Juror and Presenter of Women’s Caucus for Art achievement award at the Philadelphia District-Wide Art Exhibit
Presented paper, “Fragments and Repetition: extending the narrative of sculptural installation,” at the “Fragmented Figure” conference at the Cardiff School of Art in Wales, UK (received College Professional Development Fund grants)
- 2005** Presented paper, “American Art, American Religion and American Society: Catholicism and Social Justice,” as part of a panel chaired by Eleanor Heartney at the College Art Association annual meeting in Atlanta, GA (received College Professional Development Fund grant)
Received College Professional Development Fund grants for matting and framing *The Stations of the Cross* drawings for exhibition at Allegheny College, Meadville, PA
- 2004** Juror of Women’s Caucus for Art best of show award for “Re/Fuse,” an area-wide exhibit of students in college art programs held at the Philadelphia Ethical Society
Attendee, Women’s Caucus for Art Networking Day, “In Pursuit of Art and Life,” Bethesda, MD
Reviewer for Pennsylvania Humanities Council Humanities-in-the-Arts-Initiative panel moderated Sid Sachs, with Amy Schlegel, Edna Andrade and Roslyn Drexler in conjunction with Drexler exhibit at Rosenwald-Wolf Gallery, Philadelphia, PA

Presentation given, "Picturing Women: A Cross-Disciplinary Symposium," Women's Caucus for Art session, Bryn Mawr College, March 19, 2004

Faculty Travel Grant for attending the College Art Association annual meeting in Seattle, WA

Reviewer for "Figuratively Speaking," International Sculpture Center conference at the Johnson Atelier, Hamilton, New Jersey in June

2003 Presenter, "National Roundtable on Faith, Art, and Social Activism," *Sojourners Magazine*, Washington, DC, March 7, 2003

Faculty Research Grant for exhibits at the Museum of Contemporary Art in Colorado, and the University of Michigan, Ann Arbor

Faculty Travel Grant for attending the College Art Association annual meeting in New York City

Juror and Presenter of Women's Caucus for Art achievement award at the Philadelphia District-Wide Art Exhibit

Honored with a name inscription on the national Women's Caucus for Art mural in Philadelphia

2002 Attendee, "Crossing the Line," conference sponsored by Philadelphia Sculptors, Tri-State Sculptors and the International Sculpture Center, Philadelphia, PA

Reviewer, Philadelphia Public Art Office, Public Art Commission competition

Panel Co-Chair, with Mary Dritschel, "How to Keep Your Art Out of the Garage Sales After You're Gone," College Art Association conference, February 2002, Philadelphia, PA

Speaker in connection with a 20-year retrospective exhibit of my work at the Peeler Arts Center, DePauw University, Greencastle, IN

2001 Presentation given, "Religion, Art, Politics and Controversy: Can We All Just Try to Get Along?" *Sojourners Conference*, Wheaton College, IL, July 2001

Pennsylvania Council on the Arts grant for catalogue accompanying "Alternating Figures" exhibit at Phillips Museum, F&M

Faculty Research Grant for "Physical Boundaries of this World" exhibit at the Elizabeth Foundation, NYC

Artist lecture, Dana Gallery, Phillips Museum, Franklin & Marshall College, Lancaster, PA

Juror and Presenter of Women's Caucus for Art achievement award at the Philadelphia District-Wide Art Exhibit

Presentation given, "A Model for Multimedia Education," joint with Blaise Tobia and Tullio Sirchia, CADE (Computers in Art and Design Education) biennial conference, Glasgow, April 2001 (received Faculty Travel Grant)

2000 Presentation given, "La Scuola Alfamediale," joint with Blaise Tobia, SCAN (Small Computers in the Arts Network) annual conference, Philadelphia, November 2000

Reviewer for Pennsylvania Humanities Council Humanities-in-the-Arts-Initiative for Susan Sontag in conjunction with exhibit at Rosenbach Museum, Philadelphia, PA

Faculty Travel Grant for attending the College Art Association annual meeting in Chicago, IL

Juror and Presenter of Women's Caucus for Art achievement award at the Philadelphia District-Wide Art Exhibit

1999 Leeway Foundation Window of Opportunity grant

Speaker, "Too Feminist, Too Eighties, Too Much Like Kiki Smith," The Feminist Art and Art History Conference, Barnard College, Columbia University

