

  
THE UNIVERSITY OF  
TENNESSEE  
KNOXVILLE  
EWING GALLERY

MUTUAL  
MUSES  
JAMES SEAWRIGHT + MIMI GARRARD

THE CLARA M. EAGLE GALLERY, MURRAY STATE UNIVERSITY  
T. Michael Martin, Director and Curator

EWING GALLERY OF ART & ARCHITECTURE, UNIVERSITY OF TENNESSEE, KNOXVILLE  
Sam Yates, Director and Curator  
Sarah McFalls, Collections Manager  
Eric Cagley, Exhibitions Coordinator

*Mutual Muses: James Seawright and Mimi Garrard*

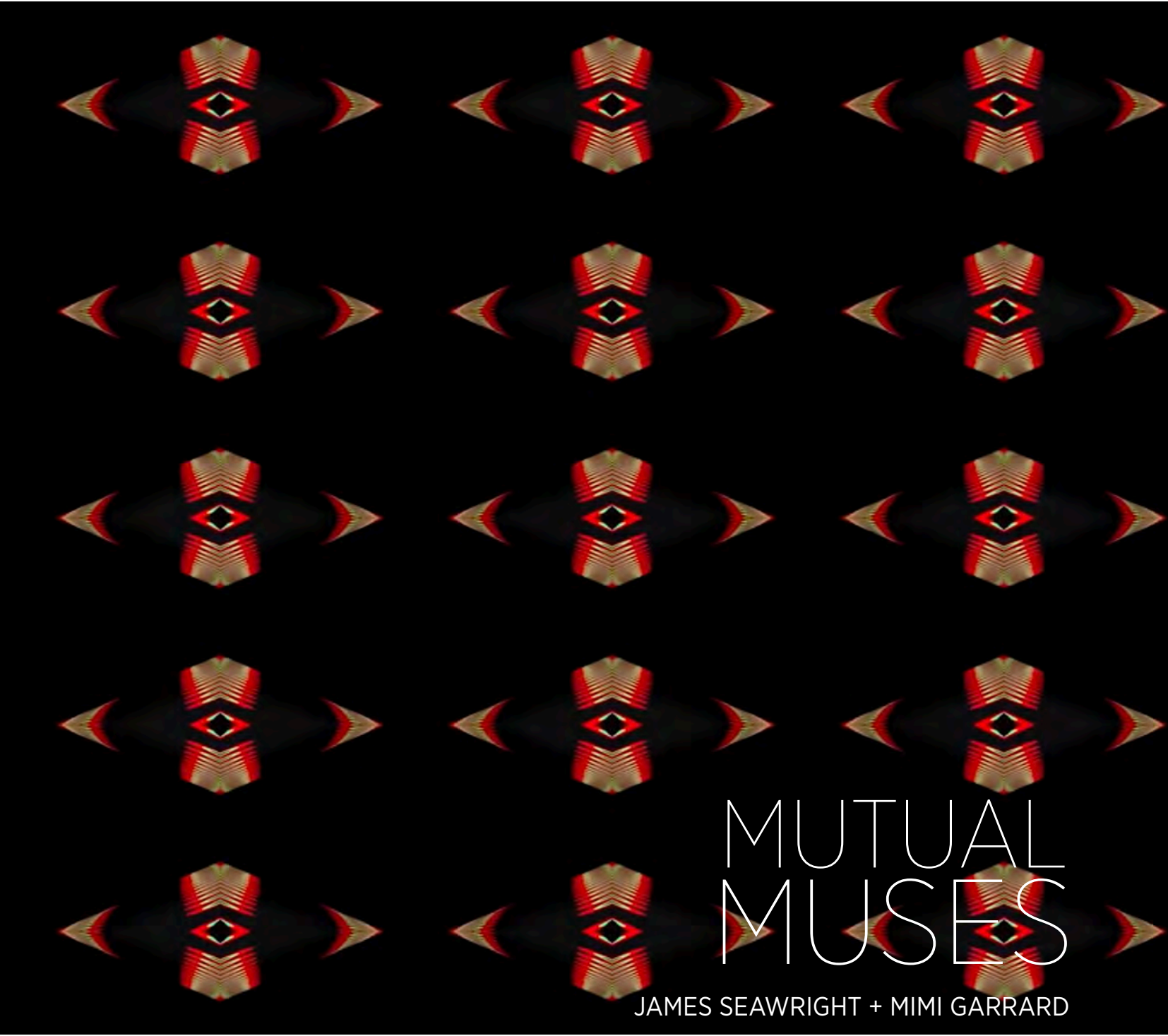
Catalogue published on the occasion of the 2018 exhibition, *Mutual Muses: James Seawright and Mimi Garrard*, organized by the Clara M. Eagle Gallery, Murray State University, Murray, KY. This exhibition project and catalogue were supported by a generous grant from the Creative Motif Fund.

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Exhibition Concept: Creighton Michael  
Exhibition Curator: T. Michael Martin  
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COVER IMAGE  
**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 19*), 2018  
archival digital print  
20 x 24 inches

INSIDE TITLE  
**Mimi Garrard**  
*A Dot for Jim*, 2018  
digital video



MUTUAL  
MUSES

JAMES SEAWRIGHT + MIMI GARRARD



## FROM THE EWING GALLERY

The Ewing Gallery of Art and Architecture at the University of Tennessee, Knoxville is pleased to collaborate with the University Galleries at Murray State University, Murray, Kentucky in the production of *Mutual Muses: James Seawright and Mimi Garrard*. I would like to recognize the following individuals for their contribution to this inspiring and innovative exhibition project. Creighton Michael, New York artist and alumnus of the University of Tennessee is credited for the concept and production of the exhibition. Max Weintraub, art historian and Director of the Art Galleries at the Herron School of Art, Indianapolis, Indiana, is acknowledged for his early consultation in the planning of the project. T. Michael Martin, Director of University Galleries at Murray State University is recognized for his astute curatorship of the exhibition and catalogue essay; Barbara MacAdam, Deputy Editor for *ARTnews*, for her insightful catalogue essay; and to Sarah McFalls, collections manager, Ewing Gallery of Art, for the design of this catalogue. Finally, this exhibition would not have come to fruition without the cooperation and support of the artists themselves.

Sam Yates  
Director, Curator  
Ewing Gallery of Art + Architecture  
University of Tennessee

## FROM THE CURATOR—T. MICHAEL MARTIN

*Mutual Muses* is a two-person exhibition showcasing works by James Seawright and Mimi Garrard, who have been working together as well as individually since the 1960s. Their lives and practices have inspired each other throughout their careers. This exhibition is an interwoven love story featuring individual works by Seawright and Garrard as well as ones inspired by the other and those created collaboratively. Their life of interconnectivity as mutual muses is beautifully explored and presented in this survey exhibition.

Creighton Michael, a mutual friend and former colleague of Seawright's at Princeton University, introduced me to James Seawright and Mimi Garrard. Michael and I had begun a discussion about the movement of Seawright's early kinetic sculptures and their relationship to Garrard's video dances. This epiphany became the catalyst that would lead to an exhibition inspired by their lifelong partnership. As *Mutual Muses* emerged, I discovered a seamless timeline of separate, but closely intertwined, creative lives, initiated by Garrard's pursuits in dance and Seawright's combining of engineering and technology with the arts.

After my initial introduction, I began researching the careers of both James Seawright and Mimi Garrard. It became clear to me that the works to be presented in *Mutual Muses* would reveal a progression from Garrard's early choreography and dance, to how Seawright became inspired by her passion to combine his engineering skillset with an artistic vision of his own. Presented are the two paths of individual creation connected with elements of collaboration between the two artists throughout their many years working together. Selecting a variety of video dances to project onto and activate the walls of the gallery as well as displayed on monitors was a starting point for the curatorial process.

Through conversations with these artists, it became evident that the collaborative prints and virtual sculptures were developed from a combination of segments extracted from the video dances and documentation of the *Constellation Sculptures*. These video stills and the photo documentation were manipulated by the artists as a team and morphed into new collaborative works. This notion of collaboration became an extended practice for Garrard and Seawright as far back in their careers as 1966 when they collaborated on Garrard's Seesaw dance piece and 1969 when they co-designed, with Emmanuel Ghent, the interactive CORTLI lighting system for Mimi's live dance performances with the Mimi Garrard Dance Company. Several other successful collaborations with co-designed props, sound, music, and lighting followed. With Seawright's tech-savvy knowhow and Garrard's unique artistic vision for light and play through dance and choreography, they were able to produce an innovative performance lighting system—certainly a precursor for what we all experience in live stage performances today.

As Mimi produced more as an artist, Seawright became more involved in the electronic arts movement happening around him as well. He honed his skills as an engineer and inventor to create kinetic sculptures with electrical components. His combination of technology with an art practice positioned him as one of the foremost technological artists, laying the foundation for many contemporary artists working with technology and other nontraditional electronic sensors and computerized gear.

