**EDUCATION**

2008 UCLA, MFA

2000 Yale University, BA (Fine Art)

**SOLO EXHIBITIONS & PROJECTS**

2022 *You Don’t Have to Believe Me,* Ilkhom Theatre, Tashkent, Uzbekistan

*Light~~Guard~~house*, Wende Museum, Los Angeles, CA

2020 *The Photograph is Always Now,* solo exhibition, Diane Rosenstein Gallery, Los Angeles, CA

2019 *The Gesture of Wishing,* public video for Override program, Chicago, IL

*Collective Memory,* solo exhibition,Von Lintel Gallery, Los Angeles, CA

2018 этюды по безопасности / Security Studies, New Holland Island Pavilion, St. Petersburg, Russia

2017 *Building Dwelling Thinking,* solo exhibition,Von Lintel Gallery, Los Angeles, CA

2016 *Relief,* Von Lintel Gallery, solo exhibition,Los Angeles, CA

2015 *Farrah Karapetian,* solo exhibition,Danziger Gallery, New York, NY

*Step Twice,* Dodd Galleries, Athens, GA

*Stagecraft,* solo exhibition,Von Lintel Gallery, Los Angeles, CA

2014 *Service & Other Stories*, Angels Gate Cultural Center, San Pedro, CA (Lead Artist, public project)

*Prone Position,* Solo public project for *Freeway Studies #2, Inside the Quad*, OTIS Ben Maltz Gallery, Los Angeles, CA

2013 *Good Sign,* Solo public project for the *Flint Public Art Project,* Flint, MI

2012 *Student Body Politic,* solo exhibition,Vincent Price Art Museum, Los Angeles, CA

*Representation Cubed,* solo exhibition,Roberts & Tilton, Los Angeles, CA

2011 *Accessory to Protest,* solo exhibition,LEADAPRON, Los Angeles, CA

2010 *Broken Windows Theory,* solo public project,Kantor Gallery, New York, NY

2009 *Lightyear,* solo exhibition,Sandroni Rey Gallery, Los Angeles, CA

*Tragic Muse,* solo project,Sandroni Rey Gallery, Los Angeles, CA

2008 *Shipping Container,* Sandroni Rey, Los Angeles, CA

*Int./Ext.,* solo exhibition,Geoffrey Young Gallery, Great Barrington, MA

**SELECTED SPECIAL PROJECTS**

2024 Black Imagination Matters, Princeton University, Princeton, NJ (incubator participant)

2023 *Kenwyn Crichlow*, Diane Rosenstein Fine Art, Los Angeles, CA (Producer)

2020 San Diego Views”, Portfolio published by Photographs Incorporated, now in collections including Museum of Photographic Arts (MOPA), and The California Museum of Photography at UC RIverside.

2021 Beckett & the Virtual, *Anomalous Co,* Virtual international laboratory (artist and contributor)

2014*Unsparing Quality*, Diane Rosenstein Fine Art, Los Angeles, CA (Curator)

*Lay of the Land,* Von Lintel Gallery, Los Angeles, CA (Curator)

2012 *The Black Mirror*, Diane Rosenstein Fine Art, Los Angeles, CA (Assistant Curator)

2011 *Abstract Smallness,* PØST, Los Angeles, CA (Curator)

**SELECTED GROUP EXHIBITIONS**

2024 *After Icebergs*, with Mark Dion, Humanities Center Gallery, USD

2023 *Direct Contact: Cameraless Photography Now*, Eskenazi Museum of Art, Bloomington, IL

*Free Association: New Acquisitions in Context,* Addison Art Gallery of American Art, Andover, MA

2022 *Sightlines: Photographs from the Collection,* SFMOMA

California Center for the Arts, Escondido Museum, CA

*On Jupiter: Selections from the Beth Rudin DeWoody Collection*, Olin Hall Galleries Roanoke College

2021 *Art and Hope at the End of the Tunnel,* curated by Edward Goldman, USC Fisher Museum of Art, LA, CA

*Garden,* Ladies’ Room, Los Angeles, CA

2020 *Time Share,* online exhibition for *Radical Broadcast* with Performa, NY

*Transformations: Living Room -> Flea Market -> Museum -> Art,* Wende Museum, Los Angeles, CA

