

LISA FARRINGTON

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Education

Doctor of Philosophy in Art History, The Graduate Center, New York
Dissertation: "Faith Ringgold: the Early Works & the Evolution of the Thangka Paintings"

Master of Philosophy in Art History, The Graduate Center, City University of New York
Specialization: European Art Since 1860

Master of Arts in Art History, American University, Washington, D.C.
Theses: "Piero della Francesca" (Italian Renaissance) and "Henry Ossawa Tanner" (African-American)

Bachelor of Fine Arts, *magna cum laude*, Howard University, Washington, D.C.
Painting & Art History: Thesis: "Egyptian Art of the Amarna Period"

Academic Experience

2008-2013. Founding Chair of the Department of Art & Music, John Jay College of Criminal Justice / CUNY

2007-2018. Professor of Art History, John Jay College of Criminal Justice / City University of New York

1993-2008. Associate Professor and Curriculum Supervisor for Art History, Parsons School of Design /The New School for Social Research, New York

1998. Visiting Faculty, Museum On-Site Classes in Art and Architecture, Parsons Paris

1994-2004. Senior Faculty Consultant, Advanced Placement (AP) Exam in Art History, The College Board

1997. Visiting Assistant Professor, Art History, Brooklyn College / City University of New York

1990-1993. Adjunct Assistant Professor, Art and Art History, Borough of Manhattan Community College / CUNY

1990-1993. Adjunct Assistant Professor, History of Design, Fashion Institute of Technology (FIT), SUNY

1990. Graduate Teaching Assistant, Art History, Hunter College, City University of New York

1987-1990. Assistant to the Director, Marlborough Gallery, New York

1980-1987. Assistant to William Rubin, Director of Painting & Sculpture, Museum of Modern Art, New York

Curatorial and Editorial Experience

- 2016-2017. Curatorial Consultant, "On Such a Night as This: A Celebration of African American Art, ACA Galleries, NY
- 2009-2014. Curator, "Women Call for Peace: Global Vistas," National Touring Exhibition for the National Endowment for the Arts and the Mid-American Arts Alliance
2012. Editor for Special Issue on "Cross Cultural Issues in Art from the 19th Century to the Present," Bard Graduate Center journal, *Source: Notes in the History of Art* 31, n.3
2012. Curator, "The End of Poverty: How Do We Get There? What Will It Look Like?" President's Gallery, John Jay College of Criminal Justice, City University of New York
2012. Curator, "Jill Freedman: Street Cops," President's Gallery, John Jay College of Criminal Justice / CUNY
2011. Curator, "Faith Ringgold; the Art of Civil Rights," President's Gallery, John Jay College of Criminal Justice
2010. Curator, "Freedom Riders & Bus Boycotters: the Paintings of Charlotta Janssen," President's Gallery, John Jay College of Criminal Justice
2008. Curator, "Color and Sound: The Paintings of Gaye Ellington," Art & Music Department Gallery, John Jay College of Criminal Justice
2005. Editor of Special Issue on "African American Art," Bard Graduate Center journal, *Source: Notes in the History of Art* 24, n.4
- 2004-2005. Curator, "Creating Their Own Image: A History of African-American Women Artists," Parsons School of Design / The New School for Social Research Aronson Galleries
2000. Curatorial Consultant for "Haitian Art," The Rockland County Center for the Arts, Nyack, NY
1999. Curator, "Art & Identity: African-American Aesthetics at the New School" Parsons School of Design, NY
1995. Co-Curator for "Fifty Years of Haitian Art," Borough of Manhattan Community College / City University of New York Shirley Fiterman Gallery
1994. Curator, "The Language of Color: Women's Voices," John Jay College / City University of New York
1994. Curator, "Women as Inspiration: The Paintings of Gaye Ellington," John Jay College / CUNY
1993. Assistant to the Author, *Gilbert & George: The Singing Sculpture* (Anthony McCall Associates: New York)
1984. Assistant to the Author, *Primitivism in 20th Century Art* (New York: Museum of Modern Art)