Mimi Garrard studied and danced with Alwin Nikolais, an early modern/abstract dance innovator, at the Henry Street Playhouse in the 1960s and 70s before founding the Mimi Garrard Dance Company. She has created more than 90 works for the stage and more than 1,300



dances for video that have been shown internationally. Her videodances have been shown in festivals in the United States, Europe, South America, Africa and Asia. Her work, known for her interests in pure movement, theater, and progressive use of multi-media, was presented recently at Lincoln Center during the Dance on Camera Festival at the Walter Reade Theater and at the Library of the Performing Arts. James and Mimi received a lifetime achievement award from the Institute of Arts and Letters in Jackson, Mississippi.

James Seawright, born in 1936 in Jackson, Mississippi, was Director of Visual Arts at Princeton University for many years. Since the late 60s, he has been recognized as one of the foremost technological artists. His works are in the permanent collections of the Museum of Modern Art, the Whitney Museum, and the Guggenheim Museum of New York, the Rose Art Museum at Brandeis University, the New Jersey State Museum at Trenton, and other museums throughout the world. Seawright became a pioneer of interactive sculptures, often combining mirrors and electronic components in his work. He still collaborates and creates new work with his wife Mimi Garrard.

The University Galleries are grateful for the support of the Art & Design faculty and staff. I extend thanks to Creighton Michael who introduced me to both James Seawright and Mimi Garrard and his continued enthusiasm throughout the curatorial process. I thank the artists for sharing their works and for being so accommodating. I would like to acknowledge the Art & Design Technician, Jeremy Gosser, and the gallery student worker team for their assistance with this exhibition. The efforts of Shelby Adams, Chase Barrow, Matt Hahnes, Mattie McArthur, Kyler Nix, DaKota Vincent, Eriko Whittaker, and Amber Zysek are recognized for their assistance with the installation, and continued success of this exhibition.

**T. Michael Martin** is Assistant Professor of art and design and director of the University Galleries at Murray State University, where he has been since 2015. He received his BFA in painting from the University of Tennessee in 2002 and his MFA from Virginia Commonwealth University in 2005. In 2006, he founded the Basement Gallery in Knoxville and later became a partner in Three Flights Up Gallery, also in Knoxville. He spent several years at the Ewing Gallery of Art and Architecture before coming to Murray State. His research and curatorial interests include Contemporary Art, Painting, Drawing, Installation Art, Performance Art, Collaborative, Interactive, Experimental, Interdisciplinary, and New Media Art.

## MUTUAL MUSES by BARBARA MACADAM

James Seawright and Mimi Garrard have long been natural partners in every sense of the word, drawn together by lights, cameras, and actions, as well as obvious magnetism. Mississippi-born-and-raised, theirs has been a merger of minds, talents, and complementary sensibilities—albeit, his more scientific, hers more physical and intuitive—but together, not unbridgeable.

They practice their art in the realm of accessible technology, both analog and digital—where the magic can be comprehensible and engaging.

James began as a sculptor and a mechanical tinkerer, learning many of the tricks of his creative trade while in the Navy ROTC program, where he learned the basics of electronics. Mimi began as a dancer, studying in college with Lew Thomas and later in New York City with Alwin Nikolais.

When I visited their home and studio in upstate New York, James and Mimi quickly introduced me to a multitude of prints, drawings, and small sculptures filling their main-floor living space. Both have large studio spaces. James' is a well-equipped workshop suited for electronic and mechanical experimentation. Mimi's is 60 feet deep by 40 feet wide, with arrangements for hanging lighting instruments and projectors, and with a chroma key Marley floor. She uses the studio to create video and live dance for the stage.

At the start of my tour, my attention was immediately drawn to an abstract image that appeared to be a hand-rendered print. It was actually a computerized printout, documenting an iteration of a proliferating pattern that began simply with one dot. That pattern resembled a Navajo rug with bands of red, white, and black. Mimi showed me the original video as it evolved from the single dot, assembling (actively) and multiplying, then swelling in volume. Mimi subsequently (and generously) named the piece as printed out *A Dot*

*for Barbara* in honor of my visit with artist and curator Creighton Michael. Incredibly, the work as it emerges in video, continually evolves, appearing to be a self-creating entity, like a life story in abstraction, moving from organic forms to modernist and cubistic shapes as well as to natural ones such as shells and sea urchins. Such transformations could stand as an apt metaphor for the couple's collaborative career.

James reminisces about his life and career and pulls it together in a succinct narrative, running from his early life in Greenwood, Mississippi, where he tinkered with electronics and was influenced by a music teacher and a friend's grandfather who taught him to use machine tools. He had many interests while in college at the University of Mississippi, from literature to science to music. After three years in the Navy and now married to Mimi, he moved to New York. In 1968 he was invited to teach "visual perception" at the School of Visual Arts in New York (but as he remembers, "the students" weren't interested; they just wanted to shoot photographs). He was then invited to teach at Princeton, where he went on to become director of Visual Arts. All the while, he was also busy making kinetic sculptures and large-scale public-art projects, working with light and mirrors and collaborating with Mimi on her dance works.

James remembers how, at the beginning of his career, he was living in SoHo and made one of his sculptures, *Tower*. He bought the components on Canal Street; these included a circuit board with over 1,000 neon glow lamps, which he reconfigured as a three-dimensional lattice. To his surprise, the lights, once set into motion, worked. "I was amazed," he says. "Then, I did variations on that." Once he got going, he couldn't stop.

In 1966, he boldly decided to go to MoMA and asked to see a curator, who suggested he bring his work around to galleries. His good fortune continued as he wound up at the legendary Stable Gallery. They looked at his work and then, "within a week," he says, "called me back." He showed them four electro-mechanical pieces, and the gallery gave him a show. The whole production could be viewed as a variety of electronic Arte Povera.



John Canady of *The New York Times*, in reviewing the show said, "Mr. Seawright's inventions are the most successful union I have yet seen between contemporary art and contemporary science: they are as beautiful as scientific instruments and appear to be almost as precisely constructed."

For Mimi's part, she was obsessed by the injustice of the racism that surrounded her in Greenwood, Mississippi. That experience gave her the courage of her own convictions so necessary to being an artist.

She attended Sweet Briar College in Northern Virginia, where she studied with Lew Thomas, a former dancer with Mary Wigman. One summer she studied with Alwin Nikolais at Connecticut College, and that experience changed her life. She was able to combine mind, body, and spirit in a way not available to her in a purely academic environment. She came to New York City when she graduated from Sweetbriar in order to study physical therapy at Columbia University but soon decided to be a dancer instead of a physical therapist. She studied at the Martha Graham studio and then began taking classes with Alwin Nikolais and others at the Henry Street Playhouse. She later began dancing with Nikolais, and he went on to produce her concerts at the Henry Street Playhouse for 10 years.

Their collaboration began in 1966 when Mimi had an idea for a dance on a seesaw. James built a beautiful 16-foot seesaw with hydraulic dampers and created the music and costumes for the piece. In 1968, when he was invited to create an experimental work for WGBH in Boston along with several other artists, he asked Mimi to collaborate on a dance work. Their section of the program *Medium is the Medium* was called "Capriccio for TV." It was very successful and had many showings. This experience inspired Mimi to begin to create dance for video at a time when the capabilities of video equipment for home use began to approach those of broadcast TV. Another of their important collaborations was the creation of a computer-controlled lighting system, CORTLI, that began in 1970.

Anna Kisselgoff reviewed Mimi's 1970 work *Phosphones*, for which Emmanuel Ghent did the lighting and music, in *The New York Times* in a piece titled "Dance: A Step Beyond Mixed Media": citing *Phosphones* as "an example of how superbly integrated dance, lighting, and electronic music can be...The play of light with changes of colors and cinematic dimming with fade-outs, was as refined as its creators claimed... It would be impossible to separate one element from another, and this was undoubtedly a measure of the work's success."

Mimi sums up their collective career this way: "In the early 1960s, the trend was to take away traditional ways of working. There were rules about what you could and could not do if you were to be innovative. We wanted to be free and have the ability to work in any way that interested us. I wanted to be able to explore time, shape, motion, energy, and dynamics. I was doing multi-media when other people were doing pure dance, and I was making pure dance when other people were doing multi-media. I was always working against the current. James and I were never political or part of a group. We loved the process of working—that was enough for us, and it still is."

James and Mimi have had to wait a while for their moment of re-recognition, but it appears to have arrived with today's reawakened fascination with late-career and mixed-media artists, and a focus on work from the 70s and 80s. On September 28, 2018 the Whitney Museum is debuting a group show, titled *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, curated by Dr. Christiane Paul, Director of the Shelia C. Johnson Design Center at Parsons School of Design and adjunct curator of Digital Art at the Whitney Museum. The exhibition includes James' 1966 piece *Searcher*, an early sculpture, evoking a planetary landscape interacting with the viewers and the surrounding light.

