

**JOY GARNETT**  
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#### EDUCATION

**1989-91** MFA The City College of New York  
**1985-86** L'École Nationale Supérieure des Beaux-Arts, Paris, France  
**1977-83** BA McGill University, Montreal, Quebec, Canada  
The American University in Cairo, Egypt

#### RESIDENCIES

**2019-20** SHIFT Residency for Arts Workers, Elizabeth Foundation for the Arts Project Space, NY  
**2007** iCommons Summit '07 Dubrovnik, Croatia  
**2005** Atlantic Center for the Arts, New Smyrna Beach, FL

#### GRANTS & AWARDS

**2011** The Chipstone Foundation, Milwaukee Art Museum, Milwaukee, WI  
**2004** Anonymous Was a Woman, New York  
**2003** Manhattan Community Arts Fund, LMCC, New York  
**2002** Manhattan Community Arts Fund, LMCC, New York  
**2000** The Wellcome Trust, London, UK  
**1990; 1991** Elizabeth Ralston McCabe Connor Award, The City College of New York

#### SOLO EXHIBITIONS

**2018** *Joy Garnett: Deep Dish*. Platform Gallery online  
**2016** *Ends of the Earth*. Slag Gallery, Brooklyn, NY (catalog)  
*Joy Garnett: unmonumental*. Platform Gallery online  
**2014** *Joy Garnett: Being There*. Platform Gallery, Seattle, WA  
**2010** *Boom & Bust*. Winkleman Gallery, NY  
*China Three Gorges Project*. Roger Williams University, School of Architecture, Art & Historic Preservation, Bristol, RI  
**2008** *Joy Garnett, New Paintings*. Winkleman Gallery, NY  
*Scoundrel Time*. Iona College Art Gallery, New Rochelle, NY  
**2007** *Strange Weather*. National Academy of Sciences, Washington, DC (catalog)  
**2004** *Riot*. Debs & Co., NY  
**2001** *Rocket Science*. Debs & Co., NY (catalog)  
**1999** *Buster-Jangle*. Debs & Co., NY (catalog)

#### GROUP EXHIBITIONS

**2019** *Dead Ringer*. Curated by Elizabeth Duffy. Bristol Art Museum, Bristol, RI  
**2018** *Tiny Acts Topple Empires*. Curated by Heather Darcy Bhandari. The Woskob Family Gallery, State College, PA  
*Warmer*. Curated by Brian Wiggins. Cedar Crest College Center for Visual Research, Allentown, PA  
**2017** *The Times*. FLAG Art Foundation, NY  
*We need to talk....* Petzel Gallery, NY  
**2016** *Tell Me a Story*. The B-Complex, Atlanta, GA  
*Carte Blanche*. Adah Rose Gallery, Kensington, MD  
**2015** *New York, I Love You, But...* Curated by Keith Miller. Gallatin Galleries, NYU, NY  
*Human Territory*. Slag Gallery, Williamsburg, Brooklyn, NY  
*FOODshed: Agriculture and Art in Action*. Curated by Amy Lipton. CR10 Arts, Linlithgow, NY  
**2014** *A Gift to Birobidzhan*. Curated by Yevgeniy Fiks, 21ST.PROJECTS, NY  
*Sargent's Daughters*. Sargent's Daughters, NY