*Archive Machines,* Department of Cultural Affairs, Los Angeles, CA

*The Creator Has a Master Plan,* Diane Rosenstein Gallery

2019 *The Seven Year Itch,* Diane Rosenstein Gallery, Los Angeles, CA

2018 *The Fabric of Felicity,* Garage Museum of Contemporary Art, Moscow, Russia

2017 *Synthesize*, MOCA Jacksonville, FL

*Light Play: Experiments in Photography, 1970 to the Present*, Los Angeles County Museum of Art

*Life During Wartime,* Diane Rosenstein Gallery, Los Angeles, CA

2016 *The Surface of Things*, Houston Center for Photography, Houston, TX

*A Matter of Memory*, Eastman Museum, Rochester, NY

*About Time: Photography in a Moment of Change,* SFMOMA, San Francisco, CA

*Collected,* Pier 24 Photography, San Francisco, CA

*Life During Wartime,* Diane Rosenstein Fine Art, Los Angeles, CA

*Artistic Interpretations of the Cold War*, Wende Museum and Archive of the Cold War, Los Angeles, CA

*SKIN*, Los Angeles Municipal Art Gallery at Barnsdall, Los Angeles, CA

*Russian Doll,* M+B Gallery, Los Angeles, CA

2014 *The Wall in Our Heads: American Artists and the Berlin Wall*, Goethe Institut, Washington DC

*The Fifth Wall*, Armory Center for the Arts, Pasadena, CA

*Prep School: Prepper & Survivalist Ideologies and Utopian/Dystopian Visions*, Torrance Art Museum, Torrance, CA

*Trouble With the Index*, California Museum of Photography at UCR ARTSblock, Riverside, CA

2013 *Rogue Wave 2013: 15 Artists from Los Angeles*, LA Louver, Venice, CA

*2013 California-Pacific Triennial*, Orange County Museum of Art, Newport Beach, CA

2012 *The Black Mirror*, Diane Rosenstein Fine Art, Los Angeles, CA

*Don’t the Sun Look Angry at Me: Pictures and Objects from Los Angeles Now,* Royale Projects, Indian Wells

2011 *Major Grey*, Geoffrey Young Gallery, Great Barrington, MA

2010 *Border Art Biennial 2010* El Paso Museum of Art and Centro Cultural Paso del Norte, El Paso, TX, and Juárez, MX

*Open House | State Secrets*, with Mitch McEwen and B.E.A.S.T., Superfront, Los Angeles, CA

*Session\_7\_Words,* Krabbesholm FourBoxes Gallery, Denmark

*Two Halves,* with RJ Messineo, Artist Curated Projects, Los Angeles, CA

*Lovingly, Rose Peebles,* Brand Library, Glendale, CA

*Excess Liquidity,* with X Atelier, Superfront, Los Angeles, CA

2009 *Wall as Canvas I,* Wende Museum and Archive of the Cold War, Los Angeles, CA