The exhibition, according to the Whitney's website, "links two strands of artistic exploration: the first examines the program as instructions, rules, and algorithms with a focus on conceptual art practices," while the second "engages with the use of instructions and algorithms to manipulate the TV program, its apparatus, and signals or image sequences."

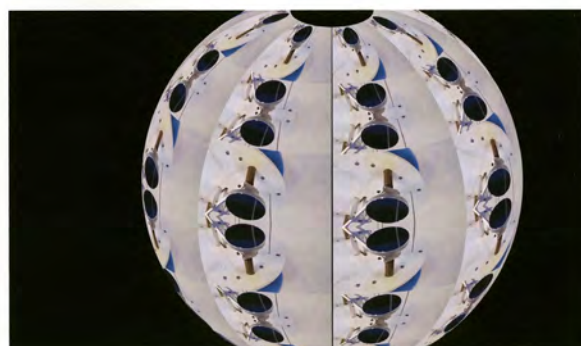
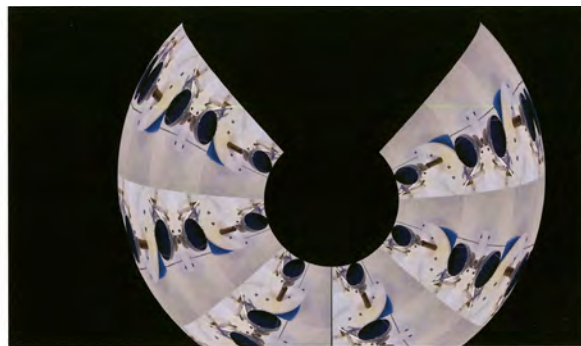
Since 2001, the dances Mimi has been creating for video have been shown on television, in galleries, and museums. She won six first-place awards for her video dances from various film festivals world-wide.

The couple's combined enterprise ascended to a new level with the creation of *The Virtual Sculptures*, which were created for video from the *Constellation Sculptures of James Seawright*. Eight virtual sculptures were created between April 1, 2014, and August 2, 2015, by manipulating images from the actual *Constellation Sculptures*. These sculptures exist only in video form, and are thus called virtual sculptures. After completing this project, they began to make prints from the virtual sculptures — prints that began with literal images from the virtual sculptures but which, over time, became so altered that they were no longer recognizable as being related to the virtual sculptures. The final transformation was to create both prints and videos starting with a single dot. This show features *The Constellation Sculptures*, *The Virtual Sculptures*, and the resulting prints as well as videodances by Mimi Garrard.

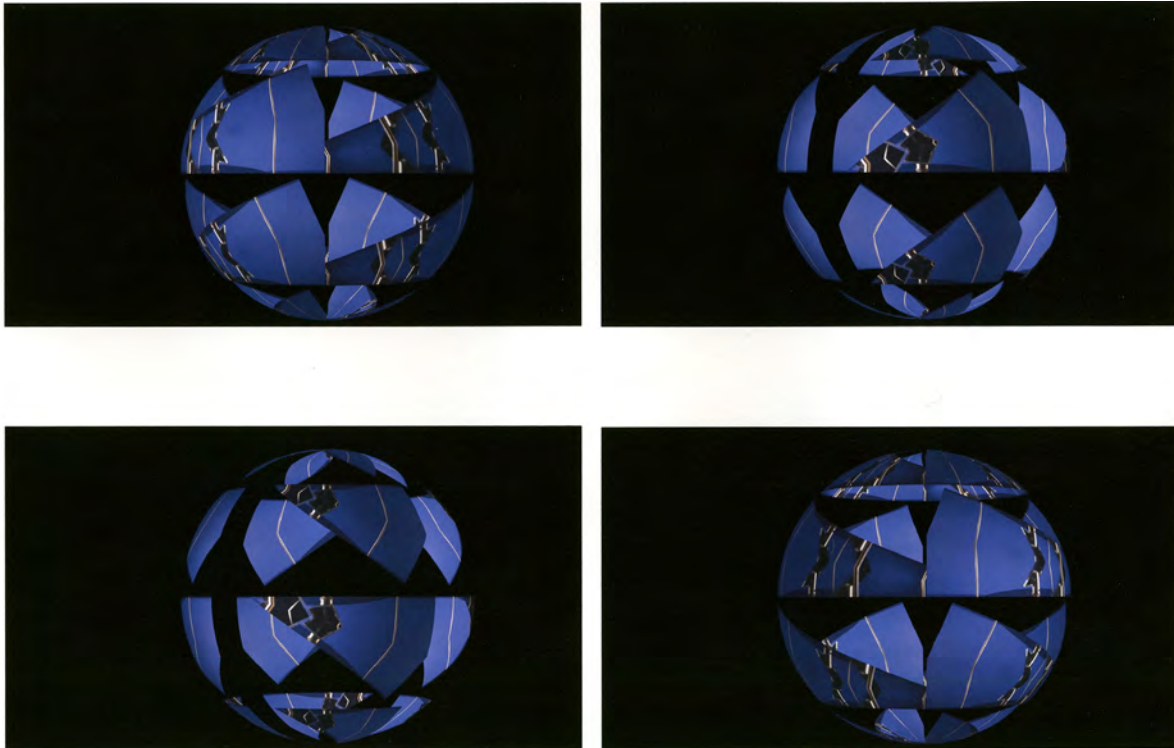
**Barbara A. MacAdam** is Editor at Large of *ARTnews*, where she has worked since 1987 in various editorial capacities. She has also worked as an editor for *Art + Auction*, *Review: Latin American Literature and Arts*, and *New York magazine*, among other publications. She has reviewed books on art and literature for such publications as the *LA Times Book Review*, *Newsday*, and the *New York Times Book Review*, and contributed articles on art, design, and literature to various magazines and newspapers. She is also a curator and serves on the board of the International Art Critics Association and is on the advisory committee of the Paris-based Arts Arena.

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COLLABORATIVE PRINTS	14—27
JAMES SEAWRIGHT CONSTELLATION SCULPTURES	28—33
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## VIRTUAL SCULPTURE



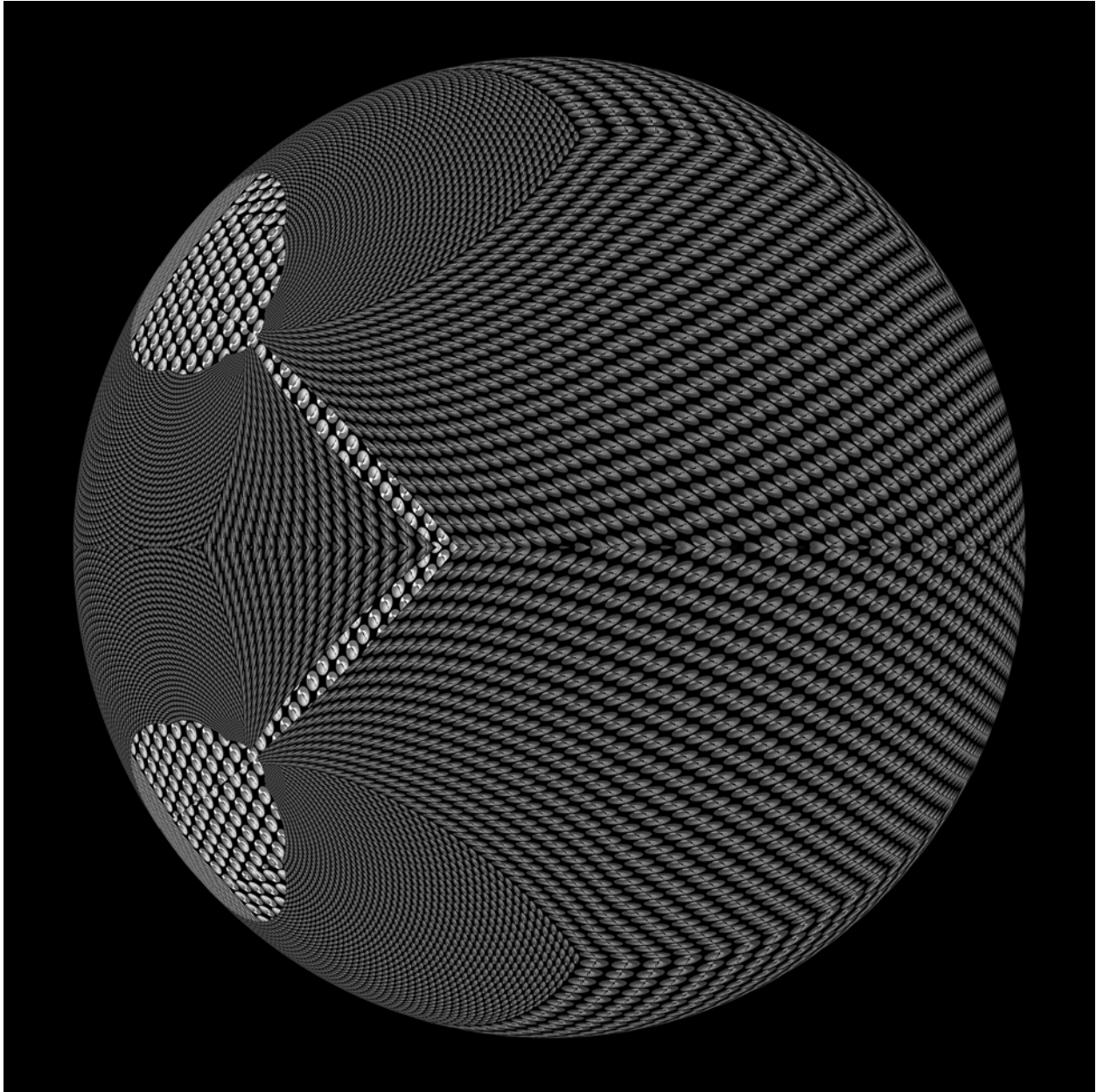
James Seawright  
Mimi Garrard  
*Libra*  
virtual sculpture