1998 Speaker, "What Makes a Coop Gallery Successful," Artists Talk on Art, Phoenix Gallery, New York, NY

- Moderator, "Engaging Cultures," with Luis Jiménez, Molly Blieden and Willie Birch, International Sculpture Center Conference, Chicago, IL
Visiting Artist lecture and workshop at Rosemont College, Rosemont, PA
- 1997** Participant in "Brave New World," on-line roundtable discussion hosted by Glenn Harper, editor, *Sculpture Magazine*
Visiting Artist lecture at Rowan University, Glassboro, NJ
Visiting Artist lecture at Fleisher Art Memorial, Philadelphia, PA
Pennsylvania Humanities Council lecture grant
- 1996** Speaker, "Bad Girls, Humor and the Art of Seduction," Women's Issues in a Global Context, Dickinson College, Carlisle, PA
Visiting Artist lecture at Montclair State College, NJ
- 1995** Speaker, "The (Female) Body Politic," DePauw University, Indianapolis, Indiana
Visiting Artist lecture at The Mitchell Museum, Mt. Vernon, IL
- 1994** Chair, "Artists at the Crossroads: A Critical Look at the Past, Present and Future of Artist-Run Spaces," with Ivan Karp (O.K. Harris Gallery), Dan Concholar (Art Information Center), Marion Griffiths (Sculpture Center) and Sally Hazelet Drummond (painter), Amos Eno Gallery, NYC
- 1993** Curator, "Funny Girls: Women, Humor and the Visual Arts," Maria Feliz Gallery, Jim Thorpe, PA
Visiting artist lecture at the Women's Center, Franklin & Marshall College, Lancaster, PA
- 1992** Co-Chair (with Dr. Jeanne Fox-Friedman), "Bad Girls, Humor and the Art of Seduction," The Feminist Art and Art History Conference, Barnard College, Columbia University
Speaker, "Bad Girls, Humor and the Art of Seduction," Comedic Voice and Vision in Contemporary Western Art, International Society for Humor in Art, Brittany, France
- 1991** New York State Council on the Humanities lecture grant
Panelist, "Religion as Re-Source for Artists," chaired by Deborah Haynes, Women's Caucus for Art conference in New York
Panelist, "Sculpture on the Threshold of the Nineties," with Eleanor Heartney, Lisa Hoke and Marc Strauss, Franklin & Marshall College, PA
- 1990** Visiting artist lecture at the Minneapolis College of Art & Design, MN
- 1989** Chaired Women's Caucus for Art panel at annual conference, "Clothing as Model; Clothing as Metaphor" in San Francisco
Visiting artist lecture at the Dana Gallery, Franklin & Marshall College, Lancaster, PA
- 1988** Art Matters Incorporated Artist Fellowship
Barbara Deming Fund (exhibit grant)
Artists Space/Artist Grant
Panelist, "Art in the Age of Austerity," with sociologist Steven Dubin, Socialist Scholars Conference sponsored by the City University of New York
- 1987** Artists Space/Artist Grant
Interviewed on Maine Public Radio about artwork in solo show at University of Maine, Augusta (Kathryn Pfeiffer, 10/87)
Visiting artist lecture at the University of Maine, Augusta
Visiting artist lecture and workshop at Chestnut Hill College, Philadelphia, PA

- 1986** Curated (and received grant funding for) “Time, Form, Nature, Mind,” an exhibit at 10 on 8 in NYC
Initiated and coordinated Association of Artist-Run Galleries/SoHo reception during the College Art Association meeting in NYC
- 1985** Public Image Gallery (grant for sculpture installation)
Artists Space/Artist Grant
Lower Manhattan Cultural Council (grant for site-specific sculpture)
Interviewed on National Public Radio at the public hearings for Richard Serra's *Tilted Arc* (Andy Lyman, *Morning Edition*, 3/8/85)
- 1984** National Endowment for the Arts Fellowship in sculpture
Visiting artist lecture at the College of St. Rose, Albany, NY

EDUCATION

- 1974-77** **MFA, Visual Arts, University of California, San Diego**
primary studies in sculpture, performance, art theory/criticism; graduated summa cum laude
- 1969-73** **BA, Fine Art, Brooklyn College, City University of New York**
major in fine arts, minor in art education; graduated magna cum laude
- 1973-74** **Brooklyn Museum Art School**
courses in figurative sculpture
- 1983-96** **continuing studies: Cass Technical, Detroit; Drexel University, Philadelphia**
courses in welding and carpentry
- 1984-present** **continuing studies: Drexel University, America-Italy Society**
language and culture study coursework in Italian

TEACHING POSITIONS

- 2018-present** Professor Emerita, Franklin & Marshall College, Lancaster, PA

full-time —

- 2016-18** Professor, Franklin & Marshall College, Lancaster, PA
- 2006-16** Associate Professor, Franklin & Marshall College, Lancaster, PA
- 2000-06** Assistant Professor, Franklin & Marshall College, Lancaster, PA
- 1995-96; 99** Visiting Assistant Professor, Franklin & Marshall College, Lancaster, PA
- 1990** Visiting Artist, Minneapolis College of Art and Design, Minneapolis, MN
- 1981-82** Visiting Sculptor, Wayne State University, Detroit, MI
- 1980-81** Visiting Assistant Professor, Oberlin College, Oberlin, OH

adjunct —

- 2011-13** Graduate Faculty, MFA Studio, Moore College of Art and Design, Philadelphia, PA
- 1999-2000** Adjunct Professor, St. Joseph's University, Philadelphia, PA
- 1996-99** Adjunct Professor, Moore College of Art and Design, Philadelphia, PA
- 1991-2; 94** Adjunct Assistant Professor, Franklin & Marshall College, Lancaster, PA

- 1988** Adjunct Assistant Professor, Design Department, Drexel University, Philadelphia, PA
1975-77 Teaching Assistant, Visual Arts Department, The University of California, San Diego

OTHER POSITIONS

- 1986-89** Articles Editor, *Art&Artists*, Foundation for the Community of Artists, New York City
1983-86 Executive Director, Amos Eno Gallery, New York City
1978-79 Artist-in-Residence, Cultural Council Foundation CETA Artist Project, New York City