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# MARY MISS

## EDUCATION

University of California at Santa Barbara, 1962-66, B.A.  
Rinehart School of Sculpture, Maryland Art Institute, 1966-68, M.F.A.  
Washington University, St. Louis, MO, 2000, Honorary Degree of Doctor of Fine Arts

## AWARDS & HONORS

**Global Excellence Award**, Urban Land Institute, 2018  
**Bedrock of New York Award**, 2017  
**Institute of Library Science Award** for Milwaukee: WaterMarks, 2017  
**Award of Merit**, The American Institute for Architecture, 2015  
**Pollock-Krasner Foundation Grant**, 2013  
**National Science Foundation Award** for Indianapolis: City As Living Laboratory, 2013  
**New York City Award for Excellence in Design** for 'The Passage: A Moving Memorial', 2012  
**National 2012 Media/Outreach Award for 'FLOW: Can You See the River?'**, Association of State Floodplain Managers (ASFPM), 2012  
**National Science Foundation Award For Informal Science Education (ISE)** for BROADWAY: 1000 STEPS, 2011  
**Anonymous Was A Woman**, 2011  
**Graham Foundation for Advanced Studies in the Fine Arts Grant**, for 'BROADWAY: 1000 Steps', 2010  
**NOAA Environmental Literacy Grant** for FLOW: An Innovative Educational Toolkit for Rivers Awareness, 2010  
**New York City American Society of Landscape Architects President's Award**, 2010  
**Tau Sigma Delta Gold Medal**, Tau Sigma Delta Honor Society for Architecture and Allied Arts 2004.  
**Centennial Medal**, American Academy in Rome, 2001  
**The 2000 New York City Masterworks Award**, The Municipal Arts Society and GVA Williams, 2000  
**Urban Design Award**, in collaboration with Studio Works, Progressive Architecture Magazine, 1992  
**Philip N. Winslow Landscape Design Award**, Parks Council, New York City, 1992  
**Medal of Honor**, American Institute of Architects, 1990  
**John Simon Guggenheim Memorial Foundation Fellowship**, 1986  
**National Endowment for the Arts** 1984, 1975, 1974  
**Brandeis University Creative Arts Award**, 1982  
**New York State Council on the Arts CAPS Grant**, 1976, 1973  
**Project Grant, Mott Community College**, Flint, MI, 1974  
**China Sculpture Institute**, Honorable Member, 2008

## **PUBLIC PROJECTS**

### **2015- Rescuing Tibbits Brook**

ongoing **Bronx, NY**

Rescuing Tibbits Brook is a CALL project consisting of a public park proposal and conceptual framework by Mary Miss designed to unearth Tibbits Brook, a stream in NorthWest Bronx buried by developers a century ago, and give the local community an educational relationship to their ecosystem. The project comprises artist and designer-led initiatives to draw attention to the environmental issues created by burying Tibbits Brook: such as the pollution in the Harlem River, or the flooding in neighborhoods surrounding Van Cortlandt Park, and the benefits of restoring the ecosystem.

### **2014- WaterMarks**

ongoing **Milwaukee, WI**

Mary Miss has been redefining how art is integrated into the public realm since the early 1970s. She is interested in how artists can play a more central role in addressing the complex issues of our times—making environmental and social sustainability into tangible experiences is a primary goal. Collaboration has been central to her work as she has developed projects as diverse as creating a temporary memorial around the perimeter of Ground Zero, marking the predicted flood level of Boulder, Colorado, or revealing the history of the Union Square Subway station in New York City

### **2013- STREAM/LINES**

2016 **Indianapolis, IN**

In five modest neighborhoods in Indianapolis a cluster of mirrors and red beams radiate out from a central point to nearby streams and waterways: these elements stake out a territory for observation. All are intended to provoke the visitor,Â’s curiosity and send them out to the nearby waterways. This CALL (City as Living Laboratory) project was made possible by a grant from the National Science Foundation.

