

Lisa Blas

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Lisa Blas is a New York-based artist of Guamanian / Italian-American descent working in painting, photography, and installation. She has taught Fine Arts at the undergraduate and graduate level in the U.S. and Europe, with a special focus on museum collections and historical archives. In 2015, she created "[Monday's Image](#)," a widely followed RSS feed that pairs a work of art from a museum collection with the front page of the newspaper. Blas currently teaches Professional Practice / Senior Studio at The College of New Jersey, in Ewing Township.

Education:

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| 2001 | Claremont Graduate University// M.F.A. , Painting, Claremont, CA.
Merit Fellowship |
| 1996 | University of Southern California// B.A. , Political Science, Los Angeles, CA. |

Forthcoming:

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| 2022 | * Postponed from April 2020 due to the Covid-19 pandemic.
<i>LISA BLAS / Pause, Horizon</i> , 76,4, Brussels, Belgium.
Curators: Michel François, Ekaterina Kaplunova. |
| 2022 | * Postponed from June 2020 due to the Covid-19 pandemic.
Lisa Blas / Artist in residence / West Cork Arts Centre.
Skibbereen, Ireland / June – July 2022. |

Research Interests:

- Oceanic Art, Belgian Minimalist Painting, Light and Space, The Baroque, 19th Century Photography, Dada, Aby Warburg's *Mnemosyne Atlas*, Art History, Artist Books, Photojournalism, Nature and Botanical Studies, Still Life, Climate Change, Concrete Poetry, Women in Land Art, Post-Minimalism, Language, Typography, Printmaking, Newspapers, Museum Collections, Agit-Prop, American History, American Civil War, Monuments, Feminism and Social Justice.

Pedagogical Expertise:

- Curriculum design, writing, seminar, lecture, individual critique, group critique and team teaching at undergraduate and graduate levels. Beginning to Advanced Drawing, Beginning to Advanced Painting, Life Drawing, Photography, Video and Digital Media, Installation, Color Theory, The Archive, Theory and Practice, Professional Practice, Senior Studio Curriculum, Junior Studio Curriculum, Sophomore Studio Curriculum, Foundation Curriculum, Interdisciplinary Studio Curriculum, Pre-College Program Curriculum. Use of social media platforms and technology such as: Instagram, TikTok, Twitter, Facebook, Tumblr, Google RSS, Squarespace web and blogger formats, etc.

Recent teaching:

- Fall 2021 **THE COLLEGE OF NEW JERSEY**, Ewing Township, New Jersey.
Adjunct Professor: Senior Studio / Professional Practice Capstone Seminar
Professional Practice for graduating senior BFA majors.
- Summer 2021 **MUSEO DE ARTE CONTEMPORÁNEO DE MONTERREY**, Monterrey, Mexico
Art Instructor: Three-day workshop in Painting over Zoom. Organized by the education department to offer art classes to young people as an alternative to violence. Gave a lecture presentation on my work to the museum, students and worked with an English-Spanish translator throughout the workshop.
- Fall 2020 **THE COLLEGE OF NEW JERSEY**, Ewing Township, New Jersey.
Guest critic: Senior Thesis final review panel / BFA majors.
- Fall 2019 **THE COLLEGE OF NEW JERSEY**, Ewing Township, New Jersey.
Adjunct Professor: Senior Studio / Professional Practice Capstone Seminar
Professional Practice for graduating senior BFA majors.
- Spring 2019 **THE COLLEGE OF NEW JERSEY**, Ewing Township, New Jersey.
Adjunct Professor: Theory and Practice / Capstone Seminar. Theory and Practice seminar for junior BFA majors, writing, field trips, presentations in theory, art history and philosophy, production of body of work, individual critique, group critique. Preparation for Senior Thesis.
- Fall 2018 **THE COLLEGE OF NEW JERSEY**, Ewing Township, New Jersey.
Adjunct Professor: Senior Studio / Professional Practice Capstone Seminar
Professional Practice for graduating senior BFA majors, curation and mounting of senior solo exhibitions in advance of thesis exhibitions. studio visits, readings in NYFA guide, exhibition reviews and art news, theory and philosophy, discussions on curating/artist-run spaces/collectives, writing artist statements, gallery visits, lectures, artist websites, social media and completion of artist package, group critique, individual critique.
- Fall 2017 **KMD, UNIVERSITY OF BERGEN**, Norway.
Visiting artist: Individual studio tutorials, lecture and group seminar, *You are here, after Paul Thek*, with undergraduate and graduate students in Fine Art.
- Spring 2014 **SCHOOL OF VISUAL ARTS**, New York.
Visiting artist: Studio visits with students in 1st and 2nd year of MFA program.
- Spring 2013 **CORCORAN COLLEGE OF ART & DESIGN**, Washington, DC.
Adjunct Professor
Junior Year Fine Art Seminar – Lecture, seminar, writing instruction and discussion on art history and contemporary practices in tandem with studio assignments for Junior Year Fine Art Core Curriculum. Team Teaching. Artist as Curator Strategies.