- The Last Brucennial*. Organized by the Bruce High Quality Foundation, NY  
*FOODshed: Agriculture & Art in Action*. Curated by Amy Lipton. Smack Mellon, Brooklyn, NY  
*The Wayland Rudd Collection*. Organized by Yevgeniy Fiks. Winkleman Gallery, NY; traveled to: First Floor Gallery, Harare, Zimbabwe  
*Being There*. Curated by Amy Lipton. Elga Wimmer Gallery, NY  
*Full House*. Aeroplastics Contemporary, Brussels, Belgium  
*Painting the Pixel*. Gallery North, Northumbria University, Newcastle upon Tyne, UK
- 2013** *The Tool at Hand*. Originating: Milwaukee Art Museum; traveled to: Philadelphia Art Alliance; Houston Center for Contemporary Craft; the Museum of Contemporary Craft Portland, OR  
*Digital Sensation*. Baltic|39, BALTIC Centre for Contemporary Art, Newcastle upon Tyne, UK  
*Memphis Social*. Curated by Tom McGlynn. apexart exhibition held at sites in Memphis, TN  
*Containment*. Proteus Gowanus, Brooklyn, NY  
*Show Me the JPEG*. Winkleman Gallery, NY  
*VIBE*. Curated by Mary Ann Strandell. Suite 303, NY  
*Your Face is a Landscape*. Curated by Sara Reisman and Reina Shibata. Field Projects, NY  
*Secret Wars*. Proteus Gowanus, Brooklyn, NY  
*It's the End of the World as We Know It (And I Feel Fine)*. Curated by Amy Lipton. Ramapo College Art Galleries, Mahwah, NJ
- 2012** *Migration of Objects*. Proteus Gowanus, Brooklyn, NY  
*Picture Takers*. Visual Arts Center of New Jersey, Summit, NJ  
*Caseworks*. Curated by Dwayne Butcher. Art Museum of the University of Memphis, TN
- 2011** *The Tool at Hand*. Curated by Ethan Lasser. Milwaukee Art Museum, Milwaukee, WI  
*Beyond the Horizon*. Curated by Amy Lipton. Deutsche Bank Gallery, 60 Wall St, NY  
*With Food in Mind*. Curated by Nicole Caruth. The Center For Book Arts, NY  
*Three - Damien Flood / Joy Garnett / Andrew Seto*. Theodore Arts, NY  
*An Exchange with Sol LeWitt*. Curated by Regine Basha. MASS MOCA, North Adams, MA  
*Bibliomania*. Visual Arts Center of New Jersey, Summit, NJ
- 2010** *All Things Being Equal*. Curated by Tiffany Calvert. Raritan Valley Community College Art Gallery, Somerville, NJ
- 2009** *Things Fall Apart*. Curated by Joy Garnett. Winkleman Gallery, NY  
*On Aggression*. Curated by Hallie Cohen. The Philoctetes Center, NY  
*The There*. Platform Gallery, Seattle, WA  
*Out of the Blue*. Organized w/ Joy Episalla & Amy Lipton. Bergen Community College, Paramus, NJ  
*Seeing as Believing*. Curated by Koan Jeff Baysa. Axis Gallery & California State University Sacramento Art Dept/Center for Teaching & Learning (CSUS)/Center for Contemporary Art, Sacramento (CCAS), CA  
*Psychodelia Paradise*. EXPRMNTL Galerie, Toulouse, France
- 2008** *That Was Then... This Is Now*. MoMA P.S.1, Long Island City, NY  
*Pathetic Fallacy: Weather & Imagination*. Curated by Hallie Cohen. The Philoctetes Center, NY  
*Atomic Afterimage*. Curated by Keely Orgeman. Boston University Art Gallery, Boston, MA  
*Washington Project for the Arts Art Auction Gala*. Curated by J.D. Talasek. American University Museum/Katzen Center for the Arts, American University, Washington, DC  
*Transcendent & Sublime*. Curated by Deborah Frizzel. Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT  
*Eden's on Fire!* Platform Gallery, Seattle, WA  
*Registering the Invisible*. Curated by Clayton Colvin. Space 301, Mobile, AL
- 2007** *Double X-Rated: Where the Girls Are*. Stellan Holm Gallery, NY  
*Greener Pastures, Permanent Midnight*. Curated by Ingrid Chu. Moti Hasson Gallery, NY  
*One Day I Will Control the Sun*. Curated by J.J. Garfinkel. Arsenal Gallery, Central Park, NY  
*project: rendition: Joy Episalla, Joy Garnett, Carrie Moyer, Carrie Yamaoka*. Momenta Art, Brooklyn, NY  
*Visionary Anatomies*. Smithsonian Institution Traveling Exhibition; Mead Art Museum, Amherst, MA; Art League of Long Island, Dix Hills, NY; Art Museum of Western Virginia, Roanoke
- 2006** *Image War: Contesting Images of Political Conflict*. Organized by the 2005–2006 curatorial fellows of the Whitney Museum's Independent Study Program. Whitney Museum of American Art and City University of NY  
*Peace Tower for the Whitney Biennial 2006*. The Whitney Museum of American Art, NY  
*Prevailing Climate*. Sara Meltzer Galley, NY  
*When Artists Say We*. Curated by Andrea Geyer and Christian Rattemeyer. Artists Space, NY