James Seawright  
Mimi Garrard  
*Gemini*  
virtual sculpture

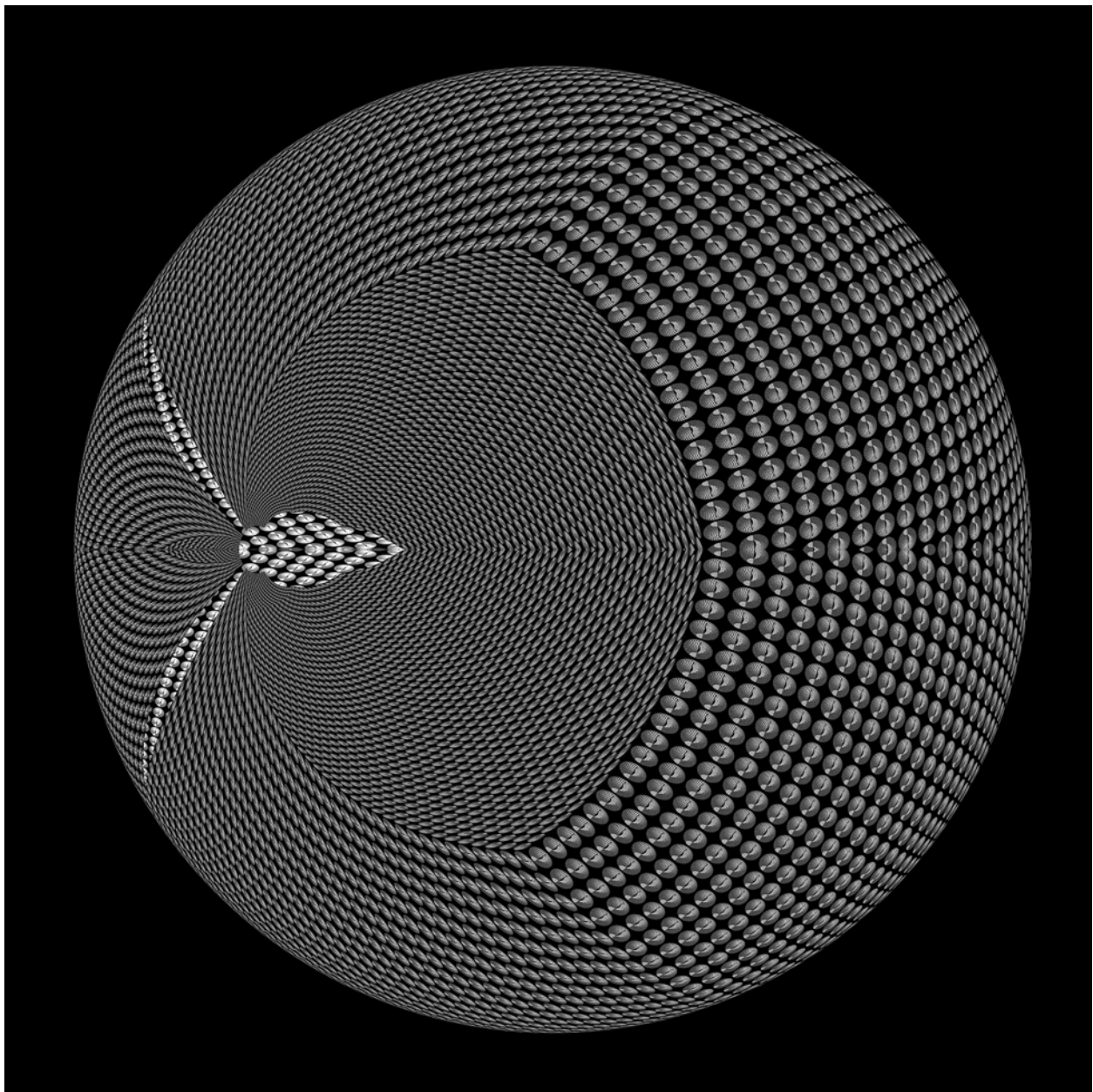


## COLLABORATIVE PRINTS

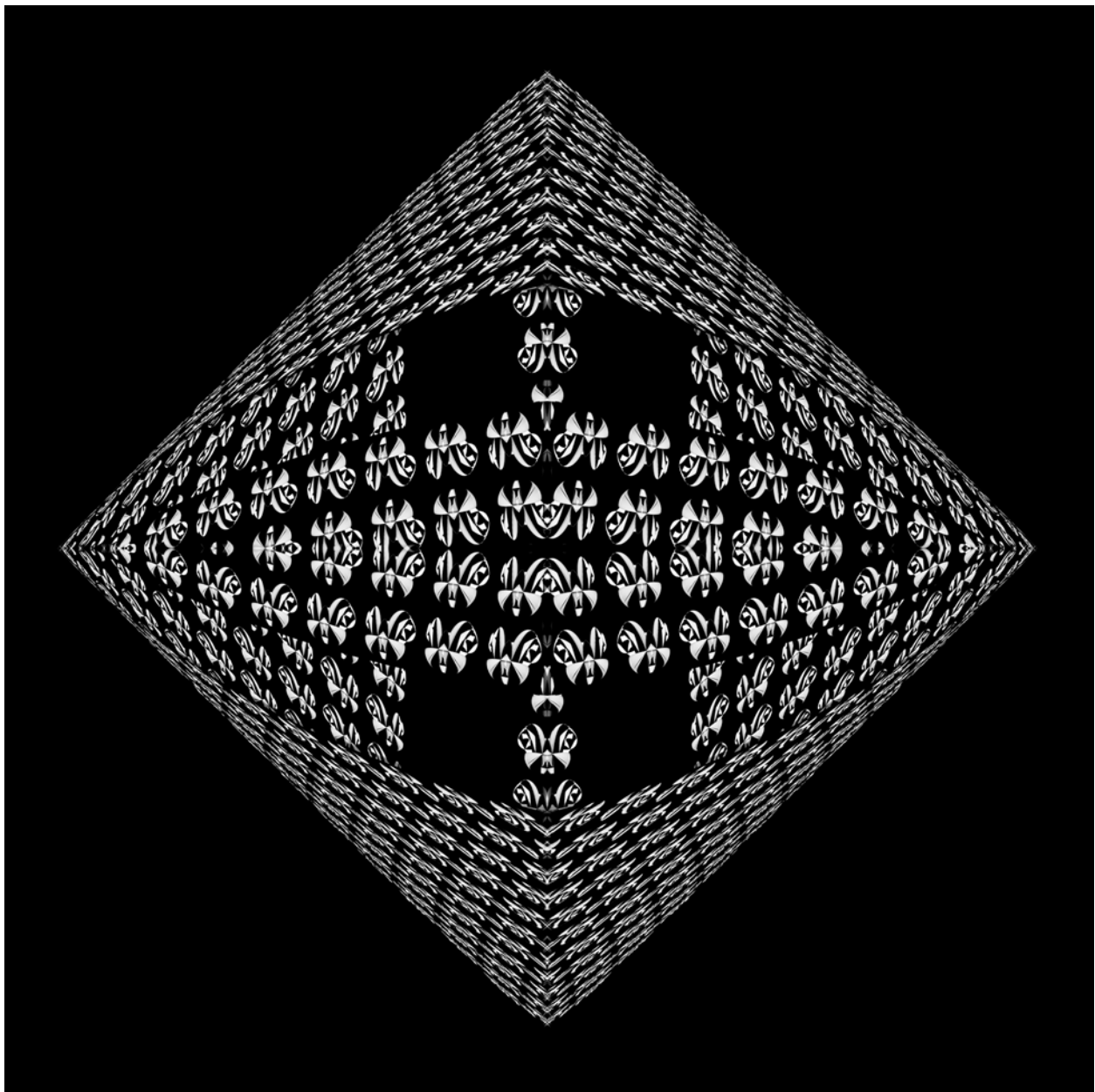


**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 1*), 2018  
archival digital print  
20 x 20 inches



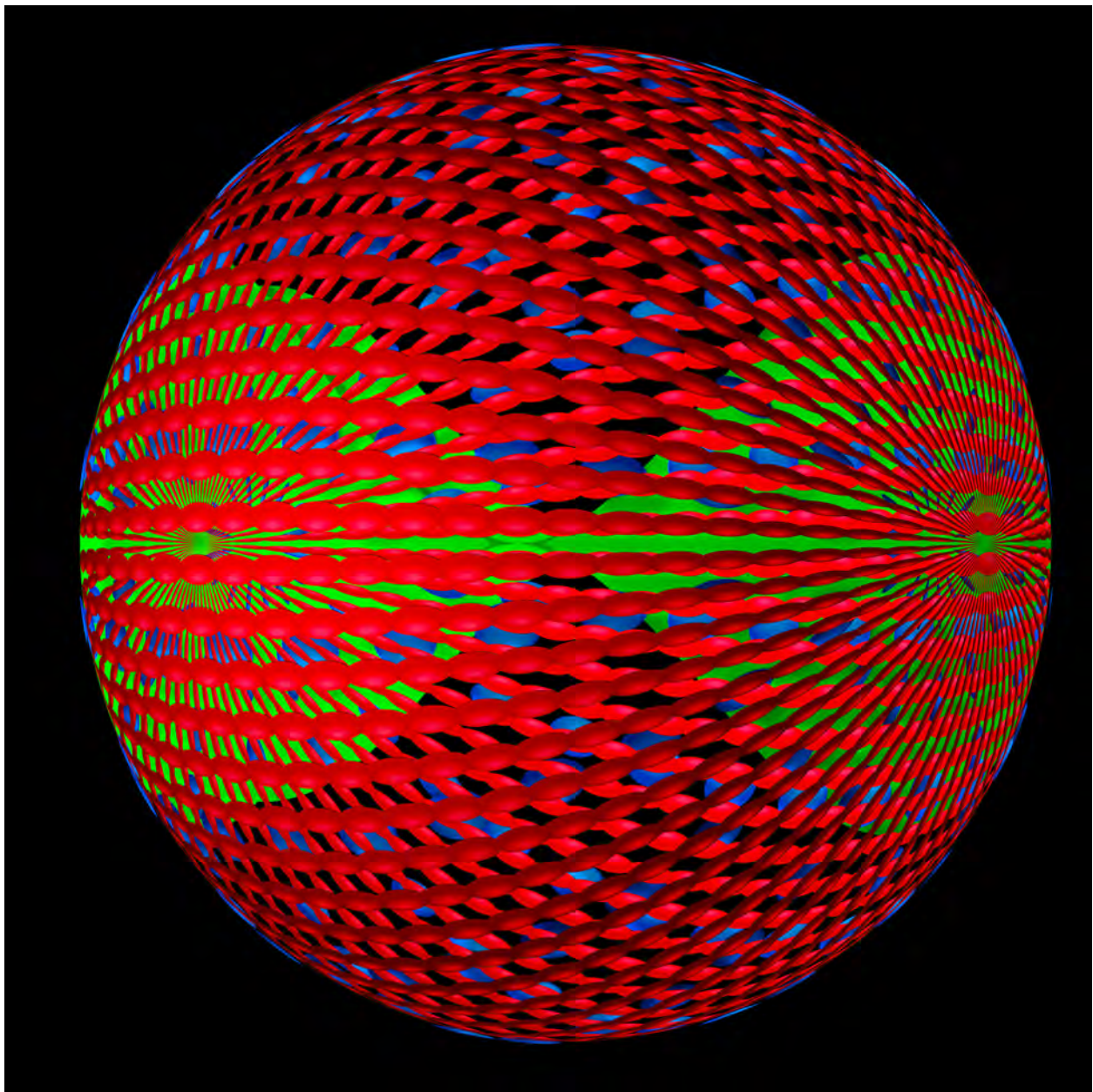


