

elin o'Hara slavick

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Education:

- 1991** **The School of the Art Institute of Chicago**, MFA in Photography, with financial scholarship,
Top Prize for Graduate Work: Raymond Traveling Fellowship
1988 **Sarah Lawrence College**, BA, Bronxville, New York, with financial scholarship
1985 **Tyler School of Art**, Philadelphia, PA, guest year, Dean's List

Solo Exhibitions:

- 2010** **Orbs**, Gallery Kayafas, Boston, MA
2009 **Flags for Hiroshima**, Cosign Gallery, St. Louis, MO
Hiroshima, Gallery 100, Golden Belt, Durham, NC
2008 **Political Posters** (for the Justice Theater Project's production of Brecht's Mother Courage), Swain Hall,
UNC, Chapel Hill
Culture Works Collective, Featured Online Artist of the Month, Washington DC
2007 **Oma Auma**, curated by Rob Sikorski and Kathy Hudson, The John Hope Franklin Center, Duke
University, Durham, NC
2006 **Heroic Correspondence**, with Laura Sharp Wilson, Bryce's Barber Shop Gallery, Olympia, WA
2005 **Road In Sight: Workers Dreaming**, with Mel Chin, an exhibition of solo shows at Duke University,
Center for Documentary Studies, Durham, NC, catalogue with an essay by Kristine Stiles
2003 **Two Projects: Workers Dreaming and Mutter**, curated by Terry Glispin, Brownlee O. Currey Jr.
Gallery, Watkins College of Art and Design, Nashville, TN
2002 **Two Projects: Workers Dreaming - photographs and Protesting Cartography - drawings**, curated
by Juan Puentes, presented by White Box, The Annex, New York, NY
Protesting Cartography, curated by Rob Sikorski and Kathy Hudson, The John Hope Franklin Center,
Duke University, Durham, NC
2001 **Protesting Cartography**, Women's Studies Program, UNC, Chapel Hill, NC
2000 **New Frontiers IV**, curated by Todd Smith, The Mint Museum, Charlotte, NC, catalogue with an essay by
Todd Smith
Collection, Galerie Fait Sa Broc, Lyon, France
1999 **Workers Dreaming**, with Jane Marsching, Brewhouse Space 101, Pittsburgh, PA
Bragg Murders - a violent cartography, The Modern Museum, Durham, NC
1997 **Labour < > Leisure (Global Economy)**, Lump Gallery, Raleigh, NC
1996 **mutter**, The Other Gallery, Banff Centre for the Arts, Alberta, Canada
Brother, I Never Knew You (mutter), The Modern Museum, Durham, NC
1995 **A Retrospective**, The Grove, Raleigh, NC
Pleasures of Gender, Artspace, Raleigh, NC
Inheritance, Site-specific installation at old slave quarters, Wilmington, NC
List, performance/installation with Jane Marsching, Art Center, Wilmington, NC
1992 **A Wall of Incoherent Dresses**, curated by Danny Tisdale and Martha Wilson, Franklin Furnace, NY
Matter, The Gold Bar, New York, NY
1991 **Embodiment**, curated by Angela Kelly, Randolph Street Gallery, Chicago, catalogue

Selected Group Exhibitions:

- 2010** **Out of the Rubble**, McDonough Museum, Youngstown, OH
2009 **Bad Moon Rising**, Curated by Jessica Silverman and Jan Van Woensel, Boots Contemporary Art Space,
St. Louis, MO
Capitalism in Crisis, SOMArts Cultural Center, San Francisco, CA
Bail Out Biennial, Golden Belt, Durham, NC
Cool, Collected and In Context, The Weatherspoon Art Museum, Greensboro, NC
2,191 Days and Counting, Iraq Veterans Against the War Benefit Exhibition, Powerhouse Arena,
Brooklyn, NY
Paper Politics, Ghostprint Gallery, Richmond, VA

Selected Group Exhibitions continued:

- 2009** **Semaphores**, image contributor to the Jordan Essoe exhibition, Ampersand International Arts, San Francisco, CA
Palingenesis, Summit Gallery, Durham, NC
50 States Project, curated by Stuart Pilkington, <http://www.50statesproject.net/>
Grassroots Cartography, Sea Change Gallery, Portland, OR
To Be or Not To Be: A Painter's Dilemma, Stedman Gallery, Rutgers University, Camden, NJ
- 2008** **Uncoordinated: Mapping Cartography in Contemporary Art**, curated by Claire Norwood, Contemporary Art Center, Cincinnati, OH
The Audacity of Desperation, PS 122 Gallery at DEMO Space, New York, NY; Sea and Space Explorations, Los Angeles, CA
Expressive Bodies: Contemporary Art Photography from The Kinsey Institute, Indiana University Northwest Contemporary Gallery in Gary, Indiana
Heroes, LUMP Projects, Raleigh, NC
Paper Politics, Dowd Gallery, SUNY Cortland, NY; Red House Gallery, Syracuse, NY
North Carolina Fellowship Exhibition, Rocky Mount Art Center, Rocky Mount, NC
Art and Social Conscience: the Holocaust, Cameron Art Museum, Wilmington, NC
Community Cartographies Convergence, Golden Belt Gallery, Durham and Global Education Building, UNC, Chapel Hill, NC
Paper Quilts, Essex Art Center, Lawrence, MA
Viewing Program's Artist Registry, since 1995, The Drawing Center, New York, NY
Last Book, a project organized by Luis Camnitzer, National Library of Argentina, Buenos Aires
- 2007** **Paper Politics**, K Space Contemporary, Corpus Christi, TX
The Big Picture, Contemporary Photography, North Carolina Museum of Art, Raleigh
Paper Politics, Esplanade Loft Project Gallery, Montreal, Canada; Walker's Point Center for the Arts, Milwaukee, WI; Crossman Gallery, University of Wisconsin-Whitewater
Glimpse, SACI (Studio Art Centers International), Florence, Italy
Expressive Bodies: Contemporary Art Photography from The Kinsey Institute, The Indiana University School of Fine Arts Gallery in Bloomington, Indiana; Herron Gallery at the Herron School of Art and Design in Indianapolis
Visual AIDS, James Cohan Gallery, New York, NY
Practicing Contemporaries, Ackland Art Museum, Chapel Hill, NC
Heroes, Bryce's Barber Shop Gallery, Olympia, WA
Museum of Modern Art, Artist Files Archive, New York, NY
- 2006** **New Cartography**, LeBot Gallery, Oakland, CA
Terror?, Intersection for the Arts, San Francisco, CA
Paper Politics, Portland State University Gallery, OR
Restating Empire, curated by Deborah Paine, Gallery 110, Seattle, WA
Bunker than Thou, Bemis Underground, The Bemis Center for Contemporary Art, Omaha, NE
Crosscurrents, Mint Museum of Art, Charlotte, North Carolina, catalogue
Paper Politics, 5+5 Gallery, Brooklyn, NY
Racing Pages, New York Lesbian, Gay, Bisexual & Transgender Community Center, NY
- 2005** **Image Acts**, Amnesty International Firefly Project: "And So Forth: A Post-Inaugural Assembly," selected by Whitney Museum of Art curators Apsara DiQuinzio and Tina Kukielski, Office Ops, a cooperative arts space, Williamsburg, Brooklyn, NY
PatriART: Artists Defend Civil Liberties, Puffin Cultural Forum, Teaneck, NJ
Paper Politics, Phinney Gallery Center, Seattle, WA, <http://www.seattleprintarts.org/paperpolitics.html>
Workers of the World, A Shenere Velt Gallery, Los Angeles, CA
Crosscurrents, North Carolina Museum of Art, Raleigh, catalogue
Art / Work, Tufts University Gallery, Medford, MA
The Simnuke Project, curated by Sasha Harris-Cronin and Max Carlson, Rx Gallery, San Francisco, CA,
Two for the Seesaw, curated by Bill Thelen, Branch gallery, Carrboro, NC
- 2004** **News from Home**, curated by Moniek Voulon, The Annex, New York, NY, catalogue

Selected Group Exhibitions continued:

- 2004** **Felix Variations: Artists Respond to Felix Gonzalez-Torres**, curated by Meredith Talusan, Play Space, California College for the Arts, San Francisco, CA
Women in the Middle: Border, Barriers, Intersections: an exhibition of contemporary feminist art, curated by Flo Oy Wong, Gail Tremblay, Clarissa Sligh, Tey Marianna Nunn, and Helen Klebesadel, the University of Wisconsin in Milwaukee Union Art Gallery, Milwaukee, WI
Active Duty, Armed Artists of America, curated by Lee Wells, Studio 84, Williamsburg, Brooklyn, NY
The Art of Politics, curated by Lee Wells and Nicole Dupont, Ashmore Gallery, Miami, FL
Toxic Landscapes: Artists Examine the Environment, curated by Tim Blunk and Ben Jones for the Puffin Foundation, Long Beach Island Foundation of the Arts and Sciences Art Center, Loveladies, NJ, catalogue
Hall of Portraits, curated by Gary Kachadourian, Pinkard Gallery, Maryland Institute College of Art, Baltimore
Bad Touch 6, Beaker Gallery, Tampa FL
LOOM 3: Labeler, Old Label Mill, Pittsboro, NC
- 2003** **Lost Weekend**, Lump Gallery, Raleigh, NC
Tiny Works, Project Gallery, Wichita, KS
Les Fables de la Fontaine, The Jacob Lawrence Gallery, University of Washington, Seattle; The Meyerhoff Gallery, Maryland Institute College of Art, Baltimore, MD
The New Normal, curated by Gerard Brown and Cheryl Harper, Borofsky Gallery, Philadelphia, PA
Violent Violence, curated by elin o'Hara slavick, Arti et Amicitiae, Amsterdam, Holland
Bad Touch 5, Rose Art Museum, Boston, MA
Bad Touch 4, Keith Talent Gallery, London, England
- 2002** **Bad Touch 3**, Ukrainian Institute of Modern Art, Chicago, IL
Art Basel / Miami, Art Positions, curated by Janet Phelps, Miami, FL
Dream: A Painter Looks at Photography, curated by Tom Dowling, Squareblue Gallery, Los Angeles, CA
Coloring Words, Fotogalerie, Fringe Club, Hong Kong, China
Figurative Works, curated by Olga Viso of the Hirshhorn Museum, Armory Art Center, West Palm Beach, FL, catalogue
Toxic Landscapes: Artists Examine the Environment, Reino de este Mundo International Gallery, Biblioteca Nacional Jose Marti, Havana, Cuba; The Puffin Cultural Forum, Teaneck, NJ
Les Fables de la Fontaine: Exhibition Space of Temple University, Rome, Italy; Centre pour l'Art et la Culture, Institut Americain Universitaire et Maryland Institute College of Art, Aix-en-Provence, France
Majority Rules, organized by Tara McDowell and Letha Wilson, Free Gallery, Glasgow, Scotland
Some Kind of Dream, curated by Raphaela Platow, Contemporary Art Museum, Raleigh, NC, catalogue
Towards Tomorrow, curated by Tammy Rae Carland, LUMP Gallery, Raleigh, NC
Let Freedom Ring, curated by Elliot Blades, Page Walker Art and History Center, Cary, NC
LOOM 2, Chatham Label Mill, Pittsboro, NC
- 2001** **Paradise in Search of a Future: a Series of Solo Exhibitions Exploring Travel and Tourism**, curated by Lisa Fischman, CEPA, Buffalo, NY <http://cepa.buffnet/>
New Art 2001, curated by Bill Arning, Kingston Gallery, Boston, MA
Ladyfest, Arches Theatre, Glasgow, Scotland
A Social Event Archive, Hermetic Gallery, Milwaukee, WI
Toxic Landscapes: Artists Examine the Environment, Associated Artists of Pittsburgh Gallery, Pittsburgh, PA
30 Hours of Photography, Chatenay, France
Media/Tonic, curated by Esther Millouh, Pittsburgh Filmmakers, PA
Homegrown, curated by Douglas Bohr and David Brown, SECCA, Winston-Salem, NC
Postcards to New York, Macy Gallery, New York, NY
LOOM 1, Chatham Label Mill, Pittsboro, NC
- 2000** **Flesh and Blood V**, John Batten Gallery, Hong Kong

Selected Group Exhibitions continued:

- 2000** **Counter Productive Industries**, 1926 Exhibition Space, Chicago, IL
La Trace Poiein (The Poetic Trace or the Trace of the Original), Chatenay, France
Visual Artist Fellowship Exhibition, Weatherspoon Art Museum, Greensboro, NC, catalogue
Flesh and Blood IV, 1708 Gallery, Richmond, VA, catalogue
- 1999** **Seeds of Peace**, State Street Church, Portland, Maine
Requiem: Living Artists Eulogize a Dying Century, curated by TABOO, Nexus Contemporary Art Center, Atlanta, GA
Flesh & Blood III, The New Gallery, Miami, FL
What Will You Miss? curated by Jane Blocker and Nancy Floyd, Georgia State University Gallery, Atlanta, GA
National Exposure, curated by Colin Westerbeck, ARC Gallery, Chicago, IL
Flesh and Blood II, Lump Gallery, Raleigh, NC
Tough and Tender, curated by Bill Thelen, Lump Gallery, Raleigh, NC
Art/Audience: Understanding Contemporary Art, curated by Jennie Moore, Green Hill Center for Art, Greensboro, NC, catalogue
Community, Oiga Gallery, Chapel Hill, NC
- 1998** **Context**, curated by Anne Raman and Gerard Brown, Nexus Foundation for Today's Art, in conjunction with the Fringe Festival, Philadelphia, PA, catalogue with an essay by Judith Barry
Steel, Brew House Space101, Pittsburgh, PA
Women in the Visual Arts, Erector Square Gallery, New Haven, CT
- 1998** **Art on Paper**, curated by Amy Cappellazzo and Laura Hoptman, Weatherspoon Art Museum, Greensboro, NC, catalogue
The Human Habit, William King Arts Center, Abingdon, VA, brochure
World View, Ten Thousand Villages Gallery, Raleigh, NC
Art of the Spirit III, Bangor Theological Seminary, Portland, ME
- 1997** **Flesh and Blood**, Hewlett Gallery, Carnegie Mellon, Pittsburgh, PA, catalogue
Yellow, Lump Gallery, Raleigh, NC
Women in the Arts, curated by Susanna Coffey, Erector Square Gallery, New Haven, CT
Round Up, Rogue Art Gallery, Victoria, BC, Canada
Art of the Spirit II, Pilgrimage Gallery, Portland, ME
- 1996** **White Columns at Green Hill**, curated by Bill Arning, Green Hill Center for Art, Greensboro, NC
Artists Exhibition, curated by Donald Kuspit, Raleigh Fine Arts Society, NC
Art of the Spirit I, Pilgrimage Gallery, Portland, ME
- 1995** **Meanwhile**, Warehouse, Durham, NC
To Be Rather Than To Seem, NC Pride '95, Durham
Beacon, Studio 1 & 2, Raleigh, NC
- 1994** **Art on Paper**, Weatherspoon Art Museum, Greensboro, NC, catalogue
National Fiber Arts, curated by Annette Cowenberg, Creative Arts Guild, Dalton, GA
Female Trouble, City College Gallery, New York, NY
Revenge, site-specific installation, Chamber Gallery, New York, NY
Flash Bash, City Gallery, Raleigh, NC
- 1993** **Wall to Wall**, Tribeca 148 Gallery, New York, NY
Beyond Body, 494 Gallery, New York, NY
Fate of the Earth, Ceres Gallery, New York, NY
- 1992** **Neurotic Art: The Return of the Repressed**, Artists Space, New York, NY
Queer Bodies, Evergreen State College Gallery, Olympia, WA, brochure
- 1991** **Crude Thinking**, MWMWM Gallery, Chicago, IL, brochure
Furious Women, Furious Work, Artemesia Gallery, Chicago, IL
Small Things, Northern Illinois Gallery, Chicago, IL
- 1990** **Evidence**, Artemesia Gallery, Chicago, IL

Selected Group Exhibitions continued:

- 1990 **Gigantic Women / Miniature Work**, Gallery 2, Chicago, IL, catalogue with an essay by Jane Blocker
Personal / Political - Sexuality Self-Defined, Gallery 2, Chicago, IL
Women Speak for Themselves, Beacon Street Gallery, Chicago, IL
Through a Mask, Darkly, Prairie Avenue Gallery, Chicago, IL

Invitational Auctions + Benefits:

- 2009 **Student Action with Farm workers**, Center for Documentary Studies, Durham, NC
Visual AIDS, Metro Pictures, New York, NY
Weatherspoon Art Museum Benefit Auction, Greensboro, NC
- 2007 **Visual AIDS**, James Cohan Gallery, New York, NY
- 2005 **Visual AIDS: Postcards from the Edge**, Robert Miller Gallery, New York, NY
Daylight Magazine Benefit, North Carolina Museum of Art, Raleigh, NC
- 2004 **Postcards from the Edge**, Visual AIDS Benefit, Brent Sikkema Gallery, New York, NY
Squareblue Benefit Auction, Squareblue Gallery, Los Angeles, CA
Benefit Auction, curated by Gary Sangster, Art Institute of Boston at Lesley University, MA
- 2003 **SECCA Collects, Art Auction**, Winston-Salem, NC
- 2002 **Sixth Biennial Photography Art Auction**, CEPA Gallery, Buffalo, NY, catalogue
White Box Benefit Auction, White Box, New York, NY
- 2001 **SECCA Collects, an Art Auction**, SECCA, Winston-Salem, NC
14th Annual Auction, A Benefit for the Orange County Rape Crisis Center, Chapel Hill, NC

Curatorial Experience:

- 2009 **Bail Out Biennial**, Golden Belt, Durham, NC, reviewed or mentioned in The Independent Weekly, The Duke Chronicle, Herald-Sun, Bull City Rising – all in Durham, NC; The Chapel Hill News, NC; The News and Observer, Raleigh, NC and The Nation, New York, NY
Curator, since 2008, rotating exhibitions at the TABLE, a non-profit coalition committed to feeding hungry children, (Children's Art; Funny Bird Mama Garden; Vertigo Earth), Carrboro, NC, mentioned in The Independent Weekly
- 2008 **Curator, The Holy Show: Five Women Photographers: Tama Hochbaum, Jane Marsching, Ashley Oates, Susan Mullally, Lisa Ross**, Unitarian Universalist Church, Chapel Hill, NC
Co-Curator, with Laura Sharp Wilson, Heroes, LUMP Projects, Raleigh, NC, reviewed in The Independent Weekly
- 2007 **Co-Curator, with Laura Sharp Wilson, Heroes**, Bryce's Barbershop Gallery, Olympia, WA
- 2005 **Curator/Advisor, Images That Matter: Us and Them**, Honors Seminar: Collaborative Visual Projects, selections from the permanent collection, Ackland Museum, Chapel Hill, NC
Curator /Juror, Annual Photography Exhibition, Carrboro Arts Center, NC
Organizer, From the Collection of Archibald Honeythistle, a collaborative student installation in the Student Union based on a fictional anthropologist, ethnographer and professor
- 2004 **Curator, Loom 3: Labeler**, with Jeff Waites, an exhibition of 40 national artists exploring labor, labeling and post-industrial sites, Old Label Mill, Pittsboro, NC, reviewed in The Independent Weekly and Art Papers
Organizer, Dangerous Seams, a student group show from my Body Imaging class, Undergraduate Allcott Gallery, UNC, Chapel Hill
- 2003 **Curator, Violent Violence**, an exhibition of 30 American artists dealing with issues of violence for Gallery Arti et Amicitiae, Amsterdam, Holland, reviewed in Volkskrant, Amsterdam
Co-Curated and Advised, LOOM 2 and LOOM 1, group exhibitions at the old Chatham Label Mill, Pittsboro, NC
- 2002 **Organizer, Embedded**, a collaborative student project in the Allcott Gallery and on campus
- 2001 **Organizer, Perpetuating History: A Duty to Truths**, a student site-specific and performative collaboration at Silent Sam, a statue to a confederate soldier, UNC campus
Organizer, Personal History Artifacts, an exhibition in the Allcott Gallery, UNC, Chapel Hill

Curatorial Experience continued:

- 1999 Organizer, Depth of Crotch**, a student project in the Undergraduate Alcott Gallery, UNC, Chapel Hill
Juror, Persistence of Memory, an exhibition in the Undergraduate Alcott Gallery, UNC, Chapel Hill
- 1998 Juror, In the Flesh**, an exhibition of student work, Alcott Gallery, UNC, Chapel Hill
Organizer, Queer Strategies and Advanced Mixed Media, group exhibitions of student work in the Alcott Gallery, UNC, Chapel Hill
Organizer, LIVE ART! parade on UNC, Chapel Hill campus
- 1997 Curator, Mother Smother Other Lover**, with Beth Grabowski, group show in the Alcott Gallery, UNC, Chapel Hill
- 1996 Organizer, Experimental Photography**, a student exhibition, Hanes Art Center, UNC, Chapel Hill
Organizer, The Windows Project, a student collaboration, 6 store windows, downtown Chapel Hill, NC
- 1995 Organizer, Body Imaging**, an exhibition of student work, Hanes Art Center, UNC, Chapel Hill
Organizer, Vessel, an exhibition of student work at Stray Studios, Raleigh, NC
- 1995 Organizer, Fiasco**, a performance/installation night on campus, Chapel Hill, NC
Organizer, Day Without Art for AIDS Awareness in The Glass Gallery, UNC, Chapel Hill
- 1994 Curator, Bodily Functions**, with Carol Mavor, a group exhibition at The Student Union, UNC
Organizer, Rinse and Spin, a group student exhibition at 8 business locations, Chapel Hill, NC
Organizer, Plot, a performance art night on campus, Chapel Hill, NC

Selected Publications by elin o'Hara slavick**Books:**

- Virilio Now: Current Perspectives in Virilio Studies, John Armitage, forthcoming, in Chinese, University of Henan Press, 2010, in English, Polity, 2011, Chapter on Virilio's Influence
- What I Keep, Photographs by Susan Mullally, "What I Keep so You Can See me," Introduction by elin o'Hara slavick, Blurb Books, 2009
- YES to the Troops. NO to the Wars. A History of Quaker House in its first 40 years. (1969-2009), Chuck Fager, Quaker House Press, 2009, photograph
- Fixing Sex, Intersex, Medical Authority, and Lived Experience, 2009, Katrina Karkazis, cover photograph, Duke University Press, Durham, NC
- Reading Boyishly, Roland Barthes, J.M. Barrie, Jacques Henri Lartigue, Marcel Proust, and D.W. Winnicott, Carol Mavor, 2007, Duke University Press, photographs, pp. 140 and 367
- Bombing Ourselves, winter, 2008, Extra! Extra! Pamphlet series #2, limited edition reprint of interview by Catherine Lutz from Bomb After Bomb: A Violent Cartography, Azul Editions, CT
- Against War: Views from the Underside of Modernity, spring, 2008, Nelson Maldonado-Torres, Duke University Press, front cover art
- Bomb after Bomb: A Violent Cartography, fall, 2007, monograph on my work with essays by Howard Zinn, Carol Mavor, and Catherine Lutz, Charta Art Books, Milan, Italy, distributed by DAP
- Fables of La Fontaine, 2006, Constantine and Koren Christofides, University of Washington Press, Seattle/London, page 68
- Not Just Any Dress: Narratives of Memory, Body, and Identity, 2004, edited by Sandra Weber and Claudia Mitchell, Peter Lang USA, "Collecting Loss," Carol Mavor, with reproductions of my work
- Autobiographical Writing Across the Disciplines, Diana Freedman and Olivia Frey, editors, Duke University Press, 2003, cover photograph
- The Zine Yearbook, Volume Six, an Annual Collection of Excerpts from the Best Zines Publishing Today, Become the Media, 2002, "Interview with Sue Coe," pp.87-91
- Homefront: A Military City and the American Twentieth Century, Catherine Lutz, with photographs by elin o'Hara slavick, Beacon Press, fall, 2001
- Centuries, Joel Brouwer, Four Ways Press, 2002, front cover photography
- Exactly What Happened, Joel Brouwer, Purdue University Press, 1999, front cover photography
- The Untimely Present, Postdictatorial Latin American Fiction and the Task of Mourning, Idelber Avelar, Duke University Press, 1999, front cover photography