### **2013- The Passage, Staten Island Memorial Green**

2016 **Staten Island, NY**

This project extends the journey from the Manhattan Ferry Terminal to Staten Island onto the new Courthouse, turning the Memorial Green into an integral part of the New York Harbor experience. Providing a unique opportunity, the project reveals glimpses of the experience of immigration as a journey rather than through the static experience of being inside a museum

### **2011- RAVENSWOOD / CaLL: If Only the City Could Speak,**

2012 **Long Island City, NY**

We propose creating a ‘City as Living Laboratory District’ in Long Island City, specifically in the neighborhood around the Noguchi Museum and Socrates Sculpture Park. Borrowing on a historic name for the Long Island City area, we propose calling the project district ‘RAVENSWOOD/CaLL.’ This initiative establishes the area surrounding those two institutions as a district of innovation that supports collaborative projects

between artists, scientists and other experts addressing issues of social, economic and environmental sustainability.

- 2008- **FLOW: Can You See the River?, Indianapolis Museum of Art,**  
2011 **Indianapolis, IN**  
Physical interventions along the White River and in surrounding neighborhoods in conjunction with USGS hydrologists and the IMA. The first of three precedent projects to demonstrate how the CaLL framework can be implemented.
- 2008 **Roshanara's Net, Roshanara Gardens, New Delhi, India**  
A temporary work that was part of the exhibition 49°: Public Art and Ecology, this intervention transformed a seventeenth-century city park into a garden of medicinal plants.
- 2002- **Santa Fe Railyard Park, Santa Fe, NM**  
2008 A thirteen-acre park designed to utilize water harvesting which requires little to no municipal water. Collaboration with Ken Smith, Landscape Architect and Fred Schwartz, Architect
- 2007- **Wall of Water, Beijing Olympic Sculpture Park, Beijing, China**  
2008 An interactive sculptural installation that includes stools engraved with data about water usage, sources and issues in English & Chinese
- 2007 **Connect the Dots: Mapping the High Water, Hazards and History of Boulder Creek, Boulder CO**  
A temporary project that used the infrastructure of the city to delineate the 500-year floodplain level in Boulder, Colorado.
- 2000- **Ohio State University, Columbus, OH**  
2005 Layers of movable panels in a shallow outdoor structure can be slid open and closed in multiple configurations to transform space.
- 1999- **Bloomberg Hall, Institute for Advanced Study, Princeton, NJ**  
2002 A landscape installation composed of a central fountain, various metal fragments, stone inlay, and trees.
- 1992- **14th Street Union Square Subway Station, New York, NY**  
2000 An archaeology of the station marks the previous layers throughout the concourse and platform levels.
- 1999 **Neuberger Museum, S.U.N.Y. Purchase, New York**  
**Ladder for a Beech Tree**  
A 120' long copper covered ladder/measuring rod was built at the foot of a large, old beech tree providing the viewer with imagined access and means of measure.

- 1995- **University of Houston Athletic/Alumni Facility, Texas**  
1997 One hundred chairs from 18" to 7' tall placed along a three block border mark an entrance to the campus and provide a connection to the adjacent neighborhood.
- 1986- **Des Moines Art Center, Des Moines, Iowa**  
1996 A demonstration urban wetland with walkways, viewing platforms and shelter on a seven and a half acre site.
- 1994 **Jyvaskyla, Finland**  
A grove of pine trees with mounded troughs that collect water, reflect the trees.
- 1993- **Rutgers University, New Brunswick, New Jersey**  
1994 A courtyard seating area and walkway adjacent to the Alexander Library.
- 1987- **Albright College, Reading, PA**  
1991 A collaboration with architect Adele Santos for the entryway and central court of a new campus arts center which also functions as a performance space.
- 1986- **University Hospital, Seattle, WA**  
1990 Reflecting pools, walkways and pergola to be viewed from hospital waiting rooms.
- 1984- **Battery Park City, New York, NY**  
1987 Three and one half acre waterfront park, a collaboration with Stanton Eckstut, architect, and Susan Child, landscape architect.
- 1988 **American Crafts Museum, New York, NY**  
A three-sided telephone booth was made in collaboration with architects Billie Tsien and Tod Williams.
- 1987 **Architectural Association, London, England**  
Urban pavilion/locator/built of stone, steel and wood on a corner of Bedford Square.
- 1987 **Hayden Square, Tempe, Arizona**  
A forty foot diameter seating enclosure with trees and water was integrated into the plan of a newly created square by Michael Kelly, architect.
- 1987 **Tip O'Neil Building, Boston, MA**  
A stage-like focal point and gathering area, created for the previously designed atrium of a Government Services Administration Building.
- 1986 **Danforth Museum, Framingham, MA**  
Study for an Entry. Entrance to the museum is marked by a construction of wood, paint, and mirrors that visually connects the floor and ceiling of the entryway.