**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 2*), 2018  
archival digital print  
20 x 20 inches

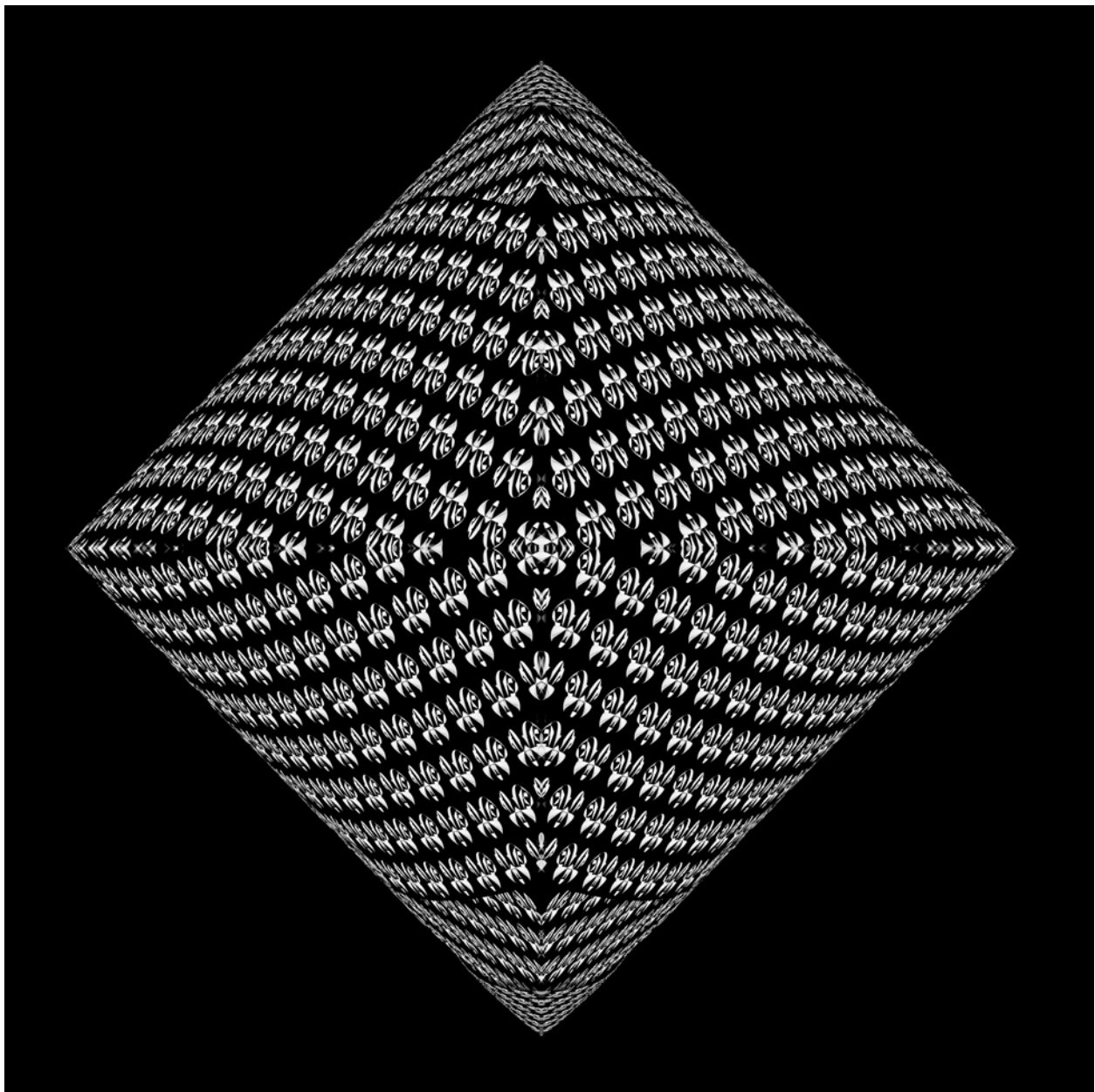


**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 3*), 2018  
archival digital print  
20 x 20 inches

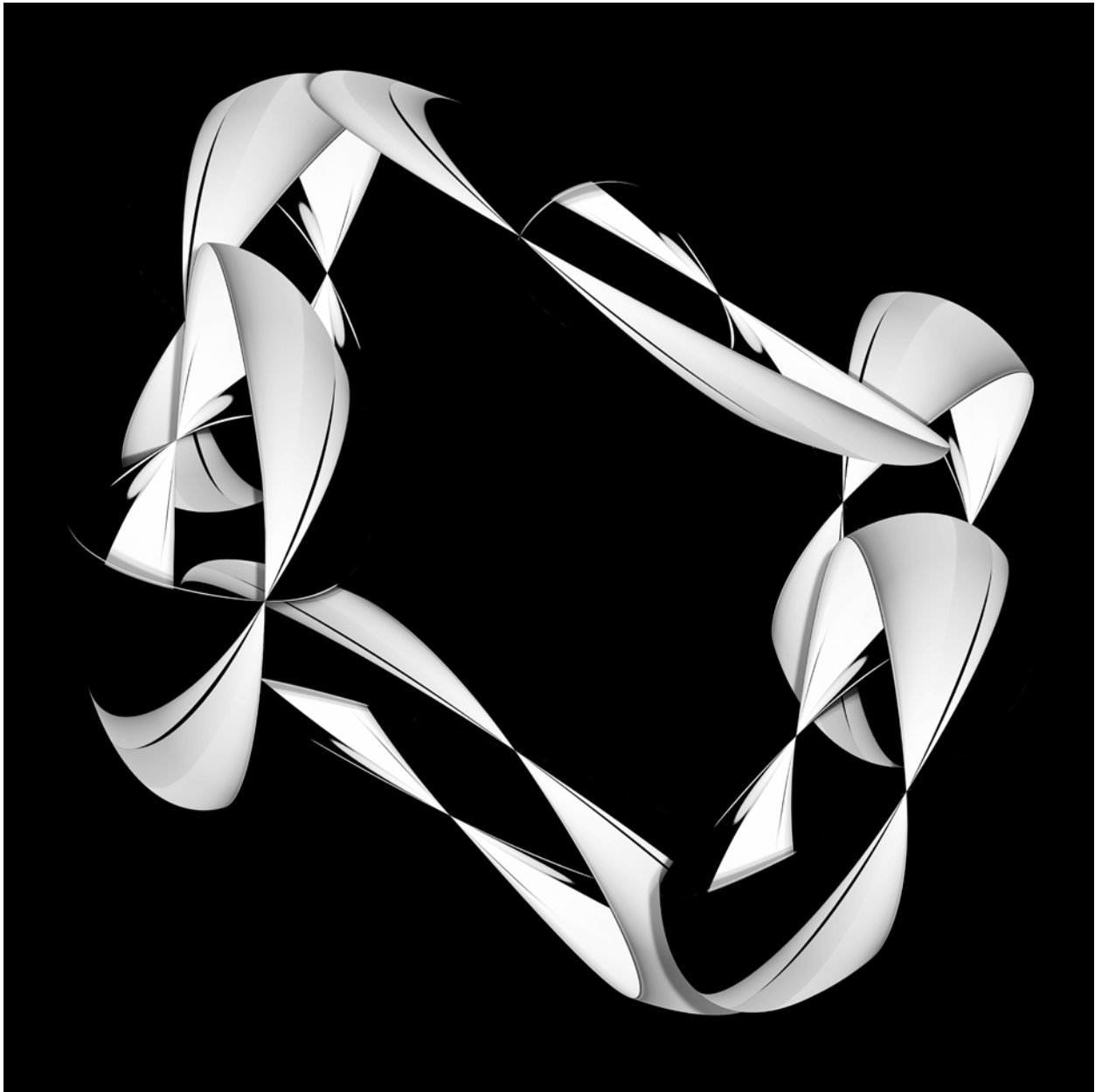




James Seawright  
Mimi Garrard  
Untitled (*KY 4*), 2018  
archival digital print  
20 x 20 inches