Seminar topics: Relational Aesthetics, Social Practice, the Museum, Site-Specific Art, Net Art, MoMA/Artist's Choice series, When Attitudes Become Form, Blinky Palermo, Jack Whitten, Thomas Nozkowski, and others.

Sophomore Year Fine Art Core Curriculum – Team-taught Instruction of second year Fine Art students. Studio visits, lecture presentations, review of individual and group projects, corresponding group critiques.

Lecture topics: Joseph Beuys, Fluxus, Scott Burton and Brancusi's bases, Alchemy, Transformation, Shelters, Performance, Paul Thek, Bas Jan Ader and others.

Fall 2012 **CORCORAN COLLEGE OF ART & DESIGN**, Washington, DC.

Adjunct Professor

Junior Year Fine Art Seminar – Lecture, seminar and discussion on art history (post 1960) and contemporary practices in tandem with studio assignments for Junior Year Fine Art Core Curriculum. Team Teaching. Artist as Curator Strategies. Seminar readings by: Hal Foster, Anne Wagner, Claire Bishop, Grant Kester, George Baker, Susan Sontag, David Joselit, Nicolas Bourriaud, Thierry de Duve and others.

Painting 1 – Materials, techniques, history and contemporary practices of painting for Sophomore and Junior Fine Art Majors.

Fall 2011 **UNIVERSITÉ de LILLE 3**, Département Arts Plastiques, Tourcoing, France.

Visiting Professor / Atelier Général, 1 & 2 *

* *Atelier Général is comparable to Foundation Core Curriculum, first and second year, BFA.* Curriculum: Development of technical skills in Drawing, Painting, Design, Sculpture and the conceptualization of individual projects based on research in art history, popular culture, current events and contemporary art practice.

Spring 2011 **UNIVERSITÉ de LILLE 3**, Tourcoing, France.

Visiting Artist / Co-professor Curatorial Practices/ Pôle - Exposition

Graduate seminar in curatorial practices with Thierry de Duve.

A seminar in conjunction with a photographic project I made in the art library of Université de Lille 3. Instruction, supervision and guidance on curatorial projects, catalog essay writing, English>French translation, installation of exhibitions, photo production and production of four catalogs. Team Teaching.

Spring 2010 **ECOLE SUPÉRIEURE d'ART (ESA)**, Tourcoing, France.

Visiting Artist / Nomadism, Site-specificity and other modes of transit

Teaching workshop with undergraduate and graduate students from Ecole Supérieure d'Art (ESA) and Département Arts Plastiques at Université de Lille 3 in Tourcoing, France.

Discussion and workshop led on the subject of the archive. Research used from the library to make new projects ranging from wall drawings, sculptural installations, photography, video and sound installations. Curator of student projects installed as exhibition in the ESA gallery space, April 2010.