Selected Publications by elin o'Hara slavick continued**Magazines / Newspapers / Journals / Catalogues / Websites / Blogs:**

- Journal of Critical Asian Studies, Routledge, "Hiroshima: After Aftermath," 41:2, 307 — 328, June, 2009
- Art Papers, Atlanta, GA: "Ishiuchi Miyako, Hiroshima, Japan," Nov/Dec, 2009, p. 63; "Leah Bailis at Branch Gallery," Sept/Oct, 2005, pp. 42-43; "Memories of Nature," Sept/Oct., 2001, pp. 39-40; "The Lyon Biennale," Nov/Dec., 2000, pp. 55-56; "URDLA, Photography as a Form of Printmaking," Sept/Oct., 2000, pp. 55-56; "Sarah Jones and Clementina Hawarden: Kindred Spirits of Photography," Aug., 2000, pp. 47-48; "Artist Page," March/April, 1998, p. 31; "Wild Life at the Weatherspoon," Sept/Oct., 1998, pp.50-51; "The Quiet In The Land: Everyday Life, Contemporary Art, and the Shakers," Feb. 1999, pp. 52-52; "The First Central American Painting Biennial at DUMA," March/April, 1999, p.55; "Ben Vautier: Any Photograph Will Do," Sept/Oct., 1999, pp.42-43
- Anthropology Today, London, UK, front, inside front and back cover photographs, October, 2008
- Cartographic Perspectives, forthcoming, an essay by Denis Wood with reproductions from elin o'Hara slavick's *Protesting Cartography: Places the U.S. has Bombed*, Washington DC
- Groundswell Blog: Dedicated to clever and innovative trends of art and design in activism, "Bomb After Bomb, A Violent cartography," James David, August 1, 2008, <http://blog.groundswellcollective.com/>
- Die Standing: art, music and cultural complaints blog, "Bomb After Bomb: A Violent Cartography," August 1, 2008, <http://diestanding.blogspot.com/>
- Interchange, Maryknoll Alumni Newsletter, Article on activist priest Thomas Melville featuring my Guatemala drawing done for Thomas Melville and Jennifer Harbury, Tom Fenton, Cedar, Michigan, spring, 2008
- StephansMap.org, "Protesting Cartography or Places the U.S. has Bombed," http://myosin3000.sugarmotor.net/bomb_sites
- Red Pepper Magazine, London, UK, August, 2007, "Bomb After Bomb," p. 51, inside back cover
- Oxfam Magazine, Hong Kong, China, "Workers Dreaming," p. 28, No. 2, 2006; "Places the USA has Bombed," p. 35, No. 1, 2003
- American Ethnologist, November 2006, Issue 33(4), photographs
- Daylight Magazine, Issue #5, 2006, *Workers Dreaming Photographs by elin o'Hara slavick*, Chapel Hill, NC, New York, NY and London, UK, pp. 54-59
- Cultural Politics, July, 2006, *Field Report – Protesting Cartography: Places the U.S. has Bombed*, by elin o'Hara slavick, Oxford, UK, pp. 245-254
- The Anniston Star, August 6, 2006, "Places We Bombed," by elin o'Hara slavick, cover of the Insight section 1E and 4E, Anniston, Alabama
- Paper Politics, An Exhibition of Politically and Socially Engaged Printmaking, Curated by Josh McPhee, Phinney Center Gallery, Seattle, WA, catalogue, Seattle Print Arts, 2005, p. 45
- Not In My Name: Silvia Velez, Adelaide, Australia, 2005, "Scraps of Hope for a Nameless Flag," catalogue essay by elin o'Hara slavick, pp. 36-39
- Chapel Hill Herald, March 8, 2005, "Need to Clarify Stance on Popes", Guest Columnist, page 2, NC
- Pittsburgh Post-Gazette, May 29, 2004, "Artists often fill their houses with own Work," Kevin Kirkland
- Paper Politics: An Exhibition of Politically and Socially Engaged Printmaking, exhibition catalogue, Seattle Print Arts, 2005, p. 45
- American Anthropologist, New York, NY, Volume 104, Number 3, September, 2002, cover photograph, photographs pp. 728 and 730
- Southern Atlantic Quarterly, Durham, NC, spring, 2002, "Dissent from the Homeland: Essays after September 11," photographs p. 289
- Southern Exposure: a Journal of Politics and Culture, Vol. XXX, Nos. 1 & 2, Durham, NC, summer, 2002, photographs pp. 21-23, 42, 51; "LUMP Gallery: Free Expression in Jesse's Backyard" and "Suffragettes to She-Devils," 1998, pp.62-63
- The Independent, Durham, NC: "Pictured Southern: Contemporary Southern Photography from Walker Evans to Sally Mann – a photo essay curated by elin o'Hara slavick," cover story, January 2-8, 2002; "Life in War's Shadow," November 7-13, 2001, photographs pp. 7, 30-31; "Otherworldly," November 7-13, 2001, p. 33; "Best Bet," August 22-28, 2001, p. 51

Selected Publications by elin o'Hara slavick continued

Magazines / Newspapers / Journals / Catalogues / Websites / Blogs:

- Endeavors, Chapel Hill, NC, winter, 2002, "Service and the City: An Anthropologist seeks the Fayetteville outsiders don't see," Angela Spivey, photographs, pp. 23-24 and back cover
- Ex-Voto/Plumbum/History Attached to my Heels, 2001, David Solow, catalogue, photograph, p. 8
- Fireweed, Graphics Issue 70, Toronto, Canada, winter, 2001, "Post Colonial Girl Doll," pp. 8-89
- Media Reader, Chicago, No. 4, summer, 2001, "Art < > Activism, an Interview with Sue Coe," pp. 4-10
"Public Health? An Interview with Epidemiologist Dr. David Richardson," No. 3, Jan., 2001, pp. 3-6
- Adbusters, Vancouver, BC, Canada, January, 2001, "Global Economy Postcard," p.6
- The Progressive, Madison, WI, January, 2000, "A Doll for the Global Economy," p. 15
- Printed Matter, Inc., NY, distribution of Post Colonial Girl Paper Doll, slavick, 1998, booklet printed by Paper Crane Press, 10 pages, 1999 distribution
- Arts Media, Boston, MA, "Piero Manzoni at Serpentine Gallery," May, 1998, p.15
- The Prism, Chapel Hill, NC, "Selections from Post Colonial Girl 'Zine," 1998, p.5
- Iris, UNC journal of medicine, literature and art, "Dr. Alice Stewart," 1999, pp. 17-18, "Adam & Eve," 1997, p.20
- Extimacy, Chapel Hill, NC, edited by Rhada Vatsal and Lisa Stevenson, spring, 1996
- Whitewalls, Chicago, IL, "A Wretch Like Me," edited by Robert Blanchon, fall, 1994, p. 39

