

JOY GARNETT

joy.garnett@gmail.com | www.joygarnett.net | www.thebeekingdom.art

EDUCATION

- 1989–91** **MFA** The City College of New York
1985–86 L'École Nationale Supérieure des Beaux-Arts Paris
1981 American University in Cairo
1977–83 **BA** McGill University, Montreal, Quebec

RESIDENCIES

- 2024** Yaddo, Saratoga Springs, NY (writing)
2019-20 Elizabeth Foundation for the Arts, NY
2007 iCommons, Dubrovnik, Croatia
2005 Atlantic Center for the Arts, New Smyrna Beach, FL

AWARDS, GRANTS

- 2004** Anonymous Was a Woman, NY
2003 Manhattan Community Arts Fund, Lower Manhattan Cultural Council
2002 Manhattan Community Arts Fund, Lower Manhattan Cultural Council
1990-91 Elizabeth Ralston McCabe Connor Award, The City College of New York

COMMISSIONS

- 2011** The Chipstone Foundation / Milwaukee Art Museum
2000 The Wellcome Trust, London, UK

EDITING

- 2019–present** Art Director, *Evergreen Review* www.evergreenreview.com
2005–2016 Arts Editor, *Cultural Politics*, Duke University Press www.culturalpolitics.org

INTERVIEWS

- 2019** Andrea Scrima, *3 Quarks Daily* (Feb 4) "Facts Become the Enemy: The Bee Kingdom."
2018 Beatrice Helman, *Maake Magazine*, Issue 6
2013 M. Lynx Qualey, *ArabicLit Quarterly*: "AZ Abushady: Revolutionary Egyptian Poet, Feminist, Beekeeper, and More."
2012 Julia Schwartz, *Figure/Ground Communication*: "Painting As a Radical Gesture."
2011 John Armitage. *Cultural Politics*, 7:1, "Apocalypse Now."
2010 Ryan Bishop, *Theory Culture & Society* (April): "Interview: Joy Garnett."

COLUMNS

- 2013–2016** *Art21 Magazine*, NY: Copy That! Copyright and fair use in the arts
1999–2001 *artnet magazine*, NY: Into Africa: Arts of Africa and the Diaspora

CREATIVE WRITING

- 2023** "Hoda Floating Hotel," *Nashville Review* Issue 41
 "Beekeepers' Library," *Arab Urbanism Magazine* Summer Issue: Imaginaries from a Blackout
2022 "Lesser Meats," *Two Coats of Paint*
 "Life Drawing," *Evergreen Review*, Spring/Summer Issue
2020 "Leaving New York," *Evergreen Review*, Fall/Winter Issue
 "Pollen and Fragments," *Cultural Politics*, Duke University Press, Vol. 16, Issue 1
2019 "The sea takes up residence in all parts of the city," *Rusted Radishes*, Issue 8: Sea Change
 "Micromanagement," *Statorec*

- "The Bee Kingdom," *Statorec*
 "Time Capsule," *Full Bled*, Issue 10, Los Angeles, CA
 "Memento," *Full Bled*, Issue 9, Los Angeles, CA
 "Hive Inspection," *Full Bled*, Issue 8, Los Angeles, CA
 "Arrival," *Full Bled*, Issue 7, Los Angeles, CA
2016 "Piss & Vinegar," *The Artists' & Writers' Cookbook*, ed. Natalie Eve Garrett, (powerHouse Books, Brooklyn, NY)
2015 "Edham the Atheist (a fiction)," *Ping Pong*, literary journal of the Henry Miller Memorial Library