2010 **LA CAMBRE, ECOLE NATIONALE SUPÉRIEURE DES ARTS VISUELS**, Brussels,

Belgium. Final critiques Juror Final critiques, Year 3 and 4, Drawing, June 3, 2010.

Panel: Lisa Blas, Denis De Rudder, Céline Gillain, Filip Gillisen, Catherine Warmoes.

2004-2009

CORCORAN COLLEGE OF ART & DESIGN, Washington, DC.

SENIOR CORE Instructor: Interdisciplinary course structure and curriculum for Senior year BFA majors working in video, painting, sculpture, drawing, installation, performance, ceramics, photography, animation, design, and web-based media. Curriculum is designed to meet a variety of student interests and backgrounds, improve critical thinking and writing in advance of the senior project and thesis exhibition. Individual student meetings and critiques of work in progress, seminar presentations on contemporary practice, seminar readings, weekly assistance with project development, thesis writing workshops, design and installation of Senior thesis exhibitions in college gallery spaces, thesis critiques for Senior Year BFA majors. Team Teaching. Curatorial guidance for BFA thesis exhibitions. Undergraduate advising. Graduate school recommendations.

JUNIOR CORE Instructor: Interdisciplinary course structure and curriculum for Junior year BFA majors working in video, painting, sculpture, drawing, installation, performance, ceramics, photography, animation, design, and web-based media. Curriculum is designed to meet a variety of students' interests and backgrounds, and to improve their skill level and critical thinking with projects based around a multitude of issues and ideas. Individual student meetings and critiques of work in progress, seminar presentations on contemporary practice, weekly assistance with project development, design and installation of student work in college gallery spaces, group critiques for Junior Year BFA majors. Team Teaching. Curatorial guidance for end of term exhibitions. Undergraduate advising. Study abroad program, New York studio program, and Yale School of Art summer program recommendations.

RE/VISION: History in Art: Interdisciplinary course collaboration between Art History and Fine Art, with Dr. Miguel de Baca, Lake Forest College, Chicago. How do artists use history in their work? A study of eighteenth century painting to early photography to contemporary models of art production, the course was designed for students working with history as a subject and material in their work. Readings, seminar discussions, written statements and accompanying final art project were required.

AFTER IMAGE: Painting and Photography: Designed studio course for advanced painting students focusing on research, practice and discussion of the influence of photography and digital technology on contemporary painting and vice-versa. Weekly discussions, readings, lecture, gallery visits, group critiques and individual student meetings working toward a cohesive body of work for the semester.

FOUNDATION: Drawing/Level III: Curriculum focus on conceptual approaches to drawing, experimentation with and improvement of skill sets, individual projects, new materials, critical thinking and study of contemporary art practices. Field trips to museums, galleries, individual meetings and group critiques were required.

PRE-COLLEGE: Painting, Drawing, Design: Curriculum focus for incoming students into Freshman year: Foundation skills in drawing, painting, two-dimensional design, color theory, perspective, figure drawing, figure painting, landscape, still-life, environment, collage, and photography.

2008-2009

ARLINGTON ARTS CENTER, Arlington, Virginia.

Painting Instructor: Fearless Fundamentals/Beginning Painting

Course structured for the community of Arlington and working professionals. Curriculum: Materials and techniques of painting, color theory, two-dimensional design, figure painting, landscape painting, use of photography, classroom demonstrations, project development, individual instruction and group critiques.

2005 **AMERICAN UNIVERSITY, Department of Art**, Washington, DC.
Visiting Artist, 2005 MFA Final Critique Panel.

2004-2007 **GEORGE WASHINGTON UNIVERSITY, Department of Fine Arts and Art History**, Washington, DC.

Adjunct Professor/Drawing and Painting

Undergraduate and graduate advising, curriculum design, classroom instruction, studio visits, project development, museum visits and group critiques. Curatorial guidance for end of term exhibitions.

Advanced Painting/AFTER IMAGE: Painting and Photography: Course designed and structured for advanced painting students at the graduate and senior year undergraduate levels working between painting and photography.

