

Solo Exhibitions

- 2004 *Reverb*, computer-based installation, ArtSway, Sway, Hampshire, England
- 2001 *Lorie Novak: Photographs 1983-2000* and *Collected Visions: a computer-based installation*, Center for Creative Photography at the University of Arizona, Tucson
Collected Visions: a computer-based installation, Zilkha Gallery, Wesleyan University, Middletown, CT
Collected Visions, video adaptation, MARCO, Monterrey, Mexico (in conjunction with the Hemispheric Institute of Performance and Politics)
- 2000 *Collected Visions: a computer-based installation*, International Center of Photography, New York
- 1996 *Playback*, Manchester Craftsman's Guild, Pittsburgh, PA
- 1994 Rhode Island School of Design, Providence, RI
- 1993 *Breda Fotografica*, De Beyerd Museum, Breda, The Netherlands (Installation *Playback* & Photos)
Collected Visions I, Commissioned Slide/Music Installation with Music by Elizabeth Brown, Houston Center for Photography, Houston, TX
- 1992 *Out of Darkness*, Jayne H. Baum Gallery, New York, NY
- 1991 *Traces: A Site Specific Projected Installation*, Museum of Contemporary Art, Chicago, IL and The University Art Museum, California State University, Long Beach
- 1990 *Projections, Photographs 1983-90*, Madison Art Center, Madison, WI
Critical Distance, Addison Gallery of American Art, Andover, MA (Slide Installation *Critical Distance* and photographs)
- 1987 Lieberman and Saul Gallery, New York, NY
- 1985 Stanford University Museum of Art, Stanford, CA
Film in the Cities, St. Paul, MN
Tampa Museum of Art, Tampa, FL

Group Exhibitions (selected)

- 2007 *Corpolíticas / Body Politics in the Americas*: Recoleta Cultural Center, Buenos Aires, Argentina
- 2002 *New York, New Work, Now*, curated by Nina Feshin for the Currier Museum, Manchester, NH
Remedia, Internet projects curated by Christianne Paul for *Fotofest*, Houston, TX, 2002
- 2000-02 *Voyages Per(formed): Early Photography and Travel* - Historical photograph albums with contemporary installations by Carol Flax, Peter Goin, Lorie Novak and Abelardo Morrell. 2002: *Fotofest*, Houston, TX; 2001: Photographic Resource Center, Boston, MA; 2000: Southeast Museum of Photography, Daytona Beach, FL
- 2001 *Art Home: Domestic Imagery in Modern Art*, Victoria and Albert Museum, London, England
- 2000 *The Perpetual Well, Contemporary Art from the Collection of the Jewish Museum*, Harn Museum, Gainesville, FL; Sheldon Art Gallery, Lincoln, NE; Parrish Art Museum, Southampton, NY
- 1999 *The Changing Face of the Family*, The Jewish Museum, New York, NY
Get the Picture: Recent Photography Acquisitions, Addison Gallery, Andover, MA
Defining Eye: Women Photographer's of the Twentieth Century, UCLA Hammer Museum of Art, Los Angeles, CA, National Museum for Women in the Arts, Washington, D.C.; 1997: The St. Louis Art Museum, St. Louis, MO (catalogue)
My Girlfriend Iris, Pamplemousee Press / Karen McCready Gallery, New York, NY

Group Exhibitions (continued)