Perception as Object, *Monya Rowe Gallery, New York, NY*

2008 *LA Confidentiel,* Centre d’Art Contemporain, Parc Saint-Léger, France

2005 *Critics’ Picks*, Black & White Art Gallery, Brooklyn, NY

2002 *New Photography*, SFMOMA Artist's Gallery, San Francisco, CA

**SELECTED AWARDS AND RESIDENCIES**

2022 CEC Artslink Arts Prospect Network Fellowship, Ilkhom Theatre, Tashkent, Uzbekistan

2021 COLA Master Artist Fellowship from the Department of Cultural Affairs, City of Los Angeles

Davis Fellow for Peace, Middlebury Institute, California

2018 Fulbright Award, St. Petersburg, Russia

2017 Pollock-Krasner Award

2016 CEC ArtsLink Back Apartment Residency, St. Petersburg, Russia

2015 Visiting Artist, Lamar Dodd School of Art, University of Georgia, Athens

2015 Visiting Artist, University of North Carolina at Chapel Hill

2014 California Community Foundation Mid-Career Artist Fellowship

2013 The Andy Warhol Foundation Arts Writers Grant

2012 Center for Cultural Innovation, Investing In Artists Grant, Innovation Category

Artist in Residence, “Directed Studies: Los Angeles Times”, East LA College, CA

2010 MacDowell Colony, Monadnock, NH, Residency

2009 Wende Museum and Archive of the Cold War, Los Angeles, CA, Residency

**PUBLIC COLLECTIONS AND COMMISSIONS**

J. Paul Getty Museum

Columbus Museum of Art, Ohio

Los Angeles County Museum of Art

Museum of Contemporary Art, San Diego, CA

Museum of Modern Art, San Francisco, CA

Flint Public Art Project, Flint, MI

Sir Elton John Collection, London, UK

Wende Museum, Los Angeles, CA

**SELECTED REVIEWS AND PUBLICATIONS**

2023 Catalogue: *Direct Contact: Cameraless Photography Now*, Eskenazi Museum

2021 Columbus, Nikki. *Farrah Karapetian.* COLA catalogue 2021.

2020 Duganne, Erina, Diack, Heather, Weissman, Terri. *Global Photography: A Critical History*, Routledge

Marien, Mary Warner. *Photography: A Cultural History*. 5th Edition. Lawrence King Publishing.

Reviews of *Time Share*, with Performa: NY Times, Artillery, Artnet, etc.

Ollman, Leah. LA Times. *Artists spend months, even years, working on a gallery show. What if no one sees it?* April 30, 2020.

Ollman, Leah. LA Times. *Review of The Photograph is Always Now*. (per Covid-19, un-published)

Goldman, Edward. *Review of The Photograph is Always Now*

Osberg, Annabele. Artillery Magazine’s Pick of the Week (*The Photograph is Always Now*.)

Osberg, Annabele. Artillery Magazine’s Top Ten Exhibitions from 2019 in Los Angeles (Collective Memory).

Paul, Chantel. On Farrah Karapetian. Herein Journal.

2019 Osberg, Annabele. *Artforum* Critic’s Pick. Review of Collective Memory.

Mizota, Sharon. *LA Times*. Review of Collective Memory.

Dambrot, Shana Nys. *Art and Cake*. Review of Collective Memory.

Weiskopf, Dan. *Constructed: The Contemporary History of the Constructed Image in Photography Since 1990.* Routledge/Taylor & Francis.

2018 Ollman, Leah. Review of Building Dwelling Thinking. *Photograph Magazine*, Jan/Feb

*Global Photography: A Critical History*: Textbook, Bloomsbury Academic Publishers.

2017 Ollman, Leah. “Rematerializing Photography”. *Art in America*.

Trillo, Miguel. *Doble Exposición: Double Exposure.* Centro de Arte dos de Mayo, Regional Government of Madrid

2016 Cairy, Brainard, Interview from Yale University Radio, WYBCX, July 19, 2016

Singh, Amit, “The Queen of Photograms”, Fotoflock, July 19, 2016

Goldman, Edward. “Ladies Who Dare”. KCRW February 16, 2016

Pagel, David. *A head-spinning journey to the edges of Farrah Karapetian's world*. Los Angeles Times, January 21, 2016.

Sonnabend, Julia. *Stories Without Borders,* Oxford University Press.

Stevens, Anise. “The Analog Revolution”. *Artillery Magazine*, May 3, 2016.

Stevens, Anise. “Farrah Karapetian”. *Artillery Magazine*, February 3, 2016.

Zellen, Jody. “Continuing and Recommended. Art Scene”, *Art LTD*, February 2016.

2015 Baum, Rachel. *Camera Austria* issue 132. Review of solo exhibition at Danziger Gallery

Cotton, Charlotte*. Photography is Magic!* New York: Aperture Press.

Geha, Katie. Interview and Portfolio in *The Georgia Review*

Griffin, Jonathan. “Out of the Light; Into the Shadow”. *TATE Etc*. January.

Griffith, Kio. "Fresh Faces in Art: Eight LA Artists You Should Know," *FABRIK Magazine*, Issue 28, April 2015.

Hegert, Natalie. “In Colors: Farrah Karapetian at Von Lintel” February 11, 2015, Artcritical.com

Knoblauch, Loring. “Farrah Karapetian @ Danziger” October 23, 2015, CollectorDaily.com

Melrod, George, Artist Profile in Art LTD, Jan-Feb issue

Ollman, Leah. "Beautiful, Conceptually Ticklish Photograms by Farrah Karapetian," February 13, 2015, *Los Angeles Times*

Schwartz, Chip, "Farrah Karapetian and the concert that never was at Von Lintel Gallery in Los Angeles" February 2015, the artblog.org

Weingart, Ken, “Interview with Farrah Karapetian”

2014 Lisci, Luca. “Begone and present.” TAR digital edition, May 31-June 6, 2014.

Schwendener, Martha. “Origins Story, Through a Modern Lens - Experimental Strategies at AIPAD’s Photography Show.” *New York Times*, April 10, 2014.