Foundation level/Beginning Painting: Course instruction in color theory, paint application and technique, canvas preparation, still-life studies, figure painting, individual projects.

Contemporary Drawing: Advanced/interdisciplinary course structured for graduate students and senior year fine art majors working in drawing, performance and new genres. Curatorial guidance for end of term exhibitions.

Foundation level/Beginning Drawing: Course instruction in color theory, two-dimensional design, materials and techniques in drawing, still-life studies, figure drawing, landscape, individual projects.

2003 **UNIVERSITY OF CALIFORNIA, RIVERSIDE. Department of Art**, Riverside, CA. Adjunct Professor/Beginning Painting

Focus on foundation skills in painting, drawing, color theory, two-dimensional design, materials and techniques of painting, individual meetings, project development, group critique, and undergraduate advising.

2001 **POMONA COLLEGE, Art and Art History Department**, Claremont, CA.
Teaching Assistant/Drawing: Mercedes Teixido, Chair of Art Department, Pomona College, MFA fellowship.

Recent Exhibitions:

2021 LISA BLAS / Dawn Studio (Palettes on the run), The Print Center, Philadelphia, PA.
Windows On Latimer / Installation.

- 2017 *LISA BLAS / Monday's image*, Emily Harvey Foundation, New York.
Curators: Christian Xatrec, Agustin Schang.
- 2016 *LISA BLAS / After lost space(s)*, Kai Matsumiya Gallery, New York.
- 2012-13 *LISA BLAS / Still Lives, Sometimes Repeated*, Galerie Rossicontemporary, Brussels, Belgium.
- 2011 *LISA BLAS / Meet Me At the Mason Dixon*, Schmucker Art Gallery, Gettysburg College, Gettysburg, Pennsylvania. Curator: Shannon Egan (Catalogue).
<http://cupola.gettysburg.edu/cgi/viewcontent.cgi?article=1006&context=artcatalogs>
- 2011 *LISA BLAS / As if pruning a tree, after Matisse*
Musée Matisse, Cateau-Cambrésis, France.
Exhibition producer: Amanda Crabtree/Art Connexion, Lille, France.
Curator: Patrice Deparpe.
<http://museematisse.cg59.fr/fr/Artcontemporain/LisaBlas/tabid/384/Default.aspx>
- 2011 *LISA BLAS / Tournier La Page*
Four exhibitions at Gallery Commune, Tourcoing, France.
Curators: Graduate students of "Pôle/Exposition" - Département Arts Plastiques (Catalogues).
- 2009 *LISA BLAS / Regarding Territories and Bodies*,
Salve Regina Gallery, Catholic University of America, Washington, DC.
Curator: Dr. Lisa Lipinski, Faculty in Art History, Catholic University.

Recent Group Exhibitions:

- 2021 *Social Photography IX*, Carriage Trade, New York.
Curator: Peter Scott. <https://carriage-trade-ny.myshopify.com/>
Now in its ninth year, Social Photography brings together cell phone pictures of participants from a wide range of disciplines, generations, and places. In the spirit of broad access to cell phone image making technology, the emphasis of the project leans toward sensibility and the anecdotal over skill and mastery of the medium of photography.
Curator: Peter Scott.
- 2021 *Fit To Print*, The Print Center, Philadelphia, PA.
Group exhibition, programming and collaboration with The Print Center exploring artists who use newspapers in their work. <http://printcenter.org/fittoprint/>
Curator: Ksenia Nouril / Advisor: Lisa Blas
- 2020 *Social Photography VIII*, Carriage Trade, New York.
Curator: Peter Scott.
- 2019 *Social Photography VII*, Carriage Trade, New York.
Curator: Peter Scott.

