

JOANNA FRUEH

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AWARDS

Lifetime Achievement Award, Women's Caucus for Art, 2008

Nevada Arts Council Artist Fellowship in Literary Arts for Nonfiction, Honorable Mention, 2006

Dean's Award for Research and Creative Activity, University of Nevada, Reno. 2006. For career achievements.

Creative Activity Fund, School of the Arts, University of Nevada, Reno, 2005. For color reproductions in *Clairvoyance (For Those In The Desert)*, Duke University Press, 2008.

Nevada Arts Council Jackpot Grant, 2004. For the production of the book *Joanna Frueh: A Retrospective*.

Nevada Arts Council Artist Fellowship in Literary Arts for Nonfiction, 2001

Susan Koppelman Award for *Picturing the Modern Amazon*, 2001

For best anthology, multi-authored or -edited Feminist Studies in Popular and/or American Culture. Given by the Women's Caucus for the Popular and American Culture Associations.

Nevada Arts Council Mini-Grant, 1994. For documenting my performance *Pythia*.

Alan Bible Teaching Excellence Award (Runner-up), 1993. College of Arts and Science, University of Nevada, Reno

Junior Faculty Research Award, University of Nevada, Reno, 1992. Project: Women Artists and Aging

Susan Koppelman Award for *Feminist Art Criticism: An Anthology*, 1989. For best anthology, multi-authored or -edited Feminist Studies in Popular and/or American Culture. Given by the Women's Caucus for the Popular and American Culture Associations.

Faculty Research and Development Grant, Oberlin College, 1982

PUBLICATIONS

BOOKS

The Glamour of Being Real (Tucson: ErneRené Press, 2011).

Clairvoyance (For Those In the Desert): Performance Pieces, 1979-2004 (Durham and London: Duke University Press, 2008). Includes color photos: performance documentation and selections from *Joanna in the Desert*, a series of self-portrait photos created by Joanna Frueh and Jill O'Bryan. Includes b/w performance documentation and self-portrait photos.

Swooning Beauty: A Memoir of Pleasure (Reno and Las Vegas: University of Nevada Press, 2006).

Executive Editor, *www.theworldofyes.com*, 2005.

“Attention to Little Things,” sole essay in *Poo-Chi* (Tucson: Nazraeli Press, 2002), v-vi.

Monster/Beauty: Building the Body of Love (Berkeley and Los Angeles: University of California Press, 2001).

Includes color self-portrait photo on cover and portfolio of b/w self-portrait photos, shot in collaboration with Russell Dudley.

Co-editor and contributor, *Picturing the Modern Amazon* (New York: Rizzoli International, 2000).

Book chapter, "The Real Nude," 34-47.

Co-written book chapter, "Introduction to the Comics," 136-49.

Interviewer of subjects and editor of 5 interviews with women bodybuilders, 150-67.

Erotic Faculties (Berkeley and Los Angeles: University of California Press, 1996).

Includes color self-portrait photo on cover and portfolio of b/w self-portrait photos, shot in collaboration with Russell Dudley.

Co-editor and contributor, *New Feminist Criticism: Art, Identity, Action* (New York: HarperCollins, 1994)

Book chapter, "Visible Difference: Women Artists and Aging," 264-88.

Co-editor and contributor, *Feminist Art Criticism: An Anthology* (New York: HarperCollins, 1991) 2nd printing.

Book chapter, "Towards a Feminist Theory of Art Criticism," 153-165.

(Ann Arbor: UMI Research Press, 1988) 1st printing.

“Hannah Wilke,” sole essay in *Hannah Wilke: A Retrospective*, ed. Thomas H. Kochheiser (Columbia, MO: University of Missouri Press, 1989), 10-103.

BOOK CHAPTERS

“Aphrodisia and Erotogenesis,” *Critical Readings in Bodybuilding*, ed. Niall Richardson and Adam Locks (New York: Routledge, 2012), 215-29.

“The Sphinx Unwinds Her Own Sweet Self,” *Contemporary Art and Classical Myth*, ed. Jennie Hirsh and Isabelle Loring Wallace (Farnham, Surrey and Burlington, VT: Ashgate, 2011), 313-37.

“The Bed of the Fairy Princess,” *Truth in Nonfiction: Essays*, ed. David Lazar (Iowa City: University of Iowa Press, 2008), 123-31.

“Beauty Loves Company,” *Bodies in the Making: Transgressions and Transformations*, ed. Nancy N. Chen and Helene Moglen, eds. (Santa Cruz, CA: New Pacific Press, 2006), 19-26.

“Perfect Garden,” in *Joanna Frueh: A Retrospective*, ed. Tanya Augsburg (Reno, NV: Nevada Museum of Art, 2005), 54-59. (See RETROSPECTIVE EXHIBITION.)

“Hannah Wilke: The Assertion of Erotic Will,” in *Art and Feminism*, ed. Helena Reckitt with survey text by Peggy Phelan (London: Phaidon, 2001), 267-68.

“Feminism,” in *Feminism, Art, Theory: An Anthology, 1968-2000*, ed. Hilary Robinson (London: Blackwell, 2001), 578-84.

“Aesthetic and Postmenopausal Pleasures,” in *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*, ed. Susan Bee and Mira Schor (Durham: Duke University Press, 2000), 59-67.

"Making a Mess: Women's Bane, Women's Pleasure," in *Women Artists and Modernism*, ed. Katy Deepwell (Manchester and New York: Manchester University Press, 1998), 142-58.

"Monster/Beauty: Midlife Bodybuilding as Aesthetic Discipline," in *Figuring Age: Women, Bodies, Generations*, ed. Kathleen Woodward (Indianapolis: Indiana University Press, 1998), 213-26.

"Building the Body of Love," in *Expanding Circles: Women, Art and Community*, ed. Betty Ann Brown (New York: Midmarch Arts Press, 1996), 134-42.

"The Body through Women's Eyes," in *The Power of Feminist Art: The American Movement of the 1970s; History and Impact*, ed. Norma Broude and Mary D. Garrard (New York: Abrams, 1994), 190-207.

"Towards a Feminist Theory of Art Criticism," in *Re-Visions: New Perspectives of Art Criticism*, ed. Howard Smagula (Englewood Cliffs, NJ: Prentice Hall, 1991), 50-64.