- 1999 *Landshapes*, Southeast Museum of Photography, The Southeast Museum of Photography, Daytona Beach, FL (traveling exhibition, catalogue)
- 1998 *Selections/Contemporary Photography*, Jewish Museum, New York, NY
Paraphotography, Maier Museum of Art, Lynchburg, VA (catalogue)
- 1997 *Techno Seduction*, Cooper Union School of Art, New York, NY
- 1996 *Embedded Metaphor*, Independent Curators Inc., national traveling exhibition curated by Nina Felshin, 1996-99, (catalogue)
Refiguring Nature: Women in the Landscape, SF Camerawork, San Francisco, CA
The Familial Gaze, Hood Museum of Art, Dartmouth College, Hanover, NH
- 1994 *Imagining Families: Images and Voices*, National African American Museum Project, Smithsonian, Washington, D.C. (Slide Installation *Collected Visions I*, catalogue)
Allan Chasanoff Photographic Collection: Tradition and the Unpredictable, Museum of Fine Arts, Houston, TX
flesh & blood, Friends of Photography, San Francisco, CA
- 1993 *Sights Unseen: Photographs from the Permanent Collection*, Art Institute of Chicago
In Camera, Museum of Fine Arts, New Mexico, Sante Fe, NM
Fabricated Realities, The Museum of Fine Arts, Houston, TX
- 1993 *Betrayal of Means/Meaning of Betrayal*, Tufts University Art Gallery, Medford, MA; Fleming Museum, Burlington, VT, (Installation *Playback*, catalogue) 1992: Southeast Museum of Photography, Florida
Mapping: Identities, The Museum of Contemporary Photography, Chicago, IL
Ellis Island: Echo's from a Nation's Past, Instituto di Culturale Casa G. Cini, Ferrara, Italy; The Art Museum in Graz, Austria; Abbazia Di Pomposa, Tuscany, Italy
- 1992 *Ecrit Photographie*, Ecole de Beaux Arts, Reims, France
- 1991 *The Pleasures and Terrors of Domestic Comfort*, Museum of Modern Art, NY, NY; 1992-93: Baltimore Museum of Art; Los Angeles County Art Museum; Contemporary Arts Center, Cincinnati; (cat.)
Imaging the Family: Photographs by Tina Barney, Lorie Novak, and Larry Sultan, David Winton Bell Gallery, Brown University, Providence, RI
Re:memory—Picturing the Private Past, Birmingham Museum of Art, AL
- 1989 *The Photography of Invention: American Pictures of the 1980s*, National Museum of American Art Washington, D.C.; Museum of Contemporary Art, Chicago IL; Walker Art Center, Minn, MN;
The Presence of Absence: New Installations, (installation *Critical Distance*), traveling exhibition, curated by Nina Felshin, circulated by Independent Curators Inc. NY, NY, 1989-93 (catalogue)

Internet Art and Book Projects

Collected Visions., www.collectedvisions.net, 1996-present; Interactive Web project exploring how family photographs shape our memories; collaboration with Clilly Castiglia, Betsey Kershaw, + Kerry O'Neill sponsored by the Center for Advanced Technology/Media Research Lab at NYU. *Reverb online*, launch date, November 2004, www.lorienovak.com/reverb. Commissioned by SCAN, www.scansite.org, England

Positive Visions: www.cvisions.cat.nyu.edu/dwa, launched on Day Without Art, 1996
Collection of essays and photographs by and about people infected with affected by HIV/AIDS
Urban Ensemble: University / Community Collaborations in the Arts, edited by Jan Cohen-Cruz and Lorie Novak, Tisch School of the Arts, New York University, 1998

Awards, Grants, + Residencies

Residency, Liguria Study Center, Bogliasco, Italy, Fall 2008
Pro[duction] Residency, ArtSway, Contemporary Visual Art in the New Forest, Hampshire, England, 2004
Residencies, MacDowell Artist Colony, Summer 2000, January 1990, Summer 1987
Residency, Rockefeller Foundation's Bellagio Center, Bellagio, Italy, 1997
Sponsored Project (www.collectedvisions.net), NYU Center for Advanced Technology/Media Research Lab, 1995-present
Commission from Houston Center for Photography, with funds from the National Endowment for the Arts, to create slide installation *Collected Visions I*, 1993
National Endowment for the Arts Individual Artists Fellowship in Photography, 1990
Residency, Djerassi Foundation, Woodside, CA, Summer 1990
New York Foundation for the Arts Fellowship in Photography, 1988
Residencies, Yaddo Artist Colony, Summers 1988, 1983
Louis Comfort Tiffany Foundation Grant, 1987
New Works Grant for Collaborative work with artist Janet Zweig and choreographer Victoria Marks, Massachusetts Council on the Arts, 1988; Art Matters, Inc. Grant for work with Zweig and Marks, 1986; Artist in Residency with Zweig and Marks, Jacob's Pillow Dance Festival, 1986
Phelan Award, Photography, San Francisco Foundation, 1982

