

KARYN OLIVIER

1968 Born in Port of Spain, Trinidad and Tobago
Lives and works in Philadelphia

Education

1989 Bachelor of Arts in Psychology, Dartmouth College, Hanover, NH
2001 Master of Fine Arts, Ceramics, Cranbrook Academy of Art, Bloomfield Hills, MI

Solo Exhibitions

2022 *Karyn Olivier*, The Delaware Contemporary, The Platform Gallery, Wilmington, DE (forthcoming)
Percent for Art, Bethel Burying Ground Memorial, Philadelphia (forthcoming) (commission)
Right Here, Dinah Monument at Stenton House, Philadelphia (forthcoming) (commission)

2021 *At the Intersection of Two Faults*, Tanya Bonakdar Gallery, New York

2020 *Everything That's Alive Moves*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia [traveling to: University of Buffalo, Buffalo, NY]

2019 Stockton University Art Gallery, *When I See It*, Stockton University, Galloway, NJ
Because Time In This Place Does Not Obey An Order, Le Murate Progetti Arte Contemporanea, Florence, Italy
School is Out, Philadelphia Percent for Art, Philadelphia (commission)
Silence is a Fence for Wisdom, Arte in Memoria Biennale 10, Rome, Italy (commission)

2018 *Karyn Olivier*, Lehigh University Art Galleries and Teaching Museum, Lehigh University, Bethlehem, PA
Have a Seat, Lehigh University, Bethlehem, PA (permanent public commission)
Witness, University of Kentucky, Lexington, KY (permanent public commission)

2015 *Tetherball Monument*, New York City Percent for Art, New York (commission)
Lat and Long, Fresh Window Gallery, Brooklyn
Free Library at Caribbean Corner, Third Space Art Projects, Toronto, Ontario

2014 *Eye Around Matter*, Marso Galería Arte Contemporáneo, Mexico City

2009 *Inbound: Houston*, Creative Capital Grant, Houston
Road Signs, Moores Opera House, University of Houston, Houston (video premiere and live performance)

2007 *A Closer Look*, Laumeier Sculpture Park, St. Louis, MO (catalogue)

- 2006 *Factory Installed*, Mattress Factory, Pittsburgh (catalogue)
- 2005 *Time to go home*, Dunn and Brown Contemporary, Dallas
Winter hung to dry, Women and their Work Gallery, Austin
- 2004 *Billboard Project*, Dupree Sculpture Park, Houston
- 2003 *Bench (seating for one)*, Feldman Gallery, Pacific Northwest College of Art, Portland
- 2002 *Round 16*, Project Row Houses, Houston

Group Exhibitions

- 2022 *SET IT OFF*, Parrish Art Museum, Water Mill, NY
Revival: Materials and Monumental Forms, ICA Watershed, Boston
- 2021 *IRL*, Tanya Bonakdar Gallery, New York
Marking Monuments, University of South Florida Contemporary Art Museum, Tampa, FL
- 2019 *Silence is a Fence for Wisdom*, Arte in Memoria Biennale 10, Rome
Δx (Displacement), American Academy in Rome Gallery, Rome
Emanation 2019, Museum of American Glass, Wheaton Arts and Cultural Center, Millville, NJ
- 2017 *The Battle is Joined*, Mural Arts/Monument Lab, Vernon Park, Philadelphia (commission)
The Expanded Caribbean: Contemporary Photography at the Crossroads, Leonard Pearlstein Gallery, Drexel University, Philadelphia
Politics of Dreams, Propos d'Europe in collaboration with Hippocrène Foundation, Paris (catalo)
No Commission Art Fair, The Dean Collection, Miami
- 2016 *Dialogue*, Marso Galería Arte Contemporáneo, Mexico City
The Condition of Place, Woodmere Art Museum, Philadelphia
- 2015 *Drifting in Daylight*, Creative Time, Central Park, New York
Particle, Ronald Feldman Gallery, New York
Archive Bound, The Center for Book Arts, New York
Dartmouth Alumni in the Arts Biennial, Nearburg Gallery, Dartmouth College, Hanover, NH
- 2014 *How the Light Gets In: Recent Work by Seven Former Core Fellows*, Glassell School of Art, Museum of Fine Arts Houston, Houston
Roth, Rosenwald-Wolf Gallery, University of the Arts, Philadelphia
In Plain Sight, The ARC, Third Annual Art of Transformation, Miami
Volume I: Downtown Edition, BRIC Arts, BRIC Biennial, Brooklyn
Begin where you are, Icebox, Crane Arts, Philadelphia
flashBlack, Fogelman Galleries of Contemporary Art, University of Memphis, Memphis, TN
Confluence: Shifting Perspectives of the Caribbean, Art in Transit, Toronto, Ontario
Exchange Rates—Don't Talk to Strangers, Fresh Window Gallery, Brooklyn
- 2013 *Stocked*, Ulrich Museum of Art, Wichita State University, Wichita, KS; traveling to Scottsdale Museum of Contemporary Art, Scottsdale, AZ and the University