- 2019 *Double Negative*, ChaShaMa, Chelsea, New York.
Curators: Darling Green Collective.
- 2018 *Flag Me Down*, Marquee Projects, Bellport, New York.
Curator: Mark Van Wagner.
Artist Interview with Mark Van Wagner and Tyler Healy: December 15, 2018.
- 2018 *Under Erasure*, Pierogi Gallery, New York.
Curators: Raphael and Heather Rubinstein.
Catalog.
- 2018 *Spine*, Ortega y Gasset Projects, Brooklyn, New York.
Curators: Suzanne McClelland and Leeza Meksin.
Catalog. (*Lisa Blas / Enter Stage Left (Monday's image, v. 1)*)
Broadsheet available through Space Sisters Press, Beacon, New York.
- 2018 *Drawing Center Annual Gala Exhibition*, Drawing Center, New York.
Curators: Claire Gilman, Alison Hyland.
- 2018 *Make The Wave Benefit for Swing Left*
Organizers: Betsy Lin Seder, Kim Schoen.
- 2018 *Social Photography VI*, Carriage Trade, New York.
Curator: Peter Scott.
- 2018 *Valediction*, Ejecta Projects, Carlisle, Pennsylvania.
Curators: Shannon Egan, Anthony Cervino.
- 2017 *Social Photography V*, Carriage Trade, New York.
Curator: Peter Scott.
- 2017 *Drawing Practice / Bellingham National 2017*, Whatcom Museum, Bellingham, Washington.
Curator: Catharina Manchanda, Curator of Modern and Contemporary Art, Seattle Art Museum, Washington.
- 2017 *SPRING/BREAK Art Show / Black Mirror*, 4 Times Square, New York.
Curator: Natasha Becker.
- 2017 *Emergency Eyewash*, Tanja Grunert Gallery, New York.
Curators: Carol Szymanski and Barry Schwabsky.
- 2016 *Rien Ne Va Plus (Tableaux d'une exposition), Juan d'Oultremont*, Musée d'Ixelles, Brussels. Catalogue.
Curator: Juan d'Oultremont.
- 2016 *Foundation Barbin Presents: Redeux (Sort of)*, Kai Matsumiya Gallery, New York.
Curator: Lucky DeBellevue.

- 2015 *Sensations That Announce The Future*, Evergreen College Gallery, Evergreen College, Olympia, Washington.
Curator: Shaw Osha.
- 2014 *A Particular Kind of Solitude: An exhibition inspired by the writings of Robert Walser, for The Elizabeth Street Garden*, The Elizabeth Street Garden, New York.
A site-specific exhibition engaging over 50 artists, writers, readers, musicians, dancers and filmmakers responding to the writings of Robert Walser.
Curator: Serra Sabuncuoglu.
- 2013 *Typhoon Haiyan Benefit*, The Lodge Gallery, New York.
Group exhibition and artwork donation to benefit NAFCON / Philippines.
Curators: Rachel Fick, Aaron Johnson, Ryan Schneider, Keith Schweitzer, Jason Patrick Voegelé.

Exhibition reviews / press (online/print media):

- 2018 Megan N. Liberty, **The Brooklyn Rail**, "Spine", December 11, 2018.
- 2018 Joseph and Barrie Ann George, **The Sentinel**, "Ejecta Projects emerges in downtown Carlisle", April 4, 2018.
- 2017 Morgan O'Hara, **The New York Times**, Sunday Review, "The Constitution by Hand", June 30, 2017.
- 2017 Blake Gopnik, **Artnet**, Daily Pic, "Lisa Blas finds Twins for the 'Times', for Our Times", April 7, 2017.
- 2017 Casey Lesser, **Artsy**, "16 Curators to Watch at SPRING/BREAK", March 1, 2017.
- 2017 Rob Colvin, **Artpress**, "Emergency Eyewash", February 2017.
- 2016 Lisa Lipinski, **Capital Art Tours**, After Lost Space(s), April 2017.
- 2016 Rachel Small, **Interview Magazine**, "How to Make a Scene, or not", February 16, 2016.
- 2013 Panorama, **Jornal do Comercio**, Porto Alegre, Literatura, March 19, 2013.
- 2013 Roger Pierre Turine, "Les fleurs de Lisa Blas", **La Libre Belgique**, Week of January 11-17, 2013, Belgium.
- 2012 Colette Dubois, "Lisa Blas, Still Lifes, Sometimes Repeated", **HART / Galeries Gercenseerd**, Issue #105, 2012, Belgium.