Awards, Fellowships, and Grants

2017. National David C. Driskell Prize for Contributions to African American Art, Nominee
2016. Oxford University Press Authors Grant for *African-American Art: A Visual and Cultural History* (\$12,500)
2015. Annual James A. Porter National Colloquium on African American Art, Honoree for Outstanding Contributions to African American art
- 2013-14. PSC-CUNY Senior Research Grant for sabbatical year completion of *African American Art: A Visual and Cultural History* (Oxford University Press, 2016) (\$11,000)
2011. Dedalus Foundation Curatorial Grant for national touring exhibit "Women Call for Peace" (\$10,000)
2010. Andy Warhol Foundation Creative Capital Arts Writers Prize for completion of *Emma Amos: To Enter the Studio is a Political Act* (\$50,000)
- 2009-2012. Faculty Scholarly Excellence Award, John Jay College of Criminal Justice, CUNY
- 2007-2008. Spelman College / Atlanta University Center Cosby Endowed Scholar in the Humanities (\$125,000)
2006. American Library Association Outstanding Contribution to Literature Award for *Creating Their Own Image: The History of African American Women Artists* (Oxford University Press, 2005)
2006. Zora Neale Hurston-Richard Wright Foundation Nonfiction Literary Award Finalist for *Creating Their Own Image: The History of African American Women Artists* (Oxford University Press, 2005) (\$1,500)
2005. American Association of Black Women Historians Letitia Woods Brown Memorial Book Prize Winner for *Creating Their Own Image: The History of African American Women Artists* (\$250)
- 2004-2005. U.S. State Department Curatorial Grant for Art in Embassies exhibition (\$5,000)
- 2004-2005. The New School for Social Research Faculty Development Grant (\$3,000)
2002. Ford Foundation Fellow for completion of *Creating Their Own Image: The History of African American Women Artists* (\$50,000)
- 1999-2000. National Endowment for the Arts Korean Art Seminar Fellow, Parsons School of Design, New York
1998. Foreign Research Grant for study in Haiti of Vodou art & practice, The New School (\$3,000)
1998. Diversity Curriculum Development Grant, The New School for Social Research (\$1,000)
- 1997-1998. Magnet Post-Doctoral Fellow, The Graduate Center, City University Of New York (\$36,000)
- 1995-1996. President's Dissertation Year Fellow, The Graduate Center, City University of New York (\$10,000)
1995. Andrew Mellon Dissertation Fellow, The Graduate Center, City University Of New York (\$1,500)
- 1989-91,94 University Fellow & Shenson Fellow, The Graduate Center, City University of New York (varied sums)

Invited Lectures and Conference Papers

2017. "African American Art: A Visual & Cultural History," Office for the Advancement of Research book talk series, John Jay College of Criminal Justice / CUNY
- "African American Abstraction," Oxford University Press Corporate Offices, New York
- "Shifting: African American Women Artists & the Gaze," Symposium Moderator and Keynote Speaker University of Maryland David C. Driskell Center for the Study of Visual Arts and Culture of African Americans
- "The New Abstraction in 21st Century African American Art," Keynote Speaker, The National Conference of Artists and The Alliance of Artists Annual Conference, Fayetteville University, NC
- "Conversation with Faith Ringgold," Museum of Modern Art Friends of Education at ACA Galleries, New York
- "Faith Ringgold," National Arts Club Annual Medal of Honor Awards Dinner, New York
- "21st Century Black Feminist Art" & "The World Before Racism," *Freedom? Selections from the Paul R. Jones Collection* Exhibition Lecture Series, Alabama University, Tuscaloosa, 2017
2016. "Women Modernists and the Harlem Renaissance," Women Modernists Symposium, Norton Museum of Art, Palm Beach, FL
- "African American Art: A Visual & Cultural History," Author's Talk, Annual College Art Association Conference, Washington, DC
- "The World Before Racism: Africans in European Art," Schomburg Center for Research in Black Culture of the New York Public Library
2015. "Lucas Cranach the Elder's German Renaissance Painting of Saint Maurice," Metropolitan Museum of Art Ruth and Harold D. Uris Center for Education, New York
- "A Crisis of Race and Sex: Black Feminist Art," St. Louis University, MO
- "Haitian Art & Vodou Culture," Bermuda National Gallery, Hamilton, Bermuda
- "Conversation with Emma Amos," Museum of Modern Art Friends of Education, Ryan Lee Gallery, New York
- "The New Black Feminist Art," Annual James A. Porter National Colloquium on African American Art, Howard University, Washington DC
- "The World Before Racism," Metropolitan Museum Grace Rainey Rogers Auditorium, New York and the Bermuda National Gallery, Hamilton, Bermuda
2014. "Rethinking African American Public Art," Annual James A. Porter National Colloquium on African American Art, Howard University, Washington DC
2012. "Art & Architecture in Haitian Vodou Culture," Annual College Art Association Conference, Los Angeles