- of Wyoming Art Museum, Laramie, WY (catalogue)
- 2012 *Magical Visions: 10 Contemporary African American Artists*, University of Delaware Museum, Newark, DE (catalogue)
NEXT Generation, Contemporary Wing, Washington, D.C. (catalogue)
- 2011 *Who Runs the Space Now?*, Ecoh Galeria, Mexico City (catalogue)
A Brooklyn Salon, Rotunda Gallery, Brooklyn (catalogue)
- 2010 *International Photography Exhibition*, World Festival of Black Arts and Cultures, Dakar, Senegal
The Production of Space, Studio Museum in Harlem, New York
BITE: A Street Inspired Art and Fashion Exhibition, Third Streaming, New York
Balancing Act: Works by Miriam Cabessa, Gary Komarin and Karyn Olivier, Hendershot Gallery, New York (catalogue)
- 2009 *Make Room: Karyn Olivier, Amanda Ross-Ho, Lisa Segal*, Atlanta Contemporary Art Center, Atlanta
Carnival Within, Uferhallen, Berlin
30 Seconds off an Inch, Studio Museum in Harlem, New York, (catalogue),
Rockstone and Bootheel: Contemporary West Indian Art, Real Art Ways, Hartford, CT (catalogue)
Collected, Studio Museum in Harlem, New York
The Mood Back Home, Momenta Gallery, Brooklyn
- 2008 Gwangju Biennial, Gwangju, Korea
Learning by Doing: 25 Years of the Core Program, Museum of Fine Arts Houston, Houston (catalogue)
- 2007 *Black Light/White Noise*, Contemporary Arts Museum Houston, Houston, (catalogue)
Mas' From Process to Procession, Rotunda Gallery, Brooklyn
- 2006 *Trace*, Whitney Museum of American Art, New York
Quid Pro Quo, Studio Museum in Harlem, New York (catalogue)
Insight Out, Wanås Foundation, Knislinge, Sweden, (catalogue)
Busan Biennale, Busan, Korea (catalogue)
Making Do, curated by Robert Storr, Yale School of Art Gallery, Yale University, New Haven, CT
- 2005 *Frequency*, Studio Museum in Harlem, New York (catalogue)
You are Here, Ballroom Marfa, Marfa, TX
Greater New York 2005, MoMA P.S.1, Long Island City, NY (catalogue)
Double Consciousness: Black Conceptual Art since 1970, Contemporary Art Museum, Houston (catalogue)
- 2004 *Three Attempts at Longevity*, Triple Candie, New York
Emerging Artists Fellowship Exhibition, Socrates Sculpture Park, Long Island City, NY (catalogue)
In Practice Series, SculptureCenter, Long Island City, NY
2004 Houston Area Exhibition, University of Houston Art Museum, Houston (catalogue)
The 18th Rosen Outdoor Sculpture Exhibition, Turchin Center for the Visual Arts, Boone, NC (catalogue)
African American Art from the Permanent Collection, Museum of Fine Arts Houston, Houston

- 2003 *Sweet Dreams*, curated by Franklin Sirmans, Soap Factory, Minneapolis, MN
Core 2003 Exhibition, Museum of Fine Arts Houston, Glassell School of Art, Houston
- 2002 *Core 2002 Exhibition*, Museum of Fine Arts Houston, Glassell School of Art, Houston