"Critics," in *Women Artists in the United States: A Selective Bibliography and Resource Guide on the Fine and Decorative Arts, 1750-1986*, ed. Paula Chiaromonte (Boston: G.K. Hall, 1990), 3-12.

ARTICLES

"All Queer," in *Arlene Raven's Legacy, Critical Matrix: The Princeton Journal of Women, Gender and Culture*, Vol. 17 (Spring 2008): 114-124. Includes 14 b/w self-portrait photos shot in collaboration with various photographers.

"Repatriation in the Realm of Love," *M/E/A/N/I/N/G Online Forum: Feminist Art: A Reassessment*, ed. Susan Bee and Mira Schor, <http://writing.upenn.edu/pepc/meaning/>, 2007.

"Daughter of the Sunshine Fairies," *n.paradoxa* Vol. 16 (2005): 81-89. Includes 10 b/w photos. 1 is a self-portrait shot in collaboration with Frances Murray. 2 are family images shot by me.

"Vaginal Aesthetics," *Hypatia: A Journal of Feminist Philosophy* (Fall/Winter, 2003): 137-58. Includes 3 b/w self-portrait photos shot in collaboration with Ariana Page Russell.

"Mayumi Lake," *European Photography*, Number 73/74 (2003): 44.

"Passion Pink and Heroes," *Rhizomes*. Issue 7 (2003). <http://www.rhizomes.net>

Co-author, "The Pink of Revolution," *n.paradoxa* (Summer 2002): 27-35.

"Bloodred Beauty: A Meditation on Mel Gibson's Midlife Allure," *Art Journal* (Fall 2001): 24-33. Includes 6 color self-portrait photos shot in collaboration with Russell Dudley.

"Tarts, Stars, Jewels, and Fairies," *Art Journal* (Winter 1999): 88-89.

"Dressing Aphrodite," *n. paradoxa* 1 (1998): 49-60.

"The Erotic as Social Security," *Art Journal* (Spring 1994): 66-72.

"Aesthetic and Postmenopausal Pleasures," *M/E/A/N/I/N/G* #14 (November, 1993): 13-19.

"The Fear of Flesh That Moves," *High Performance* (Fall, 1991): 70-71.

Co-Guest Editor, *Art Journal* 50 (Summer 1991). Editorial, "Feminist Art Criticism: Its Demise and Resurrection," 6-10.

- "Speakeasy," *New Art Examiner* 18 (June/Summer 1991): 13-14, 56.
- "How Do You Play? The Deviant Narratives of Kaucyila Brooke," *Afterimage* 17 (April 1990): 4-7.
- "Leaping to Conclusions: Small Truths from the Regions," *Positions: Reflections on Multi-Racial Issues in the Visual Arts* (New York: New York Feminist Art Institute/Women's Center for Learning, 1989), 45-66.
- "Has the Body Lost Its Mind?" *High Performance* 12 (Summer 1989): 44-47.
- "A Chorus of Women's Voices," *New Art Examiner* 15 (May 1988): 25-27.
- "Erotic Voices: A New Language," *The Tucson Weekly* (March 9-15, 1988).
- "Under the Arch: Art in St. Louis," *New Art Examiner* 10 (October 1987): 29-31.
- "Frontier Feminism: Knowledge as Concept," *Liberal Education* 73 (January/February 1987): 14-17.
- "The Contemporary Woman in the Visual Arts," *NAAO (National Association of Artists Organizations) Bulletin* (November/December 1986).
- "The Dangerous Sex: Art Language and Male Power," *Women Artists News* (September 1985).
- "A Theory of Feminist Criticism, Part II," *New Art Examiner* (June 1985).
- "Janet Cooling," *Arts Magazine* (April 1985).
- "Toward a Theory of Feminist Art Criticism," *New Art Examiner* (January 1985).
- "Allegory: An-Other-World," *Art Journal* (Winter 1985).
- "Re-Vamping the Vamp," *Arts Magazine* (October 1982).
- "An Invitation to Dance," *New Art Examiner* (June 1981).
- "Crucibles of Beauty: Occult Symbolism and Seven Chicago Women," *New Art Examiner* (November 1980).
- "Hollis Sigler," *Arts Magazine* (April 1980).
- "Aileen Myers 1947-1980," *New Art Examiner* (April 1980).
- Guest Editor, *New Art Examiner* (Summer 1979). Editorial, "Sexuality in Art."
- "Rethinking Women's Galleries: Reflections on ARC and Artemisia," *New Art Examiner* (December 1979).
- "Eros and Thanatos: The Art of Robert Rauschenberg," *New Art Examiner* (May 1979).
- "The Personal Imperative: Post-Imagist Art in Chicago," *New Art Examiner* (October 1978).
- "Chicago's Emotional Realists," *Artforum* (September 1978).
- "The Psychological Realism of Ellen Lanyon," *The Feminist Art Journal* (Spring 1977).
- "My Kind of Town? Chicago Women Artists," *The Feminist Art Journal* (Fall 1976).

CATALOGUE ESSAYS

- "Elegant Edge," *Psychologue: Frances Murray* (Tucson: Etherton Gallery, 2007), 4-6.
- "The Company of Saints," *Peter Super-T-Art: Peter Brandt* (Copenhagen: Nikolaj, Copenhagen Contemporary Art Center, 2007), 9-30.
- "Peggy Full of Wonder," in *Bailey Doogan: Selected Works 1971-2005* (Tucson: Etherton Gallery, 2005), 19-21.
- "I Bring Her Chocolate," *Treatment* (Tucson, AZ: Dinnerware Fine Art Gallery, 1999), 5-8.
- "Claire Prussian: Fragments for an Uncanny Erotics," *Claire Prussian: Survey* (Chicago: Illinois Art Gallery, 1995), unpaginated.
- "Bailey Doogan: Reconciliation," *Artists of Conscience II* (New York: Alternative Museum, 1992), 25-31.
- "The Voice of the Bleeding Hearts," *The Louisiana Sculpture Tour* (Shreveport, LA: Centenary College of Louisiana, 1992), unpaginated.
- "Edith Altman: The Traveler," *Edith Altman: Photography/Text/Object* (Rockford, IL: Rockford Art Museum, 1989), 1-2.
- "Love Poems for Edith Altman," *Edith Altman* (Omaha, NE: University of Nebraska at Omaha, 1983).
- "Here's Looking at You," *Face It: 10 Contemporary Artists* (Ohio Foundation on the Arts, 1982).
- "Janet Cooling: Born to Be Alive," *Allen Memorial Art Museum Bulletin* 38 (1980-81).
- "Touch Me: A Romance with Tangible Content," *Touch Me* (Chicago, IL: NAME Gallery, 1980).
- "Narrative Imagery: Tell Me a Story," *Narrative Imagery* (Chicago, IL: ARC Gallery, 1979).
- "Chicago: Self-Portraits," *Chicago: Self-Portraits* (Chicago, IL: Nancy Lurie Gallery, 1978).

