

SUE SPAID

CURRICULUM VITAE

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Academic Appointments:

- AY 2021-2023 Adjunct Professor, Philosophy Department, University of Dayton
- AY 2021-2023 Adjunct Professor, Philosophy Department, Northern Kentucky University
- AY 2021-2022 Adjunct Professor, Philosophy Department, Xavier University
- 2014-present: Associate Editor, *Aesthetic Investigations*, Nederland Genootschap voor Esthetica
- 2010: Adjunct Assistant Professor, English & Philosophy Department, Drexel University
- 2007-2008: Adjunct Assistant Professor, Humanities Dept., Penn State University-Abington
- 2006-2008: Associate Adjunct Professor, Philosophy Department, Temple University
- 2004-2006: Adjunct Assistant Professor, School of Art, University of Cincinnati
- 2000-2002: M.F.A. Thesis Adviser, Department of Art, Washington University
- 1996-1998: Adjunct Assistant Professor, Liberal Arts, Art & MFA Depts. Otis College of Art
- 1996: Adjunct Assistant Professor, Department of Art, Claremont Graduate School
- 1993-1998: Graduate Faculty, Liberal Arts Department, Art Center College of Design

Non-Academic Employment:

- 2010-2012: Executive Director, Contemporary Museum, Baltimore, US
- 2007-2009: Curator, Abington Art Center and Sculpture Park, Jenkintown, US
- 1999-2002: Curator, Contemporary Arts Center, Cincinnati, US
- 1990-1995: Owner/Director, Sue Spaid Fine Art, Los Angeles, US
- 1987-1989: Programmer, Lane Computers, New Jersey, US
- 1986-1988: International Fixed Income Sales, S. G. Warburg, Inc., New York City, US
- 1986: Corporate Finance, PaineWebber, Inc., New York City, US
- 1984-1986: Fixed Income Research, Kidder Peabody, Inc., New York City, US
- 1982: Environmental Policy Department, International Business Machines, Essex Junction, US
- 1981: Chip and Substrate Research, International Business Machines, Essex Junction, US

Education:

- 2013. PhD. Temple University, Philadelphia. Department of Philosophy
- 1999. MA Philosophy, Columbia University. Department of Philosophy

- 1983. B.A. Economics, University of Texas at Austin. Department of Economics.
- 1983. B.S. Chemical Engineering, University of Texas at Austin. Department of Chemical Engineering (Full Tuition College of Engineering Scholarship: 1981-1983)

Areas of Specialization:

Aesthetics, Environmental Ethics and Applied Ethics (Health Care, Cyber/Information, Design, Engineering)

Areas of Competence:

Philosophy of Perception, Action Theory

Dissertation:

Title: Work and World: On the Philosophy of Curatorial Practice

Committee: Professor Joe Margolis (chair), Professor Lewis Gordon, Professor Susanna Gold (Art History), Professor Sherri Irvin (external member)

Publications:

• Monographs

Making Values Explicit: On Being Moved to Do, Act, Care and Change (under review).

Ecovention: The Ripple Effect (scheduled for 2025).

The Philosophy of Curatorial Practice: Between Work and World, London: Bloomsbury, 2020.

Ecovention Europe: Art to Transform Ecologies, 1957-2017, Sittard: Museum De Domijnen Hedendaagse Kunst, 2017.

Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots, Cincinnati: Contemporary Arts Center, 2012.

A Field Guide to Patricia Jobanson's Work: Built, Proposed, Collected and Published, Baltimore: Contemporary Museum, 2012.

Ecovention: Current Art to Transform Ecologies, Cincinnati: Contemporary Arts Center, 2002.

• Co-authored books:

Patricia Jobanson's Environmental Remedies: Connecting Soil to Water, Millersville: Millersville University, 2016 (co-author: Christine Filippone).

Eileen Cowin: Work 1971-1998, Pasadena: Armory Center for the Arts, 2000 (co-author: Mark Alice Durant).

Under Construction: Rethinking Images of Identity, Pasadena: Armory Center for the Arts), 1995 (co-author: Michael Anderson).

• Edited journal special issues:

Isn't All Art Performed?, *Aesthetic Investigations* (with Rossen Ventsislavov) 2021, 5:1.

What's So Authentic About Restoration?, *Aesthetic Investigations* (with Remei Capdevila-Werning), 2019, 2:2.

- **Journal articles and book chapters:**

Under Review

48. The Values Theory of Marginal Utility: How Aesthetic Values Drive Worth

2023

47. Of 'Practical Value': On Distinguishing Activist Art from Indiscernible Nonart Activism, *Rivista di Estetica*.

46. The Editorial Turn that Wasn't: Rethinking AI-Text Generators, *Technology, Users and Uses: Ethics and Human Interaction Through Technology*, Joan Casas-Roma, Jordi Conesa and Santi Caballé Llobet (eds), Cambridge: Ethics Press.

45. On Deterring Hate Speech: Whilst Maximising Security and Privacy, *Ethics in Online AI-Based Systems*, Joan Casas-Roma, Jordi Conesa and Santi Caballe Llobet (eds), Amsterdam: Elsevier.

44. Tourism & the Built Environment: Gehry's Blossoming Beacons vs. a Paradisiacal Polder, *Aesthetic Investigations*, Paul Guyer (ed.), 7(1).

43. Be Mindful: Plant Intelligence, Art and Patience, *Rethinking Art and Creativity in an Era of Ecocide: Embodiment, Performance and Practice*, Anna Pigott, Owain Jones and Ben Parry (eds). (London: Bloomsbury Visual Arts).

42. Taking Climate Change Seriously: The Values Approach, *Global Climate Justice: Theory and Practice*, Tiziana Andina and Fausto Corvino (eds), E-INTERNATIONAL RELATIONS.

41. Pandemic Panic: How Anxiety Impacts Aesthetic Experiences, Elisa Caldarola (ed.), Sesto San Giovanni: Aesthetica Edizioni.

2022

40. The World Worth Making: Implementing Care Aesthetics to Boost Wellbeing, *Enrahonar: An International Journal of Theoretical and Practical Reason*, Adam Andrzejewski (ed.), 69:1-20.

39. Mad Men and Pop Art, *A Companion to Arthur C. Danto*, Lydia Goehr and Jonathan Gilmore (eds) (London: Blackwell)

38. On Work's *Perdurance*: Artworkers, Artworks and Contents, *Rivista di Estetica*, Angela Condello, Tiziano Toracca and Kuiying Zhao (eds), 79:19-32.

2021

37. Value Disgust: Appreciating Stench's Role in Attention, Deception and Retention, *Rivista di Estetica*, Nicola Perullo, Clare Batty and Elena Mancioppi (eds), 78:74-94.

36. Enacting Gifts: Performances on Par with Art Experiences, *Aesthetic Investigations*. Sue Spaid and Rossen Ventzislavov (eds). 5(1): 64-81.

35. Isn't All Art Performed?: Introduction (with Rossen Ventzislavov), *Aesthetic Investigations*.

5(1): 1-6.

2020

34. Emotions and Empirical Aesthetics, *Aesthetic Investigations*, Rob van Gerwen and James Hamilton (eds), 4:1, pp. 122-132.
33. Tying Hydrological Justice to Climate Justice, *Rivista di Estetica*, Davide Pala and Carlo Burelli (eds), 75: 143-163.
32. The Aesthetic Enchantment Approach: From 'Troubled' to 'Engaged' Beauty, *Journal of Somaesthetics*, 6:1.

2019

31. Surfing the Public Square: On Worldlessness, Social Media, and the Dissolution of the Polis, *Experience in a New Key*, Dorthe Jørgensen (ed.), *Open Philosophy*.
30. *To Be Performed*: Recognizing Presentations of Visual Art as Goodmanian 'Instances', Iris Vidmar and Connell Vaughan (eds), *Proceedings of the 2019 European Society for Aesthetics Meeting*.
29. Popular Culture and Wellbeing: Teamwork, Action, and Freedom, Max Rynnänen and Jozef Kovalcik (eds.), *Journal of Somaesthetics*. 5:1, pp. 6-20.
28. What's So Authentic About Restoration?: Introduction (with Remei Capdevila-Werning), *Aesthetic Investigations*, 2:2, pp. 119-122.

2018

27. Are Art and Life Experiences 'Mostly Perceptual' or 'Largely Extra-perceptual'? *Proceedings of the 2018 European Society for Aesthetics Meeting*. Iris Vidmar and Connell Vaughan (eds).
26. Artisanal Soil, *Field to Palette: Dialogues on Soil and Art in the Anthropocene*, Alexandra Toland, Jay Stratton Noller, and Gerd Wessolek (eds.), London: CRC Press.
25. The Aesthetic and Material Implications of Ecoventions' Ongoing Participatory Demands, (with Mateusz Salwa), « PARTICIPATION », *Art Inquiry: Recherches sur les art*, Issue 20, pp. 99-119.
24. Bellissima!: Reassessing *Access* to Redress Mass Art, Max Rynnänen and Jozef Kovalcik (eds.), *Popular Inquiry*, pp. 62-74.
23. A Philosophical Approach for Distinguishing 'Green Design' from Environmental Art, *Advancements in the Philosophy of Design*, Pieter Vermaas and Stéphane Vial (eds.), Dordrecht: Springer, pp. 15-32.