Photographs in Permanent Collections

Addison Gallery of American Art, Phillips Academy, Andover, MA
Art Institute of Chicago, Chicago, IL
Bibliotheque Nationale, Paris, France
Birmingham Museum of Art, Birmingham, AL
Center for Creative Photography, Tucson, AZ
Fogg Art Museum, Cambridge, MA
George Eastman House, Rochester, NY
International Center for Photography, New York, NY
Jewish Museum, New York, NY
Madison Art Center, Madison, WI
Museum of Fine Arts, Boston, MA
Museum of Fine Arts, Houston, TX
Museum of Modern Art, New York, NY
New Orleans Museum of Art, New Orleans, LA
San Francisco Museum of Modern Art, San Francisco, CA
Southeast Museum of Photography, Daytona Beach, Florida
Stanford University Museum of Art, Stanford, CA
Victoria and Albert Museum, London, England

Teaching

Professor, Photography and Imaging, Tisch School of the Arts, New York University, NY, NY, 1991 to present; Adjunct Faculty 1986-91

Chair, Photography and Imaging, Tisch School of the Arts, New York University, 1999-2006

New York Foundation for the Arts Artist in Residence, Washington Houses Community Center After School Program, NY, NY 1988-1990 (Developed the Photography Program)

Assistant Professor, Art, University of Massachusetts, Boston, 1981-84; Lecturer, 1979-81

Visiting Assistant Professor, Tufts University/The Museum School, 1981-82

Conferences, Workshops, and Related Activities

- 2008 Workshop, digital photography, Centro Hemispherica/FOMMA, San Cristobal de las Casas, Chiapas, Mexico
- 2007 Panelist, *Visible Rights: Photography For and By Children/Youth III*, Cultural Arts initiative, Harvard University, Cambridge, MA
- Participant and Workshop Leader, *Body Politics*, Hemispheric Institute of Performance and Politics annual conference, Buenos Aires, Brazil,
- Presenter, "Objects and Memory: Engendering Private and Public Archives" Conference at the Institute for Research on Women and Gender, Columbia University
- Visiting Artist, Griffin Museum Artist in Schools Program, Lectured at Boston Arts Academy
- Juror, Six Points Visual Arts Fellowship (New fellowship program to support individual artists in the New York area who want to develop new projects with a Jewish focus, theme or element.)
- 2006 Presenter, "Exposed Memories: Family Pictures in Private and Public Memory" Organized by the Hungarian Section of AICA – International Association of Art Critics In collaboration with IAWIS (International Association of Word and Image Studies) Goethe-Institut, Budapest
- Artist Talk, Harry Ransom Center, University of Texas, Austin
- 2005 Participant, *Picturing Atrocity: Photography in Crisis*, international conference, The Graduate Center, CUNY, NY, Dec 2005. See www.photographyandatrocity.leeds.ac.uk/pa_06/pa_06.htm#
- Participant and Workshop Leader, *Performing Heritage*, Hemispheric Institute of Performance and Politics annual conference, Belo Horizonte, Brazil, March 2005
- 2004 Participant, conference on *Contested Memories of the Holocaust*, Dartmouth College, NH
- 2003 Workshop leader (Digital photography), *Intangible Heritage: Day of the Dead*, CRIM, Cuervavaca, Mexico, October-November 2003, collaborative web project: www.hemi.nyu.edu/cuaderno/diademuertossitio
- Participant, *Spectacles of Religiosities*, Hemispheric Institute annual conference, NYU, New York;
- Artist in Residence, Yucatan Institute of Culture, Merida, Mexico; workshop looking at how family photographs shape memory and identity, created www.collectedvisions.net/conkal
- 2002 Panelist, *Trauma at Home: Remembering 9/11*, The Humanities Institute at Stony Brook, SUNY, Stony Brook, NY, October 2002
- Participant, *Globalization, Migration, and the Public Sphere*, Hemispheric Institute of Performance and Politics annual conference, Lima, Peru, July 2002
- Missing: NYC after 9/11*, Performance Studies International Conference, New York University,
- 2001 Participant, *Memory, Atrocity, and Resistance*, Hemispheric Institute conference, Monterrey, Mexico, Juror for Individual Artist Grants in Computer Arts, NY Foundation for the Arts, March 2001
- 1999 *Creating Cultural Memory on the Web*, workshop / artist talk, SF Camerawork, San Francisco, CA
- Creating Cultural Memory on the Web*, lecture with Susan Meiselas, American Photography Institute, National Graduate Seminar, Tisch School of the Arts, NYU, 1999; (Artist talks also given at 1995 and 1991 institutes.)