- Run For Your Lives!* DiverseWorks, Houston, TX
- 2005** *Atomica*. Curated by Ombretta Agro & Lea Freid. Lombard-Freid Fine Arts & Esso Gallery, NY  
*The Obligation to Endure: Art & Ecology since 'Silent Spring.'* Curated by Nick Debs. NY Academy of Sciences  
*Blasts*. Curated by Paul Brewer. G Fine Art, Washington, DC  
*Visionary Anatomies*. Smithsonian Institution traveling exhibition. The Monmouth Museum, NJ  
*After Nature*. Aeroplastics Contemporary, Brussels, Belgium  
*Boost in the Shell (The Pursued)*. De Bond, Bruges, Belgium
- 2004** *Terrorvision*. Exit Art, NY  
*The Infinite Fill Show*. Curated by Cory & Jamie Arcangel. Foxy Production, NY  
*Watch What We Say*. Curated by Marc Lepson. Schroeder Romero, Brooklyn, NY  
*This is For Real: War & the Contemporary Audience*. Curated by Keith Miller. Stony Brook Univ. Gallery, NY  
*Visionary Anatomies*. Smithsonian Traveling Exhibition. National Academy of Sciences, Wash., DC  
*Pulse of America*. Aeroplastics Contemporary, Brussels, Belgium
- 2003** *Americana*. Curated by Anne Ellegood & Rachel Gugelberger, SVA West Side Gallery, NY  
*The World's a Mess, It's in My Kiss*. Debs & Co., NY  
*Night Vision*. Curated by Joy Garnett. University Art Gallery, Central Michigan University, Mount Pleasant, MI  
*Without Fear or Reproach*. De Witte Zaal, Ghent, Belgium
- 2002** *Night Vision*. Illinois State University Galleries, Normal, IL; traveled to: White Columns, NY  
*Tactical Action*. Gigantic ArtSpace, New York  
*Friends & Family*. Lombard-Freid Fine Arts, NY  
*Eleven Bulls, 15 Artists*. ProjectGreen, Brooklyn, NY  
*Eleven Bulls: NYCinDC*. Decatur Blue/Washington Proj. for the Arts, Corcoran College of Art, Washington DC
- 2001** *SuperNature: Landscape in Contemporary Art*. Inman Gallery, Houston, TX  
*Toxic Landscapes*. The Puffin Foundation, Teaneck, NJ; Bibliotheca Nationale, Havana, Cuba
- 2000** *Dystopia & Identity in the Age of Global Communication*. Tribes Gallery, NY  
*The UFO Show*. Illinois State University Galleries, IL; traveling (catalog)  
*N01se*. Curated by Adam Lowe. Kettle's Yard, Cambridge; The Wellcome Trust, London, UK
- 1999** *Persuasion*. Curated by Roxana Marcoci & Lea Freid. Lombard-Freid Fine Arts, NY  
*Stars of Track and Field*. Debs & Co., NY
- 1998** *Ground Control*. Lombard-Freid Fine Arts, NY  
*Summer Show*. Debs & Co., NY  
*Bioethics: Thresholds of Corporal Completeness*. Side Street Projects, Santa Monica, CA