2016

22. The Kinship Model: Why Biodiverse Cities Matter, Ana Rita Ferreira (ed.), *Philosophica*, 48:2 (Fall), pp. 73-87.
21. Revisiting Ventzislavov's Thesis 'Curating Should be Thought of as a Fine Art', *Journal of Aesthetics and Art Criticism*, 74:1 (Winter), pp. 87-91.
20. The 0 km Movement: Everyday Eaters Enjoying Edible Environments (with Jean-François

Paquay), *The Journal of Somaesthetics*, Issue 2.

19. Danto's Artworld: Nine Indiscernible Red Squares and Nine Distinct Contents, *Arte y Filosofía en Arthur Danto*, Sixto J. Castro y Francisca Pérez Carreño (eds.) Murcia: Universidad de Murcia.

2015

18. The Future of Environmental Art or Reimagining a Sustainable Art Practice? Real-world Problems, *Sustainable Art: Facing the Need for Regeneration, Responsibility and Relations*, Anna Markowska (ed.), Warsawa-Toruń: Tako Publishing.
17. Aesthetics is the 'Philosophy of Our Wordless World', *Aesthetic Investigations*, 1:1.
16. Biodiversity as a Bio-Indicator for Cultural Diversity, *Rivista di Estetica*, Elena Casetta (ed.), 59: 116-130.

2014

15. Spellbound: On Breaking the Spell Cast on Practical Artistic Action, *The Edge Effect: Art & Ecology in the Nordic Landscape*, Bonnie Fortune (ed.), Chicago: Half Letter Press.

2013

14. Being Here: Representationally Characterized Events or Not..., *The Philosophy of Arthur Danto*, Randall E. Auxier and Lewis Edwin Hahn (eds.), Carbondale: Library of Living Philosophers, Vol. 33, pp. 193-207.

2012

13. Does the Top Need the Bottom? *States of Transition: Art in the Contexts of Detroit, Baltimore and Hamburg*, Kerstin Niemann (ed.), Hamburg: Filter.

2010

12. The Age of Empire: Theory in the Aughties, *artUS*, issue 29, Fall, pp. 70-75.
11. Interview with Joseph Margolis, *artUS*, issue 28, Spring.

2008

10. Getting Over the Hoopla and Under the Art, *The State of Art Criticism*, James Elkins (ed.) London: Routledge.

2007

9. Soma Holiday: An Interview with Richard Shusterman, *artUS*, issue 21, December-January, pp. 26-28.
8. The Treasure Map, *Domus* (Milan, Italy), March.

2006

7. Abandoned by Art History, *Truth etc.*, Fred Dewey (ed.), Venice: Beyond Baroque, pp. 63-67.
6. Isness: A Philosophy for Avant-Gardes, *X-tra*, February, pp. 10-19.

2003

5. Ecoventions qua an Arendtian Account of Freedom, Action, and Miracles, *Landscape &*

Art, Number 29, Summer, pp. 13-15.

4. A Political Life: Open Systems and Arendtian Aesthetics, *Ethics & the Environment*, Chris Cuomo (ed.), Spring, pp. 93-101.
3. The Experiential Paradigm: The Power to Cause Things to Happen, *artUS* cover, issue 2, March, pp. 29-37.

2001

2. Survival Strategies: Gearing Up for Autarkic Communities or the Post-Political Society? *New Art Examiner*, November.

1999

1. Beauty as Duty, *More or Less*, Sylvère Lotringer (ed.), Pasadena: Art Center College of Design.

- **Book reviews and public philosophy**

2023 After Thomas Kuhn: The Structure of Scientific Revolutions, *Aesthetic Investigations*, 7(1).

2022 Art, Borders and Belonging, *British Journal of Aesthetics*, 62(4): 702-705.

2021 Jean-Paul Martinon, 'Curating as Ethics', *Philosophy in Review*, 41(3): 207-209.

2020 Aesthetics as Philosophy of Perception, *Aesthetic Investigations*, 4(1): 133-136.

2019 Collaborative Art in the Twenty-First Century, *Journal of Aesthetics and Art Criticism*, 77: 339-342

2017 Cognitive Penetrability of Perception, *Journal of Aesthetics and Art Criticism*, 76: 134-137.

1999 In the Spirit of Felix Gonzalez-Torres, *art journal*, Spring, pp. 84-85.

Compliance: A Public Forum, *NY Arts* Part 1 (Jan: 12-13) & Part 2 (Feb: 34-35).

1998 The Cyberspace Race, *Art Papers*, July/August.

1997 Trudging the Gradient from Art to Fashion, *Gradient* (Otis zine) May 1997, pp. 22-23.

1996 Telepistemology (with Ken Goldberg), *Wired* magazine Dec. 1996.

1995 To All MOCA Trustees, *Coagula* May 1995.

Point of View, *AAC Review* Spring 1995

Duty Work Joy Art, *Zyzyva* Spring 1995, pp. 144-151.

1993 Why Carter Potter's Prices are so Low, *Coagula*, March 1993.

This Ain't no Manifesto, *Frameworks*, Daniel Martinez (ed.), Spring 1993.

Grants:

Mondriaan Fonds, €3225 for 'Fingers Crossed: Ahora, Ayer y tal ve Mañana' (2019), ADN Platform, Barcelona, ES.

The 2018 Nick Reeves Award for Arts and the Environment 'Special Commendation' for 'Ecovention Europe: Art to Transform Ecologies, 1957-2017', Museum De Domijnen Hedensdaagse Kunst, Sittard, NL.

BankGiro Loterij Fonds, €30.000 for 'Ecovention Europe: Art to Transform Ecologies, 1957-2017'(2017), Museum De Domijnen Hedensdaagse Kunst, Sittard, NL

Emily Hall Tremaine Foundation Award, 2010, \$150,000, 'Green Acres', Contemporary Arts Center, Cincinnati, US

NEA Grant Award: 2010 Access to Artistic Excellence- Visual Arts, \$10,000, Abington Art Center, Jenkintown, US

Pro Helvetia Travel Grant, \$3000, '100 Artists in One Month', 1999, CH

Keynote Speaker:

2021 One Third Waver's Missteps (or why invisibility is no longer an option), FCC Summerfest, *American Society for Aesthetics* (virtual)

2018 Cognitive States, Stakeholder Values, and Action, A-Z Night, Hasselt, BE.

2017 Distinguishing Ecoventions (NL) from 'Green Design', *ECOWEEK in the Netherlands*, Tilburg, NL.

2016 Exploring 'Ecovention Europe', *Sculpting Nature: landart, ecoart, bioart*, Verbeke Foundation, BE.

2015 Getting from There to Here, *Art of Soil Symposium*, CCANW at CREATE, Bristol, UK.

2011 Unearthing Artworld Biases Against Art Made with 'Living Matter', *Creative Ecologies Conference*, Headlands Center for the Arts, Sausalito, CA, 2011.

Philosophy Conference Presentations:

• Invited Presentations

2023

53. Being Seen and Being Known, 'FCC Summerfest 2023', American Society for Aesthetics.

52. Of 'Practical' Value: On Distinguishing Activist Art from Indiscernible Nonart Activism, European Society for Aesthetics, Budapest, HU.

51. How the Techno-Imaginary Distracts Us from Inhabiting Earth, 'Culture and Global Responsibility: Rethinking Habitability in the Age of the Anthropocene', Warwick University, Coventry, UK

50. Boxing Philosophical (third round): Experiencing Performance Art, 3rd Rossen Ventzislavov Debate, Woodbury University, Burbank, CA.

49. Performing Clothes: From Garbs to Get-Ups and Sartorial Prowess, 'Laura di Summa Meets Critics', American Society for Aesthetics Eastern, Philadelphia, PA

2202

48. Just Say 'No!': Understanding *Apraxis* in Terms of Moral Worth, Nordic Society for Aesthetics, Södertörn University, Stockholm, SE

47. Taking Gifts Seriously: A Challenge to Self-Knowledge, Eastern American Society for Aesthetics, Philadelphia, PA.

46. The Values Approach: Mitigating Climate Change, University of Torino, IT

45. A Philosophy of Plant Intelligence, Pacific American Society for Aesthetics, Berkeley, CA.

44. The Spectators' Special Role (as depicted in Thomas Struth's unstaged 'museum photographs'), 'ASA Panel', College Art Association.

2021

43. On Becoming an Addressee: A Surfeit of Unanswered 'Call and Response' Opportunities, 'Monique Roelof Meets Critics', British Society of Aesthetics.

42. Taking Gifts Seriously: A Challenge to Self-Knowledge, 'Self-Narration, Self-Knowledge, Self-Design', *Gesellschaft für Ästhetik*, Zürich, CH (virtual)

40. Your Tongue Here (or not), 'Attention', *Nordic Society for Aesthetics*, Aarhus, DK (virtual)

39. Enacting Gifts: Performances on Par with Art Experiences, *American Society for Aesthetics Pacific* (virtual)

2020

38. Taking a (Re)Peek at Ecoventions, 'FCC 30th Anniversary Panel', 78th *American Society for Aesthetics* (virtual)

2019

37. The Aesthetic Enchantment Approach: Gauging Environmental Wellbeing to Reverse Degradation, *Radical Imagination*, Sint Lucas School of Arts/Antwerp Research Institute for the Arts, Antwerp, BE.

36. Are Art and Life Experiences 'Mostly Perceptual' or 'Largely Extraperceptual?', Poster session, *Vision Science and Art Conference*, KU Leuven.

35. Artistic Practice and its Discontents: 2nd Rossen Ventzislavov Debate, Woodbury University, Burbank, CA.

34. *To Be Performed*: Recognizing Presentations of Visual Art as Goodmanian 'Instances', European Society for Aesthetics, Warszawa, PL.

