

Lisa Tamiris Becker

Vitae

Education

1995 MFA in Studio Art and Art Theory. The University of Texas at Austin.

Completed extensive course work in History and Theory of Art and Architecture as well as studio course work with a concentration in experimental sculpture, new media, and installation.

1987 BA (Magna cum Laude), The University of Pennsylvania.

(Mathematics - Art History - Benjamin Franklin Honors Program).

Recent Directorial/Curatorial and Arts Administration Experience

2002 - Present Director, CU Art Museum

University of Colorado, Boulder

Responsible for a rigorous season of exhibitions in the CU Art Museum, the visual arts museum of the University of Colorado at Boulder. Exhibitions emphasize both challenging approaches to contemporary art and innovative collection-based exhibitions. Also responsible for a comprehensive program of outreach exhibitions and educational programs across the campus and touring the State of Colorado. Responsible for donor development and the growth of the permanent collection through purchases and donations. Responsible for fiscal management, fundraising, grant writing, staff management, long-range planning, education programs, publications, and publicity related to the museum and the collection's programs. Responsible for the care, management, and exhibition of the university's main collection of contemporary and historic art consisting of over 6,000 art objects from the Americas, Asia, Africa, and Europe. Responsible for providing leadership to the CU Art Museum Advisory Board, collection's committee and other sub-committees of the Advisory Board.

Selected Directorial/administrative projects that I have accomplished while in this position include:

* **Dramatically increased annual programming and exhibition support from various sources, including individual philanthropic support and grants. (Annual programming support has more than tripled during my tenure as Director – I have brought in over \$3.2 million in philanthropic contributions/bequests and over 300 works of art have been gifted to the permanent collection and additionally over 167 have been contractually promised to the collection during my tenure to date. Also worked with campus leaders and student constituents to achieve a dramatic increase in a campus-wide cultural enrichment fee to help support the arts on campus**

* **Worked with campus leaders, state leaders and student government to achieve the approval of plans for a new \$63.5 Million Visual Arts Complex (including a new CU Art Museum facility currently under construction) with roughly \$27 Million of funds toward the new complex funded through bonds against a new student building fee. Worked with campus leaders to select architects and contractors for the new complex and managed/supervised project development. Completion of new museum is planned for 2010.**

* **Initiated and led the successful effort to change the name of the institution to “CU Art Museum” (formerly CU Art Galleries & The Colorado Collection)**

* **Initiated and accomplished the development of a new “Identity Design” (logo) for the CU Art Museum**

* **Initiated and accomplished the development of the institution's first major newsletters (a four-color, 11 x 17” format high-end publication targeted to reach alumni, community constituents, and the regional and national arts community)**

* **Developed and implemented the first General Membership Program and expanded the Benefactors' Program, creating new tiered levels of giving with incentives, and creating new membership forms.**

* **Initiated and led the development of a current and up-to-date Collection Management Policy, which received high praise from the IMLS/AAM CAP Assessment program peer reviewer.**

* **Initiated the first formal Strategic Planning on behalf of the CU Art Museum, working with a diverse constituency of campus and community participants.** Continued on next page – Aug. 09

Selected exhibitions that I have curated and/or implemented since assuming the position of Director of the CU Art Museum include:

1. ***Luis Cruz Azaceta: Ambulatory Museum Plan (2009)*** (*curated*) This exhibition will feature work by the noted Cuban-American artist, Luis Cruz Azaceta, focusing on his recent conceptual explorations of “the museum” as a physical, social, and cultural space within a world of devastation and destruction ranging from Hurricane Katrina to the Iraq War.
2. ***Günther Gerzso and Octavio Paz: Palabras Grabadas/Graven Words (2009)*** (*curated*) Planned in conjunction with *Luis Cruz Azaceta: Ambulatory: Museum Plan*, this exhibition will feature the complete portfolio *Palabras Grabadas/Graven Words* comprised of architectonic abstractions by Mexican Modernist, *Günther Gerzso* accompanied by the passionate text of Mexico’s distinguished writer, Octavio Paz. The portfolio is part of the CU Art Museum’s permanent collection.
3. ***In and Out of Time: Selections from the CU Art Museum’s Video Collection (2008)*** (*curated*) Featured video works acquired by the CU Art Museum’s permanent collection in recent years by artists including Jeremy Blake, Mary Lucier, Diana Thater, Rick Silva, Dan Boord/Luis Valdovino, and Gary Emrich. The exhibition investigated the social, cultural, and aesthetic aspects of video art as an evolving and significant form of artistic production. A major symposium was organized in conjunction with the exhibition featuring video artists, as well as scholars and curators in the field including Barbara London of the Museum of Modern Art, NY; Steve Seid of the Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley; and Jonathan Binstock, Independent Curator and curator of the posthumous Jeremy Blake exhibition at the Corcoran.
4. ***The 2007 CU Art Museum Faculty Exhibition (2007)*** (*curated*) Emphasized the diverse conceptual, aesthetic, and material approaches of the Faculty from the Department of Art and Art History including new works by Scott Chamberlin, Jeanne Quinn, Yumi Janairo Roth and others.
5. ***Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art (2006)*** (*co-curated and implemented*) The exhibition and symposium *Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art* is the first major museum exhibition to bring together contemporary Tibetan artists working both inside and outside Tibet. Featuring works by Benchung, Dedron, Namgyal Dorjee, Gade, Gonkar Gyatso, Losang Gyatso, Jhamsang, Kesang Lamdark, Nortse, Tsering Nyandak, Karma Phuntsok, Shelka, Samchung, Sodhon, Tenzin Rigdol, Tsewang Tashi and Migmar Wangdu the exhibition highlights the emerging movement of contemporary Tibetan art as it appears in Tibetan communities across the globe. From re-interpretations of Tibetan Buddhist religious scroll paintings (*thangkas*) to digital and installation art, contemporary Tibetan artists explore issues of tradition versus modernity, cultural hybridity, and personal identity through a diverse range of media and perspectives. The exhibition features works that address the complexity of the Tibetan diaspora experience and includes Tibetan artists from Australia, Switzerland, the United Kingdom, the United States, India, as well as artists from Tibet. Artworks on view also address current transformations within Tibet such as the recent coming of the first train to Lhasa, the environmental challenges posed by ongoing land development, and the increased influence of new communication media, such as film, television and the internet. Artworks that poignantly reconfigure traditional Tibetan painting techniques, icons, and spiritual imagery are also featured within the diverse selection highlighted in the exhibition. (4 – color catalogue with essays)
6. ***Vestige/Vestigio: Laura Anderson Barbata, Oscar Muñoz, and Betsabeé Romero (2006)*** (*curated*) The exhibition featured the work of three significant contemporary Latin American artists and focuses on the vestiges of memory and experience that comprise the social and aesthetic realms of our increasingly urbanized worlds. Featuring installation, video, new media, and experimental approaches to materiality, the exhibition included a major video installation by Colombian artist, Oscar Muñoz titled *Biografías* as well as the installation *Memory that Turns in a Circle (Memoria que Rueda)* by Mexican artist, Betsabeé Romero, previously featured at the 2003 Havana Biennial. Also on view was Laura Anderson Barbata’s intimate video installation titled *Terra Incognita*. Laura Anderson Barbata.