#### EXHIBITION CATALOGS / BOOKS

- 2016** Ends of the Earth. Deborah Frizzell, Slag Gallery, NY  
The Artists' and Writers' Cookbook. Natalie Eve Garrett (ed.) powerHouse Books, NY  
The Nuclear Culture Source Book, edited by Ele Carpenter. Published by Black Dog Publishing in partnership with Bildmuseet (Umea, Sweden) and Arts Catalyst (London, UK)
- 2012** The Tool at Hand. Ethan Lasser (ed.) Milwaukee Art Museum  
Picture Takers. Visual Arts Center of New Jersey, Summit, NJ
- 2011** Bibliomania. Visual Arts Center of New Jersey, Summit, NJ  
With Food In Mind. Nicole J. Caruth, The Center For Book Arts, New York  
An Exchange With Sol LeWitt. Regine Basha. Cabinet, NY and MASS MoCA, MA  
Three - Damien Flood / Joy Garnett / Andrew Seto. Theodore Arts, NY (brochure)
- 2008** Atomic Afterimage. Keely Orgeman. Boston University Art Gallery
- 2007** Strange Weather. Lucy Lippard, Andrew Revkin. National Academy of Sciences, Washington, DC.
- 2006** Image War: Contesting Images of Political Conflict. Whitney Museum of American Art, New York
- 2005** Boost in the Shell (The Pursued). De Bond Exhibition Hall, Bruges, Belgium.
- 2004** Visionary Anatomies. Dr. Michael Sappol. National Academy of Sciences, Washington, DC
- 2002** Night Vision. Tim Griffin. White Columns/First Pulse Projects, Inc., New York
- 2001** Rocket Science. Manuel DeLanda; Bruce Sterling. Debs & Co., New York
- 2000** The UFO Show. Barry Blinderman, Carlo McCormick. Illinois State University Galleries, Normal, IL  
N01se: Information & Transformation. Kettle's Yard, Cambridge, UK
- 1999** Buster-Jangle. Artist's multiple. Debs & Co., New York