33. The Aesthetic Enchantment Approach: Gauging Environmental Wellbeing to Reverse

Degradation, Nordic Society for Aesthetics, Helsinki, FI.

32. The Presentation-Reception Model: Performers' Interpretations ⇔ Audience Appreciation, American Society for Aesthetics-Eastern Division, Philadelphia, US.

2018

31. Nonlinear Realism: On Rendering Epistemic and Ethical Values, American Society for Aesthetics, Toronto, CA.
30. Are Art and Life Experiences 'Mostly Perceptual' or 'Largely Extraperceptual?', European Society for Aesthetics, Maribor, SL.
29. Ameliorative (Art) Practices: From Ill-being to Well-being (or Scandal/Push Back), Nordic Society for Aesthetics, Paris, FR.
28. How Ameliorative (Art) Practices Work: Action, Teamwork, and Well-Being, Somaesthetics: Between the Human Body and Beyond, Szeged, HU.
27. Bellissima! Reassessing Access to Redress Mass Art (from Nirvana to Mardi Gras), Aesthetics of Popular Culture, Warsaw, PL.
26. Boxing Philosophical: Are Curators Artists Too?: 1st Rossen Ventzislavov Debate, Institute for Contemporary Art, Los Angeles, US.

2017

25. Bellissima! Reassessing Access to Redress Mass Art (from Nirvana to Mardi Gras), American Society for Aesthetics, National Meeting, New Orleans, US.
24. Performing Visual Artworks: An Instance with Every Presentation, Nederlands Genootschap voor Esthetica, Universiteit van Amsterdam, NL.
23. The Strong Mobility Thesis: Re-evaluating Urban Greenspace's Productive Capacity, International Institute of Applied Aesthetics, Lahti, FI.

2016

22. The Birth of Movements: Historical Twists and Turns, EASA, Philadelphia, US.
21. Why Environmental Aesthetics Needs both Science and Art, Zachęta National Gallery, Warsaw, PL.

2015

20. Do Posthumous Productions Count as *Finished* Artworks?, American Society for Aesthetics, National Meeting, Savannah, US.
19. Aesthetics of Care, Feminist Research Today, National Meeting, Savannah, US.
18. The Birth of Movements, *New Frontiers*, SEP-FEP 2015 Conference, Dundee, UK.
17. BiodiverCity: Biodiversity's Ecological and Aesthetic Dimension for Cities, *Sustainable City Life* International Institute for Applied Aesthetics, Lahti, FI.
16. Performing Artworks, plus Chair of 'Philosophical Problems Arising from Studio

Practices' panel, American Society for Aesthetics- Eastern, Philadelphia, US.

2014

15. Danto's 'Artworld': Nine Indiscernible Red Squares and Nine Distinct Contents, 1st *Spanish and Portuguese Society of Aesthetics*, University of Valladolid, Valladolid, ES.
14. Rethinking Positive Aesthetics: How Nature's Fans Avoid Becoming its Foes, Society for European Philosophy and Forum for European Philosophy Joint Annual Conference, *Philosophy After Nature*, Utrecht University, NL.

2013

13. Candidates for Reception, *American Society for Aesthetics-National Meeting*, San Diego, US.
12. On Doing Something: Novelty, Irritation and Entropy, *Values in the Environment: Relations and Conflicts*, International Institute of Applied Aesthetics, Lahti, FI.
11. Work, Artworks and Events, *American Society for Aesthetics- Eastern*, Philadelphia, US.

2012

10. The Role of Exhibitions in Conceptualizing Artworks, *American Society for Aesthetics, Eastern Meeting*, Philadelphia, US.

2010

9. Reconfiguring the Global Environmental Justice Paradigm: Groundwater Justice's Prior Status, *Integrating Development and Climate Change Ethics* Rock Ethics Institute, Pennsylvania State University, State College, US.
8. Amending Museums' Biases Against Working Collectively and Exhibiting Collectives, *Collectively*, Stonybrook University Manhattan, New York City, US.
7. On the Problem of Scrupulosity: Regulation or Reconciliation?, *Sects and Sexuality: Issues of Division and Diversity*, Florida State University, Tallahassee, US (Temple University Travel Award).

2009

6. Rewalking the Public Square: Are Social Networking Sites (Just) Social?, *Hannah Arendt Circle*, University of Arkansas, Fayetteville, US (Temple University Travel Award).
5. Ecoventions qua an Arendtian Account of Freedom, Action and Miracles, *Art + Social Responsibility Conference*, University of Toronto, CA (Graduate Student Stipend Award).

2007

4. The Science of Art, *Environment, Aesthetic Engagement and Public Sphere: The Stakes in Landscape*, Laboratoire Dynamiques Sociales et Recomposition des Espaces, Paris, FR (Temple University Travel Award).

2006

3. Isness: A Philosophy for Avant-Gardes, American Philosophical Association- Pacific Meeting, Portland, US.

2005

2. Aboutness vs Isness, Debate with Arthur Danto, Lower Manhattan Arts Council, New

York City, US.

1. Seeing with Your Knees: Teasing Out Memory's Odyssey, *Poetics- Cognitive Science Colloquy*, Dactyl Foundation, New York City, US.

• **Invited Respondent**

2022

8. Inorganic Matter's Non-Formal Beauty, in Response to Jennifer Welchman's 'Dispelling Zangwill's "Clouds of Illusion" about Inorganic Matter', *American Society for Aesthetics*, Berkeley, CA.

2021

7. Doing More with Audio Guides, *Eastern American Society for Aesthetics* (virtual)

2020

6. Discussant, "From Wheatfields to Ecosophy: A Consideration of Women Artists in the History of Climate Change," College Art Association.

2019

5. Reason's Compensating Cognition: Feelings, After-thoughts, and Extrapercptual Contents, Response to Steven Haug's 'Arendt's Kantian Political Philosophy, and How it Avoids a Feminist Critique', *77th American Society for Aesthetics*, Phoenix, US.

2018

4. Nude Ascending the Scaffold, Response to Anne Eaton's 'Pictures and Persuasion', *76th American Society for Aesthetics*, Toronto, CA.

2016

3. Art Fashion or Art that Prompts Art Responses?, Response to Larry Shiner's 'Is Fashion Art? The Case of Avant-Garde Fashion', *74th American Society for Aesthetics* Seattle, US.

2014

2. Cartesian Space: Present Before Us But Not to Us, Response to Mary Wiseman's 'Violence and Stillness in Art', *American Society for Aesthetics-Eastern*, Philadelphia, US.

2010

1. Conditions of Possibility, in response to Robert Fudge's 'Rational Justifiability Approach', *American Society for Aesthetics-Eastern*, Philadelphia, PA

Artworld Experience:

- **Executive Director contemporarymuseum** December 2010-May 2012
Responsible for museum's day-to-operations, including managing budget, organizing exhibitions, strategizing and carrying-out fund-raising events, leading seven educational programs and managing membership and public outreach events.

2012

97. May 'Baltimore Liste' collaborated with six Baltimore artist-run spaces to produce twelve solo exhibitions.

2011

96. August 'LOL: A Decade of Antic Art' assembled works by 24 international artists known for their pranks, hoaxes and comical interventions (brochure).

95. May 'Baltimore Liste' collaborated with seven Baltimore artist-run spaces to produce twelve solo exhibitions.

Feb co-ordinated 'Agitated Histories', an exhibition of works by six artists that explore history's competing narratives.

2009 • **Curator** The Abington Art Center Jenkintown, US Sept. 2007-2009

94. 'Endurance: Daring Feats of Risk, Survival and Perseverance' (Phyllis Baldino, Janet Biggs, Johanna Billing, Patty Chang, Caryl Davis, Emily Jacir, Manos Buckius Collective, Nikki S. Lee, Renzo Martens, Laurel Nakadate, John Pilson, Alysse Stepanian/Philip Manton & Type A). (brochure)

93. 'Endurance: Visualizing Time' (Robert Gero, John Kalymnos, Stacy Levy, Winifred Lutz, David Schafer and Bill Schuck). (brochure)

Co-ordinated 'Forever Young: Seven Decades of Contemporary Art' (curated by Laura Burnham).

87-92. 'Spring Solo Exhibitions' (Jacob Lunderby, Merav Ezer, Serena Perrone, Shannon Donovan, Arden Bendler Browning, Sarah Julig).

2008

86. 'Global Suburbia' (CLUI, Barbara Gallucci, Fritz Haeg, Lee Stoetzel, David Schafer, Eva Struble...). (brochure)

85. 'Hovering Above' (Actual Size Artworks, Caroline Lathan-Stiefel, Nick Paparone/Jamie Dillon, Mike Ross...). (brochure)

77-84. 'Eight Spring Solo Exhibitions' (Caroline Lathan-Stiefel, Nyugen Smith, Louise Barteau, Rosalyn Richards...).

Co-ordinated 'Metamorphosis' (curated by former AAC curator Amy Lipton).

2002 • **Curator**, The Contemporary Arts Center, Cincinnati, US October 1999-July 2002

76. 'Ecovention: Current Art to Transform Ecologies' (co-curated with Amy Lipton)(33 artists). Awarded 'Design Distinction-Environment', *I. D. Annual Design Review*, August 2003, p. 116. Terry Boling and Marc Swackhamer, 'Ecoventions', *306090 5: Architecture Journal*, Sept. 2003, pp. 23-29. (book)

75. 'sprawl', co-curated with Andrée Marie Hymel (Polly Apfelbaum, John Bock, Karsten Bott, Kahty Chenoweth/Lynne Berman, Diana Cooper, Liz Craft, Twan Janssen, Ole Jørgen Ness, Sabina Ott, Mick O'Shea, Matthew Ritchie, Tomoko Takahashi, Shirley Tse & Dodie Wexler.