Selected CU Art Museum exhibition projects continued
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7. ***Five Master Modernist Portfolios from the CU Art Museum's Permanent Collection (2006)*** (curated)
Featuring portfolios by Alexander Calder, Salvador Dalí, Philippe Halsman, Louise Nevelson, and David Alfaro Siqueiros, the portfolio, often combining images with text, was a particularly favored medium in the 1960's and 1970's, when each work in the exhibition was created. The portfolios on view not only exemplify the artistic and aesthetic innovations of this period, but also provide insight into numerous cultural issues of this historical moment.
8. ***"The Way We Live Now" and other Artist Books from the Polly and Mark Addison Collection (2006)*** (curated)
Exploring a wide range of approaches to the innovative medium of the "Artist Book" this exhibition features works created by Damien Hirst, Howard Hodgkin and Susan Sontag, Chuck Close, Octavio Paz and Gunther Gerzso, Agnes Denes, Richard Tuttle, Andrea Zittel, Chris Ware, Peter Wegner, Hamish Fulton, Laylah Ali, as well as many others. The exhibition will highlight artist books created in the 1960's through the 1990's as well as recent works in the medium by contemporary and emerging artists.
9. ***Selected Recent Acquisitions and Highlights of the CU Art Museum's Permanent Collection (2005)*** (curated) This exhibition highlighted the growing permanent collection of the museum and features works by modern and contemporary artists such as Elizabeth Murray, John Baldessari, Jackie Windsor, Sol LeWitt, Mary Kelly, Mary Lucier, Hung Liu, Dorethea Rockburne, Glenn Ligon, Frank Stella, Betty Woodman, Manuel Bravo and Paul Strand amongst many others and also features significant historical works by artists including Jan Brueghel the Younger, William Hogarth, Piranesi, John Sloan, Marsden Hartley as well as selections of the collection's Renaissance drawings, Southwestern Santos, Southeast Asian pottery, Japanese Ukiyo-e prints, African Sculpture, and 19th Century photography
10. ***Selections from the Colorado Collection: Four Vignettes (2005)*** (curated)
A Looking Glass of One's Own: Contemporary Women Photographers
Two Mexican Views: Photographs by Paul Strand and Manuel Bravo
Books, Maps, and Multiples: Contemporary Graphic Art from the Colorado Collection
Minimalism: Presence Absence
SELECTIONS FROM THE COLORADO COLLECTION: FOUR VIGNETTES presented works of modern and contemporary art selected from the permanent art collection for exhibition at the University of Colorado at Colorado Springs campus. The exhibition was organized into four *Vignettes* or smaller exhibitions featuring contemporary women photography; photographs of Mexico by two masters, Paul Strand and Manuel Bravo; contemporary prints and artist's books; and selections from the collections large holdings of minimalist works on paper.
11. ***Three Concurrent Solo exhibitions of distinguished CU Women Alumnae: (2005)*** (curated)
Suzanne Anker: The Genetic Gaze (2005) Featuring the work of Suzanne Anker who is internationally known for her artwork and writing which explores issues of genomics and genetic patterning, as well as other forms of reproductive technology and visualization such as three-dimensional rapid-prototyping.
Barbara Takenaga: Micro/Macro (2005) Barbara Takenaga creates mesmerizing and seductive paintings that reference the micro and macro universes. Her meticulously detailed pattern paintings straddle the realms of the cosmic and the genetic, evoking images of the Milky Way and of the nano patterning of quarks and DNA.
Marlene Tseng Yu: Forces of Nature – Oversize Paintings (2005) Marlene Tseng Yu's oversize paintings depict the forces of nature and its vibrant energy and form. Her paintings, often as large as 10' x 20', straddle Western and Eastern painting traditions, referencing Chinese landscape painting, as well as the Western expressionist tradition.
12. ***Techno-Sublime: An Exhibition and Symposium (2005)*** (curated) Featured technologically mediated projects that investigate the philosophical notion of the sublime, including works by Jeremy Blake, Jim Campbell, Lynn Hershman, René Garcia, Lisa Jevbratt, Anne-Marie Schleiner and others.
13. ***Enrique Martínez Celaya: Poetry in Process (2004)*** (curated) (This major solo exhibition investigates the important emerging Cuban-American artist's rigorous cross-disciplinary process featuring works of sculpture, painting, photography, poetry, and philosophy. (4 – color hard-cover catalogue with essay)

