

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

Arts and Letters Award, the American Academy of Arts and Letters, 2023

Individual Artist Grant, Tree of Life, 2021

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 Center 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,' Public Design Commission, 2012

National 2012 Media/Outreach Award for 'FLOW: Can You See the River?', Association of State Floodplain Managers (ASFPM), 2012

Artistic Innovation and Collaboration Program for 'BROADWAY: 1000 Steps', Robert Rauschenberg Foundation, 2012

Lily Auchincloss Funds in conjunction with Urban Design Week (UDW) festival, for 'BROADWAY: 1000 Steps', 2011

Creativity and Freedom Program for 'BROADWAY: 1000 Steps', Ford Foundation Knowledge, 2011

National Science Foundation Award For Informal Science Education (ISE) for BROADWAY: 1000 STEPS, 2011

New York City Cultural Innovation Fund Award for 'BROADWAY: 1000 Steps', Rockefeller Foundation, 2011

Anonymous was a Woman, 2011

Environmental Literacy Grant for Informal Science Education, for 'FLOW: Can You See the River?', NOAA, 2010

President's Award, New York City American Society of Landscape Architects, 2010

Advanced Studies in the Fine Arts Grant, Graham Foundation, 2010

China Sculpture Institute, Honorable Member, 2008

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

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**

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

2013 - **Broadway: 1000 Steps**

ongoing **Manhattan, NY**

Broadway: 1000 Steps is a precedent project for CALL//City as Living Laboratory. Mary Miss initiated the project in 2013 to lay the groundwork for future CALL projects — projects that bring together artists, scientists, policy makers, and others in order to nurture collaboration and add a social and experiential dimension to research and planning. When fully implemented, BROADWAY: 1000 Steps will activate up to twenty “hubs” dispersed along the length of Broadway — New York City’s longest street — re-envisioning the street as a “Green Corridor.” Street-level installations will investigate the numerous decisions, both small- and large-scale, that have and will shape the ecosystem. In aggregate, they will reveal the vast network of

systems vital to a sustainable city and will clearly articulate the city's sustainability goals. BROADWAY: 1000 Steps (test installation) 55 poles supporting 81 mirrors at 137th Street and Broadway.

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'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 **New York, NY**

This project extends the journey from the Manhattan Ferry Terminal to Staten Island to the new Courthouse. Markers along the way engage passengers with multiple phases of the history of early 19th century experiences of immigration.

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. The faceted, serpentine rock, a geological characteristic of Staten Island, provides the language of 2-dimensional and 3-dimensional interventions on the site. Multi-faceted steel and glass columns, six feet tall, are an extruded variation of this hexagonal pattern. The columns operate as markers that engage visitors and tell the stories of immigration.

2012 **Tracing Sunswick Creek: Reflecting Forward, Civic Action, Socrates Sculpture Park, Queens, NY.**

Building from the ideas put forth at the Noguchi Museum, this installation focused on the historic and now submerged, Sunswick Creek. By tracing the path of the creek through the neighborhood, patrons learned about Ravenswood's history and influence in New York City. This project challenged citizens to imagine a future Ravenswood that is reflective of its natural resiliency and responsive to the land and its people.

2011 **FLOW: Can you see the River?**

Indianapolis Museum of Art Indianapolis, IN.

Commissioned by the Indianapolis Museum of Art (IMA), a series of 'stopping places' marked by mirrors and red spheres along a six mile stretch of the White River between the IMA and the center of Indianapolis in conjunction with USGS hydrologists. The first of three precedent projects to demonstrate how the CaLL framework can be implemented. At each point of these physical interventions the

visitor's attention is drawn to a different aspect of the river. New uses of technology – webcam projections, a Raindrop app and the development of Aqua-cache sites, allow a larger audience to understand more about the hydrological cycle. This project received grants from the National Oceanic and Atmospheric Administration and the National Endowment for the Arts.

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 derelict archaeological site into a garden of medicinal plants by a textile like pattern made up of individual units, each naming and describing the benefits of a particular plant. This project looks at sustainability at ground level at the scale of individuals and a community in contrast to city government initiatives.

2002- **Santa Fe Railyard Park**
 2008 **Santa Fe, NM**

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**
 2008 **Beijing, China**

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. Arrayed on the infrastructure, trees and buildings at the center of the city, three hundred 6 " diameter blue discs mark the predicted flood level of Boulder Creek by forming a level line that contrasts to the undulation of the ground plane.