ART/ACADEMIC WRITING

- 2022** "The Story of the Abushady Archive," *MELA Notes*, Middle East Librarians Association, Chicago, IL
2020 "The Lost Narratives of A.Z. Abushady, Poet and Bee Master," *Cultural Entanglement in the Pre-Independence Arab World: Arts, Thought, and Literature*, ed. Anthony Gorman and Sarah Irving (I.B. Tauris/Bloomsbury)
2016 "Deep Cuts: 100 Years to Recognition: Saloua Raouda Choucair," *The Meural Sketchbook*
2014 "Cross-Pollination," *Baraza*, Department of Middle Eastern, South Asian, and African Studies (MESAAS), Columbia University, NY
 "Blazing the Trail: A.Z. Abushady and The Apis Club." *Bee World*, Vol.91, no.3. (IBRA)
2013 "Alone in the Archive." *Ibraaz*, Platform 006 (Kamel Lazaar Foundation)
 "Towards a New Ecology of Time," *Virilio and Visual Culture*, Edinburgh University Press
 "Pitiless Art," *The Virilio Dictionary*, Edinburgh University Press, ed. John Armitage
2012 "Analogue Natives," *M/E/A/N/I/N/G* (25th Anniversary Issue), ed. Mira Schor and Susan Bee
2011 "Virilio and Visual Culture: On the American Apocalyptic Sublime," *Virilio Now: Current Perspectives in Virilio Studies*, ed. John Armitage, Polity, Cambridge, UK
 "Myself: A Conversation about Self-Portraiture," *Myself* exhibition catalogue essay conversation with Mira Schor, Sheppard Fine Arts Gallery, University of Nevada, Reno
 "Cariou v. Prince: The Copyright Bungle," *artnet magazine*
2009 "Radicalizing Refamiliarization," with John Armitage, *Journal of Visual Culture*, 8:2
2008 "Vertov's Accident (Or, 'The Paint Still'," *Vertov From V to A*, ed. by Peggy Ahwesh and Keith Sanborn, Ediciones la Calavera, NY
2007 "On the Rights of Molotov Man: Appropriation and the art of context." *Harper's* (Feb)
2005 "Follow The Image," *Cultural Politics*, 1:1
Under Fire: The Organization and Representation of Violence (vol.1), ed. Jordan Crandall. Witte de With Center for Contemporary Art Rotterdam
2004 *Under Fire: The Organization and Representation of Violence* (vol.2), ed. Jordan Crandall. Witte de With Center for Contemporary Art Rotterdam
 "Steal This Look." *Intelligent Agent* (Spring/Summer)
2001 *Interaction: Artistic Practice in the Network*, ed. Jordan Crandall and Amy Scholder. Eyebeam/DAP

SOLO EXHIBITIONS

- 2018** *Joy Garnett: Deep Dish*. Platform Gallery, Seattle, WA
2016 *Ends of the Earth*. Slag Gallery, Brooklyn, NY
Joy Garnett: unmonumental. Platform Gallery, Seattle, WA
2014 *Joy Garnett: Being There*. Platform Gallery, Seattle, WA
2010 *Boom & Bust*. Winkleman Gallery, NY
China Three Gorges Project. Roger Williams University, School of Architecture, Art & Historic Preservation, Bristol, RI
2008 *Joy Garnett, New Paintings*. Winkleman Gallery, NY

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- Scoundrel Time*. Iona College Art Gallery, New Rochelle, NY
2007 *Strange Weather*. National Academy of Sciences, Washington, DC
2004 *Riot*. Debs & Co., NY
2001 *Rocket Science*. Debs & Co., NY
1999 *Buster-Jangle*. Debs & Co., NY

CURATED PROJECTS

- 2010** *Reflective Reflexion: Corban Walker and Carrie Yamaoka*. Winkleman Gallery, NY
2009 *Things Fall Apart*. Winkleman Gallery, NY. Stephen Andrews, Paul Chan, Mounir Fatmi, Yevgeniy Fiks, Joy Garnett, Susan Hefuna, Christopher Johnson, Carlos Motta, Renata Poljak, Susan Silas.
2007 *project: rendition: Joy Episalla, Joy Garnett, Carrie Moyer, Carrie Yamaoka*. Momenta Art, Bkyn, NY
2006-09 *Out of the Blue*. Co-organized with Amy Lipton and Joy Episalla. Abington Art Center, Jenkintown, PA. Stephen Andrews, Michele Araujo, Robert Bordo, Diane Burko, Christos Dikeakos /Robert Smithson, John Dougill, Joy Episalla, Joy Garnett, Felix Gonzalez-Torres, Jacqueline Gourevitch, Erik Hanson, Geoffrey Hendricks, JJ L'Heureux, Bill Jones, Zoe Leonard, Frank Moore, Jaanika Peerna, Andrea Polli, Hunter Reynolds, Austin Thomas, Bing Wright, Carrie Yamaoka, Andrea Zittel. Traveled to: Gallery Bergen, Bergen Community College, Paramus, NJ (2009)
2002-03 *Night Vision*. Illinois State University Galleries, Normal, IL. Jordan Crandall, Christoph Draeger, Joy Garnett, Adam Hurwitz, Bill Jones/Ben Neill, John Klima, Joseph Nechvatal, Jonathan Podwil, Radical Software Group. Traveled to: White Columns, NY (2003); University Art Gallery, Central Michigan University (2003).