Selected CU Art Museum exhibition projects continued
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14. ***Because the Earth is 1/3 Dirt: An Exhibition and Symposium (2004).*** (co-curated) This provocative exhibition featured work by eleven artists of numerous backgrounds including Wim Delvoye (Belgian), Lawson Oyekan (British/Nigerian), Kristen Morgin (American), Backa Carin Ivarsotter (Swedish) and others. See enclosed catalogue. (4 – color catalogue with essays)
15. ***The 2003 CU Art Museum Faculty Exhibition (2003)*** (curated) Emphasized the diverse conceptual, aesthetic, and material approaches of the Faculty from the Department of Art and Art History including new works by Mark Amerika, Kim Dickey, Albert Chong, and others.
16. ***SHATAT: Arab Diaspora Women Artist (2003)*** (organized - guest curated by Salah M. Hassan) featuring Emily Jacir, Zineb Sedira, Susan Hefuna, and Fatma Charfi and included a major installation by Zineb Sedira on view in the 2001 Venice Biennale. (brochure)

**2000 – 2002 Interim Director/Curator, Richard L. Nelson Gallery
& The Fine Arts Collection, University of California, Davis.**

Responsible for a rigorous season of exhibitions occurring in three different galleries across the University of California, Davis campus. Exhibitions emphasize both challenging contemporary approaches to art and historic collection-based exhibitions. Responsible for the care, management, and exhibition of the university's main collection of contemporary and historic art consisting of over 5,000 art objects from North America, Asia, and Europe amongst other regions. Responsible for fiscal management, fundraising, grant writing, staff management, long-range planning, education programs, publications, and publicity related to the gallery and collection's programs. Responsible for providing leadership to NELSON ART*friends* Executive Board.

Selected administrative projects that I performed while in this position include:

- *the successful launching of a \$100,000 NELSON ART*friends* campaign to purchase a major work by Robert Arneson,
- *wrote successful California Arts Council grant to expand and develop education program of the gallery and collection.
- *completion of stage II of the Museum Assessment Program administered by the Association of Museums (AAM) and the Institute for Museum and Library Services (IMLS). Continued on next page

Selected curatorial projects undertaken during service at the Richard L. Nelson Gallery include:

1. ***Mary Lucier: Bodies of Light (2002)*** (brochure with essay)
2. ***Visual Worlds: Visuality in the Age of Globalization. (2001)***
(The exhibition was co-curated with Blake Stimson and John Hall and occurred in conjunction with a major interdisciplinary conference held at UC Davis from Oct. 26 – 28, 2001. A book resulting from the exhibition/conference is forthcoming from Routledge Press, which I am co-editing. The exhibition featured artist such as Alan Sekula, Andrea Fraser, Mary Kelly, Shirin Neshat, The Gala Committee and others.
3. ***Julio Galan and Roberto Juarez: Marks of Transcendence (2001)***
4. ***Elana Herzog: Material Matrix and Jess von der Ahe: Surface and Substance (2001)*** (brochure with essay)
5. ***Alice Street Revisited: The Palace at 9 a.m. and related works by Robert Arneson (2000)***
(brochure with essay)
6. ***From the Figure: California Style (2000-01)*** (curated from the Fine Arts Collection)
7. ***The Poetics and Politics of Piranesi (2001)*** (curated from the Fine Arts Collection)
8. ***The Miniature and the Gigantic: Selected Persian and Indian Miniatures from The Fine Arts Collection (2001)***
9. ***Documents of Other Worlds: Travel Photography from The Fine Arts Collection (2002)***
10. ***Images of Women from The Fine Arts Collection (2002)***

OTHER PREVIOUS POSITIONS

1999 – 2000 Curator of Exhibitions and Administrative Head of Exhibitions Department, The John Michael Kohler Arts Center. Sheboygan, Wisconsin

Responsible for development and implementation of exhibitions featuring the work of contemporary artists working in a range of current disciplines including painting, sculpture, photography, installation, new media, video, craft-related forms, and design with an emphasis on emerging and mid-career artists. Responsible for writing catalog and checklist essays, interpretive wall text, and handouts for educational purposes. Also responsible for working with director and development staff on grants and sponsorship for exhibitions. As department head, responsible for supervision of the exhibition department budget and for supervision of staff including registrar, preparator, technicians, and curators, as well as many volunteers and interns.