Nazarevskaia, Kristina. “Top AIPAD Recommendations: Farrah Karapetian at Von Lintel Gallery.” galleryIntel, April 2014

2013 Black, Ezhra Jean. Profile. *Artillery*. November/December 2013.

Frank, Peter. Review: OCMA Triennial. Fabrik. Issue 22.

Ollman, Leah. Review: Black as everything and nothing at Diane Rosenstein. Los Angeles Times. January 2013.

2012 Lipschutz, Yale. Review of Representation Cubed. Whitehot Magazine. June 2012.

Chou, Elizabeth Hsing-Huei. “ELAC Space Shows Art That’s Here Today”, EGP News. May 2012

Mizota, Sharon. Review of Representation Cubed. Los Angeles Times. May 2012

Heuer, Megan. 500 Words. Artforum.com, Spring 2012

Harren, Natilee. Review of Accessory to Protest. Artforum. March 2012

Frank, Peter. Haiku Review, “Paper Hearts and Harpsichords.” Huffington Post. Feb 29, 2012

2010 Martin, Terri. Review of Lovingly, Rose Peebles. Glendale News. Dec 10, 2010

Interview Magazine. “Artist Curated Projects: A Radical Artist-for-and-by Artist Collective.”

December 2010

Polimorfo Journal, Puerto Rico. “OPEN HOUSE | STATE SECRETS” Summer 2010

Killion, Stephen. Architizer. “Empowering Architecture: Open House, State Secrets.”

Summer 2010

2009 Ollman, Leah. “’Farrah Karapetian at Sandroni Rey.” Los Angeles Times. October 9, 2009

Souza, John. “Farrah Karapetian: Tragic Muse’ at Sandroni.Rey”, Artweek. April 2009

Shaw, Michael. “Farrah Karapetian at Sandroni.Rey.” artslant.com. February 2009.

“Catherine Taft’s Round-Up of the Best Shows in LA” saatchi-gallery.co.uk. February 2009.

“art la 09: no country for old men.” venicepaper.net February 2009

2008 Ramade, Bénédicte. "Los Angeles Sous Le Manteau", Zéro deux numéro 47, automne 2008

Artsenecal, “Continuing and Recommended Exhibitions” – Shipping Container at Sandroni.Rey, March 2008.

2003 Baker, Kenneth. "Artists on Art.” San Francisco Chronicle. May 2003

**SELECTED LECTURES / PANELS**

2023 Speaker, Davis Center at Harvard University: “Who to Cotton?”

Residency, Speaker, SOMA, Mexico City

Speaker, After Post-Photography 8, European University, St. Petersburg, Russia

2022 Speaker, “the Women”*,* Vanderbilt University

Speaker, “Centering the Author”,Penumbra Foundation, New York

Conference participant: *“IN LIGHT OF WAR”: Photography, Conflict, and Political Violence”*, ZeM – Brandenburgisches Zentrum Für Medienwissenschaften, Potsdam

2021 Speaker, Medium Festival of Photography, San Diego, CA

Visiting Speaker: Scripps College, CA

Co-Host: *Art Past Present* series, Wende Museum, CA (2020-2021, 10 episodes)

2020 Speaker, Davis Center at Harvard University: “Centering the (Post)Soviet Subject: A Study of Agency in Representation”

Panel, “In Search of Our Times: Fact and Fiction: Art, News, and Propaganda, Wende Museum.

Visiting Speaker: Otis College of Art & Design, LA, California

2019 Panel, “taking space MAKING SPACE”, UC Irvine University & State 2019-20 Speaker Series

Lecture “Decolonizing Photography”, Photography as Art conference, Moscow, Russia, 2019

Discussant, “Contested Site: the Female Body in Contemporary Art”, College Art Association (CAA) national conference 2019

2018 Conference participant, *After (Post) Photography*, St. Petersburg, Russia

- Museum of the History of Photography: “The Family Album: A Story With a Sequel”

- Rosfoto State Museum and Exhibition Center: “What Makes a Photograph?”

Lecture, Faculty of Liberal Arts of St. Petersburg State University: “Is Photography Physical?”