- 1986 **Dallas Museum, Dallas, TX**  
Arrivals and Departures: 100 Doors. A 25 foot long free-standing screen composed of mirrors and wooden doors formed the entrance to the exhibition.
- 1982- **Laumeier Sculpture Park, St. Louis, Missouri**  
1985 Pool Complex: Orchard Valley. A series of walkways,, pavilions, and seating areas was built in a St. Louis County Park by its parks department. The wooden structures were integrated into a 3 acre site, incorporating existing foundations, walkways and stone walls.
- 1983 **Institute of Contemporary Art, London, England** Study for a Courtyard: Approach to a Stepped Pool. A full-scale study for a project which focuses on the passage from the exterior to the interior.
- 1980- **Governors' State University, Park Forest South, Illinois**  
1981 Field Rotation. A sixty square foot sunken courtyard with radiating rows of posts encompassing a five acre site.
- 1980 **Fogg Museum, Harvard University, Cambridge, MA**  
Mirror Way. A complex of wooden stairs filled the courtyard of the museum.
- 1979 **Hills and Dales Park, Dayton, Ohio**  
Staged Gates was built as a gateway into the wooded area of a city park and was constructed by the parks department.
- 1979 **XIII Winter Olympics, Lake Placid, NY**  
Veiled Landscape. A viewing platform and a series of fences and gates provide access and visual connection to a distant view.
- 1978 **Nassau County Museum, Roslyn, NY**  
Perimeters/Pavilions/Decoys. It was necessary to walk through the site to see the series of structures and earth mounds that were distributed over a four acre area.
- 1976 **Lewiston, NY**  
Blind Set. Concentric steel rings embedded in the earth with radiating concrete troughs were the set for a film.
- 1974 **Greenwich, Connecticut.**  
Sunken Pool. A 20 foot diameter wood and steel structure with water contained inside intersected a path in a wooded area.
- 1973 **Battery Park City Landfill, New York, NY**

Rough wood panels with descending circular cut-outs were aligned as you walked up to the opening.

1973 **Allen Memorial Art Museum, Oberlin, Ohio**

Three layers of grid work in a seven foot square hole became visible only as you walked to the edge of the cut-out.

1969 **Ward's Island, New York, NY**

Ropes/Shore. Ropes anchored with rocks and staked every 20 feet along the southern edge of the island.

1969 **Liberty Corner, New Jersey**

V's in the Field. Three small markers at 75 foot intervals act as locators in an open landscape.

1968 **Colorado Springs, Colorado**

Stakes and Ropes. 7-foot stakes with rope strung between read as a pattern from the bottom of the hill, or, as a field of stakes from the top.

1968 **Colorado Springs, Colorado**

Window in the Hill. A rectangle of reflective material marks a hillside.

## PROJECTS IN PROGRESS

### **WATERMARKS: An Atlas of Water and the City of Milwaukee, Milwaukee, MI**

WATERMARKS will make the “intricately woven web” of our reliance on water visible through a point by point mapping of critical topics. Beginning at the Inner Harbor, using markers of varying size, WATERMARKS will create an urban-scale visual intervention that draws attention to the ways that water is a part of every aspect of life. Each site will present potential opportunities for artist/science/citizen teams to devise a projects or programs to make the topic of water visceral, tangible, and inspire action in the immediate neighborhood.

### **CALL/City as Living Laboratory: Sustainability made Tangible through the Arts**

A non-profit developed to provide a framework for collaboration between artists, scientists and governmental agencies to make issues of sustainability compelling to the public.

### **Broadway: 1000 Steps, New York, NY**

Broadway: 1000 Steps is a precedent project for the City as Living Laboratory: Sustainability Made Tangible Through the Arts (CaLL) initiative. CaLL conceives of the city as a laboratory where artists collaborate with scientists and policy makers and others to add experiential impact to research and planning. The installations initiated through Broadway: 1000 Steps will articulate the city’s long-term sustainability goals, such as those in PlaNYC, making them tangible and comprehensible to city residents. By directly engaging pedestrians, these encounters bridge the gap between the daily choices made by individuals and the large-scale goals of governmental plans. This project is inherently collaborative and builds upon existing civic and scientific institutional efforts and resources, enabling NYC to make long-term policy solutions visible now. Presently, there are projects in development for Chinatown, Harlem and the Bronx.