- “Picasso and Cubism,” Cullman Education Building, Museum of Modern Art Modernism, New York
- “Tritobia Benjamin: Champion of African-American Art,” Annual College Art Association Conference Women’s Caucus, Chicago
2011. “The Hottentot Venus” at, “The Fairground & the Museum: Human Anatomy on Display” symposium, Coney Island Museum, New York
- “African American Women Artists of the 20th & 21st Centuries,” University of Rhode Island, Providence
- “History of African American Women Artists, 17th Century to the Present,” Miami University, Oxford, OH
2010. “de Bouffon's 1805 Published Autopsy Findings on the Body of Sartjie Baartman,” for symposium “Imaging / Imagining the Skeleton,” The Graduate Center, City University of New York
- “Freedom Riders and Bus Boycotters: Civil Rights Panel,” Moderator for exhibit symposium, John Jay College of Criminal Justice / City University of New York
- “The World Before Racism” John Jay College Biennial International Conference, Marakesh, Morocco
2010. “Elizabeth Catlett: Lionheart,” Annual James A. Porter National Colloquium on African American Art, Howard University, Washington, DC
- “The Arts at John Jay,” Board of Trustees, John Jay College of Criminal Justice / CUNY
- “Faith Ringgold: An Evening with the Artist,” Cullman Education Building, Museum of Modern Art, New York
2008. “Hottentot to Hip Hop: the Black Female Body in Art & Visual Culture,” Cosby Endowed Scholars Conference Coordinator and Keynote Speaker, Spelman College / Atlanta University Center
- “Starmanda Bullock: Artist and Educator,” Howard University Department of Fine Arts, Washington, DC
- “African-American Modernism: Between the Wars,” Master’s Programme, Christie’s Auction House, NY
- “African-American Women Artists of the Harlem Renaissance,” University of Missouri, Columbia
2007. “Blacks in Western Art,” Cosby Endowed Scholars Lecture Series, Spelman College / Atlanta University
- “Contemporary African-American Women Artists,” Detroit Institute of Art
2006. “Faith Ringgold,” Annual James A. Porter National Colloquium on African American Art, Howard University
- “African-American Visual Arts from Slavery to the Present,” Berkshire Museum, Pittsfield, MA
- “Enslaved American Women Artists of the Antebellum Era,” New Britain Museum of American Art, CT
2005. “Creating Their Own Image: A History of African American Women Artists,” Montclair Art Museum, NJ
- “Harlem Renaissance Art,” The National Arts Club, New York