BOOK REVIEWS

- "Love IS the Answer," *Art Journal* 63:1 (Spring 2004), 87-90.
- "Beauty Matters," *Woman's Art Journal*, 23:1 (Spring/Summer, 2002), 51-52.
- "At Home by Arlene Raven," *Huepoints: The Newsmagazine of the Women's Caucus for Art* (Spring 1986).
- "Georgia O'Keeffe at 92: Still an Austere Mystery," *Chicago Sun-Times* (April 6, 1980).
- "Women in Art: A Long Struggle," *Chicago Sun-Times* (October 29, 1979).

ART REVIEWS

- "Rebekah Bogard at the Sheppard Fine Arts Gallery, Univ. of Nevada," *Art in America* (April 2008): 173.
- "Ariana Page Russell at Magnan Projects," *Art in America* (March 2007), 174-75.
- "Bailey Doogan at Etherton," *Art in America* (April 2000): 164.
- "Vera Klement at Roy Boyd," *Art in America* (April 1994): 131.

Comments on the Occasion of the New Art Examiner's 20th Anniversary, *New Art Examiner* (January 1994): 56.

"M. M. Lum at Intar," *Art in America* (February 1992): 118-119.

"Bailey Doogan at Etherton/Stern Gallery," *Visions 5* (Spring 1991): 45.

"James G. Davis at Etherton/Stern," *Art in America* 79 (March 1991): 144.

"The V-Girls: *The Question of Manet's Olympia; Posed and Skirted*," *High Performance* 13 (Fall 1990): 58.

"Jeff Weiss at Memorial Art Gallery," *Art in America* 78 (September 1990): 202.

"Hollis Sigler at Dart," *Art in America* 78 (July 1990): 172.

"Liz Lerman and the Dance Exchange: *Still Crossing*," *High Performance* 13 (Spring 1990): 67.

"Art Press Review: *M/E/A/N/I/N/G*," *New Art Examiner* 17 (March 1990): 57-58.

"Judith Golden at the MCP," *Art in America* 77 (February 1989): 173.

"Rachel Rosenthal: *The Objects Show*," *High Performance* 11 (Spring/Summer 1988): 116.

"Cheri Gaulke at Kansas City Artists Coalition," *Art in America* 76 (March 1988): 174.

"Edith Altman at NAME," *Art in America* 75 (September 1987): 189, 191.

"William Hawk at the Saint Louis Art Museum," *Art in America* 75 (September 1987): 191.

"Leila Daw at Atrium," *Art in America* 75 (July 1987): 182.

Weekly Reviews, *St. Louis Post-Dispatch* (1986-1987).

"Mark Jackson at Betsy Rosenfield," *Art in America* (November 1986).

"Phyllis Bramson at the Renaissance Society," *Art in America* (November 1986).

"New Views: Landscape Photographs from Two Continents," *New Art Examiner* (June 1986).

"Aminah Robinson," *New Art Examiner* (May 1986).

"Claire Prussian at Hokin-Kaufman," *Art in America* (March 1986).

"Laurie Fraser Manifold and Tirzah Mutrux," *New Art Examiner* (January 1986).

"Sylvia Sleigh at Sonya Zaks," *Art in America* (January 1986).

"Ken Anderson," *New Art Examiner* (December 1985).

"Margaret Bailey Doogan at the University of Arizona Museum of Art," *Art in America* (December 1983).

"Janet Cooling at Nancy Lurie," *Art in America* (September 1983).

"*The Mystery Show* at West Hubbard Gallery," *Art in America* (November 1981).

- "Young Americans at the Allen Memorial Art Museum," *Art in America* (October 1981).
- "Robert Lostutter," *Artforum* (November 1980).
- "Pictures of Ecstasy," *The Chicago Reader* (October 3, 1980).
- "Beverly Feldmann at Nancy Lurie," *Art in America* (September 1980).
- "Hyong Nam Ahn at Nancy Lurie," *Art in America* (May 1980).
- "The Art of the Woman's Building," *The Chicago Reader* (April 11, 1980).
- "Michelle Stone," *Artforum* (April 1980).
- "Shari Urquhart at Nancy Lurie," *Art in America* (April 1980).
- "Where the Soul Lives," *The Chicago Reader* (March 7, 1980).
- "John Obuck," *Artforum* (March 1980).
- "Elyn Zimmerman," *Artforum* (February 1980).
- "Auste Peciuara at Nancy Lurie," *Art in America* (February 1980).
- "Chair Persons," *The Chicago Reader* (January 11, 1980).
- "Phyllis Bramson at Monique Knowlton and The New Museum," *Art in America* (January 1980).
- "Edith Altman," *Artforum* (December 1979).
- "Victims of the Accident," *The Chicago Reader* (November 9, 1979).
- "Boldness, Beauty, and Goofy Glamour," *The Chicago Reader* (October 5, 1979).
- "Fred Escher at Nancy Lurie," *Art in America* (October 1979).
- "Vera Klement at Marianne Deson," *Art in America* (October 1979).
- "Susan Schulson at Zolla-Lieberman," *Art in America* (October 1979).
- "Skip Koebberman," *Artforum* (October 1979).
- "Nicholas Africano," *Artforum* (Summer 1979).
- "Symbolic Self-Portraits," *The Chicago Reader* (June 1, 1979).
- "Joy Poe," *New Art Examiner* (June 1979).
- "Janet Cooling," *The Chicago Reader* (April 20, 1979).
- "A Woman at Play," *The Chicago Reader* (March 30, 1979).
- "Mary Stoppert's X Communication," *The Chicago Reader* (February 23, 1979).