## PROPOSALS

2010- Serpentine Art & Nature Commons Current, Staten Island, NY

This project extends the journey from the Manhattan Ferry Terminal to Staten Island onto the new Courthouse, turning the Memorial Green into an integral part of the New York Harbor experience. Providing a unique opportunity, the project reveals glimpses of the experience of immigration as a journey rather than through the static experience of being inside a museum.

2006- Park as Living Laboratory, Orange County Great Park, CA

2008 The Park as Living Laboratory is a concept and program developed by Mary Miss during the Master Plan phase of the Orange County Great Park in Irvine, California. Miss and landscape architect Ken Smith were principal designers for this 1300 acre park on a collaborative team that included environmental ecologists Steven Handel, architect Enrique Norton, landscape architect Mia Lehrer, environmental engineers Bruno Happold and Fuscoe Engineering.

2005- Layered Pond: House Creek Basin, North Carolina Museum of Art, NC,

- 2008 The intention of Layered Pond: House Creek Basin was to transform the vacant terrain surrounding the museum into a destination while acting as a connector to the Museum Park and Preserve. The focus on the imagination that takes place inside a museum is extended beyond its walls and used to call attention to the character of the site. Water, its presence and movement as it affects the site, is the subject of this work. Many of the often invisible functions of watersheds and wetlands are revealed as the viewer moves through this newly configured landscape. The grounds of the museum become a starting point for understanding and becoming aware of the issues of water that affect this region. This project was realized by other designers without the approval of Mary Miss.
- 2004- Arlington County Water Pollution Control Plant, Arlington, VA  
2005 The Arlington County Water Pollution Control Plant currently acts as a gateway to Arlington, Virginia. Seen from the air or from the adjacent highway this thirty-five acre site is a major element in the landscape of the city. This master plan visually and functionally transforms the existing plant, along with its future expansion and upgrade, making the plant's pivotal role apparent as the connector between the watershed, the community and the Chesapeake Bay.
- 1997- Milwaukee Riverwalk, Milwaukee, WI.  
2001 A one-half mile walk along the Milwaukee River explores the relationship of the city to the river, its natural history, functions and future. The path provides stopping places, viewing points and access to the river.
- 1998-9 Senator Thomas F. Eagleton Federal courthouse, St. Louis, MO.  
The previous layers of the city are reintroduced in both built and natural forms. A swath of trees marks the edge of a former pond and building fragments refer to the sites earlier occupation. Both connect visually with the adjacent curved on and off ramps of a highway.
- 1998 Minnesota Department of Revenue Building Plaza, St. Paul, MN.  
The Dahl House, the earliest existing house in St. Paul, was the focus of this project. The small house itself was in a large open area surrounded by the materials it took to build it, configured as the spaces that make up the house.
- 1997 Social Security Administration, Wilkes-Barre, PA.  
A rock outcropping bordered by a parking lot is made into a sitting area.
- 1996 La Brea Tar Pits, Hancock Park, Los Angeles, CA.  
A proposal including walkways, viewing platforms, movable fences and markers which was to provide access to current excavations and indicate sites of previous ones. Done in coordination with the Los Angeles County Museum of Art.
- 1996 Queensway Bay, Long Beach, CA.



Worked with the design team and the Aquarium of the Pacific to develop a site plan with a series of elements leading to a 2 1/2 acre diagrammatic tidal garden.

- 1996 Jewish Heritage Museum, New York, NY.  
Developed area in front of the museum which provided a protective barrier and seating area.
  
- 1994 A proposal for the central quadrangle of the University of South Florida, Tampa, Florida to be dedicated to Martin Luther King, Jr.
  
- 1994 Swarthmore College, Swarthmore, PA.  
Collaboration with architects Stanton Eckstut and Margaret Helfand on the development of a campus master plan and the courtyard for a new building.
  
- 1993 Collaborated with landscape architect George Heargraves on a proposal for the canal system for Phoenix, Arizona.
  
- 1993 Bellamy Ravine, Toronto, Canada.  
An existing functional limestone storm run-off channel in a ravine at the edge of Lake Ontario was to be used as the basis for the development of a lakeside park.
  