- “Antebellum African-American Women Artists,” International Center for Integrative Studies, New York
- “Black Feminist Art,” Bishop McCabe Lecture Series, American University, Washington, DC
- “The Nude Self-Portrait in the Art of Renee Cox,” Annual College Art Association Conference, Atlanta, GA
2004. “Bearing Witness: Women, Culture & Politics in the African Diaspora,” National Black Arts Conference, Atlanta University, GA
- “Strategies for Teaching Advanced Placement Art History,” College Board Advanced Placement Conference, Orlando, FL
- “Collecting Minority Art,” Basically for Women Program, The New School for Social Research, New York
- “Faith Ringgold,” Books and Authors Lecture Series, Studio Museum in Harlem
- “19th Century African-American Craftswomen and Designers” The New School for Social Research, New York
- “African-American Artists During the Era of Slavery,” North Carolina A&T University, Greensborough
2003. “Black Women in Visual Culture,” Annual James A. Porter National Colloquium on African American Art, Howard University, Washington, DC
- “Conceptualism, Politics & the Art of African-American Women,” Annual College Art Association Conference, New York
2001. “Celebrating the Black Artist,” Keynote Address, 6th Annual Dedicators Awards, New York
2000. “The Slave Rape Paintings of Faith Ringgold,” for “In Pursuit of Freedom: African Americans in Brooklyn and the Antislavery Movement” exhibition lecture series, Long Island University, Brooklyn Campus
- “Inclusive Art History,” College Board Advanced Placement Conference, Vancouver, Canada
1999. “Strategies for Teaching Advanced Placement Art History,” College Board Advanced Placement Conference, Pace University, New York
- “Non-western Art in the Advanced Placement Exam,” Annual College Art Association Conference, Los Angeles, CA and Annual College Board Teachers Conference, La Jolla, CA
- “Art & Soul: Spirituality in African-American Art,” Marquette University Haggerty Museum of Art, Milwaukee, WI
- “A Crisis of Race & Sex: Women’s Art in the Age of Black Power,” State University of New York, Albany
- “The Politics of Race & Sex in the Paintings of Faith Ringgold,” Villanova University, PA
- “Art & Society in Haiti,” Panelist, Rockland Center for the Arts, Nyack, New York, 1999
- “Art & Identity: African-American Aesthetics in the Collection of the New School,” Symposium Moderator,

The New School for Social Research, New York

1998. "Historical Frameworks of African-American Culture," New Jersey State Museum, Trenton
- "A Crisis of Race and Sex: Women's Art in the Age of Black Power," Annual James A. Porter National Colloquium on African American Art, Howard University, Washington, DC
- "Black or White? Bi-Racial Identity in African-American Portraiture," Annual College Art Association Conference, Toronto, Canada
1997. "Visual Voices/Painted Texts: Black Feminist Writings in Early Faith Ringgold," Annual College Art Association Conference, New York
- "Non-western Art in the Advanced Placement Exam in Art History," Annual College Art Association Conference and Parsons School of Design / The New School for Social Research Board of Directors Meeting, New York
- "A Triumph of Spirit: Vodou and Culture in Haitian Art," The New School for Social Research, New York
1996. "Learning & the Global Family," Convocation Keynote Address, The New School for Social Research, NY
- "Faith Ringgold," Nassau Community College, State University of New York
- "Faith Ringgold's Slave Rape and Feminist Series," Keynote Speaker, "Bearing Witness: African American Women Artists" Conference, Spelman College / Atlanta University Center
- "Faith Ringgold: Visual Recollections/Material Process," Annual James A. James A. Porter National Colloquium on African American Art, Howard University, Washington, DC

BOOKS: Solo Authored

1. *African-American Art: A Visual and Cultural History* (Oxford University Press, 2016).
 - The first comprehensive survey of African-American art in 15 years
 - Contextualizes black artists within the framework of American art as a whole
 - Emphasizes critical visual analysis as well as issues of racial identity and representation
 - Integrates often excluded coverage of photography and architecture in the 19th and 20th centuries.
 - Includes more women artists than any previous survey
 - Supported by a free, open-access companion website
2. *Creating Their Own Image: the History of African-American Women Artists* (New York: Oxford University Press, 2005; 2nd ed. 2011).
 - Now in its 2nd edition
 - Triple award-winner, including the American Library Association BCALA Award for Outstanding Contribution to Literature
 - First comprehensive history of African-American women artists, from slavery to the present day.
 - Details hundreds of important works—many of which deliberately challenge the identity myths associated with black women—the carnal Jezebel, the asexual Mammy, the imperious Matriarch--in "crafting a portrait of artistic creativity unprecedented in its scope and ambition"