Selected curatorial projects undertaken at John Michael Kohler Arts Center include:

1. ***Gladys Bel: Auricle (1999)***
A solo exhibition of this Houston artist's enigmatic ink drawings on paper and handkerchiefs. (*brochure with essay*)
2. ***Flora and Fauna (1999)***
Featured the work of four emerging women artists - Kate Breakey, Laurie Palmer, Linda Ridgway, and Rebecka Sexton- who reference nature to reinterpret 19th Century Romanticism and to explore constructions of femininity and the poetics of the natural as subject, object, and process. (*brochure with essay*)
3. ***John Woodward: Millennial Tales of City and Country (1999-2000)***
A solo exhibition of Detroit artist, John Woodward's figurative/narrative sculptures (*Brochure with essay*)
4. ***Gardens of Pleasure (2000)***
A large thematic exhibition of 38 artists featuring work in photography, sculpture, painting, installation, and other unconventional media. *Gardens of Pleasure* explores the garden as a site of beauty and pleasure where nature and culture intersect. Included work by Jim Hodges, Andy Goldsworthy, Connie Arismendi, Laura Anderson Barbata, Johan Creten, Skeet McAuley, Frances Whitehead, Mel Ziegler and others - organized in conjunction with the grand opening of the John Michael Kohler Arts Center's grounds and gardens.
5. ***Annabeth Rosen: A Luscious Symmetry (2000)***
A survey of the sensual and painterly terra cotta tiles of Annabeth Rosen, the Robert Arneson Endowed Professor of Ceramic Sculpture at The University of California at Davis. (*catalog with essay*)
6. ***John Roloff: Displacements (2000)***
Featured a site-specific installation of this Bay Area conceptual artist's large format digitally manipulated photographs of trees. (*brochure with essay*)
7. ***Hmong Art: Selections from the Collection (1999-2000)***
An exhibition of Pre and Post-WW II examples of Hmong textiles, clothing, musical instruments, jewelry, and spiritual implements. The exhibition highlighted various needle point and applique textile techniques as well as clothing worn by Green, White and Striped Hmong peoples in SouthEast Asia and in the Diaspora.

1997 – 1999 Associate Director, Women & Their Work. Austin, Texas.

Responsible for fund raising, grant writing, exhibition planning, publicity, education programming, and execution of publications for a multi-disciplinary arts organization serving the state of Texas (funded by National, State, Municipal, Corporate and Private donors). Attended Board meetings and reported on progress of exhibitions and grants. Developed comprehensive plan for the incorporation of new technologies into education and publication projects including the development of the organizations first web-site, plans for a CD-ROM publication and youth classes in computer design. Worked with Director and Board on the development of new fund raising strategies. Implemented the solo exhibition brochure series funded by the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts. Worked with visual and performing artists on the successful implementation of gallery and off-site programs. Managed a staff of paid and unpaid employees, interns, and volunteers.

Selected publications I have produced for Women & Their Work include:

- 1) **Suzan Pitt: *Cartoon Wilderness*** - An exhibition catalog documenting the work of nationally known animation artist, Suzan Pitt. Contains an interpretive essay by John Carlin, Freelance Writer/Critic, NY, NY.
- 2) **Kate Breakey: *Small Deaths***. A brochure with an essay by Roy Fluckinger, Ph.D., Senior Curator of Photography, The Harry Ransom Humanities Research Center, The University of Texas at Austin.
- 3) **Naomi Schlinke: *New Paintings***. A brochure with an essay by Catherine Ansporn. Freelance Writer/Critic, Houston, Texas.
- 4) **Sherry Owens: *This Seed of Space***. A brochure with an essay by Don Bacigalupi, Ph.D., Former Director of The Blaffer Museum of Art, The University of Houston, Texas. Currently Director of the San Diego Museum of Art.
- 5) **Linda Ridgway: *Poetry of Line***. A brochure with an essay by Charles Dee Mitchell.
- 6) **Toby Topek: *Ephemera***. A brochure with an essay by Catherine Ansporn.
- 7) **Leeza Doreian: *Syllables of Plush***. A brochure with an essay by Annette DiMeo Carlozzi, Senior Curator of American and Contemporary Art, The Blanton Museum of Art, The University of Texas at Austin.

1994 – 1997 Founder and Director of Topos Art Space. Austin, Texas.

Responsible for grant writing, publicity, program development and curatorial direction of an experimental arts organization funded by private and public support. Topos Art Space was a not-for-profit, multidisciplinary space dedicated to new art forms as they emerged from the intersection of the traditional arts (painting, sculpture, architecture, music etc.) with experimental forms such as installation, performance and new technologies.

Selected Curatorial projects for Topos Art Space include:

- 1997** “**The Sublime, The Liminal, and The Everyday: New Experiments with Art and Technology.**” An exhibition surveying artistic productions utilizing CD-ROM, video projection, and computer -manipulated imagery by 10 artists/ artist teams from Austin, San Antonio and Houston. Participating artists included Sandy Stone, Joseph Zambarano, Jannete Morales, Dwayne Bohuslav and others. Opening lecture given by Art Historian; Anne Collins. (September 1997).
- 1996** “**Exploring Community and Identity in the “Post-Industrial World”:**
A three-part exhibition and lecture series.
- Part 1) “17 Doors”** A dialogue in three dimensions based on individual experiences and impressions of Beirut, Lebanon by Pauline Lyders-Gustafson and Hassan Al-Assaad. (Jan/Feb., 1996) Accompanying lecture by Professor Walid Hamarneh, The Department of Middle Eastern Languages and Cultures, UT Austin.
- Part 2) “Transborder: primitive body@edge of virtual forest (hyakutake/100 bamboo)**
An installation with video projection by Dwayne Bohuslav + Parasite. (April, 1996). Accompanying Gallery Talk given by Dr. Anne Reynolds and Victor Zamudio -Taylor, Professors of Art History, U.T. Austin.
- Part 3) “Cultures Within”** An exhibition of video art by Bill Lundberg and his students from the trans-media program of the Art department, The University of Texas at Austin. (Oct., 1996). Accompanying lecture by Dr. Emily Socolov, Independent Folklorist.