- 1993 A proposal for a hillside seating platform for a private collector, La Jolla, CA.
  
- 1991- Riverside Park South, New York, NY.  
1992 Member of the design team planning the park for a new development of the Penn Central railroad yards.
  
- 1990- Anaheim, CA.  
1991 The development of a visual framework for the new central business district.
  
- 1990 Los Angeles Arts Park, Los Angeles, CA.  
A collaboration with Craig Hodgetts, Ming Fung, Adele Santos, architects, and Mark Rios, landscape architect on a new cultural center.
  
- 1990 Worked with Robert Mangurian and Maryanne Ray on the development of a master plan for Grand Center, an arts district in St. Louis, MO.
  
- 1990 General Mills, Inc., Minneapolis, MN.  
A structure on the grounds of a corporate headquarters.
  
- 1989 Equitable Building, New York, NY.  
A series of connected, vestibules and stairways, leading to a theater.
  
- 1988 San Jose, CA.

A garden complex adjacent to a convention center by Mitchell Giurgola Associates.

- 1987 Boston War Memorial, Boston, MA.  
A memorial to the veterans of the Korean and Vietnam wars that incorporates an existing war memorial in Fenway Park. A collaboration with Paul Krueger, architect, Peter Walker and Martha Schwartz, landscape architects.
- 1986 Denver Center for the Performing Arts, Denver, CO.  
Worked with a group of architects and designers to expand and develop this existing arts complex and to establish a role for visual artists in its continuing development.
- 1986 Haags Gemeentemuseum, The Hague, Netherlands.  
A structure for the courtyard of the 1933 Berlage Building to be viewed from above or walked through.
- 1985 Gateway Plaza, Los Angeles, CA.  
Collaborated with Marc Goldstein, architect, SOM, and Peter Walker and Martha Schwartz, landscape architects, on a proposal for the grounds around two office towers.
- 1984 San Diego State University, San Diego, CA.  
A walkway leads to a hillside lookout in a eucalyptus grove.
- 1984 Port Townsend, WA.  
Existing elements of a derelict waterfront area - piers, boardwalk, rip-rap - are integrated with new structures to create a small, urban park.
- 1983 La Guardia High School for the Performing Arts, New York, NY.  
The brick entry wall to the auditorium is expanded to become a two level gathering area.
- 1983 Spectacle Island, Boston Harbor, MA.  
With members of a design team including Susana Torre, architect, Galen Craz, sociologist, created a master plan for the
- 1981 42nd Street, New York, NY.  
Development of a 20' x 80' lot as an urban park for the 42nd Street Development Corporation
- 1979 SEA-TAC Airport, Seattle, WA.  
A 17 1/2 acre strip of land adjacent to the airport, abandoned because of noise pollution, made into a park and viewing area using existing foundations and additional structures.

## SELECTED SOLO EXHIBITIONS

- 2016 **WaterMarks: An Atlas of Water and the City of Milwaukee**, Haggerty

- Museum of Art, Milwaukee, WI
- 2011 **Mary Miss: City as Living Laboratory**, Joseloff Gallery, Hartford, CT
- 2006 **Mary Miss: Landscape Photo/Drawings**, Senior & Shopmaker, NY
- 2002 **Mary Miss: Photo/Drawings**, Senior & Shopmaker, NY
- 2000 **Mary Miss: An Artist Working in the Public Domain**, Roger Williams University, Bristol, RI.
- 1996 **Mary Miss photo/drawings**, Des Moines Art Center, Des Moines, IA
- 1991 Freedman Gallery, Albright College, Reading, PA
- 1990 Harvard University, Graduate School of Design, Cambridge, MA
- 1987 Architectural Association, London, England
- 1986 **Study for an Entry**, Danforth Museum of Art, Farmingham, MA
- 1984 **Interior Works**, 1966-84, Protetch-McNeil Gallery, NY
- 1983 **Art and Architecture**, Institute of Contemporary Art, London, England  
San Diego State University, CA  
University of California at Santa Barbara, CA
- 1982 Laumeier Sculpture Park, St. Louis, MO
- 1981 **Mary Miss**, Brown University and University of Rhode Island, Kingston, RI
- 1980 **Falsework**, Max Protetch Gallery, NY  
**Mirror Way**, Fogg Art Museum Harvard University, Cambridge, MA
- 1979 **Screened Court**, Minneapolis College of Art, MN
- 1978 **Perimeters/Pavilions/Decoys** Nassau County Museum of Fine Arts, Roslyn, NY
- 1976 **Projects**, Museum of Modern Art, NY
- 1975 Salvatore Ala Gallery, Milan, Italy
- 1975 Rosa Esman Gallery, NY
- 1972 55 Mercer Gallery, NY
- 1971 55 Mercer Gallery, NY