3. *A Real-World Guide to Academic Publishing* (New York: Millennium Fine Arts Publishing, 2006)
 - A step-by-step, innovative insider's guide to academic publishing
4. *Faith Ringgold* (San Francisco: Pomegranate Fine Arts Publishers, 2004)
 - The first major survey of the complete work of the artist covering a 50 year period
 - Part of the renowned David C. Driskell series of hard cover monographs on African American artists
5. *Art on Fire: the Politics of Race and Sex in the Paintings of Faith Ringgold* (New York: Millennium Fine Arts Publishing, 1999)
 - A formally published fleshing out of the author's dissertation on the early works of the artist
 - Specific focus on racial, gender and political iconography
6. *Emma Amos: To Enter the Studio Is a Political Act* (© 2017)
 - Completed manuscript on the life and art of the artist, out for review

BOOKS: Co- Authored and Co-Edited

8. *Timothy Clark* (San Francisco: Pomegranate Fine Arts Publishers, 2008)
 - Co-authored with Jean Stern; art historical monograph on the art of renowned watercolorist and Director of the Art Students League in New York, Timothy J. Clark
9. *Who's Who & Whose Who?: Portraits in Art and Identity Politics* (©2017)
 - Co-editor and contributing author of completed manuscript, out for review
 - Anthology of essays on representations of shifting identity politics in visual culture, including foci on South Africa, Bosnia, the Global Metropolis, Native Americans, African Americans, and The New American South

BOOKS: Contributing Author

10. *Here!* (Pine Bluff: Arts & Science Center for Southeast Arkansas, 2015)
 - Historical and iconographic text on the Center's permanent collection of African American Art
 - Contributed the essay on the black women artists in the collection
11. *Women Artists of Harlem Renaissance* (Jackson: University of Mississippi Press, 2013)
 - First book dedicated to women visual artists of the Harlem Renaissance
 - Contributed essays on 3 of the 9 artists in the book, including new and primary source research on May Howard Jackson, Beulah Ecton Woodard, and Selman Burke
12. *Robin Holder Retrospective* (College Park: University of Maryland and San Francisco: Pomegranate, 2009)
 - Monographic catalog on the artists life's work
 - Contributed the lead iconographic and historical essay
13. *Four Decades of Excellence: the Life & Work of Starmanda Bullock* (DC: Howard University Press, 2008)
 - Monograph on the contemporary African American woman artist and scholar
 - Contributed lead critical section on the artist's paintings and philosophy of art
14. *A Proud Continuum: Eight Decades of Art at Howard University* (DC: Howard University Press, 2005)
 - Historical text on the legacy of the Howard University Fine Arts Department
 - Contributed the section on the art and lives of the women artists who taught in, and graduated from, the program

15. *The Harlem Renaissance Encyclopedia* (New York: Routledge, 2004)
 - In two-volumes, the first comprehensive compilation on all aspects of the period
 - Contributed essays on “The Artists” and “Racial Iconography”
16. *Skin Deep, Spirit Strong: Black Female Body in American Culture* (Ann Arbor: University of Michigan, 2003)
 - Feminist revisionist text on representations of the Black female body in visual culture
 - Contributed the essay on representations of slave rape in the 1972 Ringgold series
17. *Art by African Americans in the Collection of the New Jersey State Museum* (Trenton, 1998)
 - Historical and iconographic text on the Museum’s collection of African American Art
 - Contributed essays on Hale Woodruff, Alison Saar, and Horace Pippin