Selected Publications about elin o'Hara slavick

- CARTOGRAPHY: Artists + Maps, forthcoming 2009, Katherine Harmon, Princeton Architectural Press
- Cities Under Siege: The New Military Urbanism, Stephen Graham, Verso Books, forthcoming
- Power of Maps, University of Chicago Press, Denis Wood, forthcoming
- InJournalism Magazine, Hiroshima: After Aftermath, Alfie Wilkinson, March 15, 2009, University of Sunderland, UK, <http://www.injournalism.co.uk/2009/03/15/hiroshima-after-aftermath/#more-5156>
- Independent, Durham, NC; "Gone to Croatoan, Group Shows in Raleigh and Durham tackle the troubles and hopes of the times," David Fellerath, January 28, 2009, cover image and pp. 22-23; "The Year in the Arts," Amy White, page 15; "Raleigh Valhalla, A home for *Heroes* at Lump," Dave Celcambre, April 16, 2008, p. 29; "elin o'Hara slavick charts history's nightmares in *Bomb After Bomb: A screaming comes across the sky*," Brian Howe, August 22, 2007; "Best Bet: in label making and unmaking," Kirk Ross, May 19, 2004; "The Anti-Warriors: In a year consumed by war, triangle peace activists helped keep debate and dissent alive" Jon Elliston, p. 22, November 27, 2002; "Protest Maps; slavick's work maps the fatal seduction of distance," Elizabeth Howie, November 13, 2002; "Zine Stream," John Valentine, July 31, 2002; "Triangle Art Awards, elin o'Hara slavick, Artist/Activist," June 25, 2002; "The Personal is Political," Clancy Nolan, June 20, 2001, pp.28-29
- News and Observer, Raleigh, NC, "Bailout Tackles Economy," Michele Natale, February 8, 2009, ; "Art Pick," Michelle Natale, pp. G28-29, April 25, 2008
- The Herald Sun, Durham, NC, "Artists Take Shot at Bailout," Dawn Baumgartner Vaughan, January 30, 2009; "Budgetless political art show rich with ideas," Blue Greenberg, January 25, 2009
- The Duke Chronicle, Durham, NC, "Bail Out Biennial," Andrew Hibbard, January 22, 2009
- Mmegi Online: News We Need to Know Daily, "Bomb After Bomb: A Violent Cartography, Book Review," Sheridan Griswold, August 25, 2008
- Mmegi, Gaborone, Botswana, "The Naiveté of Bombardiers," Sheridan Griswold, Arts/Culture Review, August 22, 2008, p. A4
- The Cincinnati Enquirer, Ohio, "They've Got the Whole World in Their Hands," Sara Pearce, May 23, 2008
- Cartographic Perspectives, Milwaukee, WI, Review of Bomb After Bomb: A Violent Cartography, Daniel G. Cole, Smithsonian Institution, pp. 67-68; Review of Bomb After Bomb: A Violent Cartography, Mark Denil, pp. 68 -70, Number 60, Spring, 2008.
- Sarah Lawrence, "Social Studies," Suzanne Walters Gray. Spring, 2008, pp. 38-39
- Zivil, Stuttgart, Germany, "Bomb After Bomb," Werner Schulz, spring, 2008, pp. 3-4
- Afterimage, the Journal of Media Arts and Cultural Criticism, NY, Book Review, "Judging War," February, 2008, Jill Connor, Spring, 2008, pp. 26-27
- North Carolina Public Radio, The State of Things, with Frank Stasio, March 3, 2008 and December 5, 2007
- Maphead, "Maps and Violence," Nat Case, February 29, 2008, <http://maphead.blogspot.com/>

Selected Publications about elin o'Hara slavick continued:

- Rad Geek People's Daily, "Bomb After Bomb," Mark Brady, December 26, 2007, <http://radgeek.com/?s=slavick>
- Rebels of the World, "A Violent Cartography," Howard Zinn, December 23, 2007, <http://rebelsoftheworld.blogspot.com/search?q=slavick>
- Znet, "A Violent Cartography," Howard Zinn, December 21, 2007, <http://www.zmag.org/content/showarticle.cfm?ItemID=14555>
- Peace Through Understanding, "elin o'Hara slavick," December 20, 2007, <http://peacethroughunderstanding.blogspot.com/search?q=slavick>
- Countercurrents.org, "Bomb After Bomb," Howard Zinn, December 18, 2007, <http://www.countercurrents.org/zinn181207.htm>
- Moderate Observer, "A Violent Cartography," Howard Zinn, December 17, 2007, <http://moderate.wordpress.com/2007/12/25/a-violent-cartography/>
- World Prout Assembly, "A Violent cartography: Bomb After Bomb," Howard Zinn, December 17, 2007 http://www.worldproutassembly.org/archives/2007/12/a_violent_carto.html
- CounterPunch, "Bomb After Bomb," Howard Zinn, December 15, 2007, <http://www.counterpunch.org/>
- The Corner Report, "Bomb After Bomb," Howard Zinn, <http://www.thecornerreport.com/index.php>, December 15, 2007
- Crimes and Corruption of the New World Order News, "Bomb After Bomb," Howard Zinn, December 17, 2007, <http://mparent7777-2.blogspot.com/2007/12/bomb-after-bomb.html>
- The Mattifesto, "Bombs," <http://themattifesto.blogspot.com/2007/12/bombs.html>, December 17, 2007
- Book News, "Bomb after Bomb," Howard Zinn, <http://thebookfire.com/?p=10508>, December 17, 2007
- Palestinian Pundit, A site for analysis of Palestinian politics and the posting of relevant articles, <http://palestinianpundit.blogspot.com/>, December 15, 2007
- Brand Denotes Respectability, "(Everywhere) the United States has Bombed (Everywhere)," Josephus Franks, December 11, 2007, <http://branddenotes.blogspot.com/2007/12/everywhere-united-states-has-bombed.html>
- ArtUS, Los Angeles, CA, "Prosecuting the Cartography of Violence," Ryan Griffis, Winter, 2007, pp. 62-63
- Border Crossings, Toronto, Canada, Book Review, Andrea Fitzpatrick, Winter, 2007, pp. 107-108
- DOMUS, Contemporary Architecture, Design, Art, Milan, Italy, "Geography of War," November, 2007
- Chapel Hill Herald, NC, "Lovely paintings show ugliness of war," Rebecca Bailey, front page and p. 4, September 21, 2007
- Green Resistance, Lebanon, "Good News: Powerful book revealing the amorality of war," Rania Masri, <http://greenresistance.wordpress.com/>, August 23, 2007
- Big, Red and Shiny, Boston, MA, <http://www.bigredandshiny.com>, "Bomb After Bomb, a Book Review," Matthew Nash, July 17, 2007; "Art and Activism," April 8, 2007
- Friendly/Agitate, feature post, <http://www.friendlyagitate.net/2007/07/17/bomb-after-bomb-a-violent-cartography/>, July 17, 2007
- Arthur, <http://www.arthurmag.com/magpie/>, "For Your Formal Consideration," Robby Herbst, July 11, 2007
- Moon River, feature post, <http://moonriver.blogspot.com/>, July 4, 2007
- Critical Spatial Practice, feature post, <http://criticalspatialpractice.blogspot.com/>, July 3, 2007
- The Agony of Communication: New Military Visualities, New Technologies of the Disappearing Self, John Armitage, forthcoming book featuring the work of elin o'Hara slavick, 2008
- On The Left Side, Countermapping, <http://www.rainer-rilling.de/blog/?p=151>, February 22, 2007
- V is for Virilio: Culture, Theory, Speed, lecture by John Armitage, featuring the work of elin o'Hara slavick, Royal College of Art, London, March 7, 2007
- Signal Fire: A Blog for the Arts of Social Change, <http://signalfire.provisionslibrary.org/>, April 12, 2007
- Big, Red and Shiny, Boston, MA, "Art and Activism," April 8, 2007
- Omaha City Weekly, NE: "Gimme Shelter," Michael Joe Krainik, February 1, 2006
- Paul Virilio and the Arts Symposium, John Armitage, ZKM, Karlsruhe, Germany: "Virilio over Hypermodern America: On the Recent Art of Jordan Crandall, Joy Garnett, and Elin O'Hara Slavick."
- News and Observer, Raleigh, NC: "Weaving Art Into an Archival Setting," Caitlin Cleary, May 23, 2004; "Art Fills Old Mill," Caitlin Cleary, May 21, 2004; "Dream Weavers," Max Halperen, April 19, 2002; "Students, Critics Praise Award-Winning Artist," Twardy, Feb. 25, 1995
- City Paper, Baltimore, Maryland, "Hall of Portraits," J. Bowers, July 21, 2004

Selected Publications about elin o'Hara slavick continued:

- San Francisco Chronicle, California, "Mixing Painting and Identity Politics," Kenneth Baker, May 8, 2004
- The Miami Herald Street Weekly, Florida, "Call to Arts: Armed Artists of America Rally Against the War in Iraq with an Exhibit at Ashmore Gallery," Carlos Suarez de Jesus, October 29, 2004
- The Guardian, London, England, "Within These Walls," Craig Taylor, December 17, 2003
- Volkskrant, Amsterdam, Netherlands, "Critical Art from America," Rutger Pontzen, Saturday, July 19, 2003
- Endeavors, UNC, Chapel Hill, "Picturing truth with as lowercase t," spring, 2003, Volume XIX, Number 3, pp. 1 and 33
- Coast, Newport Beach, California, "Art Access: Legendary Imagery," Lauri Mendenhall, pp. 152-153, November, 2002
- Utne Reader Web Watch, website review, Erica Sagrans, www.utne.com/webwatch/archive.tpl?=11/18/2002
- Mediachannel.org, Editor's Pick Archive, "Art and Bombing," 2002
- Daily News, West Palm Beach, Florida, "Photos Click in Armory," Jan Sjostrom, October 1, 2002
- La Provence, Aix-en-Provence, France, "Ces gens de la Fontaine," Samir Heddar, April 13, 2002
- Aix-en-Dialogue, Aix-en-Provence, France, "Les Fables de la Fontaine," Jean-Francois Hubert, March, 2002
- The Spectator, Raleigh, NC: "World on Its Head," Lissa Brennan, June 22, 2002; "Documenting The Self," Lissa Brennan, May 29, 2002, p. 28; "In Light of Recent Events," Glenn Perkins, January 24, 2002; "A Mercurial Talent, On the trail of an artist's career," Natale, April 21, 1999, p.21; "The Unhappiness of Gender," Linda Dougherty, March 2, 1995
- National Public Radio, All Things Considered, "Anti-War Professors," October 9, 2001
- Pittsburgh Tribune Review, PA, "Pair of shows comment on environmental issues facing our nation – and the world," Kurt Shaw, November 16, 2001
- The Boston Globe, MA, "New Art 2001," July, 2001
- The Herald-Sun, Durham, NC: "Snapshot: Best Bet in Arts, Loom 3: Labeler," May 21, 2004; "Exhibit shows photo world upside down," Eric Ferreri, May 27, 2002; "Durham Artist Wins Right To Show," J. Tew, March 3, 1995
- Blue Dog, Buffalo, NY, "Paradise Found," Jessica Kourkounis, June 27, 2001, p. 26
- New Frontiers IV, catalogue essay, Todd Smith, Curator of American Art, Mint Museum, 2000
- Creative Loafing, Charlotte, NC, "Political Messenger," Amy Shafer Swisher, April 6, 2000
- South China Post, Hong Kong, "The Beauty of Flesh & Blood," Fionnuala McHugh, January 9, 2000, p. 8
- Winston-Salem Journal, NC: "A Little like Home," Tom Patterson, June 17, 2001; "Eclectic Mix," Tom Patterson, July 2, 2000; "Not in Mint Condition," Tom Patterson, June 4, 2000; "Art of the State," Tom Patterson, May 21, 2000, Arts Section, front page, p. E1; "Pictures with Punch," Tom Patterson, April 30, 2000, p. E5; "Art as Politics," Tom Patterson, April 9, 2000, Arts Section front page, pp. E1-E2; "Getting it to Make Sense," Tom Patterson, October 24, 1999, p. E4
- Ming Pao Daily, Hong Kong, "Four Faces, Daughters, Sisters, Nerves," Carol Liu Ying Kei, Jan. 29, 2000, p. 22
- Becoming, Duke University Press, Carol Mavor, 1999, pp.135-173
- New Art Examiner: Chicago, IL, "Requiem," Cedric DeSouza, May, 1999, pp.61-62; "Artist Wins Censorship Fight in Raleigh," Woody Holliman, May/June, 1995; "Sister Serpents," Bill Stamets, April, 1991, p.35
- Art Papers, Atlanta, GA: "Loom 3: Labeler," Ann Millett, Sept/Oct, 2004, pp. 44-45, "Some Kind of Dream," Julia Ridley Smith, Sept/Oct, 2002, pp. 38-39; "Flesh & Blood," Dinah Ryan, Sept/Oct, 2000, pp. 43-44; "Requiem," Jason Forrest, May/June, 1999; "Studio Visit with elin o'Hara slavick," Linda Dougherty, March, 1998, pp.29-31; "Labor < > Leisure (Global Economy)," Linda Dougherty, Jan., 1998, p. 59; "The Pleasures of Gender," Woody Holliman, July/Aug., 1995, pp. 58-59; "7th Annual Fiber Arts Exhibition," Bill Alexander, March, 1995, pp. 50-51
- Atlanta Press, "Taboo's Requiem," Christina Kline, January 22, 1999
- Creative Loafing, Atlanta, GA, "Requiem: Death rattle for the millennium," Byrd, Jan. 1, '99, pp.39-46
- Flesh & Blood, exhibition catalogue essay, "Too Close to See", Carol Mavor, 1998
- Media Performance Along the Border, Johannes Berringer, John Hopkins University Press, 1998, p. 246
- Philadelphia Weekly, "Context," Miriam Seidel, Sept. 2, 1998, pp. 37-38
- Cultural Studies, Routledge/London, "Collecting Loss," Carol Mavor, spring, 1997, pp. 113-137
- Pittsburgh Post-Gazette, "Family weaves symbolism into exhibition," Thomas, Dec. 13, 1997, p. B-8
- Pittsburgh Tribune-Review, "Flesh and Blood has Chekhov Drama," Shearing, Nov. 30, 1997, p. E6

Selected Publications about elin o'Hara slavick continued:

- Chapel Hill Herald, "Professor's Presentation Sparks Discussion on Equality," Fugate, Nov. 3, 1997
Artistic Freedom Under Attack, People for the American Way, DC, "Case Studies," Vol. 4, 1996, pp.20
Curve Magazine, San Francisco, "Southern Going," Zelig Pollen, July/August, 1995, pp. 58- 60
Chapel Hill News, NC: "An upside-down World," Dave Hart, cover story + p. A8; "Art Flap Spotlights Issues of Gender," Vicky Jiggetts, March 1, 1995
National Public Radio, "Pleasures of Gender," review by Joseph Covington, March 24, 1995
Binocular, Australia, "From Dada to Mama: Feminism, The Ready-Made and Contemporary Practice," Margaret Morgan, 1994, pp. 11-29
New York Post, "The Dress off Her Back," Jerry Tallmer, December 11, 1992
P-Form, Chicago, "Embodiment: Sharing Our Wounds," Johannes Birringer, Issue 25, 1992
Fiberarts, "BASF Fiber Show: Powerfully Disturbing," Bill Alexander, March, 1995, pp. 60-62

Selected Conferences + Panels:

- 2009** **To Be or Not To Be, A Painter's Dilemma**, Symposium, Rutgers University, NJ
Bail Out Biennial, panel discussion, The John Hope Franklin Center, Duke University
Living on the Edge, Junior Honors Colloquium, UNC, Chapel Hill
Modes of Inquiry, UNC, Chapel Hill
- 2008** **Inside the Gallery / Outside the Box**, panel discussion with Peter Nesbett and Sally Bancroft, Golden Belt, Durham, NC
- 2007** **Political Photography**, with John Pilson, Taj Forer and Andrew Lichtenstein, Sarah Lawrence College, Bronxville, NY
Charta Books for Peace, with Howard Zinn, Michael Lally and Moises Saman, Cooper Union, New York, NY
Art + Activism, with Kanarinka / the Institute for Infinitely Small Things and Jane Marsching, Boston, MA
Bomb After Bomb: A Violent Cartography, North American Cartographic Information Society (NACIS) Conference, St. Louis, MO
Anthropology, Art and Activism: Wars Unfinished, U.S. Military Bases in Okinawa and Korea, Brown University, Providence, RI
Southern Arts Federation Visual Arts Summit, Atlanta, GA
- 2004** **Regarding the Pain of Others in Sebastio Salgado's Photographs**, The Ackland Art Museum, Chapel Hill, NC
- 2002** **Balance and Accuracy in Journalism**, "Bursting the Bubble of U.S. Propaganda and Iraq," Community Church, Chapel Hill, NC
- 2001** **Art as Activism**, SURGE (Students United for a Responsible Global Environment) Glocal Conference, Chapel Hill, NC
Poets for Peace, reading, UNC, Chapel Hill
- 2000** **Photography and Memory**, Chatenay, France
- 1999** **Art <> Audience**, Green Hill Center for Art, Greensboro, NC
Art, Culture and the Movement, SURGE (Students United for a Responsible Global Environment) Conference, Chapel Hill, NC
Local / Global Photographic Practices at the End of the Millennium, Co-Chair with Jane Marsching, College Art Association, Los Angeles, CA
A Feminist Perspective on Women in the Arts, The Women's Center, Chapel Hill, NC
- 1997** **The Index of Beauty**, Society for Photographic Education: "Skin Deep: Beauty, Displeasure, Agency", Los Angeles Contemporary Exhibits, CA
Feminist Navigations, Keynote address, "Photographic Feminisms," Chapel Hill, NC
The Rhetoric of Art, Censorship, and Public Funding, Claremont McKenna College, Claremont, CA
Talking through Surrealism in Val Telberg and Ralph Eugene Meatyard's Photographs, with Amy Ruth Buchanan, The Ackland Museum, Chapel Hill, NC