Publications as author / artist:

- 2021 Publication of "Dawn Studio / Lisa Blas" in Effects Journal.
<https://effects-journal.com/archive/dawn-studio>

- 2019 Publication of "Negative Space(s)" in the volume, *Monumental Troubles: Rethinking What Monuments Mean Today*, University of Notre Dame, Snite Museum of Art, South Bend, Indiana. Editors: Erika Doss, Cheryl Snay.
<https://curate.nd.edu/show/5m60qr49g00>
- 2017 Text for Member News in *Public Art Dialogue, Fall 2017, Volume 9, Issue 2*.
<http://publicartdialogue.org/newsletter/fall-2017/pad-member-news>
- 2016 Artist project with accompanying text for *Public Art Dialogue, Volume 6, Number 1, Spring 2016 Special Issue: The Dilemma Of Public Art's Permanence*, Routledge. Guest Editor: Erika Doss.
<http://caa.tandfonline.com/toc/rpad20/6/1?nav=toCList&>
- 2013 Artist limited edition project and text for *Material Press*, Los Angeles, CA.
<http://www.materialpress.org/>
- 2013 Artist interview with accompanying text on photographer Anne Ferran, (Professor of Photography/University of Sydney, Australia) for The Studio Visit.
<http://thestudiovisit.com/anne-ferran/>

Lectures, presentations, interviews:

- 2021 *Negative Space(s)*, Lecture for the Video and Installation course at The College of New Jersey / Fine Art and Art History Department.
Moderator: Liselot Van der Heijden
- 2020 [Lisa Blas: Vasari 21 / Under the Radar](#). Interview with Ann Landi on the methodology and weekly practice of "Monday's image" RSS.
- 2019 *Spectacular holes in clouds, spotted*, Artist lecture, George Washington University, Visiting Artists and Scholars Committee, Smith Hall of Art, Washington, DC. Moderator: Lisa Lipinski.
- 2017 *Watching modern avalanches, while blossoms drift across night*, Artist lecture, KMD, Fine Art Department, University of Bergen, Norway. Moderator: Thomas Pihl.
- 2017 Lisa Blas: Interview by Brainard Carey, Yale Radio, New Haven, Connecticut.
<https://museumofnonvisibleart.com/interviews/lisa-blas/>
- 2016 *In time(s), some land(s), these events*, Artist lecture, Trestle Gallery, Brooklyn Art Space, Brooklyn, New York. Moderator: Lauren Bierly.
- 2015 *In time(s), some land(s), these events*, Artist lecture, Evergreen College, Art Department, Olympia, Washington. Moderator: Shaw Osha.
<https://www.youtube.com/watch?v=HYb9NaZXObM>
- 2014 Lisa Blas: Studio Visit, Elizabeth Foundation for the Arts, New York, New York.
<https://youtu.be/y4bFlmyLgiM>