- "Peace and Tension: Loren Madsen's Balancing Acts," *The Chicago Reader* (January 5, 1979).
- "Kathe Keller and Sylvia Lark at NAME," *Art in America* (January/February 1979).
- "Images from the Asylum: The Artist as Everyman," *The Chicago Reader* (December 8, 1978).
- "Erotic Art: Alternatives to Repression," *The Chicago Reader* (December 1, 1978).
- "Pleasure without Effort," *The Chicago Reader* (November 10, 1978).
- "Irene Siegel at Young-Hoffman," *Art in America* (November/December 1978).
- "Shoes Slogging through Hell," *The Chicago Reader* (October 27, 1978).
- "The Mystic Vistas of Joseph Parker," *The Chicago Reader* (October 20, 1978).
- "David Sharpe at Zaks," *Art in America* (July/August 1978).
- "Faces From the Crowd," *The Chicago Reader* (June 30, 1978).
- "Building Bridges: Art for Ordinary People," *The Chicago Reader* (June 17, 1978).
- "Police Pictures: A Visual Litany of Horror," *The Chicago Reader* (May 19, 1978).
- "Adventure in the Abstract," *The Chicago Reader* (May 5, 1978).
- "Hollis Sigler at Nancy Lurie," *Art in America* (May/June 1978).
- "Beyond Patriarchy: Auste Peciura's Superwomen," *The Chicago Reader* (April 14, 1978).
- "The Liberation of Homosexual Art," *The Chicago Reader* (March 31, 1978).
- "Personal Performances in Paint," *The Chicago Reader* (March 3, 1978).
- "Meditations on Pain and Death," *The Chicago Reader* (February 2, 1978).
- "Art Intimates Life," *The Chicago Reader* (January 27, 1978).
- "Pretty as a Picture Tube," *The Chicago Reader* (January 13, 1978).
- "An Aesthetic of Pleasure," *The Chicago Reader* (December 2, 1977).
- "The Myth of Greatness," *The Chicago Reader* (November 4, 1977).
- "European Art: More Than Meets the Eye," *The Chicago Reader* (October 21, 1977).
- "Art in the Me Decade," *The Chicago Reader* (October 7, 1977).
- "Linda Kramer and Claire Prussian at Artemisia," *Art in America* (September/October 1977).
- "Art for Art's Sake," *The Chicago Reader* (September 30, 1977).
- "Tradition and Innovation in Japanese Art," *The Chicago Reader* (July 29, 1977).

"The Magical Art of the Huichols," *The Chicago Reader* (July 15, 1977).

"Two Centuries of Heavy Metalwork," *The Chicago Reader* (June 24, 1977).

"Beyond the Imagist Mainstream," *The Chicago Reader* (June 17, 1977).

"In the Time Warp with Joan Brown," *The Chicago Reader* (June 10, 1977).

"Traveling through Hell with Jerry Saltz," *The Chicago Reader* (June 3, 1977).

"Modern Art Gets Up," *The Chicago Reader* (May 13, 1977).

"A Compassionate View of Sadomasochism," *The Chicago Reader* (April 22, 1977).

"Claire Falkenstein," *New Art Examiner* (February 1977).

"Don Sultan and George Liebert," *New Art Examiner* (December 1976).

PERFORMANCE, NONFICTION, AND FICTION

"Goddess of Roses," *TDR: The Drama Review* 55.2 (T210) (Summer 2011): 114-125. Performance text. Includes 2 b/w photos of performance.

"Intimate: A Photographic Series," *Hotel Amerika*, 6.1 (Spring 2008), 37-52. Includes a text by Frueh and photos by Jill O'Bryan and Frueh from the series *Joanna in the Desert*, 2006.

"The Laughing Lover," *Hotel Amerika* (Spring 2004), 9-23. Includes 4 b/w self-portrait photos shot in collaboration with Ariana Page Russell.

"The Aesthetics of Orgasm," *Sexualities* (August/November 2003), 459-78. Includes 6 photos of the performance shot by Dean Burton. Performance text.

"Erotic Faculties," an excerpt, *Caprice* (1996): 39-40. Performance text.

"Queen of Eros," *A Wretch Like Me*, special issue of *White Walls* (Fall /Winter 1994), 42-3. Nonfiction.

"Mouth Piece (An Excerpt)," *P-FORM* (Winter 1991): 11. Performance text.

"Amazing Grace," with Russell Dudley, *Caprice* (July 1990): 57-72. Performance text excerpt.

"Vermilion," *St. Lucy/Oedipus: A Collaboration* (Tucson, AZ, 1989), 20-25. Performance text.

"Words of Love," *Art Papers* 11 (September/October 1987): 30-32. Includes 1 b/w self-portrait photo shot by Huntley Barad. Performance text.

"There Is a Myth," *Women Artists News* (June 1986). Performance text excerpt.

BRUMAS: A Rock Star's Passage to a Life Re-Vamped (Oberlin, OH and Ukiah, CA: Freshcut Press, 1982). Includes series of b/w self-portrait photos shot by Glascock and Glascock. Performance text/fiction.

"Confessional Criticism: The Concupiscent Critic," *Format: Art and the World* (August 1979): 5-6, 15. Performance text/fiction.

PERFORMANCES

2012

The Glamour of Being Real

Pima Country Tucson Women's Commission, Tucson, AZ

2010

I AM Desire

Club Congress evening of performances, Tucson, AZ

Maiden Elder

The Question of the Girl session, National Women's Studies Conference, Denver, CO

2009

Sexual Advances

Cabinet, Brooklyn, NY

Performances Galore session, College Art Association, Los Angeles, CA (excerpt)

Tucson Yoga, Tucson, AZ

2008

Goddess of Roses

Out of Bounds conference, Monash University, Melbourne, Australia

Shelly Steffee, New York, NY

A Flowering of Vision

Out of Bounds conference, Monash University, Melbourne, Australia

2007

Goddess of Roses

University of Arizona, Tucson, AZ

Shaking Out the Dead

PerformIT, Tucson, AZ,

Metropolitan State College, Denver, CO

Shaking Out the Dead (excerpted version)

Session chair, Occupying Our Hearts: Performing Self-Transformation through Feminist Art, College Art Association Conference, New York, NY

The Sphinx Unwinds Her Own Sweet Self

Columbia College, Chicago, IL

2006

Swooning Beauty

Kansas City Art Institute, Kansas City, MO

Chico State University, Chico, CA

2005

Ambrosia

Nevada Museum of Art, Reno, NV

Beauty Loves Company

Hannah Wilke: The Rhetoric of the Pose session, Bodies in the Making: Transgressions and Transformations conference, University of California Santa Cruz, Santa Cruz, CA