## SELECTED PRESS

- 2019** Abigail Nilsson, Options Magazine (July 11): "Another Look at 'Dead Ringer' Exhibit."  
Julia Rubin, Roger Williams University News (July 10): "'Dead Ringer' Exhibit is a True Collaboration."  
Christy Nadalin, Bristol Phoenix (June 6): "A Different Kind of Show."  
Rhode Island Art List (June 2019): Roundup of June's 10 best gallery/museum bets.  
Elizabeth Maynard, Art New England (May/June): "Unravelling our Truths: Dead Ringer."
- 2018** Beatrice Helman, Maake Magazine, Issue 6: Interview with Joy Garnett.
- 2017** Tom McGlynn, The Brooklyn Rail (July-Aug): "Disappearing, Inc."  
Sadie Rebecca Starnes, Hyperallergic: "The End of the World as We Know It."
- 2016** Erin Riley, GOTHAM Magazine: "Gallery Owner Irina Protopopescu Shares Her Bushwick Faves."  
Sharon Butler, Two Coats of Paint: "10 ideas and influences: Joy Garnett."  
Tracey Harnish, The Huffington Post "unmonumental: Joy Garnett Walks the Streets of NY"
- 2015** Musée Magazine: "New York, I Love You, But... At NYU's Gallatin Galleries."  
John Armitage, Cultural Politics, 11.1 (March): "Vespertine."  
John Isaacs, "Art and about: Thought for Food," Imby.com (August)
- 2014** Erin Langner, New American Paintings: "Being There Again and Again: Joy Garnett at Platform"  
Holland Cotter, The New York Times: "The Wayland Rudd Collection."  
Allison Meier, Hyperallergic: "Artists Probe Urban Agriculture." (July 1)  
Bruce Sterling, Beyond The Beyond, Wired.com: "Joy Garnett, satirical art-mag columnist," (4/16)  
Sam Steverlyncck, Agenda Magazine: "Aeroplastics Contemporary: 15 years of madness" (4/11);  
brusselnieuws.be: "Galerie Aeroplastics: 15 jaar waanzin"
- 2013** Mostafa Heddaya, Hyperallergic: "Digitizing a Beloved Egyptian Scholar's Archive"  
Tyler Green, Modern Art Notes / ArtInfo (Dec 11): "Wednesday Links."  
Fräulein Magazine (Nov 11): "Im Wandel der Zeit: Launch der Pop-up Show VIBE"  
Benjamin Sutton, Cyborg Manifesto (Oct 6): "Joy Garnett's spectacular painting 'Pink Bomb' from the Houston Center for Contemporary Craft's summer show The Tool at Hand."  
Enda McCaffrey, Modern & Contemporary France (Routledge, Oct 31, 2013):  
Review of Virilio and Visual Culture (Edinburgh University Press, 2013)  
Marcia Lynx Qualey, Arabic Literature (In English) (Aug 26): "Interview in Arabic Literature: AZ Abushady: Revolutionary Egyptian Poet, Feminist, Beekeeper, and More."
- 2012** Lucy Lippard, Wilson, E.O., Goodyear, Anne Collins, et al. Convergence: The Art Collection of the National Academy of Sciences. National Academy of Sciences, Washington, DC  
Julia Schwartz, "Interview with Joy Garnett," Figure/Ground Communications  
Carly Zinderman, "Joy Garnett's Momentary Explosions are Blowing Up the Art World," JustLuxe
- 2011** Nicole J. Caruth, C Magazine, "Kitchen Studio: A Recipe For Disaster."  
Harper's: "Findings": reproductions, "Boom & Bust" series.  
John Armitage, Cultural Politics "Apocalypse Now: an interview with Joy Garnett."  
Orion Magazine: "Snow: Notes on the accumulation of a season and a life," by Linda Hogan  
Paddy Johnson, The L Magazine, "#Don't Follow Twitter Art."  
Paddy Johnson, Art Fag City, "Missing the Point About #Don't Follow Twitter Art."  
Deutsche Bank Art Magazine, Issue 65: "Art Meets Ecology: Beyond the Horizon at Wall Gallery."  
Brandon Keim, WIRED, "Disturbing or Beautiful? Artists Examine Man's Impact on Nature."  
Bobby Tanzilo, OnMilwaukee.com: "'The Tool at Hand' cracks open a compelling dialogue."
- 2010** Sharon L. Butler, The Huffington Post: "Blast Radius."  
Carolina Miranda, WNYC Datebook: "Joy Garnett, Boom & Bust, at Edward Winkleman Gallery."  
Doug McClellmont, Saatchi Online Magazine: "Top Ten Shows in New York: November 2010."  
Charlie Finch, Artnet Magazine: "Eleventh Avenue Ramble."  
Canteen Magazine, Issue 6, Brooklyn, NY  
Ryan Bishop, Theory Culture + Society, "Interview with Joy Garnett." (April 2010)  
Public Culture, "project: rendition" collaboration with Joy Episalla, Carrie Moyer + Carrie Yamaoka (Duke University Press: Spring 2010).
- 2009** Lori Cole, Artforum.com Critics' Picks: "Things Fall Apart Winkleman Gallery."  
Jillian Steinhauer, ARTINFO Editor's Picks: "Art for Troubled Times: 'Things Fall Apart.'"  
Fred Ritchin. After Photography. New York: W.W. Norton.  
Jen Graves, The Stranger, "The Stranger Suggests: The There."
- 2008** Lauren O'Neill-Butler, Artforum.com Critics' Picks: "Joy Garnett, Winkleman Gallery"