- 2013 *All Wars Begin On A Hill*, Artist lecture, University of Virginia, McIntire Department of Art, Charlottesville, VA. Moderator: Howard Singerman.
- 2013 *All Wars Begin On A Hill*, Artist lecture, University of São Paulo, ECA/School of Communications and Arts, Brazil. Moderator: Sonia Salzstein.
- 2013 *All Wars Begin On A Hill*, Artist lecture, MARGS, Museu de Arte do Rio Grande do Sul, Porto Alegre, Brazil. Moderator: Gaudencio Fidelis.
- 2012 *Lost to Worlds, Metonymy and Memory in the work of Australian photographer, Anne Ferran*
Art Incite Talk: Corcoran College of Art & Design, Washington, DC.
Moderator: Lynn Sures.
- 2012 *Lisa Blas: Artist Lecture, Painting Department*
"Maximalism: Managing the Apocalypse" course.
Otis College of Art and Design, Los Angeles, California.
Moderator: Holly Tempo.
- 2011 *Meet Me at the Mason Dixon Line*: Discussion between Lisa Blas and Thierry de Duve, moderated by Jean-Michel Rabaté, on the exhibition *LISA BLAS/Meet Me at the Mason Dixon*, Schmucker Art Gallery, Gettysburg, Pennsylvania.
Slought Foundation, Philadelphia, Pennsylvania.
Organized by: Aaron Levy/Director, Slought Foundation.
Audio: <http://slought.org/content/11480/>
- 2011 *Meet Me at the Mason Dixon*: Lisa Blas in conversation with Miguel de Baca, Assistant Professor Art History, Lake Forest College, Illinois.
Moderator: Shannon Egan, Director, Schmucker Art Gallery.
Gettysburg College, Gettysburg, Pennsylvania.
Lecture by: Kirk Savage, Professor and Chair, History of Art & Architecture, University of Pittsburgh, PA. "Remixing Memory: Toward a New Public Understanding of the Civil War".
<http://www.gettysburg.edu/gallery>
- 2009 *Lisa Blas / The Mason Dixon and other tales from the American experience*: Artist Lecture, Clark Art Institute, Visiting Scholars Program, Williamstown, Massachusetts.
Moderator: Michael Ann Holly.
- 2009 *Public / Private*: Lisa Blas in conversation with Jeffrey Cudlin. Arlington Arts Center, Arlington, Virginia. Audio: <https://archive.org/details/JeffryCudlinLisaBlasDiscussesKStreetProject>
- 2008 *From the Gallery to the Street: Artists Talk Politics* : Panel discussion: Rex Weil, Welmoed Laanstra, Joshua Shannon, Kriston Capps, Alberto Gaitan, Victoria F. Gaitan
Lisa Blas and John Anderson in *Picturing Politics 2008: Artists Speak to Power*.
Arlington Arts Center, Virginia. Moderator: Jeffrey Cudlin.

Conference presentations:

- 2019 Presenter at the 2019 College Art Association annual conference, New York.

Session: Contesting Space: Land, Nationality, Race and Identity in Contemporary Art. Talk: Negative space(s) / Women in Land Art. Panel chair: Nicholas Smith.

- 2018 Negative space(s)
Monumental Troubles II: Rethinking What Monuments Mean Today
Panelist: Midwest Art History Society annual conference, Indianapolis, Indiana
Indianapolis Museum of Art / Eiteljorg Museum of American Indians and Western Art.
Panel chair: Erika Doss, University of Notre Dame.
- 2012 Toxic Blooms, Together < Apart, The Art Association of Australia and New Zealand
Annual Conference, Sydney, Australia. Organized during the 2012 Biennale of Sydney.
Panelist.
Moderator: Gary Sangster, Faculty, University of New South Wales, College of Fine Arts.
- 2012 Propaganda, Trauma and Identity: Artists Respond to War, Culture Matters conference,
Cultural Studies Association Annual Conference, University of California, San Diego,
California. Panelist and stand-in chair.
Panel organizer: Karen Shelby, Baruch College, CUNY.
- 2012 post-/hyper-/anti-/alter
@ College Art Association – Annual Conference 2012 (Artist programming).
Commission of video work, Expedition in gold, silver, copper and all other reflections.
Group exhibition / projection, Bonaventure Hotel, Los Angeles, CA.
Curators: Cindy Smith and Ken Gonzales-Day.
- 2011 L'atelier en question conference, addressing The Fall of the Studio: Artists at Work, edited
by Wouter Davidts and Kim Paice. L'école Supérieure d'Art (ESA), Tourcoing, France.
Panelists: Lisa Blas, Wouter Davidts (Professor of Modern and Contemporary Art/Vrije
Universiteit Amsterdam), Devrim Bayer (Curator/Wiels, Brussels), Valérie Boudier (Art
Historian/Université de Lille 3), Thierry de Duve (Art Historian/Université de Lille 3), Stéphane
Sauzedde (Director/l'Ecole Supérieure d'Art d'Annecy, France).