Reviews and Publication

- 2021 *Confederate Memory, Heritage Wars, and the Road to Reconciliation*. Edited by Amy Bowman-McElhone and Carrie Fonder, University Press of Florida, Gainesville, FL (chapter contribution) (forthcoming)
Atmospheres of Projection: Environments of Art and Screen Media. Text by Giuliana Bruno, Harvard University Press, Cambridge, MA (forthcoming)
Arte in Memoria. Edited by Adachiara Zevi (forthcoming)
- 2020 McKee. C.C, "Karyn Olivier" *ArtForum*, May/June issue, 2020 [print]
 Cardwell. Erica, "Karyn Olivier Subverts the Formal Seriousness of Monuments", *Hyperallergic*, May 6, 2020 [online]
 Chernick. Karen, "Philadelphia Will Finally Memorialize an Enslaved Woman Freed in 1776", *Atlas Obscura*, April 30, 2020 [online]
 Smith. Alex, "Of monumental proportions, Karyn Olivier's 'Everything That's Alive Moves'", *Artblog*, March 23, 2020 [online]
 Simmons. Shawn, "Solo exhibition at ICA Philadelphia explores our link to monuments", *The Architect's Newspaper*, March 2, 2020 [online]
 Hine. Thomas, "Art and monuments: At ICA, two Philly sculptors grapple with who gets celebrated", *Philadelphia Inquirer*, February 16, 2020 [online]
 Day. Gary, "Moving Monuments", *Broad Street Review*, February 16, 2020 [online]
Monument Lab: Creative Speculations for Philadelphia. Text by Paul M. Farber and Ken Lum, Temple Press, Philadelphia (chapter contribution)
Culture as Catalyst: Conversations at the Tang Museum to Spark Change. Edited by Isolde Brielmaier, Tang Museum, Saratoga Springs, NY (essay contribution)
Everything is Relevant: Writings on Art and Life 1991-2018. Text by Ken Lum, Concordia University Press, Montreal (catalogue)
 Monument Lab Bulletin, May edition (text contribution)
- 2019 Beckenstein. Joyce, "Emanation 2019", *The Brooklyn Rail*, July 2019 [online]
 Russ. Valerie, "Philadelphia artist is chosen for the new Dinah Memorial at Stenton", *Philadelphia Inquirer*, November 7, 2020 [online]
 "Percent for Art 60", Documentary by History Making Productions, *6ABC*, December 1, 2020
 Russ. Valerie, "You can vote on artists' proposals to memorialize Dinah, the once-enslaved woman known for saving Philly's Stenton House", *Philadelphia Inquirer*, September 19, 2020 [online]
 Milani. Roberto, "Karyn Olivier exhibition in Murate-Florence highlights", *The Agenda Art*, February 7, 2020 [online]
 Sisca. Ofelia, "A Ostia c'è Arte in memoria, la Biennale che celebra il ricordo", *Artribune*, February 2020 [online]
A to Z of Caribbean Art. Edited by Melanie Archer and Mariel Brown, Robert and Christopher Publishers, Port of Spain, Trinidad and Tobago (catalogue)
The Battles of Germantown: Effective Public History in America. Text by David W. Young, Temple University Press, Philadelphia (catalogue)
Craft Capital: Philadelphia's Cultures of Making. Edited by Glenn Adamson, Schiffer Publishing, Atglen, PA (catalogue)