GROUP EXHIBITIONS

- 2022** *ALHAMDU | Muslim Futurism*, Rubenstein Arts Center, Duke University. Travels to: Center for Afrofuturist Studies, Iowa City; Colorado College, Denver; Lowe Art Museum, University of Miami
2021 *Blue Sky Gardening: an exhibition of garden proposals and propositions*. Curated by Clair Joy. Mecklenburgh Square Garden Project, London, UK
2020 *Permissions*. Curated by Maya Suess. Elizabeth Foundation for the Arts Project Space, NY
2019 *Dead Ringer*. Curated by Elizabeth Duffy. Bristol Art Museum, Bristol, RI
2018 *Tiny Acts Topple Empires*. Curated by Heather Darcy Bhandari. Woskob Family Gallery, State College, PA
2017 *The Times*. FLAG Art Foundation, NY
We need to talk.... Petzel Gallery, NY
2015 *New York, I Love You, But...* Curated by Keith Miller. Gallatin Galleries, NYU, NY
FOODshed: Agriculture and Art in Action (2.0). Curated by Amy Lipton. CR10 Arts, Linlithgow, NY
2014 *A Gift to Birobidzhan*. Curated by Yevgeniy Fiks, 21ST.PROJECTS, NY
Sargent's Daughters. Sargent's Daughters, NY
FOODshed: Agriculture & Art in Action. Curated by Amy Lipton. Smack Mellon, Brooklyn, NY
The Wayland Rudd Collection. Organized by Yevgeniy Fiks. Winkleman Gallery, NY; traveled to: First Floor Gallery, Harare, Zimbabwe
Being There. Curated by Amy Lipton. Elga Wimmer Gallery, NY
Full House. Aeroplastics Contemporary, Brussels, Belgium
2013 *The Tool at Hand*. Originating: Milwaukee Art Museum; traveled to: Philadelphia Art Alliance; Houston Center for Contemporary Craft; the Museum of Contemporary Craft Portland, OR
Digital Sensation. Baltic|39, BALTIC Centre for Contemporary Art, Newcastle upon Tyne, UK
Memphis Social. Curated by Tom McGlynn. apexart exhibition held at sites in Memphis, TN
2011 *The Tool at Hand*. Curated by Ethan Lasser. Milwaukee Art Museum, Milwaukee, WI
Beyond the Horizon. Curated by Amy Lipton. Deutsche Bank Gallery, 60 Wall St, NY

- With Food in Mind*. Curated by Nicole Caruth. The Center For Book Arts, NY
Three - Damien Flood / Joy Garnett / Andrew Seto. Theodore Art, NY
An Exchange with Sol LeWitt. Curated by Regine Basha. MASS MOCA, North Adams, MA
Bibliomania. Visual Arts Center of New Jersey, Summit, NJ
- 2010** *What Matters Most*. Curated by Amy Lipton. Exit Art, NY
Highlights from the Collection of the National Academy of Sciences (Sept 20, 2010-Mar 12, 2012) Keck Center, Washington, D.C.
All Things Being Equal. Curated by Tiffany Calvert. Raritan Valley Community College Art Gallery, Somerville, NJ
- 2009** *On Aggression*. Curated by Hallie Cohen. The Philoctetes Center, NY
The There. Platform Gallery, Seattle, WA
Seeing as Believing. Curated by Koan Jeff Baysa. Axis Gallery & California State University Sacramento Art Dept/Center for Teaching & Learning (CSUS)/Center for Contemporary Art, Sacramento (CCAS), CA
Psychedelia Paradise. EXPRMNTL Galerie, Toulouse, France
- 2008** *That Was Then... This Is Now*. MoMA P.S.1, Long Island City, NY
Pathetic Fallacy: Weather & Imagination. Curated by Hallie Cohen. The Philoctetes Center, NY
Atomic Afterimage. Curated by Keely Orgeman. Boston University Art Gallery, Boston, MA
Washington Project for the Arts Art Auction Gala. Curated by J.D. Talasek. American University Museum/Katzen Center for the Arts, American University, Washington, DC
Transcendent & Sublime. Curated by Deborah Frizzel. Gallery of Contemporary Art, Sacred Heart University, Fairfield, CT
Eden's on Fire! Platform Gallery, Seattle, WA
Registering the Invisible. Curated by Clayton Colvin. Space 301, Mobile, AL
- 2007** *Double X-Rated: Where the Girls Are*. Stellan Holm Gallery, NY
Greener Pastures, Permanent Midnight. Curated by Ingrid Chu. Moti Hasson Gallery, NY
One Day I Will Control the Sun. Curated by J.J. Garfinkel. Arsenal Gallery, Central Park, NY
Visionary Anatomies. Smithsonian Institution Traveling Exhibition; Mead Art Museum, Amherst, MA; Art League of Long Island, Dix Hills, NY; Art Museum of Western Virginia, Roanoke
- 2006** *Image War: Contesting Images of Political Conflict*. Whitney Museum /James Gallery, NY
Peace Tower for the Whitney Biennial 2006. The Whitney Museum of American Art, NY
Prevailing Climate. Sara Meltzer Galley, NY
When Artists Say We. Curated by Andrea Geyer and Christian Rattemeyer. Artists Space, NY
Red Desert. Curated by Sarah Trigg. Heskin Contemporary, NY
Headlines. Curated by Mary Birmingham, Pierro Gallery, South Orange, NJ
Run For Your Lives! DiverseWorks, Houston, TX
- 2005** *Atomica*. Curated by Ombretta Agro & Lea Freid. Lombard-Freid Fine Arts & Esso Gallery, NY
The Obligation to Endure. Curated by Nick Debs. NY Academy of Sciences
Blasts. Curated by Paul Brewer. G Fine Art, Washington, DC
Visionary Anatomies. Smithsonian Institution traveling exhibition. The Monmouth Museum, NJ
After Nature. Aeroplastics Contemporary, Brussels, Belgium
Boost in the Shell (The Pursued). De Bond, Bruges, Belgium
- 2004** *Terrorvision*. Exit Art, NY
The Infinite Fill Show. Curated by Cory & Jamie Arcangel. Foxy Production, NY
Watch What We Say. Curated by Marc Lepson. Schroeder Romero, Brooklyn, NY
This is For Real: War & the Contemporary Audience. Curated by Keith Miller. Stony Brook Univ., NY
Visionary Anatomies. Smithsonian Traveling Exhibition. National Academy of Sciences, Wash., DC
Pulse of America. Aeroplastics Contemporary, Brussels, Belgium