Conferences and Related Activities (continued)

- 1998 Panelist, *The Future Past: Visualizing History with New Technologies*, College Art Association Conference, Toronto, Ontario,
Talk on *Collected Visions on the Web*, Getty Museum Information Institute, Los Angeles, CA,
- 1994 Artist talk, Museum of Modern Art, *Conversations with Contemporary Artists*, NY, NY

Publications: Photographs and Articles (selected)

- 2006 Kenny, Kay, "Lorie Novak," *Encyclopedia of Twentieth-Century Photography*, Routledge, NY, Volume 2, p.1169-1172
Cover, PMLA, *Modern Language Association*, March 2006, (vol. 121, no. 2)
- 2005 Novak, Lorie, "Fragments and Past Lives," in *Gender and Culture in the 1950s* edited by Deborah Nelson, *WSQ (Women's Studies Quarterly)*, Vol 33, Nos. 3 & 4, Fall/Winter 2005
- 2003 Hirsch, Marianne, "Collected Memories: Lorie Novak's Virtual Family Album," in *Inter/Faces: Women's Visual and Performance Art*, ed. by Sidonie Smith and Julia Watson, Ann Arbor: University of Michigan
Novak, Lorie, "Photographs," *9 | 1: Trauma at Home*, ed. by Judith Greenberg, University of Nebraska Press, Lincoln, NB
- 2002 Hirsch, Marianne, "The Day Time Stopped," *The Chronicle Review*, *The Chronicle of Higher Education*, January 25, 2002, photographs of photographic memorials after 9.11.01 included throughout the article
Gender and Memory, special issue of *SIGNS: Journal of Women in Culture and Society* (UCLA), vol. 28, no. 1. Cover image, and "Missing," pp.478-79, University of Chicago Press, Journal Division, Fall 2002.
- 2001 Cameron, Donna, "An Interview with Lorie Novak," *Manhattan Arts International*, on-line magazine
Hirsch, Marianne, "Surviving Images: Holocaust Photographs and the Work of Postmemory," *The Yale Journal of Criticism* 14.1, Spri 2001, pp. 5-37, Yale Univ & The Johns Hopkins Univ Press.
Nordstrom, Alison, *VOYAGES (per)FORMED* exhibition catalogue with artist book by Lorie Novak, Southeast Museum of Photography, Daytona Beach, FL
- 1999 Hirsch, Marianne, "Projected Memory: Holocaust Photographs in Personal and Public Fantasy," in *Acts of Memory: cultural recall in the present* ed. by Mieke Bal, Jonathan Crewe, and Leo Spitzer, University Press of New England, Hanover, NH, 1999
Novak, Lorie, "Collected Visions", in *The Familial Gaze* ed. by Marianne Hirsch, University Press of New England, Hanover, NH, 1999
- 1998 Handy, Ellen, "Fixing the Art of Digital Photography: Electronic Shadows," *History of Photography*, Spring 1998, Guest Editor Susan H. Edwards
- 1997 Hirsch, Marianne, *FAMILY FRAMES photography, narrative, and postmemory*, Harvard Univ. Press
Lahs-Gonzales, Olivia and Lucy Lippard, *Defining Eye: Women Photographers of the 20th Century*, St. Louis Art Museum, St. Louis, MO
Rindler, Robert and Deborah Willis, *Techno Seduction*, exhibition catalogue, The Cooper Union for the Advancement of of Science & Art, New York, NY
- 1996 Noval, Trena, "In Other Worlds: the persistence of memory, life, and art: The work of Ana Mendieta and Lorie Novak," *Camerawork, Journal of Photographic Arts*, San Francisco, CA, Vol. 23, #2
- 1994 Rosenblum, Naomi, *A History of Women Photographers*, Abbeville Publishing Group,

Education

- School of the Art Institute of Chicago, M.F.A., 1979
Stanford University, B.A. in Art and Psychology, 1975
University of California, Los Angeles 1971-73