Selected Conferences + Panels continued:

- 1996 Performance Studies Formations**, "Maternity, Visuality, Performativity", with Jane Blocker, Carol Mavor, and Della Pollock, Northwestern, Chicago, IL
Vertigo, On Autobiography and Identity, "Body Biographies: mutter," Chapel Hill

Artist Lectures:

- 2009** Rutgers University, Camden, NJ
 University of Manchester, Department of Art and Visual Studies, UK
 University of Northumbria at Newcastle upon Tyne, Division of Media and Communication, UK
- 2008** Eastern Carolina University, Greenville, NC
 University of Manchester, Department of Art and Visual Studies, UK
 University of Manchester, book reading, UK
 Durham School for the Arts, NC
 North Carolina Society for Ethical Culture, Chapel Hill
 Emerson Waldorf High School, Chapel Hill, NC
- 2007** The Museum of Fine Arts, Eight Photographers Series, Boston, MA
 Washington University, St. Louis, MO
 Ithaca College, Ithaca, NY
 Art Institute of Boston, MA
 Sarah Lawrence College, Bronxville, NY
 Democracy Center, book reading + signing with Howard Zinn, Boston, MA
 Internationalist Books, book signing + reading, Chapel Hill, NC
 McIntyre's, book signing + reading, Pittsboro, NC
 Bull's Head Bookshop, book signing + reading, Chapel Hill, NC
- 2005** Brown University, Providence, RI
 University of Alabama, Tuscaloosa
 Ackland Art Museum, UNC, Chapel Hill
 North Carolina Museum of Art, Raleigh, NC
- 2004** School of Oriental and African Studies, University of London, England
 University of Buffalo, NY
- 2003** Studio Art Center International (SACI), Florence, Italy
 Watkins College of Art and Design, Nashville, TN
- 2002** Jose Marti National Library, Havana, Cuba, in conjunction with the group exhibition "Toxic Landscapes"
 The Center for Advanced Art and Culture, Maryland Institute College of Art, Aix-en-Provence, France
- 2001** SECCA (Southeastern Center for Contemporary Art), Winston-Salem, NC
 Winthrop University, Rock Hill, SC
 The Women's Center, Chapel Hill, NC, Keynote Address
 "Images of War," teach-in "Understanding Terror: What is War? What is Peace?" Journalism School, UNC, Chapel Hill
 "Protesting Cartography," Curriculum in Women's Studies, Johnson Center, UNC, Chapel Hill
- 2000** The Center for Advanced Art and Culture, Maryland Institute College of Art, Aix-en-Provence, France
 The Mint Museum, Charlotte, NC
 La Trace Poiein, Chatenay, France
- 1999** University of Miami, Florida
- 1998** Brewhouse Space 101, Pittsburgh, PA
 Carnegie Mellon University, Pittsburgh, PA
 Duke University, Durham, NC
 Women's Issues Network, Chapel Hill, NC
 Morality and Law Class, UNC, Chapel Hill
 Academic Enhancement Program, UNC, Chapel Hill, NC
 Ackland Art Museum, UNC, Chapel Hill, NC
 Lump Gallery, Raleigh, NC

Artist Lectures continued:

- 1997** Feminist Philosophy Class, UNC, Chapel Hill
Claremont McKenna College, Claremont, CA
Chapel Hill High School
- 1996** University of Alberta, Edmonton, Canada
Duke University, Durham, NC
DePauw University, Greencastle, IN
Banff Centre for the Arts, Alberta, Canada
- 1995** American Civil Liberties Union Annual Conference
- 1994** California International School, Hong Kong
- 1992** Rochester Institute of Technology, Rochester, NY
Syracuse University, NY
- 1991** Yale Summer School at Norfolk, CT
Sarah Lawrence College, Bronxville, NY
University of Maryland, Baltimore County

Awards + Residencies:

- 2008** Dean Research Award
Glen Elder Distinguished Term Professor (until 2011)
- 2007** Scholarly Research and Exhibitions Award for Bomb After Bomb: A Violent Cartography
University Research Council Award for Bomb After Bomb: A Violent Cartography
- 2006** North Carolina Arts Council Visual Artist Fellowship
- 2004** Kenan Faculty Fund, retention of promising and outstanding faculty in the face of unprecedented competition from peer institutions
- 2002** Best of Show Award, Figurative Works, curated by Olga Viso of the Hirshhorn Museum, Armory Art Center, West Palm Beach, FL
Triangle Art Award, The Independent Weekly, Durham, NC
University Research Council Grant for "Places the United States has Bombed"
Institute for the Arts and Humanities Fellowship
- 2001** Vermont Studio Center, Artist in Residence (declined)
Brandes Course Development Award for "Collaborative Visual Ethnographic Projects"
Pearman Undergraduate Research Fund Fellowship for Isaac Trogdon's Honors Thesis
- 2000** Scholarly Research and Exhibitions Award for "New Frontiers"
- 1999** University Research Council Grant for "Fayetteville Project"
Scholarly Research and Exhibitions Award for "Global Economy"
Center for Teaching and Learning Mini-Grant for Course Enhancement
- 1998** Philadelphia Exhibitions Initiative / Pew Charitable Trust Public Art Award
North Carolina Arts Council Visual Artists Fellowship
Tanner Award for Excellence in Undergraduate Teaching
University Research Council Grant for "Flesh and Blood"
- 1997** Faculty Fellows Opportunity Grant for Guillermo Gomez-Pena, Visiting Artist Lecturer
Williamson Course Development Grant for "Queer Strategies in Studio Art Practice"
University Research Council Grant for "Travel Photographs"
Lupton Course Development Grant for Photography
- 1996** The Banff Centre for the Arts, Alberta, Canada, July Artist-in-Residence
Third Place Award, Raleigh Fine Arts Society, Juror: Donald Kuspit
University Research Council Grant for "Mutter"
Scholarly Research and Exhibitions Awards for: "Inheritance", "List," and "Mutter"
Lupton Course Development Grant for Photography
University Research Council Grant for "Mutter"

Awards + Residencies continued:

- 1995** Junior Faculty Development Grant for "Mutter"
Scholarly Research and Exhibitions Award for "Locker"
Institute for the Arts and Humanities Fellowship for fall, UNC
Third Prize in International Photography Competition, Curve Magazine, San Francisco
Lupton Course Development Grant for Photography
- 1994** First Place, National Fiber Arts Exhibition, Dalton, Georgia
- 1993** Honorable Mention by Ronald Feldman Gallery, 148 Gallery, NY

Professional Experience:

2008 -2011: Glen Elder Distinguished Term Professor

2010-2013: Advisory Board, Institute of Arts and Humanities, UNC, Chapel Hill

2006 – 2008: Director of Undergraduate Studies, Art Department, University of North Carolina at Chapel Hill

2002 – Present: The University of North Carolina at Chapel Hill, tenured Full Professor

2004 – 2005: Director of Graduate Studies, Art Department, University of North Carolina at Chapel Hill

2004 – 2005: Associate Chair, Art Department, University of North Carolina at Chapel Hill

1999 - 2002: The University of North Carolina at Chapel Hill, tenured Associate Professor of Art