ARTICLES: Refereed Journals and Fine Arts Publications

1. “Starmanda Bullock,” *International Review of African American Art* v. 33, n. 1 (Spring 2018)
2. “Racial Identity in 19th Century African American Art,” *Source: Notes in the History of Art* v. 31, n.1. (Spring 2012): 5-11
3. “Editor’s Note: Special Issue on Cross-Cultural Issues in Art,” *Source: Notes in the History of Art* v. 31, n.1. (Spring 2012): 1-4
4. “Faith Ringgold,” commissioned limited edition article for the Museum of Modern Art Special Collections Library, 2010
5. “Susanne Kessler: Drawing Space,” international traveling exhibition catalog essay (Roma: Tifografia Euroasia, 2007)
6. “Bodies in Motion: Emma Amos,” cover article, *International Review of African-American Art* v. 22, n. 1 (Spring 2007): 32-44
7. “Emma Amos: Art as Legacy,” cover article, *Woman’s Art Journal* v. 28, n. 1 (Spring/Summer 2007): i, ii, 3-11
8. “Emma Amos,” Eleanor Flomenhaft Gallery exhibition catalog essay (New York, 2006)
9. “Conceptual Art of African-American Women,” *Source: Notes in the History of Art* v.24, v.4, (Summer: 2005): 67-75
10. “Editor’s Foreword: Special Issue on African-American Art,” *Source: Notes in the History of Art* v. 31, n.1. (Spring 2005): 1-2
11. “Faith Ringgold: Aesthetic Innovator” *Valentine New York Art Journal* v.2, n.2 (Spring/Summer: 2005): 20-27
12. “Commendatory Foreword,” in Vrachopoulos, T., *Hilla Rebay, Art Patroness and Founder of the Guggenheim Museum of Art* (Mellen Press, 2005)
13. “Finding Faith: African-American Women’s Art Comes to Parsons,” *RE:D [Regarding Design] Magazine* v. 22, n. 2 (2004): 18-19

14. "Voices in Cloth: Story Quilts" exhibit catalog essay (Hattiesburg: University of Southern Mississippi, 2004)
15. "Reinventing Herself: the Black Female Nude," *Woman's Art Journal* v. 24, n.2 (Fall/Winter 2003/4): iii, 15-23
16. "Paintings of Gaye Ellington," John Jay College / CUNY Wall Gallery exhibition essay, 2001
17. "Faith Ringgold: The Making of an Artist," cover essay, *American Visions: the Magazine of Afro-American Culture* (Oct/Nov: 1999): 24-29
18. "Non-Western Art in the Advanced Placement Exam in Art History," *College Board Teachers Guide* (1999)
19. Art and Identity: the African-American Aesthetic at The New School, exhibition catalog essay (New York: The New School for Social Research, 1999)
20. "The Language of Color: Women's Voices," John Jay College / CUNY Wall Gallery exhibition essay (1994)
21. "Fifty Years of Haitian Art," Borough of Manhattan Community College / CUNY Shirley Fiterman Gallery exhibition essay (1995)
22. "Weathering Prejudice," *Sunday New York Times Magazine*, Letter to the Editor (8/10/1990)

ARTICLES: Refereed Review Articles

1. "We Wanted a Revolution: Black Radical Women 1965-1985," *Woman's Art Journal* v. 38, n. 1 (Spring / Summer 2018): 54-57
2. "In Her Own Words: Autobiographical Texts by Women Artists," *Woman's Art Journal* v. 34, n. 1 (Spring / Summer, 2013): 56
3. "Color of Stone: Sculpting the Black Female Subject in 19th Century America," *Woman's Art Journal* v.30 n.2 (Fall 2010): 42-44
4. "Kara Walker: My Complement, My Enemy, My Oppressor, My Love," *Woman's Art Journal* v.30, n. 1 (Spring 2009): 39-41
5. "Kara Walker: Slavery, Slavery," and "Ellen Gallagher," *Woman's Art Journal* v. 25, n.1 (Spring/Summer: 2004): 59-61
6. "The Black Female Body: A Photographic History," *Woman's Art Journal* v.24, n.1 (Spring/Summer: 2003)

Academic and Professional Service

2018. University Curriculum & Academic Standards Committee, John Jay College of Criminal Justice / CUNY
2017. Rewald PhD Seminar in Art History Guest Lecturer, The Graduate Center, City University of New York