Bibliography:

- 2017 Susanna W. Gold, The Unfinished Exhibition, Visualizing myth, memory and the shadow of the Civil War in Centennial America, Publisher: Routledge, 2017.
- 2016 Thierry de Duve, Essais datés II – Adresses, Publisher: MAMCO, Musée d'art Moderne et Contemporain, Genève.
- 2016 Juan d'Oultremont, Rien Ne Va Plus, Group exhibition catalog, Publisher: La Lettre Volée, Brussels.
- 2011 Miguel de Baca, "Frames of Reference: Lisa Blas's Meet Me At The Mason Dixon", Lisa Blas: Meet Me at the Mason Dixon, Schmucker Art Gallery, Gettysburg College, 2011.
- 2011 Sarah Peinte, Morgan Rio, Marion Roger, Tourner la page / Lisa Blas, Université de Lille 3 – Charles de Gaulle, Lille, France, 2011. Catalog realization: Emeline Béranger, Denis Delerue, Benjamin Ottoz.

- 2011 Simon Gosselin, *Lisa Blas / Tourner la page*, Université de Lille 3 – Charles de Gaulle, Lille, France 2011. Catalog realization: Marine Ambrosino di Miccio, Ségolène Bernier, Célestine Duez, Anne Latour.
- 2011 Adeline Matte, *Tourner la page...Incipit*, Université de Lille 3 – Charles de Gaulle, Lille, France, 2011. Catalog realization: Emilie Cornu, Aurélien Riche, Frédérique André, Agatha Pospiesznska.
- 2011 Xavier Cornier, *Tourner la page / Lisa Blas*, Text in French, English and Arabic, Université de Lille 3 – Charles de Gaulle, Lille, France, 2011. Catalog realization: Fanny Monnet, Zarya Adnan, Alwand Jalal, Vanessa Vancutsem, Aurélien Rameau.
- 2010 Erika Doss, *Memorial Mania*, Publisher: University of Chicago Press, 2010.
- 2008 Jeffry Cudlin, Rex Weil, *Picturing Politics 2008: Artists Speak to Power*, Arlington Arts Center, 2008.
- 2008 Erika Doss, Notre Dame University, "War, Memory, and the Public Mediation of Affect: The National World War II Memorial and American Triumphalism", *Memory Studies*, Sage Journals, March 2008.

Grants / awards / residencies:

- 2012 International Member Conference Travel Grant / 2012 annual conference. College Art Association, New York.
- 2010 Artist in Residence, October 2010 – June 2011, Ors, France. Residency and artist project supported by Art Connexion, Lille/France in conjunction with Nouveaux Commanditaires, Jacky Duminy, Mairie d'Ors and the Wilfred Owen Association of France.
- 2009 Sondheim Prize 2009/Semi-finalist exhibition , Maryland Institute College of Art, Meyerhoff Gallery, Baltimore, MD. Curators: Ellen Harvey, Valerie Cassel Oliver/Curator: Contemporary Arts Museum Houston, Elisabeth Sussman/Curator of Photography: Whitney Museum of American Art.
- 2009 Faculty Development Grant Award – Corcoran College of Art & Design, Video production costs for the project "Lisa Blas, The Jump (after Eadweard Muybridge)." Filming in Washington, DC and San Francisco, CA.
- 2008 Mid-Atlantic New Painting 2008, Award: Best In Show, University of Mary Washington Galleries, Fredericksburg, VA. Juror: John Ravenal, Curator of Modern and Contemporary Art/VMFA, Richmond, VA. Catalogue.
- 2007 Faculty Development Grant Award – Corcoran College of Art & Design, Funding for conference attendance at Feminist Future: Theory and Practice in Visual Arts, Museum of Modern Art, New York, NY.