The Performance of Pink

Collision: A Symposium on Interarts and Interdisciplinary Practices, University of Victoria, Victoria, BC, Canada

2004

Ambrosia

The Alphonso Lingis Conference on A Postmodern Ethics of Joy and Coronation Glory, Brock University, St. Catharines, Ontario, Canada

The Performance of Pink

Keynote speaker, Point of View 2004: Sexuality in a Diverse Society conference, Boise State University, Boise, ID

2003

The Aesthetics of Orgasm

Ohio University, Athens, OH (Presented as a reading. Not in costume.)
University of Nevada, Las Vegas, Las Vegas, NV

Epiphany without End

In-class performance, B.F.A. Seminar, University of Nevada, Reno

The Performance of Pink

Making an Appearance: Fashion, Dress and Consumption conference, Brisbane, Australia

The Sake of Angels

In-class performance, Contemporary Art, University of Nevada, Reno

To Carolee: In Apologia; Give Something to Someone

In-class performance, Contemporary Art, University of Nevada, Reno

Voyaging to Cythera

In-class performance, B.F.A. Seminar, University of Nevada, Reno

2002

The Aesthetics of Orgasm

The Banff Centre, Banff, Alberta, Canada

The Palm Beach Institute of Contemporary Art, Lake Worth, FL

Plenary session, Beyond Sex and Gender: The Future of Women's Studies? conference, organized by the Women's Studies Network, UK, Belfast, Northern Ireland

2001

Bloodred Beauty: A Meditation on Mel Gibson's Midlife Allure

Loughborough University, Loughborough, England

School of the Art Institute of Chicago, Chicago, IL

University of Kansas, Lawrence, KS

University of Nevada, Reno, Reno, NV

2000

The Amorous Stepmother

Learning in Mind and Body session, College Art Association conference, New York, NY

The Passionate Wife, the Passionate Daughter

University of Nevada, Reno, Reno, NV

Monster/Beauty

Plenary session, American Society for Aesthetics annual meeting, Reno, NV

Vaginal Aesthetics

Plenary session, Uncommon Senses conference, Montreal, Quebec, Canada

1999*Giving a Fuck*

University of Nevada, Reno, Reno, NV

Vaginal Aesthetics

Dinnerware Fine Art Gallery, Tucson, AZ

University of Nevada, Reno, Reno, NV (Double bill with *Giving a Fuck.*)

1998*Collecting Myself*

Museum of Fine Arts, Santa Fe, NM

Giving a Fuck

Censorship: For Shame session, College Art Association conference, Toronto, Ontario, Canada

The Real Nude

Artemisia Gallery, Chicago, IL

State University of New York at Stony Brook, Stony Brook, NY

1997*Dressing Aphrodite*

The Style Conference, Bowling Green State University

Nevada Museum of Art, Reno, NV

Keynote speaker, Subject to Desire: Refiguring the Body conference, SUNY-New Paltz, New Paltz, NY

University of Arizona, Tucson, AZ

Erotic Faculties (White)

University of Maine, Augusta, Maine

1996*Erotic Faculties (Red)*

University of Illinois at Chicago, Chicago, IL

University of Vermont, Burlington, VT

Erotic Faculties (White)

Ronald Feldman Fine Arts, New York, NY

Santa Monica Museum, Santa Monica, CA

University of Nevada, Reno, Reno, NV

Midlife Bodybuilding as Aesthetic Discipline

Performative Activisms: Alternative Playgrounds panel, Politics and Languages of Contemporary Marxism conference, University of Massachusetts, Amherst, MA

Monster/Beauty: Midlife Bodybuilding as Aesthetic Discipline

Southern Illinois University at Carbondale, Carbondale, IL

Women and Aging: Bodies, Cultures, Generations conference, Center for Twentieth Century Studies, University of Wisconsin, Milwaukee, WI

Pleasure and Pedagogy: The Professor's Body

Sexuality and Pedagogy panel, College Art Association conference, Boston, MA

1995*Always Aphrodite*

Performed in *Evolution F: The Female Body Electric; A Celebration of Muscle*, Manhattan Center, New York, NY

1994*Egon Schiele's Monster/Beauty*

Perspectives on Schiele symposium, Indianapolis Museum of Art, Indianapolis, IN

Erotic Faculties

Keynote speaker, Lighting Out: Women and Creative Process conference, University of Arizona, Tucson, AZ

Fuck Theory

Rencontres panel, Women's Caucus for Art conference, New York, NY

Polymorphous Perversities: Female Pleasures and the Postmenopausal Artist

School of the Art Institute of Chicago, Chicago, IL
Women and Photography conference, Houston, TX

Pythia

Keynote speaker, Society for Photographic Education southwestern regional conference, Tucson, AZ
International Center of Photography, New York, NY (Presented as a reading. Not in costume.)
Pioneer Center for the Performing Arts, Reno, NV

Mouth Piece

Syracuse University, Syracuse, NY

1993*Mouth Piece*

The LAB, San Francisco, CA

Oracular Voice

Artists Voices panel, Montage International Student Festival, Brockport, NY

Polymorphous Perversities: Female Pleasures and the Postmenopausal Artist

Artemisia Gallery, Chicago, IL
University of Arizona, Tucson, AZ
Works Gallery, San Jose, CA

1992*Faculties of Love*

Rhode Island School of Design, Providence, RI
Weber State University, Ogden, UT

Fuck Theory

Postmodernism in the Classroom: What Are We Talking About? panel, Society for Photographic Education conference, Washington, D.C.

Language of Love

Ideas, Words, and Images panel, Women's Caucus for Art conference, Chicago, IL

Mouth Piece

Massachusetts College of Art, Boston, MA

Silver Tongues Untie the (K)-n-o-t-s

Empowerment/Quality/Action: Issues of the '90s panel, International Association of Art Critics, USA (AICA) at College Art Association conference, Chicago, IL

Speech-O-My-Heart

Beacon Street Theater, Chicago, IL

Visible Difference: Women Artists and Aging

Society for Photographic Education western regional conference, Santa Barbara, CA

1991*Faculties of Love*

University of Illinois at Chicago, Chicago, IL

The Language of War and the Language of Miracles

Centenary College, Shreveport, LA

Columbia College, Chicago, IL

Rhetoric as Canon

Open Session panel, College Art Association conference, Washington, D.C.