Lecture, Faculty of Art, Film, and Photography at Санкт-Петербургский государственный институт культуры

Conference participant, *Alternative Realities: Utopian Thought in Times of Political Rupture*, atThe Wende Museum at The Armory, Culver City, California *and* The Max Kade Institute for Austrian-German-Swiss Studies, USC, Los Angeles, California

Visiting Speaker: Oregon State University

2017 Visiting Speaker: Princeton University, CSU Long Beach School of Art, CSU Fullerton, Parsons, The New School, New York

Artist Series Lecture: Penumbra Foundation, New York, NY

2016 Speaker, “The Surface of Things”, Houston Center for Photography

Moderator, “Unpanel II: Democracy”, LAMAG at Barnsdall, Los Angeles, CA

2014 Speaker, “Repetition”, LAXART, LA, CA

2013 Speaker, “This is LA”, Orange County Museum of Art, CA

Speaker, “Photography Without Tears”, with Marco Breuer, LA, CA

2012 Visiting Speaker: Princeton University, Claremont Graduate University, Occidental College

Speaker, “Close Encounters of a Material Kind”, with Sohrab Mohebbi, Katie Grinnan, Alexandro Segade, Roberts & Tilton, LA, CA

2011 Speaker, “Practice”: A lecture for Artist Curated Projects in conjunction with the exhibition, “Speaking in Tongues: Wallace Berman and Robert Heinecken, 1961-1976”, Armory Center for the Arts, Pasadena, CA

Visiting Speaker: University of Southern California; Otis College of Art & Design; Art Center College

Speaker, “Faith, Hope, & FX”, Luis de Jesus Gallery, LA, CA

2010 Speaker, Focus Talk, El Paso Museum of Art, El Paso, TX

Visiting Speaker: University of California at Los Angeles; Otis College of Art & Design; Chapman University

2009 Speaker, “Disturbing Images”, at the Wende Museum’s exhibition “Collected Fragments – Traces of the GDR” curated by Joes Segal, LA, CA

Speaker, “Street Specifics”, Sandroni Rey, LA, CA

Visiting Speaker: Otis College of Art & Design

**SELECTED SERVICE TO THE FIELD**

2020 Juror, PhotoVisa Biennale of Photography, “Memory, War, and Peace”, Krasnodar, Russia

2016 California Community Foundation Grant Panelist

2014-15 Fulbright Discipline Committee Member, Mixed Media

**SELECT WRITING**

(2023) *Kenwyn Crichlow: Wilderness of the Mark*, catalogue essay, Diane Rosenstein Gallery.

(2023) *You Don’t Have to Believe Me.* In C. Gardner and J. Vanderpool (Ed.), They Work Hard for the Money: Performative Representation of Working Class Laborers. New York: Palgrave Macmillian.

(2021) Archivo Platform Research Journal, Portugal

* Portfolio of Ida Kar’s images of women
* Essay: “The Arbiters” about the redistribution of opportunity by artists inside of institutions (focus on Mickalene Thomas, rafa esparza, Alice Könitz, and Paul Sepuya)
* 500 words on Scott W.H. Young’s post on Twitter of Parker Bright’s protest in front of Dana Schutz’ 2016 painting of Emmett Till, reframing the discussion in terms of Bright’s protest and the history of black philosophy around the issue of self-representation

(2019) *The Gunman Gestures.* International Journal for Cultural Research.

(2019). *Interview with Roxana Marcoci, Senior Curator of Photography at the Museum of Modern Art in New York.* Новое искусствознание.

(2019). *Decolonizing Photography: How leading institutions in the United States are unraveling 20th century histories and reimagining a photographic future.* Russian Academy of Arts Research Institute of Theory and History of Fine Arts. Written, publication stalled for Covid and war.

(2019). *The Body Politic: Meyerhold to My Barbarian.* German Historical Institute 2019 Bulletin Supplement.

(September 2017). *The House in and as Contemporary Art*. Los Angeles Review of Books blog.

(August 2017). *The Flag in and as Contemporary Art*. Los Angeles Review of Books blog.

(Fall 2017). *Wall Proposals*. The Daily Gentrifier.

(April 2016). *Shadowboxing*. Nonsite.org.