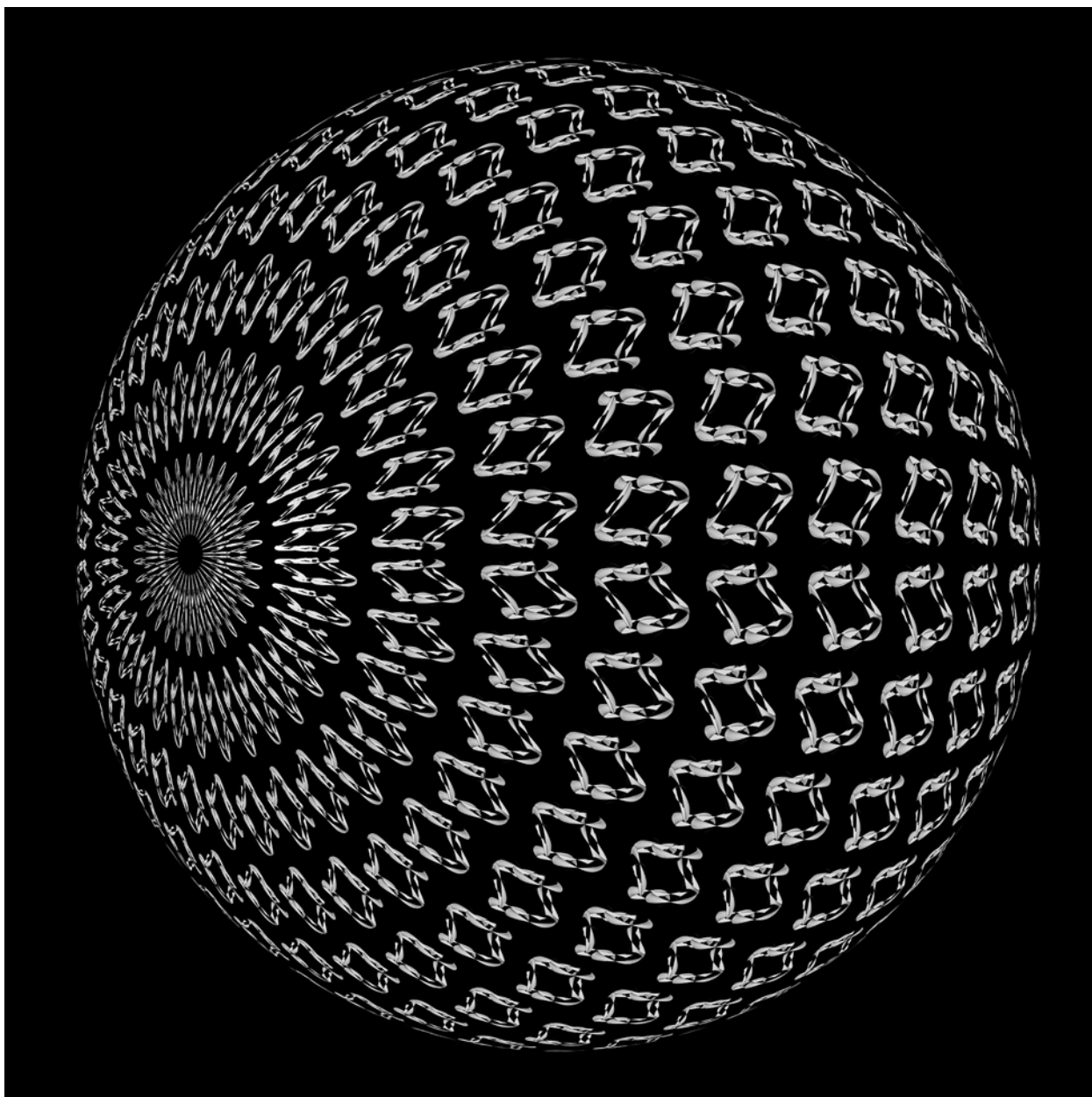


**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 5*), 2018  
archival digital print  
20 x 20 inches



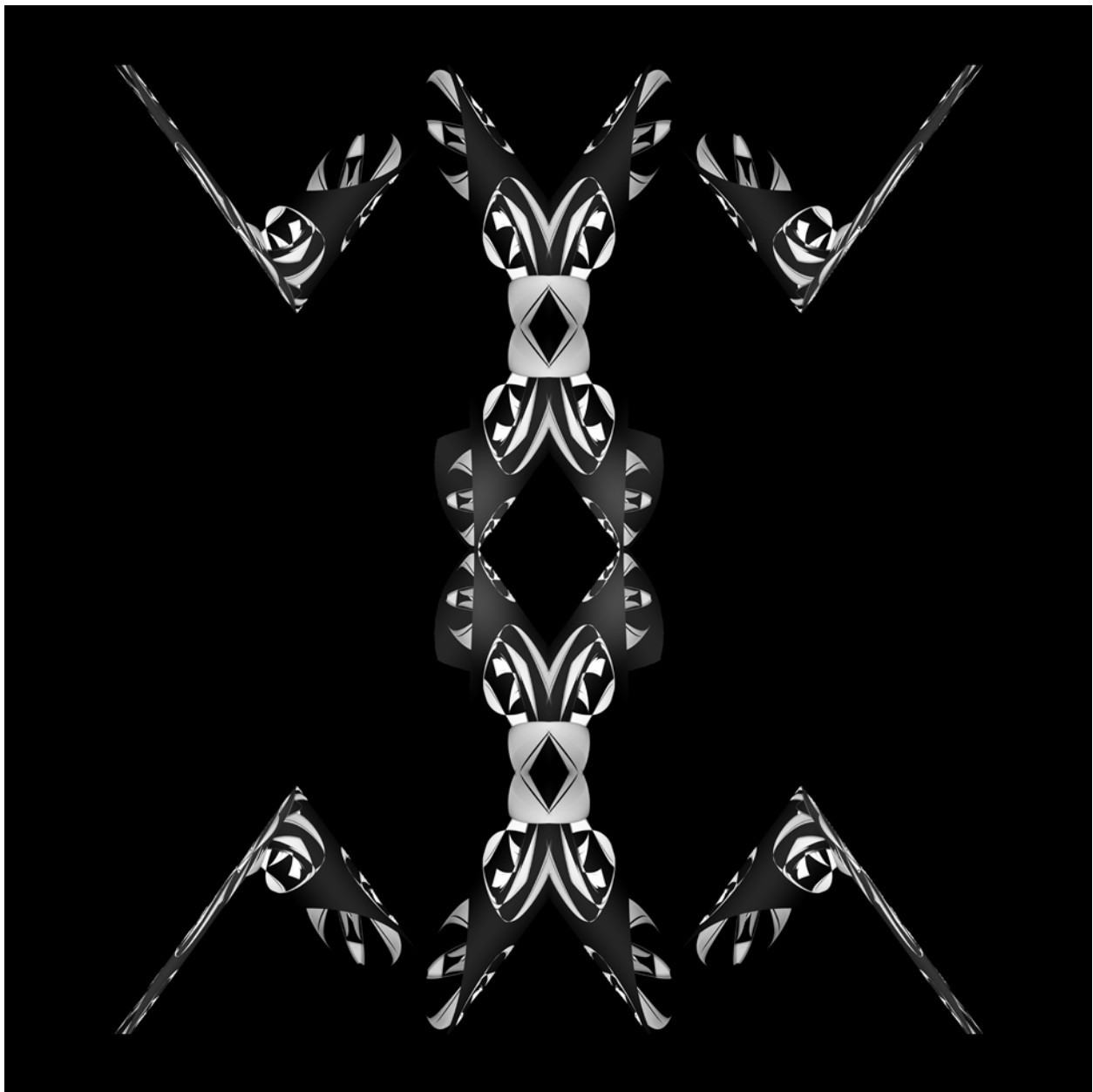
**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 6*), 2018  
archival digital print  
20 x 20 inches