2001

67-74. Curated mid-career survey for Eileen Cowin and solo exhibitions for Carter Smith,

David Bunn, Nancy Davidson, Gerda Steiner & Jorg Lenzlinger, Paul Henry Ramirez, Phyllis Baldino and Rob Pruitt.

Exhibition Coordinator for 'En Cada Barrio Revolución' (José Toirac, Raúl Cordero, Luis Gómez, Elsa Mora and Fernando Rodríguez).

2000

66. 'An Active Life' (Jonathon Borofsky, Ingrid Eriksson, Nancy Evans, Fred Fehlau, Carsten Höller, Martin Kersel, Jennifer Moon, Stephen Shackelford, Pauline Stella Sanchez, Richard Wearn, Hiro Yamagata) (brochure)

65. 'Scopophilia: Pleasure in Looking' (Gillian Wearing, Jeremy Blake, Janet Biggs, Sam Taylor-Wood, Pipilotti Rist, Dominique Gonzalez-Foerster, Pierre Huyghe and Philippe Parreno)

61-64. Curated solo exhibitions for Lezley Saar, Antoni Tàpies (ES), Adriana Arenas (CO) and Tony Tasset 'As It Is'

Exhibition Coordinator for Jacci Den Hartog, Charles Krafft and David Byrne solo exhibitions and Jim Shaw retrospective coming from MAMCO in Geneva, CH.

1999

Exhibition Coordinator for Allan Wexler retrospective.

• **Independent Curator**

April 1986-present

2023

101. "Twenty Years Ago Today: Revisiting Cincinnati's 2003 Alternative Scene Today," co-curated with Linda Schwartz, The Gallery at the Summit Hotel, Cincinnati, US.

100. "From Fire to Table," co-curated with Linda Schwartz, The Gallery at the Summit Hotel, Cincinnati, US.

99. "Art for Food," co-curated with Linda Schwartz, The Gallery at the Summit Hotel, Cincinnati, US.

2022

98. 'Fragile Rainbow: Traversing Habitats', ecoartspace.org, Williamsburg Art and Historical Center, Brooklyn, NY.

2019

60. December, 'Fingers Crossed: Ahora, Ayer y tal vez Mañana', co-curated with Blanca de la Torre, ADN Platform Barcelona, ES.

59. October 'What's More Real than Flesh?' Victoria Reynolds and Michael Alvarez, Nan Rae Gallery, Woodbury University, Los Angeles, US. (catalogue)

58. January-May, 'Climate Surprise', Kaat Van Doren and Isabel Fredeus, Windowbox, Mechelen, BE. (4 changing brochures)

2018

57. August 'KunstÖkologie', Internationales Waldkunstpfad, Bessunger Forest,

Darmstadt, DE. (catalogue)

56. July 'Ecovention Europe (Portable Version)', Internationalen Waldkunstzent Galerie, Darmstadt, DE.

2017

55. September, 'Ecovention Europe: Current Art to Transform Ecologies, 1957-2017', Museum De Domijnen Hedensdaagse Kunst, Sittard, NL. (book)

54. June, 'De Wind Deed Het', Kaat Van Doren and Patrizia Giambi, Windowbox, Mechelen, BE. (essay)

2015

53. October, 'Patricia Johanson's Environmental Remedies: Connecting Soil to Water', Millersville University, Millersville, US. (book)

2012

52. September, 'Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots', Contemporary Arts Center, Cincinnati, US traveled to Arlington Art Center and American University Museum, Washington, DC., US (2013) (book).

2009

51. December 'Microfibers', Locks Gallery, Philadelphia, US. (essay)

2007

50. September 'Migrations Platform', part of 'Once Upon a Time in the Midwest', Reed Gallery, The University of Cincinnati, Cincinnati, US. (essay)

49. April 'Shrinking Cities', SPACES, Cleveland, US. (essay)

2006

48. December 'Poolside', Traymore Hotel Pool, Miami, US.

47. December 'Mississippi Invitational', Mississippi Museum of Art, Jackson, US. (catalogue)

46. May 'The Anxiety of the Moment', juried junior show for Otis College of Art, Los Angeles, US. (essay)

2005

45. November 'view do', The Suburban, Chicago, US. (essay)

2004

44. March 'appropriately enough' Warsaw Project, Cincinnati, US. (essay)

2003

43. May 'Nowhere Better than This Place', co-curated with Emily Buddendeck, SSNOVA, Cincinnati, US.

2002

42. August 'Proposed and Delivered', Chidlaw Gallery, the Art Academy, Cincinnati, US (essay)

41. February 'Beatitudes Betrayed', Montgomery County Arts Gallery, Mt. Sterling, US (traveled to 3 KY venues) (catalogue).

2001

40. October 'Pacific Northwest Annual', Bellevue Art Museum, Bellevue, US (brochure).

39. April 'New Art Examiner Auction', Ohio Curator, Chicago, US. (catalogue)

38. March 'Bizarre<=>Obvious', juror Ohio Art League, Columbus, US.

37. Spring 'Minumental', Art Academy, Cincinnati, US.

2000

36. January 'Used & Amused', Jan Baum Gallery, Los Angeles, US.

1999

35. Nov 'Cremolata Flotage', Staten Island Ferry, New York Harbor, US.

34. Jan 'Surface<=>Structure', Claremont Graduate School Galleries, Claremont, US. (catalogue)

1998

33. July 'The Comestible Compost', 207 & Pavilions Supermarket, Los Angeles, US (essay).

32. March 'Individually Twisted', Andrew-Shire Gallery Los Angeles, US (essay).

31. January, 'Polymorphous Memorialus', POST Los Angeles, US (essay).

1997

30. July 'Random Access Memory' (co-curated with Twan Janssen), Cirrus Gallery, Los Angeles, US. (catalogue)

29. April 'There's No Sex in Your Violence', Seventh Floor Gallery, Otis College of Art, Los Angeles, US (essay lost).

28. March 'Working Out the Kinks', Herslebsgate10B @ Kunstlerhaus Bethanien, Berlin, DE (essay).

27. Jan 'The Projection Screen', Photo LA @ Butterfields, Los Angeles, US. (catalogue).

1996

26. June 'Chalk: A Momentary Chillout Room', Factory Place Gallery Los Angeles, US (essay).

25. May 'Love's Labour's Lost', SITE Los Angeles, US (essay).

24. Jan 'Pursuing the Undocumentable', Photo LA @ Butterfields, Los Angeles, US. (catalogue).

1995

22-23. Oct 'Strappy Sandals and Skinny Belts: The Hyperfeminine Position in Painting', The Victoria Room and Push! San Francisco, California. Traveled to Murray Feldman Gallery, Pacific Design Center, Los Angeles, US, January 1996 (essay).

21. August 'Action Station: Exploring Open Systems', Santa Monica Museum of Art Santa Monica, US (essay).

20. July 'Par Avion', (five international artists exhibitions) LACE, Los Angeles, US (essay).

19. June 'Postmarked LA', in collaboration with P*P*O*W, P*P*O*W, New York, US (essay).

18. April 'Fantasy as a Site of Infiltration' and 'Nodes: Subverting the Grid', Cal-State Fullerton East and West Galleries, Fullerton, US.

17. March 'Some Los Angeles Artists Abroad', Stockholm Smart Show, Stockholm SE.

1994

16. May 'Interdisciplinary', Woodbury College, Burbank, US. (essay)

1993

15. Dec 'Destination Existence', LA Art Fair Los Angeles, US (brochure).

14. July 'Layered Look', Jan Baum Gallery Los Angeles, US (essay).

13. May 'Beyond the Spectacle', Venice Art Walk Venice, US (essay).

12. Jan 'Appraising the Preternatural' (co-curated with Michael Anderson) Patricia Shea Gallery Santa Monica, US (essay).

1986

11. April 'On the Waterfront', David Schafer's studio, Brooklyn US.

• **Owner/Director Sue Spaid Fine Art**, Los Angeles CA June 1990-January 1995

1994

10. August 'Fairies, Pixies and Nether Worlds' (essay).

9. February 'Sourball' (essay).

1993

8. August 'The Zone' (essay).

1992

7. August 'Voyage to the Nth Dimension' (essay).

6. January 'ptyx' (essay).

1991

5. August 'Essentially Raw' (curated with Michael Anderson) (essay).

4. June 'The Wiled Wild West Show' (essay).

3. January 'Ovarian Warriors vs. Knights of Crissum' (with Parker*Zanic, Los Angeles, US)

(essay).

1990

2. August 'Corporealities'(essay).

1. June 'Sublime Geometries' (essay).

Commissioned catalogue essays and brochures:

2022

79. On Rehabilitating Inhabitants: Bad Habits, Inhabitation and Protecting Habitat, *Aula Sostenible del CAAM*, Centro Atlántico de Arte Moderno, Las Palmas, ES.

78. You Know You're Gonna Find it, Dancing to the Beat..., *Candida Alvarez*, GAVLAK, Los Angeles, CA.

2021

77. Living on the Edge: In Search of Artistic Inspiration, *Global Nomadic Art Project-France 2021: Lisières*, pp. 8-9, 16-23.