#### SELECTED GROUP EXHIBITIONS

- 2020 **Female Minimal**, Galerie Thaddaeus Ropac, Pantin, France
- 2018 **Minimalism: Space. Light. Object.**, National Gallery, Singapore.
- 2015 **Social Ecologies**, curated by Greg Lindquist, The Brooklyn Rail Curatorial Projects, Brooklyn, NY
- 2012 **Ends of the Earth: Land Art to 1974**, The Museum of Contemporary Art, Los Angeles, CA
- 2011 **Civic Action: A Vision for Long Island City**, Noguchi Museum and Socrates Sculpture Park, Long Island City, NY  
**SITE and INSIGHT**, Senior & Shopmaker Gallery, New York, NY  
**Modern Woman: Single Channel**, MoMA PS1, Queens, NY
- 2008 **Excavations**, Senior & Shopmaker Gallery, New York, NY  
**Decoys, Complexes, and Triggers: Feminism and Land Art in the 1970s**, Sculpture Center, Long Island City, NY
- 2007 **Weather Report: Artists & Climate Change**, curated by Lucy Lippard,

- Boulder Museum of Contemporary Art, Boulder, CO
- 2005 **The Art of 9/11**, Curated by: Arthur C. Danto, Apex Art, NY
- 2004 **Forging New Visions: Teaching The Visual Arts At Sarah Lawrence College**, Barbara Walters Gallery, Sarah Lawrence College, Bronxville, NY
- 2004 **An American Odyssey 1945/1980 [Debating Modernism]**, Circulo De Bellas Artes, Madrid, Spain
- 2001 **Century City: Art and Culture in the Modern Metropolis**, Tate Modern, London, England.
- 2000 **Earthworks: Land Reclamation as Sculpture**, Seattle Art Museum, Seattle, WA.
- Pondering the Folly: The Desert de Retz**, Newcomb Gallery, Tulane University, New Orleans, LA.
- 1999 **Artists and Films**, Cinematheque, San Francisco Art Institute, CA.  
**Drawing in the Present Tense**, Parsons School of Design, NY, NY.  
**Biennial Exhibition of Public Art**, Neuberger Museum of Art, S.U.N.Y. Purchase, NY.  
**100 Drawings**, P.S. 1 Contemporary Art Museum, Long Island City, NY.  
**Primarily Structural: Minimalist & Post minimalist Drawings**  
P.S. 1 Contemporary Art Museum, Long Island City, NY.
- 1998 **Masters of the Masters** Butler Institute of American Art, Youngstown, Ohio.
- 1996 **More Than Minimal: Feminism and Abstraction in the 70's**  
Rose Art Museum, Brandeis University, Waltham MA.
- 1995 **Inside/Outside: From Sculpture to Photography**, Laurence Miller Gallery, New York, NY.  
**Transformations**, Trans Hudson Gallery, Jersey City, NJ.  
Art as Machine: Artrax Gallery, NYC  
**Art en Route: MTA/Art for Transit Exhibition** Museums at  
Stony Brook, Stony Brook, NY.
- 1994 **Art on Paper**, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC.
- 1993 **The Second Dimension: 20th Century Sculptors Drawings**, Brooklyn Museum, Brooklyn, NY.  
**Differentes Natures** La Defence, Paris.
- 1992 **New Photography** Museum of Modern Art, New York, NY.
- 1989 **Making Their Mark: Women Artists Move Into the Mainstream, 1970-85**, Cincinnati, OH, New Orleans, LA, Denver, CO, Phila., PA
- 1987 **Sculpture of the Eighties**, Queen's Museum, NY Standing Ground:  
**Sculpture By American Women**, The Contemporary Arts Center, Cincinnati, OH  
Vanguard Gallery, Philadelphia, PA
- 1986 **An American Renaissance: Painting and Sculpture Since 1940**,  
Museum of Art, Ft. Lauderdale, FL  
**On Site: Three St. Louis Sculptures**, First Street Forum,  
St. Louis, MO  
**Sittings**, La Jolla Museum of Contemporary Art, La Jolla, CA; Dallas