- 2018 Anderson. Nick, "Some saw a University of Kentucky mural as racially offensive. Here's the school's solution", *The Washington Post*, August 24, 2018 [online]
- Blackford. Linda, "UK's controversial mural at Memorial Hall is reimaged in a 'divine space'", *Lexington Herald Ledger*, August 16, 2018 [online]
- Watkins. Morgan, "UK adds artwork next to mural with racial images to deepen the dialogue", *Courier Journal*, August 17, 2018 [online]
- Hansen. Claire, "What the U. of Kentucky Did About a Controversial Campus Fresco Depicting Slavery", *The Chronicle of Higher Education*, August 14, 2018 [online]
- Garnett Joy, "A picture-perfect response at the University of Kentucky" By Herald-Leader Editorial Board National Coalition Against Censorship, "University of Kentucky Unveils Installation to Encourage Dialogue about Race", Garnett, Joy, *Lexington Herald Ledger*, August 28, 2018 [online]
- James. Josh, "Memorial Hall Artist Karyn Olivier Isn't After Resolution. She Wants More Questions.", *WUKY (NPR station)*, August 15, 2018 [online]
- Rick. Childress, "Once anonymous, now revered: Memorial Hall art adds context to debate of race in art", *Kentucky Kernel*, August 16, 2018 [online]
- Hale. Whitney and Wells. Jenny, "'Witness' New Perspective on Kentucky History", Hale, Whitney and Wells, Jenny, *UKNOW: University of Kentucky News*, August 24, 2018 [online]
- Nature's Nation: American Art and Environment*. Text by Alan Braddock and Karl Kusserow, Princeton University Press, Princeton (catalogue)
- 2017 "Philadelphia public art project ponders meaning behind monuments," *PBS News Hour*, October 9, 2017 [online]
- Mitchell. Samantha, "Philadelphia's Monument Lab asks 'What's Right for Public Space?'," *Hyperallergic*, October 9, 2017 [online]
- AP, "Philadelphia Project Seeks Public Reckoning with Monuments," *The New York Times*, September 4, 2017 [online]
- Salisbury. Stephan, "Who merits a monument?," *The Philadelphia Inquirer*, September 14, 2017 [online]
- "What makes a monument?," *The Philadelphia Inquirer*, September 24, 2017 [online]
- Sartwell. Crispin, "What I learned in the monument wars," *CityLab Journal*, October 6, 2017 [online]
- Newhouse. Sam, "The New Battle in Germantown," *The Metro*, October 6, 2017 [online]
- Marin. Max, "With all the political upheaval over national monuments, Mural Arts' Monument Lab is asking big questions," *Philadelphia Weekly*, September 14, 2017 [online]
- "Voices," *American Craft Magazine*, October/November issue, 2017 [print]
- Eaddy. Jane, "Monument Lab is tying poems and memorials for Philadelphians," *Temple News*, September 6, 2017 [online]
- 2016 Newhall. Edith, "Woodmere Annual show: A vast art portrait of the city", *The Philadelphia Inquirer*, July 3, 2016 [online]
- 2015 Johnson. Ken, "Please Touch the Art and 'Drifting in Daylight,' Outdoor Art at the Parks," *New York Times*, May 21, 2015 [online]
- Manon. Verchot, "Artist Reawakens Glacial Past In Central Park," *Glacier Hub*, June, 2015 [online]
- Meier. Allison, "Experience Sunset-Colored Ice Cream Cones and Other Art Interludes in Central Park," *Hyperallergic*, May 14, 2015 [online]
- Kuennen. Joel, "Dreaming in Daylight: Creative Time in Central Park", *ArtSlant*, May 15, 2015 [online]
- "Metro Morning with Matt Galloway" Interview, *CBC Radio (Toronto's NPR Station)*, February 24, 2015 [online]
- 2015 Inbound Houston, with essays by Sharifa Rhodes-Pitts, Paul Ramirez Jonas and Nuit Banai
Don't Talk to Strangers, Ed. by Nicola Ruffo and Sandino Scheidegger, Kodoji