- 2003** *Americana*. Curated by Anne Ellegood & Rachel Gugelberger, SVA West Side Gallery, NY
The World's a Mess, It's in My Kiss. Debs & Co., NY
Without Fear or Reproach. De Witte Zaal, Ghent, Belgium
- 2002** *Tactical Action*. Gigantic ArtSpace, New York
Friends & Family. Lombard-Freid Fine Arts, NY
- 2001** *SuperNature: Landscape in Contemporary Art*. Inman Gallery, Houston, TX
Toxic Landscapes. The Puffin Foundation, Teaneck, NJ; Bibliotheca Nationale, Havana, Cuba
- 2000** *Dystopia & Identity in the Age of Global Communication*. Tribes Gallery, NY
The UFO Show. Illinois State University Galleries, IL; traveling (catalogue)
N01se. Curated by Adam Lowe. Kettle's Yard, Cambridge; The Wellcome Trust, London, UK
- 1999** *Persuasion*. Curated by Roxana Marcoci & Lea Freid. Lombard-Freid Fine Arts, NY
Stars of Track and Field. Debs & Co., NY
- 1998** *Ground Control*. Lombard-Freid Fine Arts, NY
Summer Show. Debs & Co., NY
Bioethics: Thresholds of Corporal Completeness. Side Street Projects, Santa Monica, CA

EXHIBITION CATALOGUES & BOOKS

- 2020** *Drone Art: The Everywhere War as Medium*, by Thomas Stubblefield. Univ. of California Press.
Is It Ours? Art, Copyright, and Public Interest, by Martha Buskirk. Univ. of California Press.
- 2016** *Ends of the Earth*. Deborah Frizzell, Slag Gallery, NY (solo exhibition catalogue)
The Nuclear Culture Source Book, edited by Ele Carpenter. Black Dog Publishing in partnership with Bildmuseet (Umea, Sweden) and Arts Catalyst (London, UK)
- 2012** *The Tool at Hand*. Ethan Lasser (ed.) Milwaukee Art Museum (group exhibition catalogue)
Picture Takers. Visual Arts Center of New Jersey, Summit, NJ (group exhib. cat.)
- 2008** *Atomic Afterimage*. Keely Orgeman. Boston University Art Gallery (group exhib. cat.)
- 2007** *Strange Weather*. Lucy Lippard, Andrew Revkin. Nat'l Academy of Sciences, Washington, DC. (solo)
- 2006** *Image War: Contesting Images of Political Conflict*. Benjamin Godsill, Catalogue essay,
 Whitney Museum of American Art (group exhib. cat.)
- 2005** *Boost in the Shell (The Pursued)*. De Bond Exhibition Hall, Bruges, Belgium. (group exhib. cat.)
- 2004** *Visionary Anatomies*. Dr. Michael Sappol. National Academy of Sciences, Washington, DC (group)
 Rachel Greene, *Internet Art*, Thames & Hudson, World of Art series, London
- 2002** *Night Vision*. Tim Griffin. White Columns/First Pulse Projects, Inc., New York (group exhib. cat.)
- 2001** *Rocket Science*. Manuel DeLanda; Bruce Sterling. Debs & Co., New York (solo exhib. cat.)
- 2000** *The UFO Show*. Barry Blinderman, Carlo McCormick. Illinois State Univ. Galleries, Normal, IL (group)
N01se: Information & Transformation. Kettle's Yard, Cambridge, UK (group exhib. cat.)
- 1999** *Buster-Jangle*. Artist's multiple. Debs & Co., New York (solo exhib. multiple)