2000- **Ohio State University,**
 2005 **Columbus, OH**

Layers of movable panels in a shallow outdoor structure can be slid open and closed in multiple configurations to transform space.

2000- **Bloomberg Hall, Institute for Advanced Study,**
 2002 **Princeton, NJ**

A landscape installation composed of a maze-like fountain, metal fragments, water, stone inlay, and trees

- 1992- **Framing Union Square, 14th St. Subway Station,**
2000 **New York, NY**
One hundred and twenty-five red framed elements station reveals the hidden architectural and infrastructural archeology of the station throughout the concourse and platform levels.
- 1999 **Ladder for a Beech Tree,**
Neuberger Museum S.U.N.Y. Purchase, NY
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- **100 Chairs: University of Houston Athletic/Alumni Facility**
1997 **Houston, Texas**
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- **Double Site: Greenwood Pond, Des Moines Art Center**
1996 **Des Moines, Iowa**
A demonstration urban wetland with walkways, viewing platforms and shelter on a seven and a half acre site.
- 1994 **Jyvaskyla University, Finland**
A grove of pine trees with wood-framed troughs filled with water set into earthen berms each catch the reflection of a tree above.
- 1993- **Rutgers University**
1994 **New Brunswick, New Jersey**
A courtyard seating area and walkway adjacent to the Alexander Library.
- 1987- **Albright College,**
1991 **Reading, PA**
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,**
1990 **Seattle, WA**
Reflecting pools, walkways and pergola to be viewed from hospital waiting rooms.
- 1984- **South Cove, Battery Park City,**
1987 **New York, NY**
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 The entryway to the museum is marked by a construction of wood, paint and mirrors that visually connect the floor and ceiling.
- 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- **Pool Complex: Orchard Valley**
1985 **Laumeier Sculpture Park, St. Louis, Missouri**
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 **Study for a Courtyard: Approach to a Stepped Pool, Institute of Contemporary Art,
London, England**
A full-scale study for a project which focuses on the passage from the exterior to the interior.
- 1980- **Field Rotation, Governors' State University**
1981 **Park Forest South, Illinois**

- 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 **Staged Gates, 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.
- 1977- **Perimeters/Pavilions/Decoys**
1978 **Nassau County Museum, Roslyn, NY**
Three variable sized towers, earth mounds and a 40' square underground passage are arrayed over a four acre site in a county park. It is necessary to walk through the entire complex to assemble the parts, draw comparisons, and structure the information. It is a visual and bodily experience in which the visitor becomes an active participant in the work and is engaged emotionally as well as physically.
- 1976 **Blind Set, Lewiston, NY**
Concentric steel rings embedded in the earth with radiating concrete troughs were the set for a film.
- 1974 **Sunken Pool, Greenwich, Connecticut.**
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 **Ropes/Shore, Ward's Island,
New York, NY**
Ropes anchored with rocks and staked every 20 feet along the southern edge of the island.
- 1969 **V's in the Field,
Liberty Corner, New Jersey**
Three small markers at 75 foot intervals act as locators in an open landscape.
- 1968 **Stakes and Ropes
Colorado Springs, Colorado**
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 **Window in the Hill
Colorado Springs, Colorado**
A rectangle of reflective material marks a hillside.

PROPOSALS

- 2011 - **Ravenswood/CaLL: If Only the City Could Speak**
- 2012 **Noguchi Museum, Queens, NY**
Ravenswood / CaLL was an initiative to establish a district of innovation in Long Island City that supports collaborative projects between artists, scientists, and other experts addressing issues of sustainability to create a city of sustenance. 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. This initiative would have established 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.
- 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.
- 2005 - **Layered Pond, North Carolina Museum of Art**
- 2008 **Raleigh, NC**

A permanent project that takes water, its presence and movement on the site as its subject; including walkways, earthen terraces, plantings and a restored stream to demonstrate the characteristics of watershed and wetland processes in the region.

2005- **Orange County Great Park,**

2007 **Irvine, CA**

A 300 acre park to be built on a former military air field was conceived as a place where a new relationship could be formed between the citizens of Orange County and their environment. A collaboration with landscape architect Ken Smith, architect Enrique Norten, environmental ecologist Steven Handel, landscape architect Mia Lehrer, and environmental engineers Buro Happold and Fuscoe Engineering. This is a concept for a park where artists help to build a new relationship between the public and the natural environment.