- Museum, Dallas, TX; High Museum of Art, Atlanta, GA; Tel Aviv Museum, Israel; Louisiana Museum, Denmark.
- 1985 **American Art: American Women**, Stamford Museum and Nature Center, CT  
**Artists + Architects: Challenges in Collaboration**, Cleveland Center for Contemporary Art, Cleveland, OH  
**Sculpture by Women in the Eighties**, UP Gallery, University of Pittsburgh, PA  
**A New Beginning**, Hudson River Museum, Yonkers, NY  
**The Artist as Social Designer**, Los Angeles County Museum of Art, Los Angeles, CA
- 1984 **American Women Artists: The Recent Generation**, Sydney Janis Gallery, NY  
**Beyond the Monument**, MIT Committee on Visual Arts, Harvard Graduate School of Design, Cambridge, MA; Bennington College, Bennington, VT; Plymouth State College Art Gallery, Plymouth, NH; Mandeville Art Gallery, University of California, La Jolla, CA; Stamford Museum and Nature Center, Stamford, CT  
**Metamhattan**, Whitney Museum of American Art, Downtown Branch, NY  
**Private Art as Public Monument: World's Fairs, Waterfront, Parks and Plazas**, Rhona Hoffman Gallery, Chicago, IL
- 1983 **Connections**, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA  
**Habitat**, The Clocktower - Institute for Art and Urban Resources, NY  
**Object, Structure, Artifice**, University of South Florida at Tampa, FL; Bucknell University, Lewisburg, PA
- 1982 **Art on Paper**, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC  
**Utopia and City**, Neuer Berliner Kunstverein, Berlin, East Germany
- 1981 **Artists' Gardens and Parks**, Hayden Gallery, MIT, Cambridge, MA  
(a traveling show in coordination with the Ohio Foundation for the Arts)  
**Directions '81**, Museum of Art, Rhode Island School of Design, RI  
**Whitney Biennial**, Whitney Museum of American Art, NY
- 1980 **Architectural References**, Los Angeles Institute of Contemporary Art, CA  
**A Sense of Place**, Hampshire College, Amherst, MA  
**Collectors Choice**, Des Moines Art Center, Des Moines, IA  
**Drawings/Structures**, Institute of Contemporary Art, Boston, MA **Drawing: The Pluralist Decade**, Venice Biennale, Italy  
**Painting and Sculpture Today**, Indianapolis Museum of Art,  
**In Work on Paper**, Max Protetch Gallery, NY
- 1979 **Art and Architecture, Space and Structure**, Protetch-McNeil Gallery, Washington, D.C.  
**Drawings by Sculptors**, Touchstone Gallery, NY  
**The Minimal Tradition**, Aldrich Museum of Contemporary Art, Ridgefield, CT  
**Spring Loan Exhibition**, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
- 1978 **Architectural Analogues**, Whitney Museum of American Art, Downtown Branch, NY

- Inaugural Exhibition**, Max Protetch Gallery, NY
- 1977 **Contact: Women and Nature**, Greenwich Library, Greenwich, CT  
**Drawings for Outdoor Sculpture, 1946-1977**, John Weber Gallery, NY  
**Nine Artists: Theodoran Awards**, Solomon R. Guggenheim Museum, NY  
**Site Sculpture**, Zabriskie Gallery, NY  
**Women in Architecture**, Brooklyn Museum of Art, NY
- 1976 **Drawing/Transparency**, Cannaviello Studio d'Arte, Piazza de Massimo, Rome, Italy  
**Four Artists**, Williams College Museum of Art, Williamstown, MA  
**New York:Downtown Soho**, Akademie der Kunst, Berlin, Germany  
**Rooms**, P.S. 1, Institute for Art and Urban Resources, Long Island City, NY
- 1974 Rosa Esman Gallery, NY  
**Intervention In Landscape: Projects/Documentation/Film/Video**  
Hayden Gallery, MIT, Cambridge, MA  
**7Artists**, Institute of Contemporary Art, Boston, MA
- 1973 **Four Young Americans**, Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
**Waves**, Cranbrook Academy of Art, Bloomfield Hills, MI  
**Whitney Biennial**, Whitney Museum of American Art, NY
- 1972 **Gedok-American Women Artists**, Kunsthhaus, Hamburg, Germany
- 1971 **26 Contemporary Artists**, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1970 **Sculpture Annual**, Whitney Museum of American Art, NY