76. Reimagining Monuments as Malleable Bodies that Won't Inspire *Carpe Diem, Naturalezas Muertas: Avelino Sala*, Valencia: Centro del Carmen, ES.

2020

75. Un, deux, trois...fromage!, *Global Nomadic Art Project 2020*, Gongju-si : i-Yatoo, pp. 68-69.

74. #AloneTogether: Division and Coupling in the Art of Felix Kindermann, *Felix Kindermann*.

73. The Hills are Alive: In Search of a Mystic Materialism, *Ulrika Sparre: Ear to the Ground* Stockholm: Index.

72. Antoni Tàpies: *Almine Rech Newsletter #26*, pp. 34-39.

2019

71. Thinking like Forests: On Becoming Tree People, *KunstÖkologie*, Darmstadt: Internationalen Waldkunstzentrum.

70. Learning from Plants, *Urban Plants*, 431art: Frankfurt.

69. Antoni Tàpies: A Dynamic State of Fecund Freedom, *Almine Rech Newsletter # 24*, pp. 34-39.

68. Climate Surprise (plus 'Heating Up', 'Sun Rays', 'Longest Day'), Mechelen: Windowbox.

2018

67. Time After Time, *Proposal for a Private Composition #1: Kaat Van Doren*, Brasschaat: Private Compositions.

66. Still Standing: After Four Decades of Creating Sculpture, *Coleen Sterritt: A MOAH Exhibition*, Santa Monica: Griffith Moon.

65. A Paradoxical Chernobyl Bubble: The Great War, Nuclear Power, and Company Cars, *Dear Agathe, Agathe Dear...* (Lieve Van Stappen), Gent: Fluff Productions, pp. 32-37.

2015

64. Rain, Rain, Come Back, *Patricia Jobanson: Environmental Remedies for Soil and Water*, Millersville: Millersville University, pp. 4-73.

63. *Kaat Van Doren*, Mechelen: Windowbox.

2014

62. The Cook, the Thief, the Wife and Her Loves, *Casey Cook*, Carrboro: Light and Design.

61. Greenhouse Re-Mix, *Caroline Lathan-Stiefel*, Philadelphia: Philadelphia Art Alliance.

60. Safe House or Not, *Felix Kindermann: Rat or Not*, Bruxelles: Hectoliter.

2012

59. Following the Curves: Throwing Curve Balls, While Carving Out Ever More Arcs', *Following a Line*, Ft. Lauderdale: Girls' Club.

58. From Elephant & Castle to Far Away Places, *Jacqi Den Hartog*, Los Angeles: Rosamund Felsen Gallery.

2011

57. Epilogue, *Contemporary Museum: 20 Years* (Baltimore: Contemporary Museum) (editor)

56. Beguiling End Games: Evidence of Once Imaginary, Impossible and Invisible Neurons, *Nefeli Massia: Remaking Realities*, Lutherville: Stevenson College.

55. In Glorious Resplendence: Splendiferous Creatures, *Splendid Entities: Twenty-Five Years of Phyllis Green's Art*, Los Angeles: Otis College of Art.

2010

54. The Aesthetics of Physics: Space, Replace, Erase, Place and Trace (a. k. a. matter, created, destroyed, isolated systems and time), *Carmel Buckley*, Columbus: Ohio State University.

2009

53. Buyer Beware, *Mara Scrupe*, Terre Haute: Indiana State University.

52. Magical Marks: Peering Through, Seeing As and Discovering More than Meets the Eye, *Maureen McQuillan*, New York City: McKenzie Fine Art, Inc.

51. Filming Actions with Movies in Mind: Extreme Art for Extreme Times, *Endurance: Daring Feats of Risk, Survival and Perseverance*, Jenkintown: Abington Art Center.

2008

50. *Global Suburbia: Meditations on the Burbs*, Jenkintown: Abington Art Center.

49. *Hovering Above*, Jenkintown: Abington Art Center.

48. *Sylvia Benitez*, Jenkintown: Abington Art Center.

47. GAC: Four Places, Many Faces, and Thousands of Races, *Guglielmo Achille Cavellini*, Brescia: Guglielmo Achille Cavellini Foundation.

46. Remembering Today, Longing for Yesteryear, Protecting Tomorrow, *Mary Kay/Rebecca Morales*, Kansas City: Grand Arts.

45. Sea Change: Characterizing his Community's Disparate Temperament, *Stewart Goldman* Springfield: Springfield Art Museum.

2007

44. Out of this World (Surrealist Installations), *the book*, Dallas: Neiman Marcus, Fall Issue.

43. How the Gold Fish Test Became the Bicycle Messenger Test, *locally localized gravity*, Philadelphia: ICA.

42. The Work of Art in the Age of Femmage, *the handmaking*, Abington: Abington Art Center.

41. Shrinking Cities: Expanding Opportunities, *Shrinking Cities*, Cleveland: SPACES Gallery & UDC.

40. Where Older Critics Greet Younger Artists, *SWAP/meet*, Philadelphia: Temple University.

2006

39. Going Places: Jackson to Natchez and Back Again, *Mississippi Invitational*, Jackson: Mississippi Museum of Art.

38. Set Theory: A Set is a Set is a Set, *Sabina Ott*, San Antonio: University of Texas, pp. 19-26.

37. Being Here: Wrestling with Resemblance in an Antirepresentational Era, *Presence*, Julien Robson (ed.), Louisville: Speed Art Museum, pp. 96-109.

36. Anxiety of the Moment, *Junior Show*, Los Angeles: Otis College of Art.

2005

35. Flirting with Femininity, Freedom, and Femmage, *Ruby Osorio*, St. Louis: Contemporary Art Museum.

2002

34. Spliced, Slivered and Splintered, *Alice Weston*, Cincinnati: Linda Schwartz Gallery.

33. Beatitudes Betrayed, *Beatitudes Betrayed*, Mt. Sterling, US: Montgomery County Gallery.

32. A Phenomenological Phoenix, *Sharon Ellis*, Long Beach: Long Beach Museum of Art.

2001

31. A 360 Degree Stretch: Dialogue, Desire and Divine Beauty and Testimonial, *Patrizia Giambi: A Ten Year Survey*, Bologna: Galleria Neon.

30. Calling All Zealots and Zombies, *Pacific Northwest Biennial*, Bellevue: Bellevue Art Museum.

29. Urged to Figure Out Sound, *Stephen Shackelford*, Orange, CA: Chapman College Gallery.

28. Idea No. 75: Write a Book Report, *Rob Pruitt*, Cincinnati: Contemporary Arts Center.

27. Lezley Saar: Africans, Rap Thugs-n-Dimes, *Lezley Saar*, Bronx: Lehman College Art Gallery.

26. The Lay of the Land, *Gerda Steiner/Jörg Lenzlinger*, Cincinnati: Contemporary Arts Center.

25. Hot Seat, *New Art Examiner* (auction catalog), April.

24. Bizarre ⇔ Obvious, Columbus: Ohio Art League, March

2000

23. A Palimpsest, You Jest!, *Angie Bray*, Fresno: Fresno Art Museum, Oct.

22. Conviviality: Morphing Monuments into Events, *An Active Life*, Cincinnati: Contemporary Arts Center.

21. The Impossibility of Expression, *Still (and All)*, Pasadena: Armory Center for the Arts.

20. Learning from the Strip, *Flicker*, Oslo: Norwegian Touring Agency.

1999

19. Baby Face: The Grace Race, *Jerry Kearns*, New York City: P*P*O*W, Oct.

18. Je ne suis pas une Prestidigitator, Mais Je le Joue dans le Monde, *Twan Janssen*, Schiedam: Stedelijk Museum, September.

17. Nautilus: Surfacing, Anticipation and Effervescence, *Surface ⇔ Structure*, Claremont: Peggy Phelps Gallery.

1998

16. Interview with Caryl Davis, *Venice Artwalk*, Venice: Venice Artwalk, May.

15. Phyllis Green's House Tour, *Phyllis Green*, Los Angeles: Lemon Sky.

1997

14. Random Access Memory: Memory, Intellect (Understanding) and the Will, *Booster-Up Dutch Courage*, Amsterdam: W139, July, p. 53-56.

13. Double-Dutch Treat: A Game of Truth or Dare, *Booster-Up Dutch Courage*, Amsterdam: W139, July, pp. 22-23.

12. The Desiring Machines Get to Work in Berlin, *Ole Jorgen Ness*, Berlin: Künstlerhaus Bethanien, Mar.

11. The Accidental Artist: Extrapolation, Subjectivity and Performance, *Robert Blackmon*, Los Angeles: Craig Krull, Feb.

10. Whirling to Imagine or Learning to Listen Amidst Worlds Apart, *Steve De Groot*, Los Angeles: LASCA, Feb.

9. The Projection Screen: Thinking, Inspecificity and Memory, Los Angeles: Photo LA, Jan. p. 3.

8. CA90001-185 (cat. essay for W139 exhibit of Los Angeles artists in Amsterdam)

1996

7. The Language of Accumulation, *Rudy Perez Performance Ensemble*, Washington, DC: Kennedy Center Archives.

6. Phantasmic Photography: Marking Space for the Unconscious State of Wonder, Los Angeles: Photo LA., Jan. pp.3-4.

1995

5. Open Systems: Incompleteness, Participation and Elasticity, *Action Station: Exploring Open Systems*, Santa Monica: Santa Monica Museum of Art.