PRESS

- 2019** Abigail Nilsson, *Options Magazine* (July 11): "Another Look at 'Dead Ringer' Exhibit."
 Julia Rubin, *Roger Williams University News* (July 10): "'Dead Ringer' Exhibit is a True Collaboration."
 Elizabeth Maynard, *Art New England* (May/June): "Unravelling our Truths: Dead Ringer."
- 2017** Tom McGlynn, *The Brooklyn Rail* (July-Aug): "Disappearing, Inc."
 Sadie Rebecca Starnes, *Hyperallergic*: "The End of the World as We Know It."
- 2016** Erin Riley, *GOTHAM Magazine*: "Gallery Owner Irina Protopopescu Shares Her Bushwick Faves."
- 2015** *Musée Magazine*: "New York, I Love You, But... At NYU's Gallatin Galleries."
 John Armitage, *Cultural Politics*, 11.1 (March): "Vespertine."
- 2014** Erin Langner, *New American Paintings*: "Being There Again and Again: Joy Garnett at Platform"

- Holland Cotter, *The New York Times*: "The Wayland Rudd Collection."
- 2013** Mostafa Heddaya, *Hyperallergic*: "Digitizing a Beloved Egyptian Scholar's Archive"
- 2012** Lucy Lippard, Wilson, E.O., Goodyear, Anne Collins, et al. *Convergence: The Art Collection of the National Academy of Sciences*. National Academy of Sciences, Washington, DC
- 2011** Nicole J. Caruth, *C Magazine*: "Kitchen Studio: A Recipe For Disaster."
Harper's: "Findings": reproductions, "Boom & Bust" series.
 John Armitage, *Cultural Politics*: "Apocalypse Now: an interview with Joy Garnett."
Orion Magazine: "Snow: Notes on the accumulation of a season and a life," by Linda Hogan
Deutsche Bank Art Magazine, Issue 65: "Art Meets Ecology: Beyond the Horizon at Wall Gallery."
 Brandon Keim, *WIRED*, "Disturbing or Beautiful? Artists Examine Man's Impact on Nature."
 Bobby Tanzilo, *OnMilwaukee.com*: "'The Tool at Hand' cracks open a compelling dialogue."
- 2010** Laila Pedro, *Idiom Magazine*: "'What Matters Most' at Exit Art."
 Sharon L. Butler, *The Huffington Post*: "Blast Radius."
 Carolina Miranda, *WNYC Datebook*: "Joy Garnett, Boom & Bust, at Edward Winkleman Gallery."
 Doug McClellmont, *Saatchi Online Magazine*: "Top Ten Shows in New York: November 2010."
 Charlie Finch, *Artnet Magazine*: "Eleventh Avenue Ramble."
Canteen Magazine, Issue 6, Brooklyn, NY
- 2009** Lori Cole, *Artforum.com Critics' Picks*: "Things Fall Apart: Winkleman Gallery."
 Jillian Steinhauer, *ARTINFO Editor's Picks*: "Art for Troubled Times: 'Things Fall Apart.'"
 Jen Graves, *The Stranger*, "The Stranger Suggests: The There."
- 2008** Lauren O'Neill-Butler, *Artforum.com Critics' Picks*: "Joy Garnett, Winkleman Gallery"
 Jennifer Coates, *Time Out New York*: Art Review, Chelsea: "Joy Garnett, Winkleman Gallery."
 Robert Knafo, *NewArtTV*: Exhibitions: "A Stiff Brush with Photojournalism: Joy Garnett, Winkleman."
 Regina Hackett, *Seattle Post-Intelligencer*: "Paint That Burns Through Narrative."
- 2007** Holland Cotter, *The New York Times*: "Double X-Rated: Where The Girls Are."
The New Yorker, Galleries-Brooklyn: "Project: Rendition."
 Paddy Johnson, *The L Magazine*: "Curation Station."
 Jeffrey Cyphers Wright, *Chelsea Now*: "Landscape on the installation plan."
 Jessica Dawson, *The Washington Post*: "Katrina, Immortalized in Oil."
 Kriston Capps, *Grammar Police*: "Joy Garnett, 'Strange Weather.'"
 Ariella Budick, *Newsday*: "'Anatomies' examines the beauty within."
 David Bollier, *On The Commons*: "Authorship as a Collective Endeavor."
- 2006** Holland Cotter, *The New York Times*: "Prevailing Climate at Sara Meltzer Gallery."
Harper's: reproductions, *Strange Weather* series. January Issue
 Murtaza Vali, *Bidoun* (Fall): Review: "Image War: Contesting Images of Political Conflict."
 Lyra Kilston, *Art Lles*, Issue 50, 2006: "The Front Page: Artists and Photojournalism."
 Benjamin Genocchio, *The New York Times*: "The Medium is the Message (And Vice Versa)."
 Edith Newhall, *The Philadelphia Inquirer*: "Looking skyward for a spark."
- 2005** *New York Academy of Sciences Magazine*: Cover reproduction, *Strange Weather* series.
 Louis Jacobson, *Washington City Paper: City Lights*, Critics' Picks: "Blasts" at G Fine Art.
 Helen Winston, *artUS*, Oct/Nov, Issue 10: "Atomica."
 RC. Baker, *The Village Voice*, Short List: "Atomica," Lombard-Freid & Esso Gallery
 Raphael Rubinstein, *Art in America*, January Issue: Front Page: "Art in the Blogosphere."
 Walter Robinson, *artnet magazine*: "Weekend Update: Regarding Clementine."
 Victoria Donohoe, *The Philadelphia Inquirer*: "Show examines environment and landscape."
 Jessica Dawson, *The Washington Post, Style section*: "From Life's Parts, Dissecting the Art."
Perspecta 36: Reproductions, "Juxtapositions", Yale School of Architecture Journal/MIT Press