- Press, Baden (catalogue)
- 2014 Brainard. Carey, "Interview with Karyn Olivier", *Yale Radio (WYBC)*, 2014
- 2013 Stamey. Emily, "Stocked: Contemporary Art from the Grocery Aisles", *Ulrich Museum of Arts* (catalogue)
- 2012 *Imagine Art: In Nature at Wanås, Wanås foundation, Wachtmeister, Marika The Art Life - on Creativity and Career*, Edited by Stuart Horodner.
Ramanathan. Lavanya, "Exhibit aims to show future stars", *The Washington Post*, February 3, 2012 [online]
"Next", *Art Daily Newsletter*, February 19, 2012 [online]
Magical Visions, Text by Morrison. Keith, University of Delaware Museum (catalogue)
Progeny, Text by Brooks. Kalia, Contemporary Wing (catalogue)
K. Donna, "Interview with Karyn Olivier: Social Sculptor", *gravitywaseverywherebackthen.blogspot.com*, July 5, 2012 [online]
- 2011 Cozier. Christopher, "Space is never inactive", *Ecoh Galeria/Neue Galerie* (catalogue)
- 2010 *Rockstone and Bootheel: Contemporary West Indian Art*, Edited by Kristina Newman-Scott and Yona Backer (catalogue)
Tancons. Claire, "Carnival and the Artistic Contract", *Nka Journal of Contemporary African Art*, Winter 2010 [print]
Von Arbin Ahlander. Astri, "Interview with Karyn Olivier", *Days of Yore*, September 2010
Laughlin. Nicholas, "Hungry for Words", *Caribbean Review of Books*, July 18, 2010 [online]
- 2009 Genocchio. Benjamin, "Colorful, Witty, Noisy: A West Indies Melange", *The New York Times*, December 4, 2009 [online]
Russ. Sabine and Volk. Gregory, "Carnival Within: An Exhibition Made in America" (catalogue)
Slaski. Jacek, "Made in the USA", *Tip Berlin*, March 18, 2009 [online]
Stevenson. Bob, "The Front Row," Radio interview, *KUHF*, November 16, 2009 [online]
Melissa. Galvez, "Now You See It...Now You Don't: Billboards", *KUHF News*, November 16, 2009 [online]
Keith. Damali, "Artist Buys Billboards to Protest Billboards", *Fox 26 News*, November 16, 2009 [online]
McClintock, Diana, "Karyn Olivier + Amanda Ross-Ho + Lisa Sigal", *Art Papers*, May/June, 2009 [online]
- 2008 *Whitney Museum of American Art at Altria 25 years*, Whitney Museum of American Art, New York (catalogue)
Core: Artists and Critics in Residence, Museum of Fine Arts Houston, Houston (catalogue)
Daneri. Anna, "Gwangju and Taipei Biennials", *Flash Art International*, November / December 2008 [print]
Heartney. Eleanor, "Gwangju Biennale", *Art in America*, December 2008 [print]
Tinari. Phillip, "2008 Gwangju Biennale", *ArtForum*, January 2008 [print]
Daneri. Anna, "The Carnival of Art", *Mousse*, Issue #16, 2008 [print]
- 2007 Bonetti. David, "Artist makes adult creations from childhood icons", *St. Louis Post Dispatch*, March 11, 2007 [online]
Wolin. Joseph, "Trace", *Time Out New York*, September 7-13, 2007 [online]
R.C. Baker, "The Gang's all Here", *The Village Voice*, September 14, 2007 [online]
- 2006 Johnson. Ken, "Trace", *The New York Times*, August 18, 2006 [online]