1994 - 1999: The University of North Carolina at Chapel Hill, tenure-track Assistant Professor of Art

1995 - Present: Fellow, The Institute for the Arts and Humanities

Chair/Curator, 1999-02, John and June Allcott Gallery Committee, responsible for bringing Julie Heffernan, Sue Coe, Joyce Kozloff, Lonnie Graham, Andrew Johnson, Jane Marsching, Jeff Whetstone, and others for solo exhibitions and lectures and organizing Alumni, Graduate, and Undergraduate Exhibitions

Chair 1994-96, member 1996-97 of the Visiting Artist Lecture Committee, responsible for bringing Janine Antoni, Doris Salcedo, Susan Stewart, Carrie Mae Weems, Terry Allen, Kerry James Marshall, Fred Wilson, Sue Coe, Guillermo Gomez-Pena and Roberto Sifuentes, Trinh T. Minh-Ha, Cornelia Hesse-Honegger, Bill Arning, Jeff Wall, Joyce Kozloff, Julie Heffernan, among others, to campus for lectures and graduate studio visits

Faculty Advisor to committees:

Hanes Visiting Artist Lectures

Undergraduate Art Association

Students for Economic Justice

Teaching Assistants, all MFA students

Loom Exhibitions, I, II and III

PROGRESS (Progressive Students and Staff)

Campaign to End the Death Penalty

Carolina Socialist Forum

Students for a Democratic Society, 2008-2009

Other Committees:

Chair, Publicity Committee for Studio Art, 2009

Administrative Advisory Committee of the Ackland Museum, 2004-2007

Contemporary Art History Search, 2006

Faculty Council, 2002-2005

Faculty Council Subcommittee on Academic Freedom, 2005

Frey Professor in American Art Search, 2004

Chair, Studio Space, 2004 and 2007

Steering Committee, Art Department, 2004

Chair, Photography Search, 2001

Photography Search, 1998

Co-Founder of the Progressive Faculty Network, with Lawrence Grossberg, 1999

Professional Experience continued:**Other Committees continued:**

Established Lectures
 Library and Slides
 Studio Art Honors Program
 Carolina Women's Center Advisory Board
 Alcott Travel
 Institute for Arts and Humanities Planning
 Undergraduate Art
 Arts Education Agenda
 Graduate Art
 Salary
 Academy of Distinguished Teaching Scholars
 Chancellor's Intellectual Task Force on Public Space
 Personnel Reviews
 Allcott Gallery
 Pearman Fund Committee
 Post-Tenure Review

Courses Taught:

Basic, Intermediate, Advanced, Conceptual, and Experimental Photography
 Independent Studies in Painting, Sculpture, and Photography
 Undergraduate Honors and Graduate Advising
 Honors Seminar in Collaborative Visual Projects
 Graduate Seminar in Studio Art
 Basic Drawing and Composition
 Documentary Photography
 Graduate Teaching Practicum
 Introduction to Artmaking
 Mixed Media
 Body Imaging
 Collaborative Installation
 Queer Strategies in Studio Practice
 Professional Seminar
 'Zines for Teens

Other Professional Experience:

- 2009 Radio Discussion**, Bail Out Biennial, with Frank Stasio, The State of Things, WUNC
- 2008 Advisory Board**, since 2006, Student Action with Farm Workers, Center for Documentary Studies, Duke University, Durham, NC
- Radio Discussion**, my life as an artist, with Frank Stasio, The State of Things, WUNC
- 2007 Summer Training Workshop**, History and Practice of Documentary Photography, Student Action with Farm Workers, Warren Wilson College, Asheville, NC
- Culture Works**, organizing committee member, Washington DC
- 2006 Interdisciplinary Research Group: New Cartographies, Networks, and the Mapping of Economic Life**, Cultures of Economies Working Group, University Program in Cultural Studies
- Juror**, PTA Reflections Program, Children's Art Contest, Chapel Hill, NC
- Promotion Review**, Steven Kurtz/Critical Arts Ensemble, University of Buffalo, NY
- Radio Discussion**, Dick Gordon's *The Story*, with John Carey, London Times literary critic
- Southern Artist Registry**, www.SouthernArtistry.org
- 2005 Regional Nominator**, Creative Capital Foundation, New York, NY
- Faculty Mentor**, Transart Institute, Krems, Austria
- Juror**, Annual Photography Contest, The Arts Center, Carrboro, NC
- Contributing writer**, since 1998, to Art Papers, Atlanta, Georgia

Other Professional Experience continued:

- 2005 **Grant Reviewer**, The City University of New York, NY
Tenure Review, Michael Oliveri, Lamar Dodd School of Art, Athens, GA
- 2004 **WUNC**, Discussion with Romulus Linney about Politics and Art
Ackland Art Museum Advisory Board, 2004 - 2007
- 2003 **Summer School, Conceptual Photography**, SACI, Florence, Italy
Tenure Review, Millie Chen, University of Buffalo, NY
- 2002 **Contributing writer**, since 2000, to The Independent Weekly, Durham, NC
Contributing writer, since 1999, to Media Reader, Chicago, Illinois
Interviewed British musician Billy Bragg on WXYC, UNC, Chapel Hill
North Carolina Writers' Network, taught two "Hot Ink for Teen Writers" workshops on 'zines
Organized and constructed a Camera Obscura with my Conceptual Photography class as part of the Alumni Sculpture Garden, as seen on Wikipedia definition of camera obscura
- 2001 **Co-Organized** a series of five Teach-Ins in response to September 11, 2001, receiving international press
- 2000 **Photographer** for Triangle Yoga Center, Chapel Hill, NC
Tenure Review, Larry Jens Anderson, Atlanta College of Art, GA
- 1999 **Interviewer** for the North Carolina Fellows Program
Group Facilitator, Teaching Assistant Training, Center for Teaching and Learning
- 1998 **Group Facilitator**, UNC Safe Zone Program
- 1997 **Group Facilitator**, Teaching Assistant Training, Center for Teaching and Learning
- 1996 **Co-Organized**, with Erika Simon, "Love Makes A Family - Living in Gay and Lesbian Families" Panel Discussion, Student Union, UNC, Chapel Hill
- 1995 **Co-Sponsored** the AIDS Quilt in the Great Hall on campus
- 1993 **Assistant to Photographer Joel Sternfeld**, driving across country for two months and doing research for the book [On this Site](#)
- 1992 **Assistant to Roark Dunn**, Photographer's Representative, New York, NY
Book Store Manager, The New Museum, New York, NY

Works in the Collections of:

The North Carolina Museum of Art, Raleigh, NC
 John Hope Franklin Center for Interdisciplinary and International Studies at Duke University, Durham, NC
 The Law School at the University of North Carolina at Chapel Hill
 Diego Cortez / Partobject Gallery, New York, NY
 The Kinsey Institute, Bloomington, IN
 The Weatherspoon Art Gallery, University of North Carolina at Greensboro
 The New York Lesbian, Gay, Bisexual, Transgender Community Center, NY
 The Drawing Center, Viewing Program's Artist Registry, New York, NY
 Museum of Modern Art, Artist Files Archive, New York, NY
 Howard Zinn, Boston, MA
 Sara M. Vance, SMV Media, Cincinnati, OH
 Wendy Wilder Larsen, New York, NY
 Laura Balance, Durham, NC
 Daniel Blinkoff, Los Angeles, CA
 Christophe Seyve, Lyon, France
 Rebecca Frankel, New York, NY
 Jane Marsching, Boston, MA
 Todd Fjelsted, Los Angeles, CA
 Lillian Ball, New York, NY
 Catherine Lutz, Providence, RI
 Tammy Rae Carland, Oakland, CA
 Carol Mavor, Manchester, England
 Mary Huber Cooley, Madison, WI
 Lisa Satterwhite, Durham, NC
 Geoffrey Wall, Greensboro, NC
 Kenneth Sean Golden, New York, NY
 Laura Wilson, Olympia, WA
 Joel Brouwer, Tuscaloosa, AL
 Denis Wood, Raleigh, NC
 Cyrille Noirjean, Lyon, France
 Joseph Swinney, Los Angeles, CA