2003- **Arlington County Water Pollution Control Plant,**

2005 **Arlington, VA**

Repurposing the infrastructure sites that support our cities and integrating them into our daily lives is at the core of this project. The thirty acre sewage treatment facility is where a vast underground system consisting of hundreds of miles of pipes is intercepted. In creating a full scale three dimensional diagram of the plant and turning it into a public space, the desire is to make the invisible visible and allow the citizens of Arlington to begin to connect their daily actions with the function of the plant and the destination of its contents, the Chesapeake Bay.

2002- **Fairbanks Art and Nature Preserve,**

2008 **Indianapolis Museum of Art, Indianapolis, IN**

This proposal for an entrance pavilion at the top of a ravine leads to an elevated walkway through the trees, a bridge across a canal and a visitor center in a new nature preserve. In collaboration with Marian Blackwell, architect, and Ed Blake, landscape architect.

2002 Washington State University in Pullman, WA

1997- **Milwaukee Riverwalk,**

2001 **Milwaukee, WI.**

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- **Senator Thomas F. Eagleton Federal courthouse,**

1999 **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 Cranz, sociologist, created a master plan for the reclamation and development of a 96 acre island.
- 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 INDIVIDUAL EXHIBITIONS

- 2016 **Waterworks: An Atlas of Water and the City of Milwaukee**, Haggerty Museum of Art, Milwaukee, WI
- 2013 **BROADWAY: 1000 STEPS** AIA New York Center for Architecture, New York, NY
- 2011 **Flow: (Can You See the River?)** Indianapolis Museum of Art, Virginia B. Fairbanks Art & Nature Park, and along the Central Canal at Butler University and continuing to White River State Park downtown, Indianapolis, IN
- 2011 **Mary Miss: City as Living Laboratory**, Hartford, Joseloff Gallert, 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

- 2021 **Land Art: Expanding the Atlas**, Nevada Art Museum, Reno NV
 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 Women: Single Channel, MoMA PS1, New York, NY
 2010 **Contemplating the Void**, Guggenheim Museum, New York, 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
Sitings, 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

- 1984 **The Artist as Social Designer**, Los Angeles County Museum of Art, Los Angeles, CA
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 w/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, Zabriske 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**, Kunsthaus, Hamburg, Germany
- 1971 **26 Contemporary Artists**, Aldrich Museum of Contemporary Art, Ridgefield, CT
- 1970 **Sculpture Annual**, Whitney Museum of American Art, NY

OTHER EXPERIENCE 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 Climate Heroes stories Program
- 2009 Participated in "Tipping Point" conference organized by the Earth Institute, Columbia University, New York, NY
- 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, NYC.
- 1996 Participated in "(In)Visible Cities, A Conference on 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

City College of New York, New York, NY

Ball State University, Muncie, IN

Indianapolis Museum of Art, Indianapolis, IN

Marian University, Indianapolis, IN

New Knowledge Organization Panel Discussion, Hunter College, New York, NY

INTERACT, New York, NY

Pratt Center – Greening from the Ground Up, New York, NY

Louisiana State University, Los Angeles, CA

Art Table, New York, NY

Marda- Culture | Futures Forum, New York, NY

University of Hartford, Hartford, CT

Indianapolis Museum of Art, Indianapolis, IN

NYC Department of City Planning, New York, NY

Snite Museum of Art, University of Notre Dame, South Bend, IN

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, Architecture and Urban Planning, Milwaukee, WI

University of North Carolina, Greensboro, NC
Alaska Design Forum, Anchorage Museum of History and Art, Anchorage, AK
University of California, Los Angeles, CA
Arizona State University, Tempe, AZ
Columbia University, New York, NY
Princeton University, Princeton, NJ
University of Washington, Seattle, WA
Yale University, New Haven, CT
University of Pennsylvania, Philadelphia, PA
Architectural Association, London, England
Architectural Association, Oslo, Norway
Taipei Fine Arts Museum, Taipei, Taiwan
Alvaar Aalto Symposium, Jyvaskyla, Finland
University of California, Berkeley, CA
Washington University, St. Louis, MO
Sarah Lawrence College, Bronxville, NY