1990*Amazing Grace*

With Russell Dudley

Site specific outdoor location, Rochester, NY

Duel/Duet

With Christine Tamblyn

Southern Exposure Gallery, San Francisco, CA (Yolanda Lopez participated in this performance.)

Women's Caucus for Art conference, New York, NY

Jeez Louise

Brigham Young University, Provo, UT

Mouth Piece

Penn State University, State College, PA

Vampiric Strategies

NAME Gallery, Chicago, IL

1989*Duel/Duet*

With Christine Tamblyn

NAME Gallery, Chicago, IL

Holocaust of Hearts or I Believe

University of Wyoming, Laramie, WY

Jeez Louise

Centenary College, Shreveport, LA

Mouth Piece

Columbia College Dance Center, Chicago, IL

Vermilion

Etherton Gallery, Tucson, AZ

1988*Has the Body Lost Its Mind?*

Theory panel, The Way We Look, The Way We See: Art Criticism for Women in the '90s conference, Los Angeles, CA

Jeez Louise

ARC Gallery, Chicago, IL

Washington University, St. Louis, MO

Poses of Power: The Female Artist as Hero(ine),

Saint Louis Art Museum, St. Louis, MO

1987*Poses of Power: the Female Artist as Hero(ine)*

Art panel, Midwest Women's Studies Association conference, St. Louis, MO

Words of Love

The Women's Movement as Source for Work panel, Passages: Impact of Four Decades symposium, Fresno, CA

Rutgers University, New Brunswick, NJ

Clairvoyance (For Those In The Desert)

With Thomas Kochheiser

Sheldon Memorial Theater, St. Louis, MO

1986*A Few Erotic Faculties, 1986*

*Dinnerware Artists Cooperative Gallery, Tucson, AZ

Washington University, St. Louis, MO

Poses of Power: The Female Artist as Hero(ine)

Columbia College, Chicago, IL

Women, Art, and Power panel, Rutgers University, (performed at 3 campuses) Camden, Newark, and New Brunswick, NJ

University of Arizona, Tucson, AZ

There Is a Myth

Angry: A Speakout forum, College Art Association conference, New York, NY

1985*Solar Shores*

With Thomas Kochheiser

University of Arizona Museum of Art, Tucson, AZ

1984*Justifiable Anger*

With Thomas Kochheiser

Cochise Fine Arts, Bisbee, AZ

*Dinnerware Artists Cooperative Gallery, Tucson, AZ
Randolph Street Gallery, Chicago, IL

1982

BRUMAS

With Thomas Kochheiser
Oberlin College, Oberlin, OH
Randolph Street Gallery, Chicago, IL

1980

Shadows in the Dark Chamber
Nancy Lurie Gallery, Chicago, IL

1979

The Concupiscent Critic
Deson Gallery, Chicago, IL

*By 1999 Dinner Artists Cooperative Gallery had been changed to Dinnerware Fine Art Gallery.

SOLO EXHIBITIONS

Jill O'Bryan and Joanna Frueh, photos from the series *Joanna in the Desert*, Shelly Steffee, New York, NY, 2008

Joanna Frueh: A Retrospective, curated by Tanya Augsborg. Sheppard Fine Arts Gallery, University of Nevada, Reno, NV, 2005

Includes *Ambrosia*, performance at the Nevada Museum of Art, Reno, NV
Book available. See SELECTED WRITINGS ABOUT MY WORK: BOOKS.

The Scholar's Touch, performance video, large scale projection, Tahoe Gallery, Sierra Nevada College, Incline Village, NV, 2005

PROFESSIONAL PRESENTATIONS

The Dark Lord and His Wily Mistress, a reading, keynote presentation, Art History Graduate Student Symposium, 2010

Panel moderator, Bailey Doogan: A Conversation, Tucson Museum of Art, Tucson, AZ, 2005

"*Joanna Frueh: A Retrospective*," gallery talk, Sheppard Fine Arts Gallery, University of Nevada, Reno, Reno, NV, 2005

"The Scholar's Touch," gallery talk about my work, Tahoe Gallery, Sierra Nevada College, Incline Village, NV, 2005

"Aphrodite in the Everyday," Feminists Face the Arts session, Ethics and the Arts conference, Arizona State University, Tempe, AZ, 2001

Introductory remarks, session chair, Aphrodite/Amazon: Female Bodybuilding as Aesthetic Discipline, College Art Association conference, New York, NY, 1997

Panel moderator, "Performance Art Publications as Pedagogy," Performance Art, Culture, and Pedagogy symposium, Penn State University, State College, PA, 1996

Co-chair, Historical and Contemporary Representations of Aging panel, College Art Association conference, New York, NY, 1994

"A Brief History of Sexually Explicit Imagery in Feminist Art," Sexually Explicit Feminist Imagery panel, colloquium on the occasion of the reinstallment of *Porn Imagery*, University of Michigan Law School, Ann Arbor, MI, 1993

Speaker on Beauty, Criticism, and Cultural Empowerment panel, Contemporary Arts Center, New Orleans, LA, 1990

"Leaping to Conclusions: Small Truths from the Regions," Centenary College, Shreveport, LA, 1989

Moderator of Old Frontiers panel, Beyond Survival: Old Frontiers/New Visions symposium, Cooper Union, New York, NY, 1989

MFA Exhibition critique, University of Illinois, Champaign, Champaign, IL, 1988

"The Feminist Perspective in Art," Toward a Gender-Balanced Curriculum symposium, Southern Illinois University, Edwardsville, Edwardsville, IL, 1987

"Psychologue," mixed media presentation with photographer Frances Murray, University of Missouri, St. Louis, St. Louis, MO, 1987

"Sex as Secret Knowledge," Washington University, St. Louis, MO, 1987

"The Erotics of Performance or Documentation as Death," Documenting Performance Art—Or Not? panel, Art Libraries Society of North America conference, New York, NY, 1986

Discussion leader of topic Feminist Criticism, Women in the Visual Arts conference, Minneapolis, MN, 1986

"Women Performance Artists," University of Missouri, St. Louis, St. Louis, MO, 1986

"The Dangerous Sex: Art Language and Male Power," 1985

The Artist and the Critic joint panel, Art Libraries Society of North America conference and College Art Association conference, Los Angeles, CA
Dinnerware Artists Cooperative Gallery, Tucson, AZ

"A Theory of Feminist Art Criticism," Feminist Criticism panel, Women's Caucus for Art conference, Los Angeles, CA, 1985