(May 2, 2014). *Theatrical Photographs*. Nonsite.org. http://nonsite.org/article/theatrical-photographs

Catalogue, “Unsparing Quality”, *Dialogue with Susan Laxton*, 2014

*Housing Projects*, Andy Warhol Foundation Arts Writers Grant for blog

*Brett Nicely: The Twitter of Sculpture,* The Benefit of Friends Collected.

*Transparency*. Essay: English and Norwegian: Seismopolite, Issue 4

*8 Seconds*. Essay: Material. Summer 2012

(April 21, 2012). *Medium Specificity in Our Midst*. Art & Education Papers. http://www.artandeducation.net/paper/medium-specificity-in-our-midst/

(2012). *On an Architecture of Survival*. In M. Bua and M. Goldfarb (Ed.), Architectural Interventions. New York: Laurence King Publishing.

Reviews: 2004-2009, whitehousemagazine, artslant, and the Brooklyn Rail.

thehighlights.org “Reframing Mirrors and Windows”, June 2008

**TEACHING**

2018-present Assistant Professor of Art, Architecture + Art History in the College of Arts & Sciences, University of San Diego. Area Lead: Photography

2018-19 Visiting Faculty, Fall, Claremont Graduate School, Claremont, CA

2017-18 Lecturer, Chapman University, Orange, CA

Lecturer, Cal Poly Pomona, Pomona, CA

2012-14 Lecturer, Otis College of Art & Design, Los Angeles, CA

**SELECT SERVICE, COLLABORATIONS ACROSS the University of San Diego**

Service

2018-present Department of Art, Architecture + Art History Annual spring juried student exhibitions co-coordinator

2018-present Department of Art, Architecture + Art History senior visual arts catalog development, co-coordinator

2018-present Summer Undergraduate Research Experience creative works committee member

2021-2024 Humanities Center Public Humanities Element Chair

* *Frontiers in Frontiers,* a three-year interdisciplinary public project through USD’s Humanities Center, executed on campus and in and about Imperial Valley, organized in conjunction with community partners Innovation Law Lab (year 1), the International Rescue Committee, San Diego (year 2), and our tribal liaison (year 3).
* Organized film festival for the IRC, bringing undergrad and grad volunteers to work with three filmmakers and the IRC staff (Films: Christopher Chambers’ *A Fire Within;* Megan Mylan’s *Simple as Water;* Sam Ellison’s *Chèche Lavi: Buscando Una Vida*; Distinguished speaker: Guerline Jozef, Executive Director of the Haitian Bridge Alliance)
* Secured housing on campus for 15 migrant IRC clients for summer 2023

2021-2024 Oversight of Strategic Initiative Funding for the Committee and Implementation of

Diversity and Inclusion Mid-Career and Junior Faculty/Staff Service Awards

* Brought the Diversity & Inclusion Impact Award campus wide during year 2 and created sustainable future for it year 3, after funding had closed.

2021-2022 BLM pop-up course in the Humanities Center: co-coordinator (Fall 2021, 2022)

2019-2022 Department of Art, Architecture + Art History Visiting Artist Lecture Series Committee, Chair

2018-2019 Dean’s Advisory Committee on Art and Social Change

Lectures & Collaborations outside of Visual Arts

Spring 2024 “After Icebergs”, Trialogue with Mark Dion and Derrick Cartwright, Humanities Center

Fall 2023 “The Uncanny Forest”, lecture for *Natural Landscapes and Human Meaning,* organized by Dr. Brian Clack, Humanities Center

Spring 2023 “Journal for the Study of Race and Culture” 2nd edition, Teaching & Learning grant:

Fall 2022 “Langston Hughes in Uzbekistan”, lecture for Africana Studies, organized by Dr. TJ Tallie

Spring 2021 “Journal for the Study of Race and Culture” 1st edition, Teaching & Learning grant

Spring 2021 “The Network of the Harlem Renaissance”, lecture for *Souls of Black Folk*, organized by Dr. Jamall Callaway, Humanities Center

Fall 2019 external CEC Artslink funding for visiting Research Associate from Russia, Ada Mukhina

Fall 2019 “Ghosts and the Uncanny”, lecture for *After Lives*, organized by Dr. Brian Clack, Humanities Center

Fall 2019 Collaborative exhibition at the Casa de La Paz at the Joan B. Kroc School of Peace Studies: work produced by visual art students working with the visiting International Women Peacemakers

Spring 2019 “Housing Projects”, student-curated exhibition on housing in the Casa de la Paz