- 2004** *Harper's*: reproductions, *Rocket Science* series. June Issue
The New Yorker, Galleries-Chelsea: "Joy Garnett, Riot."
 Roberta Smith, *The New York Times*: "The Infinite Fill Group Show."
 Grace Glueck, *The New York Times*: "'TERRORVISION': Sampling Degrees of Terror..."
 Karen Rosenberg, *New York Magazine*: Apr 26-30, "Galleries Exercise their 1st Amendment Rights."
 Jane Harris, *The Village Voice*: "Getting Personal, and Very Idiosyncratic at Exit Art."
 Allan Antliff, *Canadian Art International*: "Terrorvision, Exit Art, New York." Fall
 Frederick M. Winship, *The Washington Times*: "Artists express their ideas of terror."
 Tyler Green, *artnet magazine*: "D.C Diary: Joy Garnett & Ian Whitmore."
 Carlos Suarez de Jesus, *The Miami Herald*: "Call to Arts: Armed Artists of America rally..."
- 2003** Tom Vanderbilt, *Knowledge Circuit*, Design Institute, Univ. of Minnesota: "War as Architecture."
Cabinet Magazine, Issue 12, *The Enemy*: Postcard Project.
- 2002** *The New Yorker*, Galleries-Chelsea: "Night Vision."
 Matthew Mirapaul, *The New York Times*: "Sept. 11 Attack, Depicted With Electronic 'Pigment.'"
Tema Celeste, News & Around, Issue 91: "Night Vision."
artnet magazine: "Night Vision: Out at White Columns."
 Yoko Takahashi, *Instyle Magazine/Ryuko Tsushin*, Issue No.8: "Night Vision."
 Steve Rogenstein, *Flavorpill*, #110: "Night Vision: Panel."
- 2001** Hilarie M. Sheets, *ArtNews*, March Issue: "Reinventing the Landscape."
 Kevin Pratt, *Time Out New York*, May 17-24: "Joy Garnett, Rocket Science."
 Kurt Shaw, *Pittsburgh Tribune-Review*: "Pair of Shows Comment on Environmental Issues."
 Kelly Klaasmeyer, *Houston Press*: "The Not-So-Great Outdoors: Inman Exhibit Explores the Darker Side of Mother Nature."
artnet magazine: "Fast Forward Miami: The new art fair held at the Hotel Nash."
artnet magazine: "Alphabetical Spring: Photos of the New York art scene."
- 1999** Christopher Phillips, *Art in America*, Nov Issue: "Joy Garnett at Debs & Co."
 Tim Griffin, *Time Out New York*, June 3-10: "Joy Garnett, 'Buster-Jangle.'"
The New Yorker, Galleries-Chelsea: "Joy Garnett at Debs & Co."
 Ken Johnson, *The New York Times*, Art Guide: "Joy Garnett at Debs & Co."
- 1998** Claudine Isé, *The Los Angeles Times*: "Examining Consequences of Medical Advances."
 Ken Johnson, *The New York Times*, Art Guide: "Ground Control."