Selected Lectures, Symposia, and Interviews

- 2008 **CU Art Museum**, University of Colorado at Boulder. Delivered curator's introduction to the "In and Out of Time" Video Art symposium, as well as several curator's tours of the exhibition.
- 2007 **Western Bohemia University**, Pilsen, CZ . Gave lecture titled: "Techno/Sublime and other manifestations of politics, paradise, and pleasure in contemporary art"
- 2007 **Academy of Fine Arts**, Prague, CZ. Gave lecture titled: "Techno/Sublime and other manifestations of politics, paradise, and pleasure in contemporary art"
- 2007 **Mizel Center for Arts and Culture**, Denver, CO. Moderated panel discussion about "The Art of War" and gave opening remarks about the relationship between art and war.
- 2006 **CU Art Museum**, University of Colorado at Boulder. Delivered curator's introduction and several lecture tours of *Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art* in conjunction with the exhibition at the CU Art Museum
- 2006 **Greek State Museum of Contemporary Art**, Thessaloniki, Greece. Participated in a limited-invitation symposium focusing on Greek Contemporary Art with fellow curators, critics, and art-historians from across Europe.
- 2006 **Aspen Art Museum**, Aspen, Colorado. Gave curatorial lecture titled: "Politics, Paradise, and Pleasure in 21st Century Art"
- 2005 **CU Art Museum**, University of Colorado at Boulder. Delivered curator's introduction and several lecture tours of *Selected Recent Acquisitions and Highlight of the CU Art Museum's Permanent Collection* in conjunction with the exhibition at the CU Art Museum
- 2005 **Skulpturens Hus**, Stockholm, Sweden. Will deliver curator's introduction at the exhibition opening and at the related symposium in (June 3, 4, 5, 2005) for *STRATA: New Experiments in Ceramics from Scandinavia and the United States (Curated by Lisa Tamiris Becker and Backa Carin Ivarsdotter)*
- 2005 **CU Art Museum**, University of Colorado at Boulder. Delivered curator's introduction and moderated symposium: *Techno-Sublime* in conjunction with the exhibition at the CU Art Museum
- 2004 **CU Art Museum**, University of Colorado at Boulder. Delivered introduction and moderated symposium: *Because the Earth is 1/3 Dirt* in conjunction with the exhibition at the CU Art Museum.
- 2003 **CU Art Museum**, University of Colorado at Boulder. *Contextualizing Shatat*: Moderated panel discussion in conjunction with the *Shatat: Arab Diaspora Women Artists* exhibition, CU Art Museum.
- 2001 **Mills College**, Oakland, Ca. Lecture: "*Politics, Paradise, and Pleasure in 21st Century Art.*"
- 2001 **Richard L. Nelson Gallery** UC Davis. Gallery talk/dialogue with Kunie Sugiura in conjunction with the touring exhibition: *Kunie Sugiura: Dark Matters/Light Affairs*
- 2001 **The Crocker Art Museum**, Sacramento, Ca. Guest Lecturer
Lecture Title: "*The Poetics and Politics of Materials*"
- 2001 **The State University of New York, Alfred**. Visiting critic/curator in the Art Department. Gave opening lecture in conjunction with the exhibition: *Fluency*
- 2000 **The Crocker Art Museum** Sacramento, Ca. Lecturer/Panelist in conjunction with the exhibition *Rough Edges: Selections from the Broad Collection*.
- 2000 **Richard L. Nelson Gallery** UC Davis. Gallery talk in conjunction with the exhibition: *Alice Street Revisited: The Palace at 9 a.m. and Related Works by Robert Arneson*
- 2000 **Richard L. Nelson Gallery** UC Davis. Moderator of panel discussion entitled: *Directing Collections*. Panelists included Todd Hosfelt, Hosfelt Gallery; Lucy Puls, Professor of Art, UC Davis; Diana Strazdes, Art-Historian, UC Davis.
- 2000 **The University of Illinois Urbana-Champaign**. Visiting critic/lecturer in the Department of Art. Lecture title: "*Gardens of Pleasure: The Presence of Paradise in the 21st Century.*"
- 1999 **The School of the Art Institute of Chicago**. Chicago, Illinois. Visiting Curator in the *Interlink* series. Presented selections of current and past curatorial projects. Also visited Graduate studios for critiques.
- 1998 **Austin Museum of Art**. Austin, Texas. Presented a lecture on my own artwork and curatorial projects at Topos Art Space as part of a series entitled: *Four Artists to Watch*
- 1997 **Austin Museum of Art**. Austin, Texas. A lecture entitled "*Reintegrating Art and Architecture.*"
- 1995 **Huntington Art Gallery**. Austin, Texas. Lecture: "*The Brittle and The Translucent: Theoretical and Material Influences on My Work*"
- 1994 **Hunter College**. New York, New York. "*Toward Aditi: Political Empowerment and the Art.*" A lecture for The Union for Democratic Communications Conference on Grassroots Communication. (Also chaired panel)
- 1993 **Interview with Jim Leedy**. Kansas City, Missouri. Live Radio Interview as featured artist at the Leedy-Volkous Alternative Space.