- Jennifer Coates, Time Out New York: Art Review, Chelsea: "Joy Garnett, Winkleman Gallery."
- Robert Knafo, NewArtTV: Exhibitions: "A Stiff Brush with Photojournalism: Joy Garnett, Winkleman."
- Regina Hackett, Seattle Post-Intelligencer: "Paint That Burns Through Narrative."
- 2007** Holland Cotter, The New York Times: "Double X-Rated: Where The Girls Are."  
The New Yorker, Galleries-Brooklyn: "Project: Rendition."  
Paddy Johnson, The L Magazine: "Curation Station."  
Jeffrey Cyphers Wright, Chelsea Now: "Landscape on the installation plan."  
Jessica Dawson, The Washington Post: "Katrina, Immortalized in Oil."  
Kriston Capps, Grammar Police: "Joy Garnett, 'Strange Weather.'"  
Ariella Budick, Newsday, "'Anatomies' examines the beauty within."  
David Bollier, On The Commons: "Authorship as a Collective Endeavor."
- 2006** Holland Cotter, The New York Times: "Prevailing Climate at Sara Meltzer Gallery."  
Harper's: reproductions, *Strange Weather* series. January Issue  
Benjamin Godsill, Image War: Contesting Images of Political Conflict. Catalog essay: "Digital Detournements: (un)Reality Television,". Whitney Museum of American Art, New York  
Murtaza Vali, Bidoun (Fall): "'Image War: Contesting Images of Political Conflict' Whitney Museum of American Art / City University of New York."  
Lyra Kilston, Art Lies, Issue 50, 2006: "The Front Page: Artists and Photojournalism."  
Benjamin Genocchio, The New York Times: "The Medium is the Message (And Vice Versa)."  
Edith Newhall, The Philadelphia Inquirer: "Looking skyward for a spark."  
**2005** New York Academy of Sciences Magazine: Cover reproduction, *Strange Weather* series.  
Louis Jacobson, Washington City Paper: City Lights, Critics' Picks: "Blasts" at G Fine Art.  
Helen Winston, artUS, Oct/Nov, Issue 10: "Atomica."  
RC. Baker, The Village Voice, Short List: "Atomica," Lombard-Freid &Esso Gallery  
Raphael Rubinstein, Art in America, January Issue: Front Page: "Art in the Blogosphere."  
Walter Robinson, Artnet Magazine: "Weekend Update: Regarding Clementine."  
Victoria Donohoe, The Philadelphia Inquirer: "Show examines environment and landscape."  
Jessica Dawson, The Washington Post, *Style section*: "From Life's Parts, Dissecting the Art."  
Perspecta 36: Reproductions, "Juxtapositions", Yale Univ. School of Architecture Journal/MIT Press.
- 2004** Harper's: reproductions, *Rocket Science* series. June Issue.  
The New Yorker, Galleries-Chelsea: "Joy Garnett, Riot."  
Roberta Smith, The New York Times: "The Infinite Fill Group Show."  
Grace Glueck, The New York Times: "'TERRORVISION': Sampling Degrees of Terror..."  
Karen Rosenberg, New York Magazine: Apr 26-30, "Galleries Exercise their First Amendment Rights."  
Jane Harris, The Village Voice: "Getting Personal, and Very Idiosyncratic at Exit Art."  
Allan Antliff, Canadian Art International: "Terrorvision, Exit Art, New York." Fall  
Frederick M. Winship, The Washington Times: "Artists express their ideas of terror."  
Tyler Green, Artnet Magazine: "D.C Diary: Joy Garnett & Ian Whitmore."  
Carlos Suarez de Jesus, The Miami Herald: "Call to Arts: Armed Artists of America rally..."  
Rachel Greene, Internet Art, Thames & Hudson, World of Art series, London
- 2003** Tom Vanderbilt, Knowledge Circuit, Design Institute, Univ. of Minnesota: "War as Architecture."  
Cabinet Magazine, Issue 12, *The Enemy*: Postcard Project.
- 2002** The New Yorker, Galleries-Chelsea: "Night Vision."  
Tim Griffin, Night Vision catalog essay. First Pulse Projects, Inc., New York  
Matthew Mirapaul, The New York Times: "Sept. 11 Attack, Depicted With Electronic 'Pigment.'"  
Tema Celeste, *News & Around*, Issue 91: "Night Vision."  
Artnet Magazine: "Night Vision: Out at White Columns."  
Yoko Takahashi, Instyle Magazine/Ryuko Tsushin, Issue No.8: "Night Vision."  
Steve Rogenstein, Flavorpill, #110: "Night Vision: Panel."
- 2001** Hilarie M. Sheets, ArtNews, March Issue: "Reinventing the Landscape."  
Kevin Pratt, Time Out New York, May 17-24: "Joy Garnett, Rocket Science."  
Kurt Shaw, Pittsburgh Tribune-Review: "Pair of Shows Comment on Environmental Issues."  
Kelly Klaasmeyer, Houston Press: "The Not-So-Great Outdoors: Inman Exhibit Explores the Darker Side of Mother Nature."  
Artnet Magazine: "Fast Forward Miami: The new art fair held at the Hotel Nash."  
Artnet Magazine: "Alphabetical Spring: Photos of the New York art scene."