2017. External Dissertation Reviewer of “Architectural and Visual Histories of the Metropolitan African Methodist Episcopal Church (Washington, DC) and the Shrine of the Black Madonna, #1 (Detroit, Michigan),” PhD Program in Art History, Boston University
2017. Scholarship Juror, The Art Students League Annual Exhibition of Painting and Sculpture
- 2015-2018. College Council & Faculty Senate Member, John Jay College of Criminal Justice / CUNY
2011. Search Committee Member, Vice President of Development, John Jay College of Criminal Justice / CUNY
- 2010-2014. Advisory Board Member, Vanderbilt University journal, *Palimpsest: A Journal on Women, Gender*
- 2010-2013. Middle States Review Outcomes Assessment Committee, John Jay College of Criminal Justice / CUNY
2010. Honors Program Selection Committee, John Jay College of Criminal Justice / City University of New York
- 2009-2010. Chair, Search Committee Art & Justice Faculty, John Jay College of Criminal Justice / CUNY
2009. Certificate Program in Human Rights Committee Member, John Jay College of Criminal Justice / CUNY
- 2008-2013. John Jay College of Criminal Justice / CUNY Committees:
 Provost’s Advisory Council Member
 Chairs Council Member
 Faculty Personnel Committee Member
- 2008-2009 Chair, Search Committee, 2 Faculty Positions: Studio Art and Music Theory, John Jay College / City University of New York
2006. Chair, Search Committee, 2 faculty positions: Contemporary Art Historian and Asian Art Historian, Parsons School of Design, The New School for Social Research, New York
2006. Search Committee Member, 3 faculty positions: Contemporary Design & Criticism, Spatial Design & Theory, and History of Decorative Arts, Parsons School of Design, The New School, NY
2006. Reviewer, PSC-CUNY Research Foundation Art History Award
- 2005 Search Committee Member, 2 faculty positions: The New School Graduate Faculty in Anthropology and Parsons School of Design Visual Communication History & Theory, New York
2005. Nominating Committee Member, Alpert Award in the Arts, California Institute of the Arts, Valencia, CA
2004. Search Committee Member, Fine Arts Chair Position, Parsons School of Design / The New School
- 2004-2018. Advisory Board Member, Bard Graduate Center journal *Source: Notes on the History of Art*
- 2004-2006. Advisory Board Member, American University College of Arts and Sciences (CalArts)
2003. University Teaching Excellence Awards Committee, The New School for Social Research
- 2002-2005. Chair, University-wide Diversity Committee, The New School for Social Research

- 2000-2018. Member of the Board of Trustees, the Anyone Can Fly Foundation, dedicated to the support and dissemination of African American art scholarship
- 2000-2003. Advisory Board Member, the Duke Ellington Legacy Foundation, dedicated to the support and dissemination of the jazz music of Duke Ellington
- 1999-2006. Advisory Board Member, the Art Start Foundation, dedicated to bringing the arts to homeless children in New York City
1999. Juror, College Art Association Professional Development Fellowship Program
1999. Academic Reviewer for the college text book, *Gardner's Art through the Ages* (Harcourt Brace)
1999. University Teaching Excellence Awards Committee, The New School for Social Research
- 1998-2001. College Council Member, The New School for Social Research
1997. Search Committee Member, Dean's Position, Parsons School of Design / The New School
1997. Co-Chair, "Portraits in the Global Metropolis," College Art Association Conference Session
- 1995-1997. President's Faculty Advisory Committee, The New School for Social Research.