4. The Third Stretch: Knowledge, Virtue and Divine Beauty, *Patrizia Giambi*, Milan: Viafarini, Feb.

3. Skirting the Perils of Representation: Subversion, Idiosyncrasy and Temporality, *Under Construction*, Pasadena: Armory Center for the Arts.

1993

2. Resisting the Culture: Perusing, Cruising and Moseying, *Steve De Groot*, San Francisco: SF MOMA, May.

1990

1. Heart in Mouth, (with Nick Taggart), Los Angeles: Fahey-Klein Gallery, Oct.

Art criticism and reviews:

From 2013: Contributor *HArt*, Antwerpen, BE.

2003-2012 Contributors Board, *ArtUS*, Los Angeles, US.

2004-2006 www.absolutearts.com, Monthly arts travel blog, Columbus, US.

1999-2003 Contributing Editor, *Art/Text*, Los Angeles, US.

2021

146. Casa Balla, *HArt*, Issue 216, September 9,

145. Felix Kindermann at Kunthal Gent, *HArt* online, April.

144. Lee Krasner, *HArt*, Issue 210, February 4, pp. 32-35.

143. Learning to Protect Life, January, breatheeveryone.net

2020

142. Bees, Art and Biodiversity, December 4, thelearnedpig.org

141. Generation Brussels: Interview with Evelyn Simons, *HArt Brussels Gallery Weekend*, August 30.

140. Katinka Bok, *HArt Brussels Gallery Weekend*, August 30.
139. On Viewing Rooms: Displaying Pictures Void of Contexts, Absent Deliberation, *AICA Journal*, July.
138. The Joys and Perils of Tasting Exhibitions, *HArt*, Issue 203, May 20, pp. 44-47.
137. Farming Awareness, April 22, thelearnedpig.org
136. The Jonas Lund Token, *Hart, Brussels Art Fair Guide*.
- 2019
135. Zhang Enli at Xavier Hufkens, *HArt Brussels Gallery Weekend*, September
134. Tinka Pittoors at Galerie La Forest Divonne, *HArt Brussels Gallery Weekend*, Sept.
133. Grand Tour, *HArt*, Issue 189, Feb. 19, p. 30.
- 2018
132. War Games with Martha Rosler and Hito Steyerl, *HArt*, Issue 183, July 19, p. 25.
131. Harald Szeeman, *HArt*, Issue 182, June 18, p. 24.
- 2016
130. Greater New York at PS1/MoMA, *HArt*, Issue 151, January 21, p. 22.
129. A.N.T.H.R.O.P.O.C.E.N.E., *HArt*, Issue 151, January 21, p. 29.
- 2015
128. Jim Shaw at New Museum, *HArt*, Issue 149, December 3, p. 23.
127. Walid Raad at MoMA, *HArt*, Issue 149, December 3, p. 23.
126. Dismaland, *HArt*, Issue 145, August 6, p. 27.
125. Jesper Just, *HArt*, Issue 144, July 16, p. 27.
124. Le Corbusier, *HArt*, Issue 144, July 16, 2015, p. 26.
123. Agnes Martin, *HArt*, Issue 144, July 16, p. 25.
122. Carsten Holler, *HArt*, Issue 143, June 25, p. 24.
121. Bjork, *HArt*, Issue 141, May 14, p. 25.
120. Bob Overby, *HArt*, Issue 140, April 16, p. 21.
119. Olafur Eliasson, *HArt*, Issue 136, January 22, p. 23.
- 2014
118. Turner Prize, *HArt*, Issue 135, December 18, pp. 24-25.
117. Robert Gober, *HArt*, Issue 134, November 27, p. 24.
116. François Morellet, *HArt*, Issue 132, October 16, p. 17.

115. Allegory of the Cave, *HArt*, Issue 133, October 16, p. 20.
114. Photo Practices in the Studio, *HArt*, Issue 129, July 17, p. 27.
113. Robert Heinecken, *HArt*, Issue 128, June 26, p. 23.
112. Bill Viola, *HArt*, Issue 128, June 26, p. 7.
111. Italian Futurism, *HArt*, Issue 127, June 5, p. 25.
110. Whitney Biennial, *HArt*, Issue 125, April 17, p. 25.
109. Franz Erhard Walter, *HArt*, Issue 124, March 27, p. 17.
108. Philippe Parreno and Pierre Huyghe in Paris, *HArt*, Issue 121, January 23, p. 24.

2013

107. Diane Burko: Moving People to Pay Attention, *Caldaria*, December
106. Chris Burden at New Museum, *HArt*, 120, December 19, p. 26.
105. M.K. Čiurlionis at HSK-Gent, *HArt*, 119, November 28, p. 25.
104. Rachel Harrison at S.M.A.K, *HArt*, 116, September 26, p.16.
103. Claes Oldenburg at MoMA, *HArt*, 114, July 18, p. 24.
102. When Attitudes Become Form at Fondazione Prada, *H Art*, 114, July 18, p. 24.
101. EXPO 1 at MoMA/PS1, *HArt*, 113, June 27, p. 24.
100. The Bride and the Bachelors at The Barbican Centre, *HArt*, 110, April 18, p. 27.

2012

99. Nancy Holt, *artUS*, issue 33, Spring, pp. 80-81.
98. Roxana Pérez-Méndez, *artUS*, issue 31, Summer, p. 101.
97. Liza Ryan, *artUS*, issue 31, Summer, p. 22.

2011

96. Cecilia Paredes, *artUS*, issue 30, Fall, p. 70.
95. Jennifer Levonian, *artUS*, issue 30, Fall, p 101.

2010

94. Nadia Hironaka/Matthew Suib, *artUS*, issue 29, Fall.
93. elles@centrepompidou, *artUS*, issue 29, Fall.
92. Diane Burko, *artUS*, issue 29, Fall.
91. Drawing on Duchamp, *artUS*, issue 28, Spring.
90. Ree Morton, *artUS*, issue 28, Spring.
89. Jonathan Horowitz, *artUS*, issue 28, Spring, pp. 88-89.
88. U-Turn Quadrennial for Contemporary Art (Copenhagen), *artUS*, issue 27, Winter.
87. Laurel Nakadate, *artUS*, issue 27, Winter.

2009

86. Global Warming, *artUS*, issue 26, Fall.

85. Martin Margiela: 20, *artUS*, issue 26, Fall, pp. 4-5.

84. Manifesta 7, *artUS*, issue 26, Fall.

2008

83. Green Up!, *ETC* magazine (Montreal).

82. Mice and their Million Hordes (Carnegie International), *artUS*, issue 24/25 Sept-January

81. Mark Harris, *artUS*, issue 23, Summer, pp. 54-55.

80. Jorge Pardo, *artUS*, issue 23, Summer, pp. 22-23.

79. One Year Project #2, *artUS*, issue 22, Spring, pp. 48-9.

2007

78. Summer of Love, *artUS*, issue 21 December-January, pp. 54-55.

77. Getting Over the Hoopla and Under the Art, *artUS* issue 20, October-November.

76. Optic Nerve, *artUS*, issue 20, October-November.

75. Ron Mueck, *artUS*, issue 20, October-November.

74. Tony Luensman, *artUS*, issue 19, July-September.

73. Le Nouveau Réalisme, *artUS*, issue 19, July-September.

72. Loser Paradise: The Drifting Spectacle of the SI, *artUS*, issue 18, May-June, pp. 54-59.

71. Victor Grippo, *artUS*, issue 17, March-April.

70. Nina Katchadourian, *artUS* issue 16, January-February, p. 52.

2006

69. Simparch, *artUS*, issue 15, October-November, p. 62.

68. Terence Hammonds, *artUS*, issue 15, October-November, p. 60.

67. Carsten Höller, *artUS*, issue 14, July-September, pp. 38-39.

66. 2006 Whitney Biennial, *artUS*, issue 14, July-September, pp. 22-23.

65. Richard Pettibone, *artUS*, issue 13, May-June, p. 48.

64. Girls' Night Out, *artUS*, issue 13, May-June-, p. 61.

63. Rockwell Kent, *artUS*, issue 12, March-April, p. 46.

62. Thomas Hirschhorn: Camotopia, *artUS*, issue 12, March-April, pp. 10-11.
61. Open Systems, *artUS* issue 11, January, pp. 54-55.
- 2005
60. Landscape Confection, *artUS*, issue 9, July, p. 46.
59. Dan Flavin: A Retrospective, *artUS*, issue 9, July, pp. 54-55.
58. Beyond Geometry, *artUS*, issue 8, May, pp. 38-39.
57. David Altmejd, *artUS*, issue 7, March/April, p. 41.
- 2004
56. Diether Roth, *artUS*, issue 4, September, p. 46.
55. Beautiful Losers, *artUS*, issue 4, September, pp. 52-53.
54. Splat Boom Pow!, *artUS*, issue 3, May, p. 47.
53. Margherita Manzelli, *artUS* issue 3, May, p. 26.
52. Nancy Evans, www.15min.cc
51. George Stone, *artUS*, issue 1, January-February, p. 16.
50. Todd Pavlisko, *artUS* issue 1, January-February, p. 43.
- 2003
49. Sumptuous Smorgasbord (Polly Apfelbaum), *Citybeat*, December 10-15, 2003, p. 55
48. Dia:Beacon, *artUS* November, inaugural issue, p. 30.
47. Print Liberation, *artUS* issue 0, November, p. 19.
46. Terrie Friedman, www.15min.cc
45. Gerda Steiner/Jørg Lenzlinger, www.15min.cc
- 2001
44. Comfort, *Art/Text*, August.
43. Havana Biennial, *Art/Text*, May.
42. Action Fraction Reaction Abstraction, *Art/Text*, May.
41. Uri Tzaig, *Art/Text*, Feb.
- 2000
40. Kathy Temin: Aspect Blindness, *Art/Text*, May.
- 1999

39. Sally Elesby: Life is Verb, *Art/Text*, Nov.
38. Christine Hill, *New Art Examiner*, November, p. 47.
37. Laura Emrick, *Artbyte*, Oct.
36. Klaus Hartman, *ArtPapers*, September/October, p. 51.
35. Tracey Emin, *New Art Examiner*, September, p. 56.
34. Twofer (Sylvie Fleury/John Armleder, *The Village VOICE*, July 20, p. 151.
33. Phyllis Baldino, *Art/Text*, July.
32. In and Out (Guillermo Kuitca), *The Village Voice* May 25, p. 142.
31. Seeing Eye (Conceptual Art as Neurobiological Praxis), *The Village VOICE*, April 27, p. 147.
30. Met Life (Ruth Root), *The Village VOICE*, March 23, p. 141.
29. Fuzzy Logic (Melissa McGill), *The Village VOICE*, March 3, p. 133.
28. Neo-Arcadia, *LA Weekly*, February 12-18.
27. Thomas Demand, *Art/Text*, Feb.