Published Essays/Catalogues/Edited Volumes

- Waves on the Turquoise Lake: Contemporary Expressions of Tibetan Art** (2007)
Comprehensive essay for catalogue documenting CU Art Museum exhibition
- Vestige/Vestigio: Laura Anderson Barbata, Oscar Muñoz, and Betsabé Romero** (2006)
Essay for exhibition brochure. CU Art Museum, University of Colorado at Boulder
- Techno/Sublime** (2005)
Comprehensive essay for catalogue documenting CU Art Museum exhibition
- Strata: new Experiments in Ceramics from Scandinavia and the United States** (2005)
Essayist and guest curator for exhibition at Skulpturens Hus, Stockholm, Sweden (located in the former Nobel Factory building)
- Suzanne Anker: The Genetic Gaze** (2005)
Short essay for exhibition brochure. CU Art Museum, University of Colorado at Boulder
- Barbara Takenaga: Micro/Macro** (2005)
Short essay for exhibition brochure. CU Art Museum, University of Colorado at Boulder
- Marlene Tseng Yu: Forces of Nature – Oversize Paintings** (2005)
Short essay for exhibition brochure. CU Art Museum, University of Colorado at Boulder
- Visual Worlds** (Routledge Press, co-edited by Lisa Tamiris becker, John Hall and Blake Stimson) This book explores the intersection of visibility, society, and culture in light of new technology and globalization and developed from the conference and exhibition organized at the University of California at Davis.
- Enrique Martínez Celaya: Poetry in Process** (2005)
Comprehensive essay for hard-cover catalogue documenting CU Art Museum exhibition
- Toward Paradeiza** (2004)
Comprehensive exhibition essay for the catalogue: Because the Earth is 1/3 Dirt
CU Art Museum, University of Colorado at Boulder
- Tré Arenz: Enigma and Paradox** (2004)
Essay for Catalogue that accompanied retrospective exhibition at Women & Their Work and Austin Museum of Art, Austin, TX
- Julia Couzens: Net Work** (2003)
Essay for catalogue that accompanied exhibition at Claremont Graduate University, Claremont, CA
- Mary Lucier: Bodies of Light** (2002)
Richard L. Nelson Gallery & The Fine Arts Collection, UC Davis: Exhibition brochure with interpretive essay.
- Elana Herzog: Material Matrix** (2001)
Richard L. Nelson Gallery & The Fine Arts Collection, UC Davis: Exhibition brochure with interpretive essay.
- Jess von der Ahe: Surface and Substance** (2001)
Richard L. Nelson Gallery & The Fine Arts Collection, UC Davis: Exhibition brochure with interpretive essay.
- Fluency** (2001)
Interpretive essay for catalog accompanying the exhibition *Fluency* organized and published by the New York State College of Ceramics at Alfred: exhibition includes Katharine Ross, John Roloff, and Walter McConnell.
- John Roloff: Displacements** (2001)
John Michael Kohler Arts Center, Sheboygan, WI: Exhibition brochure with interpretive essay.
- Alice Street Revisited: The Palace at 9 a.m. and Related Works by Robert Arneson** (2000)
Richard L. Nelson Gallery & The Fine Arts Collection, UC Davis: Exhibition brochure with interpretive essay.
- Annabeth Rosen: A Luscious Symmetry** (2000)
John Michael Kohler Arts Center, Sheboygan, WI: Exhibition brochure with interpretive essay.
- Flora and Fauna** (1999)
John Michael Kohler Arts Center, Sheboygan, WI: Exhibition brochure with interpretive essay.
- Gladys Bel: Auricle** (1999)
John Michael Kohler Arts Center, Sheboygan, WI: Exhibition brochure with interpretive essay.
- Summer 1998 issue of Art Lies**, Texas Art Journal. Featured Review:
Opposition, Dialectics, Reintegration: The Chinati Foundation Art and Architecture Conference – Two Views from Austin.