- 1999 Christopher Phillips, Art in America, Nov Issue: "Joy Garnett at Debs & Co."  
 Tim Griffin, Time Out New York, June 3-10: "Joy Garnett, 'Buster-Jangle.'"  
The New Yorker, Galleries-Chelsea: "Joy Garnett at Debs & Co."  
 Ken Johnson, The New York Times, Art Guide: "Joy Garnett at Debs & Co."
- 1998 Claudine Isé, The Los Angeles Times: "Examining Consequences of Medical Advances."  
 Ken Johnson, The New York Times, Art Guide: "Ground Control."

#### VISITING ARTIST TALKS, PANELS & LECTURES (SELECTED)

- 2015 The Centre for the Advanced Study of the Arab World (CASAW), University of Edinburgh.  
 Conference: Cultures of Diversity: Arts and Cultural Life in Arab Societies before Independence (Dec 1-3).  
 Paper: "Pollen: The Abushady Archive"  
Radcliffe Institute For Advanced Study, Harvard University. Art ≠ Law? Creative Responses to Copyright in  
 the Twenty-First Century (Oct 29-30). Exploratory workshop organized by Martha Buskirk (Professor of Art  
 History and Criticism, Montserrat College of Art) & Winnie Won Yin Wong (Assistant Professor, UC Berkeley  
 Department of Rhetoric).
- 2014 Middle East Studies Association (MESA) Annual Meeting (Nov 22-25). Panel: The Archive:  
 Collections and Counter-Collections.  
NYU Radical Archives Conference (April 11-12). Organized by Chitra Ganesh and Mariam Ghani. Panel: No  
 Instructions for Assembly: Case Studies in Radical Archiving.
- 2013 School of Visual Arts, NY: Art Law Panel, MFA Interdisciplinary Art Practice. Joy Garnett, Virginia Rutledge,  
 Penelope Umbrico, moderated by John Koegel.  
Brooklyn Art Space/Trestle Gallery, Gowanus, Brooklyn, NY: Art Talk Series
- 2012 Pratt Institute, Department of Digital Arts Fall Lecture Series.  
School of Visual Arts, NY, BFA Visual & Critical Studies: Panel: The Case for Appropriation. Moderated by Joy  
 Garnett; with Robert Storr, Virginia Rutledge + Oliver Wasow.  
Printed Matter, NY: Fair Use after Cariou v. Prince. Discussion with Greg Allen and Chris Habib.  
The Visual Arts Center of New Jersey: Panel: Fair Use & Contemporary Art.
- 2010 A. Alfred Taubman College of Architecture and Urban Planning, University of Michigan, Ann Arbor. Panel: The  
 Future of Urbanism.  
Roger Williams University School of Architecture, Art & Historic Preservation, Bristol, RI
- 2006 The New York Institute for the Humanities at NYU: Comedies of Fair Use: A Search for Comity in  
 the Intellectual Property Wars. Organized by Lawrence Lessig and Lawrence Weschler.  
Vera List Center, The New School for Social Research: Panel: Open Source on the Line.
- 2004 Columbia University School of the Arts: Art & Technology Lectures: Painting Mass Media.

#### PUBLIC COLLECTIONS

Altria  
 National Academy of Sciences, Washington, DC  
 The West Collection, Oaks, PA