LECTURES, PANELS, SYMPOSIA

- 2023** Conference: Negotiating Self and Modernity: The Many Journeys of Ahmad Zaki Abu Shadi.
 Co-organized with NYU Abu Dhabi, hosted by NYUAD Institute, May 22-23. Speakers: Muhammad al-Khalil (Assoc. Professor of Arabic Language, NYUAD); Brad Bauer (Head of Archives and Special Collections and Associate Academic Librarian, NYUAD); Robert Brodschneider (Researcher, Institute of Biology, Karl-Franzens-Universität Graz, current editor of *Bee World*); Raphael Cormack (Assistant Professor of Arabic, Durham University); Clare Davies (Assoc. Curator of Modern and Contemporary Art, Middle East, North Africa, and Turkey, The Metropolitan Museum of Art, NY); Joy Amina Garnett (Artist and Writer; Art Director, Evergreen Review); Anthony Gorman (Senior Lecturer in Modern Middle Eastern History at the University of Edinburgh); May Hawas (Lecturer in World Literature, and Valerie Eliot Fellow in English at Newnham College, Cambridge, UK); Mostafa Heddaya (PhD candidate at Princeton in the Department of Art and Archaeology); Robin Ostle (Emeritus Research Fellow and Lecturer in Oriental Studies, St. John's College, Oxford University); Deborah Starr (Professor of Modern Arabic and Hebrew Literature and Film, Cornell University).
- 2020** Middle East Librarians Association (MELA) Conference. Session: Recovering Hidden /Historical /Special Collections: *The Story of the Abushady Archive*.

- The 8th Floor Gallery, NY. Shelley & Donald Rubin Foundation Workshop: *Curating Difficult Content in the Era of Social Media and Call-Out Culture*.
- 2019** Annenberg School for Communication Center for Media at Risk, University of Pennsylvania. Annual symposium: *Authoritarianism: Power/Resistance*.
Creative Time Summit X: Speaking Truth, The Cooper Union, NY (Nov 14-16). Roundtable: *Fear and Controversy: Censorship in the Arts*. Led by Christina Freeman, Joy Garnett, Roopa Vasudevan.
- 2017** Artists Talk on Art (ATOA) Critical Dialogues in the Visual Arts, National Arts Club, NY (Sept 26). *Censorship and the Arts*. With Joy Garnett, Monika Fabijanska, Patricia Karetzky, Bill Pangburn, Richard Vine.
- 2016** The Metropolitan Museum of Art, NY (Mar 6). Association of Art Museum Curators. Symposium: *Handling Controversy & The Challenges of Difficult Subject Matter*.
- 2015** The Centre for the Advanced Study of the Arab World (CASAW), University of Edinburgh. *Cultures of Diversity: Arts and Cultural Life in Arab Societies before Independence* (Dec 1-3). "Pollen: The Abushady Archive."
Radcliffe Institute For Advanced Study, Harvard University. Workshop: *Art ≠ Law? Creative Responses to Copyright in the Twenty-First Century* (Oct 29-30). Martha Buskirk (Montserrat College of Art) & Winnie Won Yin Wong (UC Berkeley Department of Rhetoric).
- 2014** Middle East Studies Association (MESA) Annual Meeting (Nov 22-25). *The Archive: Collections and Counter-Collections*.
NYU Radical Archives Conference (April 11-12). Organized by Chitra Ganesh and Mariam Ghani. *No Instructions for Assembly: Case Studies in Radical Archiving*.
- 2013** School of Visual Arts, NY: Art Law, MFA Interdisciplinary Art Practice. Joy Garnett, Virginia Rutledge, Penelope Umbrico, Panel moderated by John Koegel.
Brooklyn Art Space at Trestle Gallery, Gowanus, Brooklyn, NY
- 2012** Pratt Institute, Department of Digital Arts Fall Lecture Series
School of Visual Arts, NY, BFA Visual & Critical Studies: The Case for Appropriation. Panel moderated by Joy Garnett; with Robert Storr, Virginia Rutledge and Oliver Wasow.
Printed Matter, NY: Fair Use after Cariou v. Prince. Joy Garnett, Greg Allen and Chris Habib.
The Visual Arts Center of New Jersey: Fair Use & Contemporary Art. Moderator.
- 2010** A. Alfred Taubman College of Architecture and Urban Planning, University of Michigan, Ann Arbor. *The Future of Urbanism* symposium.
- 2009** Winkleman Gallery, NY: Things Fall Apart. Panel, group exhibition.
College Art Association, Los Angeles, CA: Committee on Intellectual Property (CIP) Annual Meeting
European College of Liberal Arts, Berlin, Germany: The Politics of Cultural Ownership.
William Paterson University, Wayne, NJ: Artist talk and graduate studio crits.
Iona College, New Rochelle, NY: Inaugural Conference on Intellectual Property (CIP).
- 2008** Iona College, New Rochelle, NY: "The Creative Commons & the Myth of Originality."
The City College of New York, Department of Fine Art, MFA Program
- 2007** iCommons Summit 07, Dubrovnik, Croatia: Building Sustainability for Peer Produced Free Culture.
Tisch School of the Arts, NYU, NY: Department of Photography and Imaging.
National Academy of Sciences, Washington, DC: "Strange Weather." Exhibition talk.
- 2006** The New York Institute for the Humanities at NYU: Comedies of Fair Use: A Search for Comity in the Intellectual Property Wars. Organized by Lawrence Lessig and Lawrence Weschler.
Vera List Center, The New School for Social Research: Open Source on the Line.
Tate Modern, London (UK): Art:War Symposium.
Whitney Museum for American Art, Independent Study Program: Image War.
Art & Culture Center of Hollywood, FL, Illegal Art. Panel in conjunction with group exhibition.