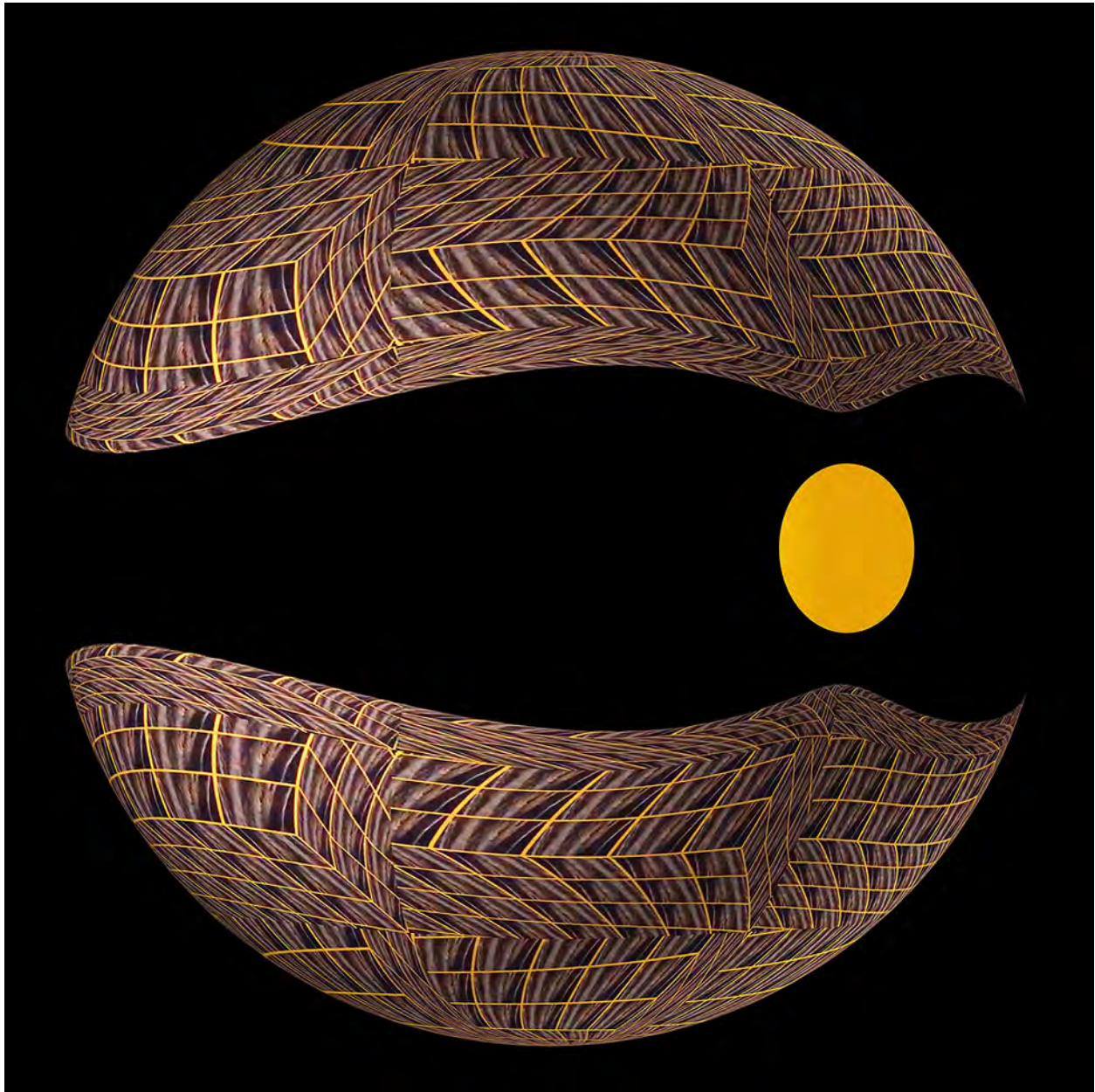


**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 7*), 2018  
archival digital print  
20 x 20 inches

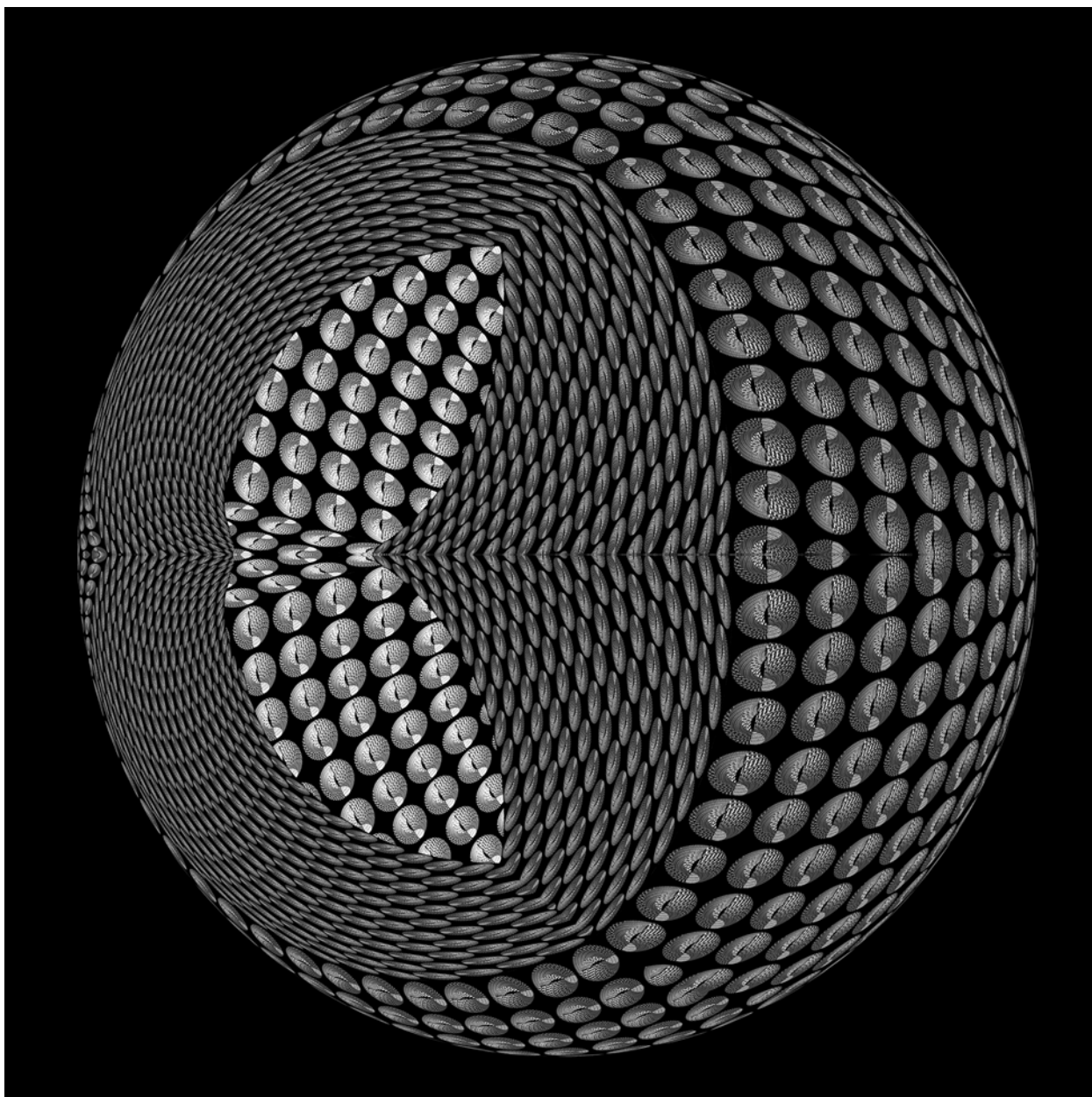




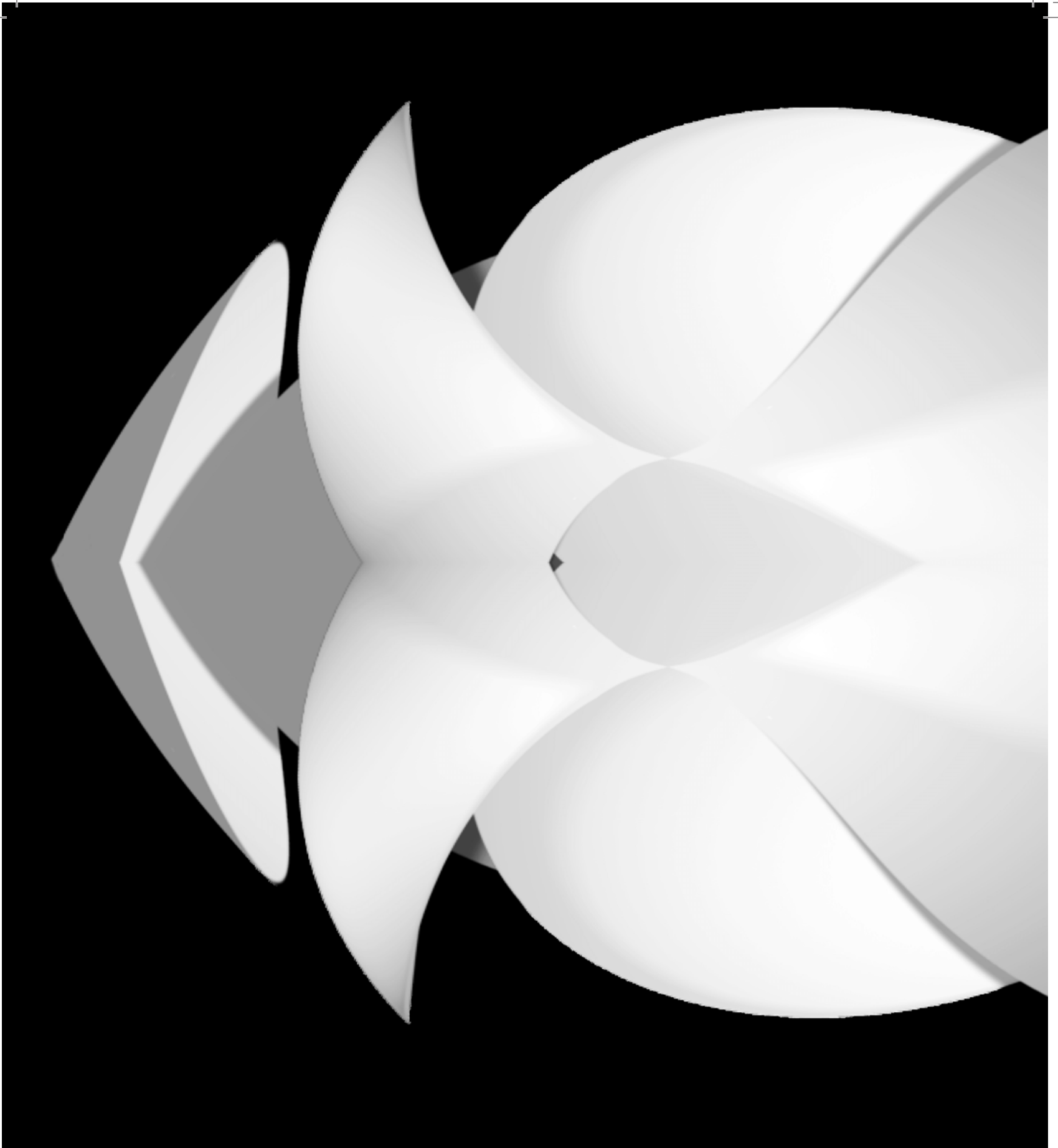