"Feminist Art Criticism," Central Michigan University, Mt. Pleasant, MI, 1984

"Psychologue," mixed media presentation with photographer Frances Murray, Society for Photographic Education conference, South Lake Tahoe, CA, 1984

"Research in Contemporary Art and Women's Art," What Does an Art Historian Want? panel, Art Libraries Society of North America conference, Cleveland, OH, 1984

"The Cutting Edge," Rocking the Boat panel, Midwest Women's Art conference, Geneva, WI, 1983

"Re-Vamping the Vamp," The Earthly Chimera and the Femme Fatale symposium, David and Alfred Smart Gallery, University of Chicago, Chicago, IL, 1981

Speaker on Chicago Criticism panel, NAME Gallery, Chicago, IL, 1981

Speaker on Chicago Women in the Arts: Evolving or Spinning Their Wheels? panel, ARC Gallery, Chicago, IL, 1980

"Personal Symbolism: The 'Hidden' Meaning in Chicago Art," Contemporary Art Society, Indianapolis Museum of Art, Indianapolis, IN, 1980

"Confessional Criticism," University of Chicago, Chicago, IL, 1979

"Chicago Alternative," Herron School of Art, Indiana University/Purdue University, Indianapolis, 1979

Speaker on The Critic and His/Her Role in Chicago panel, NAME Gallery, Chicago, IL, 1978

"Feminist Art Criticism," Feminist Criticism: What Are the Crucial Issues? panel, Women's Caucus for Art conference, Los Angeles, CA, 1977

ARTIST RESIDENCY

Monash University, Melbourne, Victoria, Australia, 2008

CURATORIAL AND GALLERY EXPERIENCE

Co-curator, *Picturing the Modern Amazon*, The New Museum of Contemporary Art, New York, NY, 2000

Curator, *Treatment*, Dinnerware Fine Art Gallery, Tucson, AZ, 1999

Director, Joseph Gross Gallery, University of Arizona, Tucson, AZ, 1984-85. Exhibitions curated: Edith Altman, Phyllis Bramson, Janet Cooling, Linda Kramer, M.M. Lum, René Santos, Cynthia Staples, Hannah Wilke.

Guest Curator, *Touch Me*, NAME Gallery, Chicago, IL, 1980

Director, Artemisia Gallery, Chicago, IL, 1974-1976 (Not-for-profit, woman-artist-run gallery.)

EDUCATION

University of Chicago, Chicago, IL, Ph.D. in History of Culture, 1981
 Doctoral Dissertation: The Rossetti Woman

University of Chicago, Chicago, IL, M.A. in General Studies in the Humanities, 1971
 Masters Thesis: The Sphinx in the Nineteenth Century

Sarah Lawrence College, B.A., Bronxville, NY, 1970
 Concentration in Art History and English

TEACHING

University of Arizona, Tucson, AZ, Professor of Practice, School of Art, 2007-
 Course taught: Performance Art (studio)

University of Nevada, Reno, Reno, NV, Professor Emerita of Art History, 2007; Professor, 1997-2006;
 Associate Professor, 1992 – 96; Assistant Professor, 1990-91

Courses taught: Contemporary Art, 20th Century Art, 19th Century Art, Feminist Art Criticism, History of the Art of Western Civilization I and II, Beauty and the Body, Performance Art (studio), Feminist Theory and Methods; BFA Seminar

Rochester Institute of Technology, Rochester, NY, Visiting Assistant Professor, 1989-90
Courses taught: Contemporary Art, 20th Century Art, Philosophy in Art, Conceptual Art, History of Art Criticism, Performance Art (academic)

Southern Illinois University, Edwardsville, Edwardsville, IL, Visiting Assistant Professor, 1988
Course taught: Multimedia (studio)

University of Arizona, Tucson, AZ, Visiting Assistant Professor 1988, 1983-84; Assistant Professor, 1984-85
Courses taught: Abstract Expressionism to Minimalism, Conceptual Art to the Present, Art Criticism, Feminist Art Criticism, Women Artists in the 20th Century, Post-Impressionism to Recent Times, Performance Art (studio)

The Union Graduate School, Cincinnati, OH, Adjunct Professor, 1987-89
Dissertation Advising

University of Missouri-St. Louis, St. Louis, MO, Adjunct Assistant Professor, 1986
Course taught: Women and the Visual Arts

Oberlin College, Oberlin, OH, Assistant Professor, 1981-84 (on leave 1983-84)
Courses taught: Modern Art 1780-1880, Modern Art 1880-1945, Art Since 1945, American Art, Women Artists in the 20th Century, Art Criticism

University of Illinois, Chicago, IL, Adjunct Assistant Professor, 1980
Course taught: Issues in Women's Art

Columbia College, Chicago, IL, Instructor, 1978-80
Courses taught: Contemporary Issues in Art, Art in Chicago Now, The Renaissance to the Present

SELECTED WRITINGS AND INTERNET SOURCES ABOUT MY WORK

JOURNAL SECTION AND BOOK

“The Ars Erotica of Joanna Frueh,” in *TDR: The Drama Review*, 55.2 (T210), Summer 2011, 86-136.
Performance text “Goddess of Roses,” by Joanna Frueh.
Essays by Tanya Augsborg, Maria Elena Buszek, and Jill O’Bryan.
Substantial photo documentation. Print and online.

Joanna Frueh: A Retrospective, ed. Tanya Augsborg (Reno, NV: Nevada Museum of Art, 2005). Foreword by Steven High. Essays by Joanna Frueh, Tanya Augsborg, Robert Borges, Russell Dudley, Bailey Doogan, and Michael Ogilvie.

BOOK REVIEWS

Jarret Keene, “Stimulus Package,” *Tucson Weekly*,
<http://www.tucsonweekly.com/gbase/Books/Content?oid=oid%3A111126>
2008

Joanna Chlebus, “*Clairvoyance (For Those In the Desert): Performance Pieces, 1979-2004*,”
<http://feministreview.blogspot.com/2008/05/lairvoyance-for-those-in-desert.html>

Rachel Hurst, "Swooning Beauty: A Memoir of Pleasure," *Atlantis: A Women's Studies Journal*, 32.2 (2008), 158-59.

Natalie Bennett, *Book Review: Swooning Beauty: A Memoir of Pleasure*, *Blog Critics Magazine*, <http://blogcritics.org/archives/2006/08/06/184906.php>

Saul Ostrow, "The Eternal Problem of Beauty's Return," *Art Journal* (Fall 2003): 113-15. (Review of *Monster/Beauty: Building the Body of Love*.)