- Cotter. Holland, "Beyond Sight", *The New York Times*, September 8, 2008 [online]
- Volk. Gregory, "Quid Pro Quo", *The Studio Museum in Harlem*, New York (catalogue)
- Sholis. Brian, "Insight Out", *The Wanås Foundation*, Knislinge, Sweden, (catalogue)
- Smith. Roberta, "Where Issues of Black Identity Meet the Concerns of Every Artist", *The New York Times*, November 18, 2006 [online]
- Momin. Shamim, "Frequency", *The Studio Museum in Harlem* (catalogue)
- 2005
- Eleey. Peter, "Greater New York", *Frieze*, Issue 91, May 2005 [print]
- Kimmelman. Michael, "Youth and the Market: Love at First Sight", *The New York Times*, March 18, 2005 [online]
- Village Voice, March 28, "Lesser New York", Saltz, Jerry
MoMA P.S.1, Greater New York, 2005 (catalogue)
Double Consciousness: Black Conceptual Art since 1970, Contemporary Art Museum (catalogue)
"Cheap Chills", *Time out New York Kids*, Winter 2004/2005 [print]
- 2004
- The Art Museum of the University of Houston, Houston Area Exhibition, 2004 (catalogue)
- Johnson. Patricia, "African-American art in focus", *Houston Chronicle*, February 18, 2004 [online]
- Moloney. Tim, "The Accidental Artist", *002 Magazine*, February 2004 [print]
- Dollar. Steve, "Putting Innovation into 'Practice'", *Newsday (Queens Edition)*, January 4, 2004
- 2003
- Pugh. Clifford, "Is Houston Hip? UK mag thinks so", *Houston Chronicle*, November 23, 2003 [online]
- Poulson. Alex, "Oil be damned: Houston Art", *Dazed and Confused*, December 2003
- Daniel. Mike, "'Siting Sculpture' at the Contemporary", *The Dallas Morning News*, October 31, 2003 [online]
- Klaasmeyer. Kelly, "Party on the Patio", *Houston Press*, April 10, 2003 [online]
- Leclere. Mary, "Spaces and (and as) Objects", Museum of Fine Arts Houston, Core Program (catalogue)
- 2002
- Relyea. Lane, "Interview with Karyn Olivier", Museum of Fine Arts Houston, Core Program (catalogue)

Lecture and Panels

- 2020
- Studio Arts College International, Lecture (online), Florence, Italy
- 2019
- Bibliotheca Hertziana and the American Academy, "A Difficult Heritage: The Afterlife of Fascist-Era Architecture, Monuments, and Works of Art in Italy Conference", Presenter, Rome, Italy
- American Academy, Shop Talk Series, Public lecture, Rome, Italy
- Syracuse University Florence, Public Lecture, Florence, Italy
- Studio Arts College International, Keynote MFA Commencement Speaker, Florence, Italy
- Colorado State University, Scott Artist Series, Fort Collins, CO
- Pitzer College, Visiting Artist Lecture, Claremont, CA
- University of Arts, Artist Talk, Philadelphia
- Pennsylvania Academy of Fine Arts, Visiting Artist Program, Philadelphia
- Temple University Rome, Public lecture, Rome
- 2018
- Tang Teaching Museum, Skidmore College, Accelerator Series: Memory and Monuments, Saratoga Springs, NY
- Lehigh University, Zoellner Arts Center, Public Lecture, "Practice", Bethlehem, PA

- Colby College Museum of Art, "Space for Conversation" Series, Waterville, ME
 University of Kentucky, Public Lecture, Lexington, Kentucky
 Stockton University, Monuments: A Panel Discussion, Galloway, NJ
 Rutgers University at Camden, Visiting Artist Series, Public Lecture, Camden, NJ
 Vermont Studio Center, Visiting Artist Program, guest critic and lecturer, Johnson, VT
 La Salle University, Public Lecture, Philadelphia
- 2017 University of the Arts, Monument Exchange Conversation with Sharon Hayes and Karyn Olivier, Philadelphia
 Kent State University, Visiting Artist Program, Kent, Ohio
 University of the Arts, Visiting Critic, Philadelphia
 Lehigh University, Public Lecture, Bethlehem, PA
 Pearlstein Gallery, Drexel University, Panel Discussion: What Does it Mean to be Caribbean?, Philadelphia
- 2016 Ox-Bow School of Art and Artists' Residency, Visiting Artist Program, Saugatuck, MI
 Pacific Northwest College of Art, Visiting Critic, Portland
 Lewis and Clark College, Public Lecture, Portland
 University of Oregon, Visiting Artist Lecture Series and critic, Eugene, OR
- 2015 MICA, The Mount Royal School of Art (graduate program), Visiting Critic and Public Lecture, Baltimore
 MICA, Rinehart School of Sculpture (graduate program), Visiting Critic, Baltimore
 Ontario College of Art and Design, Public Lecture and Visiting Critic, Toronto, Ontario
 Shenkar College of Engineering, Design and Art, Public Lecture and Master Class, Tel Aviv, Israel
 York University, Public Lecture, Toronto, Ontario
 NURTUREart, Public Lecture, Brooklyn
- 2014 Kansas City Art Institute, Lecture Series and Visiting Critic, Kansas City, MO
 Dartmouth College, Alumni Lecture Series, Hanover, NH
 Moore College of Art, Fine Arts Lecture Series, Philadelphia
 University of Pennsylvania, Visiting Critic, Philadelphia
- 2013 Dei Centre for Contemporary African Art, Public Lecture, Accra, Ghana
 Royal Institute of Art, Artist Talk, Stockholm, Sweden
 Museum of Fine Arts Houston, Glassell School of Art Booker Lowe Lecture, Houston
- 2012 National Endowment for the Arts, Adjudicator, Visual Arts Panel, Washington, D.C.
 Cannonball, Residency Advisory Committee, Miami
- 2011 Boston Museum School, Visiting Artists Series— Eight Sculptors, Boston
 Detroit Institute of Arts, Public Lecture, Detroit, MI
 Southern Illinois University, Visiting Artist/Juror, Edwardsville, IL
- 2010 National Endowment for the Arts, Adjudicator, Visual Arts Panel, Washington, D.C.
- 2009 Yale University School of Art, Visiting Artist Lecture Series, New Haven, CT
 University of Pennsylvania, Penn Design Visiting Artist Lecture Series, Philadelphia
 Maine College of Art, Visiting Critic, Portland, ME
- 2008 Museum of Fine Arts Houston, Visiting Artist Lecture Series, Core Program, Houston