1998

26. L.A. Undercover, *UKS Forum for Samtidskunst*, Nr. 3/4, pp. 40-44.
25. Amnesia (South American Artists), *LA Weekly*, July 30-August 5, 1998.
24. 'Fellessentralen' at Kunstnernes Hus (Norwegian Avant-Garde), *Art/Text*, July.
23. Shaken not Stirred (Caren Furbeyre), *Art/Text*, July.
22. Nicole Eisenman, *LA Weekly*, June 4-10.
21. Iñigo Manglano-Ovalle, *LA Weekly*, May 1-7, p. 53.
20. Cross-town Traffic, *LA Weekly*, Feb. 26-Mar. 4.
19. L.A. Undercover: A Profile of Alternative Projects, *Art Papers*, Mar/Apr, pp. 14-17.
18. 'Shelter' & 'Temporary Quarters', *Art Papers*, Mar/Apr, p. 32.
17. Hiro Yamagata, *LA Weekly*, Feb. 26-Mar. 4.
16. The Sum is Greater than the Parts (Ole Jorgen Ness), *Art/Text*, Feb.
15. T. Kelly Mason, *Art Papers*, Jan/Feb, p. 38.

14. Center for Land-Use Interpretation, *Art Papers*, Jan/Feb, p. 37.
- 1997
13. Foreign Policy, *LA Weekly*, December 12-18, p. 65.
12. In Defense of Dutch Artists, *Los Angeles Times*, July 26, p. F12.
11. Borre Saethre, *Hyperfoto* May (reprinted in *Fotogalleriet* (Oslo) catalog).
10. Cosmopolitan Nights (Sharon Ellis), *Art/Text*, May, pp. 38-41.
9. Assembling Africa, *Art in America*, May pp. 46-53.
- 1996
8. Fred Tomaselli, *Zing* Feb.
- 1993
7. Covert Politics/Overt Politesse: Contemporary Chinese-American Art, *Visions*
- 1990
6. Flora, *Visions*, Summer.
5. Raymond Pettibon, *Art issues.*, Summer.
4. Vito Acconci, *Village View*, July.
3. Judie Bamber, *Village View*, May.
2. Don Suggs, *Art issues.*, April/May.
- 1989
1. Darcey Huebler, *Art issues.* Dec/Jan

Public Presentations (universities and art institutions):

- 2023
148. Soyons biodiversifié: L'Art et la biodiversité, BRERA Accademia di Bella Arti, B Milano, IT.
- 2022
147. From Art Writer to Philosopher and Back Again, University of Cincinnati, OH.
- 2021
146. The Challenges of Exhibiting Living Sculpture, Syracuse University, Syracuse, NY.
145. The Challenges of Exhibiting Living Sculpture, KASK, Gent, BE.
- 2020
144. Be Biodiverse: Bees, Art and Diversity, MOCAB, Belgrade, SR.
143. The Philosophy of Curatorial Practice, KASK, Gent, BE.

142. Be Biodiverse: Bees, Art and Diversity, Eksjö Museum, Eksjö, SE.

141. Privilege, Round-table host, *Anonymous Café*, Curators Anonymous, Kunsthal Gent, Gent, BE.

140. Curating & Ecology, KASK, Gent, BE.

2019

139. The Aesthetic Enchantment Approach: Gauging Environmental *Wellbeing* to Reverse Degradation, *Radical Imagination*, Integrated Arts 2019, Antwerpen, BE.

138. Strategies for Averting Dystopia, *Utopie/Dystopie*, Sint-Lukas Kunsthumaniora, Bruxelles, BE.

137. Extra-perceptual Contents, Cal State University, Northridge, US.

136. Ask Sue Spaid about Galleries, Curating and Directing, California Institute for the Arts, Valencia, US.

135. The Ecological Angle, (Moderator), Curator's Anonymous, MuZee, Ostend, BE.

134. Group Show, Curator's Anonymous, Chateau Nour, Bruxelles, BE.

133. An Uncertain Forecast: Art in the Age of the Anthropocene and Ecocide, Bath University, Bath-Spa, UK

132. Making Design Sustainable and Curating and Ecology, Maryland Institute College of Art, Baltimore, US.

131. Curating & Ecology, KASK, Gent, BE

130. Ph. D. juror, Sint Lucas School of Art, Antwerp, BE.

129. Isness, Sint Lucas School of Art, Gent, BE.

2018

128. Ecovention Europe, Contemporary Arts Center, Cincinnati, US.

127. Ecovention Europe, *Internationale Waldkunstkonferenz: Kunst, Ökologie und Ecovention*, Schader Stiftung, Darmstadt, DE.

126. Water, Water Everywhere: Clean Water Here, Internationalen Waldkunstzentrum, Darmstadt, DE.

125. Building on Ecoventions: Green Infrastructure's Promising Future, Methodological Seminars of Landscape Architecture, SSGW- Warsaw University of Life Sciences, Warsaw, PL.

124. Water, Water Everywhere: Clean Water Here, 2nd International Conference on Water Museums, 's-Hertogenbosch, NL.

123. Artists' Role in the Anthropocene: Cognitive States, Value Holders, and Action, *Bio-Centric Transformations Symposium*, Parque Arte Vivente, Torino, IT.
122. Ecoventions, Wundergrafik, Forli, IT.
121. Ameliorative (Art) Practices, Museum De Domijnen Hedensdaagse Kunst, Sittard, NL.
- 2017
120. What are Ecoventions?, Sint Lucas, Antwerpen, BE.
119. Understanding Arendtian Actions Within the Framework of Ameliorative (Art) Practices, California Institute of the Arts, Santa Clarita, US.
118. Les problèmes qui se passait quand j'étais la commissaire de 'Ecovention Europe', ERG, Bruxelles, BE.
117. Moving Forwards and Glancing Backwards, CAB, Bruxelles, BE.
- 2016
116. Locating Erasmus' Shadow Amidst the Erasmus House, Erasmus Museum, BE.
115. Making Art *in* and *with* Nature, Kunsthumaniora, Bruxelles, BE.
114. Assessing Ameliorative Art Practices, EM Fieldstation I, LUCA School of Art-Narafi Campus, Bruxelles, BE.
- 2015
113. Green Infrastructure, Sustainable Management of Natural Resources, European Commission, Bruxelles, BE.
112. Getting from There to Here: Understanding the Aesthetics of Practical in Art, Transylvania University, Transylvania, US.
111. Ecological Art: Reconstructing Humanities' Relationship with the Environment, Millersville University, Millersville, US.
110. Walk-thru with Patricia Johanson, Millersville University, Millersville, US.
109. Aiming High in the Dolomites, Respir-Art Pampeago, Val de Fiemme, IT.
108. Hannah Arendt's 'What is Freedom?': Still Smokin' Hot?, These Things Take Time, Gent, BE.
107. What is Land Art (Earth Day), Kunsthumaniora, Bruxelles, BE.
106. Land Art: Making Art *in* and *with* Nature, George Mason University, Fairfax, US.
105. Practical Art: (un)Sustainable Design, Maryland Institute College of Art, Baltimore, US.
104. On Finishing Artworks: Posthumous Completions, St. Luca School of Art, Gent,

BE.

2014

103. Exploring the Science of Patricia Johanson's 1969 *House & Garden* Drawings, Fifth Annual Feminist Art History Conference, American University, Washington, DC.
102. The Fine Art of Doing Something Together, *Spaesati*, Castello 925, Venice, IT.

2013

101. Exploring the Science of Patricia Johanson's 1969 *House & Garden* Drawings, Museum De Domijnen Hedendaagse Kunst, Sittard, NL.
100. The Future of Environmental Art, Sustainable Art Conference, Wroclaw University, Wroclaw, PL.
99. Spectators Rule! Curating by, for and with People, Central St. Martins, London, UK.
98. Public Opinion in Light of Aesthetic Unreliability, Goldsmiths College, London, UK.
97. From Text to Image, Stony Brook University, Manhattan, US.
96. Walk-thru as Curator, 'Green Acres: Acres: Artists Farming Fields, Greenhouses and Abandoned Lots', Arlington Arts Center, Arlington, Virginia and American University Museum, Washington, D.C.
95. The Future of Environmental Art: or Reimagining a Sustainable Future, *The 1ST International Nature Art Curator's Conference*, Gongju, KR.