Kath Albury, "Monster/Beauty: Building the Body of Love," *Culture, Health and Sexuality* (July-September 2002): 375-77.

Maria-Elena Buszek, "Monster/Beauty: Building the Body of Love," *BUST* (Spring 2002): 83-84.

Carol Siegel, "Practicing What They Teach," Issue 3, *Rhizomes*, 2001. (Review of *Monster/Beauty: Building the Body of Love*.) <http://www.rhizomes.net/Issue3/fruehreview.html>

Maria-Elena Buszek, "Picturing the Modern Amazon," *Woman's Art Journal* (Fall/Winter 2002): 44-45.

Valerie Serpa, "Erotic Faculties," *Women Artists News Book Reviews* 22 (1997): 58-60.

David Hoppe, "Erotic Faculties by Joanna Frueh," *New Art Examiner* (October 1996): 56-57.

Craig Harshaw, "Erotic Faculties," *P-FORM* (Fall 1996): 41.

Robert Christgau, "Children of the Porn," *Village Voice* (July 30, 1996): 67-68. (Review of *Erotic Faculties*.)

Cassandra L. Langer, "Hannah Wilke: A Retrospective," *Women Artists News* 14 (Winter 1989/1990): 13-14.

Nancy Cadet, "Feminist Art Criticism: An Anthology," *High Performance* 12 (Summer 1989): 78.

Pat Aufderheide, "Art and/or Action," *The Women's Review of Books* 6 (January 1989): 5-6. (Review of *Feminist Art Criticism: An Anthology*.)

Josephine Withers, "Art Press Review," *New Art Examiner* 16 (January 1989): 17-19. (Review of *Feminist Art Criticism: An Anthology*.)

Sarah J. Moore, "Package Extends Performance," *High Performance* 6 (1983). (Review of *BRUMAS: A Rock Star's Passage to a Life Re-Vamped*.)

GENERAL

Broad Perspectives, KXCI radio. Interview, August 14, 2011. Playing of *The Dark Lord and His Wily Mistress* audio, August 21, 2011. (Neither of the programs is recorded.)

Interview titled "Beauty: The Elixir of Passion and Art," <http://itunes.apple.com/podcast/id386700802> 2011

Nona Willis Aronowitz and Emma Bee Bernstein, "Joanna," *Girldrive: Criss-Crossing America, Redefining Feminism* (Berkeley, CA: Seal Press, 2009), 77-78.

Tanya Augsborg, "Blurring Scholarly Research and Art: Joanna Frueh's Performances of the Interdisciplinary Feminist Self," *Collision: Interarts Practice and Research*, ed. David Cecchetto, Nancy

Cutbert, Julie Lassonde, and Dylan Robinson (Newcastle upon Tyne: Cambridge Scholars Publishing, 2008), 209-24.

James Atlas, "The Loose Canon," *The New Yorker* (March 29, 1999).

Emily Nussbaum, "Bodies That Matter," *Lingua Franca* (October 1998).

M.G. Lord, "Pornutopia: How Feminist Scholars Learned to Love Dirty Pictures," *Lingua Franca* (April/May 1997).

PERFORMANCE AND ART

Joanna Frueh: *Performance Artist*, <http://ondemand.azpm.org/videosshorts/watch/2008/7/1/kuat-joanna-frueh/>

Blythe Sheldon, "Feminism Meets Fashion on Gansevoort Street," http://www.style.com/trends/blogs/style_file/2008/04/feminism-meets.html

Tanya Augsberg, "Joanna Frueh," *Women's Caucus for Art Honor Awards for Lifetime Achievement in the Visual Arts* (2008), 5-7.

Podcast of Joanna giving a gallery lecture about her work
<http://artmuseum.arizona.edu/education.shtml>

Blog entry about Joanna dated November 2, 2007
girldrive.blogspot.com

Interview with Joanna about her performance *Shaking Out the Dead*,
www.tucsoncitizen.com/video/player.php?file=050807shorts2

Margaret Regan, "Desert Metamorphosis," *Tucson Weekly*, May 10, 2007,
www.tucsonweekly.com/gbase/Arts/content?oid=oid:95974

Maria Elena Buszek, *Pin-Up Grrrrls: Feminism, Sexuality, Popular Culture* (Durham and London: Duke University Press, 2006), 14-16. Includes b/w reproduction of self-portrait photograph by Joanna Frueh and Russell Dudley.

Kris Vagner, "Unforbidden Fruit: Joanna Frueh: A Retrospective," *Reno News & Review* (March 17, 2005), 21.

Hans Staartjes, "Montage: The Ghost in the Machine," *Spot* (Spring 1994): 8-9.

Elise La Rose, "Vampiric Strategies," *Dialogue* 13 (September/October 1990): 25-26.

Cassandra L. Langer, "Joanna Frueh and Christine Tamblyn in *Duel/Duet*," *Women Artists News* 15 (Fall 1990): 7.

Nancy Martell, "Christine Tamblyn/Joanna Frueh," *P-FORM* (January/February 1990): 22-23.

Marla Watson Schorr, "Joanna Frueh: *Jeez Louise*," *High Performance* 12 (Spring 1989): 72-73.

Michele Rabkin, "Joanna Frueh," *New Art Examiner* 16 (May 1989): 60.

Jamirte Trott, "Mouth Piece," *P-FORM* (April/May 1989): 21-22.

SELECTED PROFESSIONAL/PUBLIC SERVICE

Editorial Board

Art Journal, 2001-2002

n. paradoxa: international feminist art journal, 1998-2011

Rhizomes, 1999-2010

Board of Directors, College Art Association, 1998-2002

Committees: Annual Conference Planning; Women in the Arts; Mather Award (for art criticism);

Distinguished Body of Work; CAA Board liaison to *Art Journal* Editorial Board

Manuscript reviewer

University of Minnesota Press, 2002, 2003

University of California Press, 2000

Duke University Press, 1994, 2001

The Gerontologist (a publication of the Gerontological Society of America), 1993

Prentice-Hall, 1993

Member, National Conference Proposal Review Panel, Society for Photographic Education, 1992

MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

CAA (College Art Association), 1989-2009

AICA (Association Internationale des Critiques d'Art), 1999-2004