Vassar College, The Agnes Rindge Claflin Lecture series, Poughkeepsie, NY
University of the Arts, Summer Lecture Series, Philadelphia
Maine College of Art, MFA Summer Visiting Artist Series, Portland, ME

- 2006 The Studio Museum of Harlem, Gallery Talk, New York
Cranbrook Academy of Art, Visiting Artist Series, Bloomfield Hills, MI
Bard College, Visiting Artist Lecture, Annandale-on-Hudson, NY
- 2005 Museum of Modern Art, "Conversations with Contemporary Artists," New York

Residencies

- 2021 Casa Wabi Residency, Oaxaca, Mexico (forthcoming)
2020 Recycled Artist in Residency, Philadelphia, PA
2018 Horger Artist in Residence, Lehigh University, Bethlehem, PA
2011 Salina Art Center, Salina, Kansas
2009 The Cynthia Woods Mitchell Center for the Arts, University of Houston, Houston
2005-2006 The Studio Museum in Harlem, New York
2004-2005 The Marie Walsh Sharpe Foundation Space Program, New York
2001-2003 Museum of Fine Arts Houston, Core Program, Houston, Texas
2000 Skowhegan School of Painting and Sculpture, Skowhegan, Maine

Awards, Fellowships and Grants

- 2020 Anonymous Was a Woman Award nomination (forthcoming)
Arts and Letters Award in Art, American Academy of Arts and Letters
- 2019 Pew Fellow, Pew Center for Arts and Heritage
- 2018 The Rome Prize, The American Academy in Rome
- 2014 Harpo Foundation Grant
- 2013 The Pollock-Krasner Foundation Grant
- 2011 New York Foundation for the Arts (NYFA) Award
- 2010 William H Johnson Prize
- 2009 William H Johnson Prize—Finalist prize
- 2007 The Joan Mitchell Foundation Grant Award
The John Simon Guggenheim Foundation Fellowship
Art Matters Grant
- 2005 Creative Capital Grant
- 2004 Emerging Artists Fellowship, Socrates Sculpture Park, Long Island City, New York
- 2003 Louis Comfort Tiffany Foundation Biennial Award, (catalogue)
Cultural Arts Council of Houston and Harris County, Individual Artist Grant

Permanent Collections

Fundación Otazu, Navarra, Spain
Museum of Fine Arts Houston, Houston
The Studio Museum in Harlem, New York

Teaching

- 2006-present Temple University, Tyler School of Art and Architecture, Philadelphia, Associate Sculpture Professor
- 2005-2007 Bard College, Milton Avery Graduate School of the Art, Annandale-on-Hudson, NY
- 2003-2006 Sculpture Faculty University of Houston, School of Art, Houston
Assistant Sculpture Professor and Ceramics Department Head