SELECTED PRESS

Television & Radio

- "A Triumph of Spirit: Haitian Art & Religion," televised lecture, CITV Bermuda Government TV, 2017
- "Haitian Art & Religion," radio interview, Hott107.5 "In the Ladies Room" program with Nikita Robinson, Bermuda 5/15/2015
- "The World Before Racism," CITV Bermuda TV interview by Robert Zuill, Senior Producer, aired 10/9/2014
- "The 411 with Sharon Kay" NPR Interview on book "Creating Their Own Image," 88.1 WFSK-FM Nashville, 2011
- "Gulf Coast Live Arts Edition with Amy Tardiff" NPR interview on exhibit "Women Call for Peace," WGCU Florida, Sept. 20, 2010
- "Study with the Best" CUNY-TV program segment, filmed 10/2009; first aired 5/2010
- "After Hottentot: Conversations with Renee Cox & Lisa Farrington," first aired 22 Oct 2009 at Atlanta University / Spelman College
- "Morning Show with Alvin Augustus Jones," WCBQ/WHNC-AM Radio interview on black women artists, 3/16/05
- "The Glenn Mitchell Show," live KERA/Texas NPR interview (National Public Radio) on black women artists, 1/31/05

“National Visionary Leadership Roundtable: Faith Ringgold,” live webcast sponsored by Bill & Camille Cosby, 9/15/04

“Art & Outrage” appearance on CBS/TRIO documentary on art and censorship, first aired 2002

Howardena Pindell: Atomizing Art, co-narrator, film first aired on the Ovation Network (L&S Video, 1999)

In Print

D. Linden. “Farrington, African American Art,” *International Review of African American Art* v. 21, n. 3 (2016): 54-55

Jessie Moniz, “Controversial professor to deliver Partner Re Lecture,” *Bermuda Royal Gazette* (9 Oct 2014), p. 29

Jennifer Nislow, “Picture That! How John Jay Puts the ‘Art’ in Justice,” *Justice Matters* (Fall 2011), pp. 12-15

Kelly Compton, “Timothy J. Clark: Master of Color, Light & Shadow,” *Fine Art Connoisseur* v. 5, n. 4 (July 2008): 52-57

April P. Masten, “Drawing the Color Line Artist by Artist,” *Reviews in American History* 35 (Johns Hopkins University, 2007): 265-272

DeNeen Brown, “Black Men and Women of Their Words: Literary Award Winners,” *Washington Post*, 11/4/06, C1-2.

Hilarie M. Sheets, “Creating Their Own Image: Parsons School of Design,” *ARTnews* (May 2005): 142-143.

“Galleries-Downtown: Creating Their Own Image,” *The New Yorker*, 24 & 31 Jan 2005, p. 20

Margaret M. Caffrey, “Creating Their Own Image,” *History: Reviews of New Books* v.34, n.1 (Fall 2005): 132

Alicia Faxon, “Creating Their Own Image by Lisa Farrington,” *Woman’s Art Journal* v.26, n.2 (Winter 2005/06): 45-6

“Creating Their Own Image: The History of African-American Women Artists by Lisa E. Farrington,” *Art Times* (April 2005), p. 14

Holland Cotter, “Creating Their Own Image, Parsons School of Design Aronson Galleries,” *New York Times*, 1/7/05

“Creating Their Own Image,” *Essence Magazine* “Now” calendar (Jan 2005), p. 23

“Sisters Are Doin’ It for Themselves,” *QBR: The Black Book Review* (Feb 2005), p. 5

Dodie Bellamy, “Art in Black Women’s Hands,” *San Francisco Chronicle* Book Review Section, Sunday, 2/27/05, p. 1

“Creating Their Own Image: The History of African-American Women Artists by Lisa E. Farrington,” *Crisis* (Jan/Feb 2005): 57

“Self-Definition Through Art,” *The Chronicle of Higher Education: The Chronicle Review*, 7 Jan 2005, p. B19

“Books: Faith Ringgold, Lisa E. Farrington,” *Fiberarts* (2005): 26

Kam Williams, “A Belated Chronicle of Black Women Artists and Their Work,” *Caribbean Life*, 16 Nov 2004, p. 50

- Ann Burns, "Farrington, Lisa E. Creating Their Own Image," *Library Journal* v.130, n.8 (1 Nov 2004): 102
- N. V. Kenney, "Faith Ringgold by Lisa E. Farrington," *International Review of African-American Art* v.19, n.4 (2004): 60
- "Black Women Creating Their Own Image," *New York Beacon*, 2-8 Dec 2004, p. 30
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