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- 2005** College Art Association Annual Conference, Atlanta, GA: *Between 0 and 1: Digital Rights and the Future of Art Images Online*: "Molotov: A Tale of Fair Use & Copyright Misuse."
Brown University, Providence, RI: *Becoming Uncomfortable: 11th annual Performance Studies Int'l Conference*: Open Secret: A Laboratory on Race and Representation in Visual Art."
The New Museum of Contemporary Art & Rhizome, NY: "Blogging and the Arts."
New York University, The Steinhardt School of Education: *Nuclear Disarmament Symposium*: "The Nuclear Age and the Arts."
Atlantic Center for the Arts, New Smyrna Beach, FL
Suffolk Community College, NY: *Women, War & Peace*: "Terrorists to Freedom Fighters."
Caldwell College, NJ: *Open Secret: A Laboratory*.
Montclair High School, NJ: "Painting Mass Media."
- 2004** Columbia University School of the Arts: Art & Tech Lectures: "Painting Mass Media."
Witte de With Center for Contemporary Art, Rotterdam, The Netherlands: *Under Fire: On the organization & representation of violence*.
Artists Space, NY: "Protect Yourself: Copyright issues and fair use information for artists," Survival Skills Workshop with John Koegel, Attorney at Law.
- 2003** The New School and Lower Manhattan Cultural Council, NY: *The Future of War: Aesthetics, Politics, Technologies*, "The Bomb Project."
The New School and Lower Manhattan Cultural Council, NY: *The Future of War: Aesthetics, Politics, Technologies*: "Aesthetics & Politics of Technologized Warfare."
- 2002** Illinois State University Galleries, Normal, IL: *Night Vision*. Curatorial talk and walk-through.
White Columns, NY: *Night Vision*. Panel for exhibition.
- 2000** Artists Space, NY: "Digital SWAT!"
Artists Space, NY: "Think Tank on New Media & Alternative Spaces."
- 1998** Eyebeam Atelier/X Art Foundation, NY

PROFESSIONAL SERVICE

- 2009-11** College Art Association, Committee on Intellectual Property
2005-07 Visual AIDS, NY, Board of Directors
2004-10 National Advisory Board, Also Digital Library for Nuclear Issues, Washington & Lee University, Lexington, VA
2002-05 Benefit Committee, Artists Space, New York
2003 Advisory Committee, *Future of War* conference, Lower Manhattan Cultural Council

COLLECTIONS

Altria
National Academy of Sciences, Washington, DC
The West Collection, Oaks, PA