2012

94. Walk-thrus as Curator, 'Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots', Contemporary Arts Center, Cincinnati, US (September, October and November).
93. Navigating the Terrain Beyond Mashups, Recitals and Splices, George Mason University, Fairfax, US.
92. Walk-Thru as Juror, 'The Annual Juried Exhibit', Delaplaine Visual Arts Education Center, Frederick, US.
91. From Critical Theory (or 'Social Critique') to Social Practice, Maryland Institute College of Art, Baltimore, US.
90. Walk-Thru as Juror, '23rd National Drawing and Print Competitive Exhibition', Gormley Gallery, Notre Dame University, Baltimore, US.
89. Farming as Art, Urban Farming Class, Maryland Institute College of Art, Baltimore, US.

2011

88. The Problem of Representing Community Arts in Museums, University of Maryland-Baltimore County, Baltimore, US.

87. Patricia Johanson, Maryland Institute College of Art, Baltimore, US.
86. What do Curators Do? Introduction to Curating, MICA, Baltimore, US.
85. Juried and Judged Center Gallery Members' Exhibition, Annapolis, US.
84. Co-juried Trawick Prize with Sarah Newman and Amy, Bethesda, US.
83. What do Curators Do?, EFAST Program, MICA, Baltimore, US.

2010

82. Tour, 'Arden Bandler Browning, Amy Stevens & Matthew Thomas', Fleisher Art Memorial, Philadelphia, US.
81. Fettschrift dedicated to recent Sue Spaid theoretical essays, New York City, US.
80. January, Student Biennial Exhibition, juror, Arcadia University, Glenside, US.

2009

79. Censorship: The Curator's Reality/Everyday Nightmare, *Art and Society* Temple University, Philadelphia, US.
78. Painting and Drawing Juror, Graduation Prizes, University of the Arts, Philadelphia, US.

2008

77. Walk Thru as Curator, 'Global Suburbia', Abington Art Center, Jenkintown, US.
76. Walk Thru as Essayist, Mary Kay/Rebecca Morales Exhibition, Grand Arts, Kansas City, US.

2007

75. The Gold Fish Test, Black Floor Gallery @ the Institute for Contemporary Art, Philadelphia, US.
74. Walk Thru as Essayist, 'SWAPmeet;', ICEBOX, Philadelphia, US.
73. Walk Thru as Curator, 'Mississippi Biennial', Mississippi Museum of Art, Jackson, US.

2006

72. The Gist of Isness, *Visiting Artists Seminar*, Tyler School of Art, Temple University, Philadelphia, US.
71. What I learned from Curating, The Docentitos, Weston Art Gallery, Cincinnati, US.
70. Visual Pleasure and Women Painters, Art College Center of Design, Pasadena, US.
69. The Gist of Isness, Beyond Baroque, Venice, US.
68. Cannibalism: Incomplete Art from Latin American, Otis College of Art, Los Angeles, US.

67. The Gist of Isness, Colgate University, Hamilton; Alfred University, Alfred, US; Washington University, St. Louis, and Columbia College, Chicago, US.

2005

66. What do Curators Do?, University of Wisconsin, Madison, US and University of Cincinnati, Cincinnati, US.

65. The Gist of Isness, Art Academy, SUNY-Purchase, Cal State SLO, CAL ARTS, University of New Mexico, Albuquerque, US.

64. Patricia Johanson: The World as It Is, Commonwealth Club, San Francisco, US.

63. Ecoventions: A Different Artist, Another Aspect, University of California, Davis, US.

62. Collecting Art on Any Budget, Traveling Ladies from the Detroit Art Institute, Cincinnati, US.

61. Refugees: Refuge, Refusal, Refuel (and Return), Bucknell University, Lewisburg, US.

2004

60. Visual Pleasure and Women Painters, School of the Art Institute, Chicago, US.

59. Being Here: Wrestling with Resemblance in an Antirepresentational Era, Speed Art Museum, Louisville, US.

58. Appropriation Games in Contemporary Art, The Art Academy, Cincinnati, US.

56.-57. Cresting the Fourth Wave, Open Systems: From Dada Games to Ecoventions and Sensorial Painting, Kenyon College, Gambier, US.

55. Collecting Art on Any Budget, Dayton Visual Arts Center, Dayton, US.

54. Ecoventions: A Different Artist, Another Aspect, Approach and Attitude, Bowling Green State University, US.

2003

53. Bound, Found and Ground, University of Kentucky, Lexington, US.

52. The Museum's Role in an Academic Environment, Western Carolina University, Cullowee, US.

2002

51. Proposed and Delivered, The Art Academy, Cincinnati, US.

50. A Curator's Lament, San Francisco Art Institute, San Francisco, US.

49. A Curator's Lament, Columbus College of Art and Design, Columbus, US.

2001

48. Arendtian Aesthetics and the '90s Avant-Garde, The Open Center, New York City, US.

47. Contemporary Art Related to the 2001 Pacific Northwest Annual, Bellevue Art Museum, Bellevue, US.

46. Walk-Thru for Bizarre ⇔ Obvious, Columbus, US.

45. Arendtian Aesthetics and the '90s Avant-Garde, The Art Academy, Cincinnati, US.

44. Third & Fourth Wave Feminist Photography (women as subjects), Washington University, St. Louis, US.

2000

43. Third & Fourth Wave Feminist Photography (women as subjects), The Art Academy, Cincinnati, US.

42. Happenings, Fluxus and the '90s Avant-Garde, Washington University, St. Louis, US.

41. A Conversation with Eileen Cowin, The University of Maryland Baltimore County, Baltimore, US.

40. How I Got into Curating, The Art Academy, Cincinnati, US.

39. Robert Overby Walk-thru with Terry Myers, UCLA/Armand Hammer Museum, Los Angeles, US.

38. Happenings, Fluxus and the '90s Avant-Garde, The Art Academy, Cincinnati, US..

1999

37. Proposal for Cremolata Flotage, May-Day Productions @ Apex Art, New York City, US.

1998

36. Curated in '98, Second-Phase Program of Minerva Art Academy, Groningen, NL.

35. Sound/Art in Scandinavia, Look/Hear (hosted by Phyllis Green) KXLU-FM, Los Angeles, US.

34. The Concrete Jungle, San Francisco Art Institute, San Francisco, US.

33. The More You Ignore Me, the Closer I Get, Oslo Akademie of Art Oslo, NO.

1997

32. The Concrete Jungle, De Appel, Amsterdam, NL.

31. The Concrete Jungle, Arnhem Atelier, Arnhem, NL.

30. The Concrete Jungle, Minerva Art Academy, Groningen, NL.

29. Installation as Practice, Graduate Seminar, Cal-State University, Long Beach, US.

28. The Mini Curatorial Tutorial, Loyola University Los Angeles, US.
27. Power Plant: Rejected by CAFAM, Fellows of Contemporary Art, Pasadena, US.
26. Still Looking, Pasadena Art Alliance, Pasadena, US.
25. Seeing 3-D on a 2-D Plane, BGH Gallery, Santa Monica, US.

1996

24. A Critique of Seduction, UCLA Grad Studios, Culver City, US.
23. Happenings in Holland, Look/Hear (hosted by Phyllis Green) KXLU-FM, Los Angeles, US.
22. Seeing 3-D on a 2-D Plane, lecture for 'Perception' course, Art Center College of Design, Pasadena, US.
21. Critiques of Abstraction, Docent Lecture, Armand Hammer Museum of Art, Los Angeles, US.

1995

20. The Hyperfeminine Position in Painting, California College of Arts and Crafts, Oakland, US.
19. The Museum as the Site for Open Systems/Not!, Santa Monica Museum of Art, Santa Monica, US.
18. Carole Szymanski's Open-Ended Phonemic Horns (with Leo Wadada Smith), Santa Monica Museum of Art, Santa Monica, US.
17. Making Friends/Getting a Gallery, UCLA, Los Angeles, US.
16. Fantasy as a Site of Infiltration & Nodes: Subverting the Grid, Cal-State University Fullerton, US.
15. What do Curators Do?, Fellows of Contemporary Art Pasadena, US.
14. Fantasy as Non-Representation in Art and Music, Southern California Chamber Music Society @ Pasadena Armory, Pasadena, US.
13. Labors of Love, University of California, Santa Cruz, US.
12. Labors of Love, Cal-State University, Los Angeles, US.
11. Labors of Love, Hollywood United Methodist Church, Hollywood, US.

1994

10. In-Gallery Talk, Art Center College of Design, Pasadena, US.
9. Duty is Destiny (with Terry R. Myers), California Institute of the Arts, Valencia, US.

8. Terrorism as Art for 'Border Metaphors: The Grotesque course', Art Center College of Design, Pasadena, US.

7. Labors of Love, The Art Crowd, Newport Harbor, US.

1993

6. The Zone for 'Border Metaphors course', Claremont Graduate School, Claremont, US.

5. Examining Criteria for Art Making, UCLA Los Angeles (also presented @Artforum, Santa Ana, US)

4. Discerning the Psychological from the Physiological for 'Body in Art' course, Art Center College of Design, Pasadena, US.

1992

3. 'Beyond Otis' taught by Joyce Lightbody (also 1993, 1994, 1995)

2. In-Gallery Talk, California State University Los Angeles, Los Angeles, US.

1991

1. Graduate School Juror, Otis/Parsons Art Institute, Los Angeles, US.