## OTHER EXPERIENCES AND ACTIVITIES

- 2018 Invited to participate in the U.S. Water Alliance Convention in San Francisco.
- 2017 Participated in Panel at Chicago Forum for Global Cities
- 2014 Selected by The Human Impacts Institute for the Climates Heros stories program.
- 2003 Member of the jury for the Pentagon Memorial Competition, Washington, D.C.
- 2001 Participated in Advisory Session for "Reclaiming the High Line", a project of the Design Trust for Public Space, NYC.
- 1997 Participated in "Waterworks" Symposium, organized by Cambridge Arts Council, Harvard University, Cambridge, MA.
- 1996 Participated in the "Designed Landscape Forum," San Francisco, CA.

- 1996 Member of the jury for the Greenport Waterfront Park Competition, Greenport, L.I.
- 1996 Member of the jury for the Lt. Petrosino Park Project competition organized by Storefront for Art and Architecture and the Lower Manhattan Cultural Council, NY.
- 1996 Participated in “(In)Visible Cities, A Conference of Urbanity at the End of the Millennium, “ The Cooper Union for the Advancement of Science and Art, NYC.
- 1996 Participated in “16th International Sculpture Conference,” International Sculpture Center, Providence, R.I.
- 1995 Member of the jury for University of California, Los Angeles, Surface Journal, “reForming Social Space,” competition, October.
- 1993 Member of the jury for the San Francisco Waterfront competition.
- 1992 Participated in an urban design study for the entry to Winston-Salem, N.C.
- 1992 Participated in concept design charette for the renovation of the Exploratorium in San Francisco.
- 1989 Resident artist - American Academy in Rome.
- 1987 Participated in study organized by the Flushing Meadows Corona Park Corporation for the future of the former World’s Fair grounds.
- 1982 Participated in the symposium “Metropolis: Locus of Contemporary Myth,” a Japan/ US conference on urban life and culture. Presented a paper discussing new possibilities for the role of art in the development of the urban environment to a group of American and Japanese urban planners, sociologists, and architects.
- 1980 Participated in the Regional Urban Design Assistance Team for the City of New Orleans, organized by the American Institute of Architects. RUDAT Proposed that Duncan Plaza, at the center of the city government area, be developed by a collaborative team that would be headed by an artist.

AMERICAN ACADEMY IN ROME - Member, Board of Trustees, 1989-2001

VAN ALLEN INSTITUTE - Board of Trustees, 1998-2001

ARTISTS SPACE- Board of Trustees, 1978-90.

## **TEACHING**

Davenport Visiting Professor of Architecture, Yale University  
 CT Parsons School of Design, NYC

School of Visual Arts, NYC  
Cooper Union for the Advancement of Science and Art, NYC  
Sarah Lawrence College, Bronxville, NY  
Hunter College, NYC  
Pratt Institute, Brooklyn, NY  
University of Rhode Island, Kingston, RI

## **SELECTED LECTURES**

NYC Department of City Planning, New York, NY; Sinte Museum of Art, University of Notre Dame; ISOLA: Indian Society of Landscape Architects Conference, New Delhi, India; Museum of Modern Art, New York, NY; North Dakota State University, Fargo, ND; University of New Mexico, Albuquerque, NM; University of Wisconsin, Milwaukee, Architecture and Urban Planning; University of North Carolina at Greensboro; Alaska Design Forum at the Anchorage Museum of History and Art; University of California at Los Angeles; Arizona State University, Tempe; Columbia University, NY; Princeton University, NJ; University of Washington at Seattle; Yale University, New Haven, CT; University of Pennsylvania, PA; Architectural Association, London; Architectural Association, Oslo, Norway; Fine Arts Museum Taipei, Taiwan; Alvaar Aalto Symposium, Jyvaskyla, Finland; University of California, Berkeley; Washington University in St. Louis, MO; Sarah Lawrence College, Bronxville, NY.