James Seawright  
Mimi Garrard  
Untitled (*KY 8*), 2018  
archival digital print  
20 x 20 inches



**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 9*), 2018  
archival digital print  
20 x 20 inches

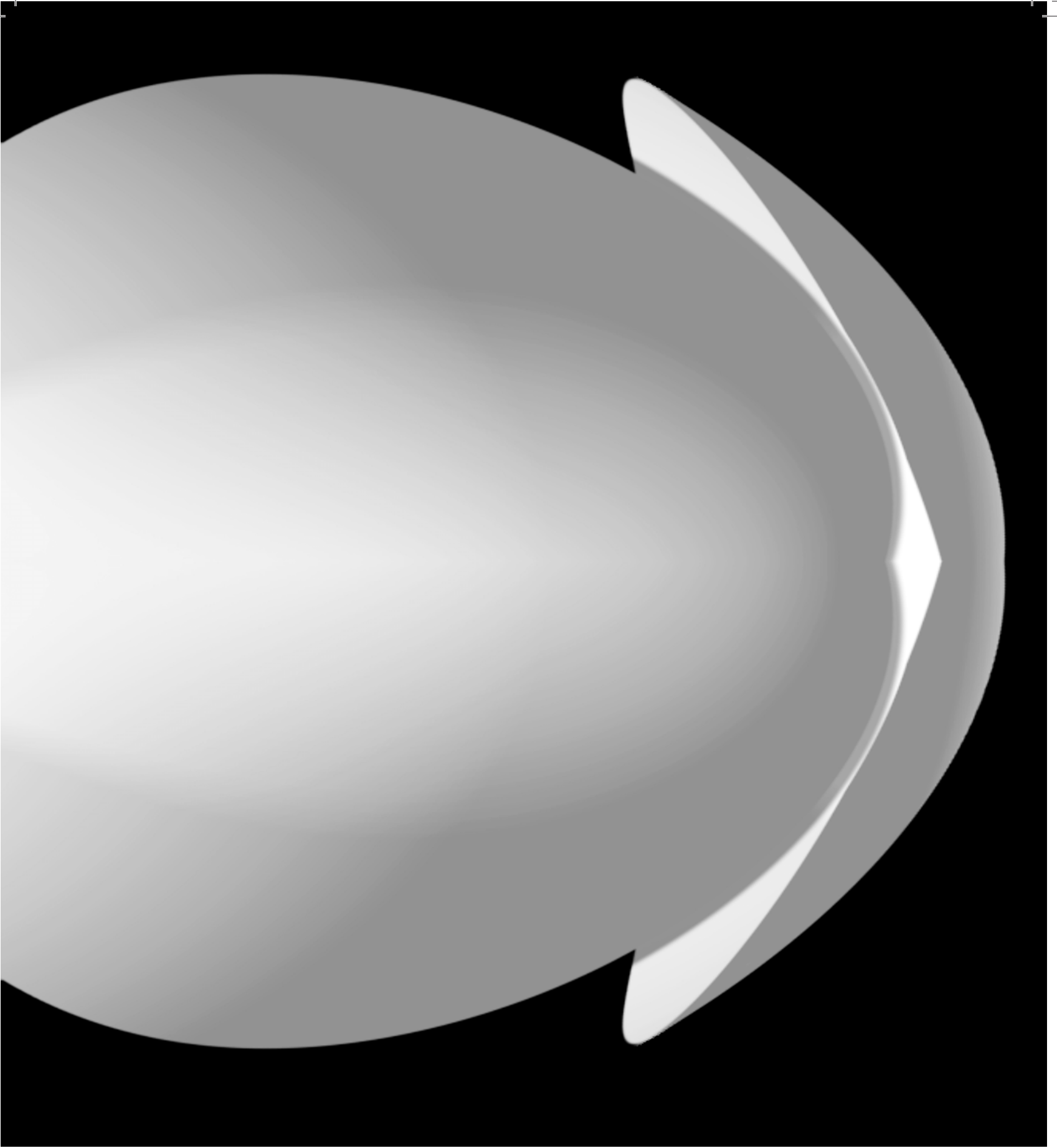


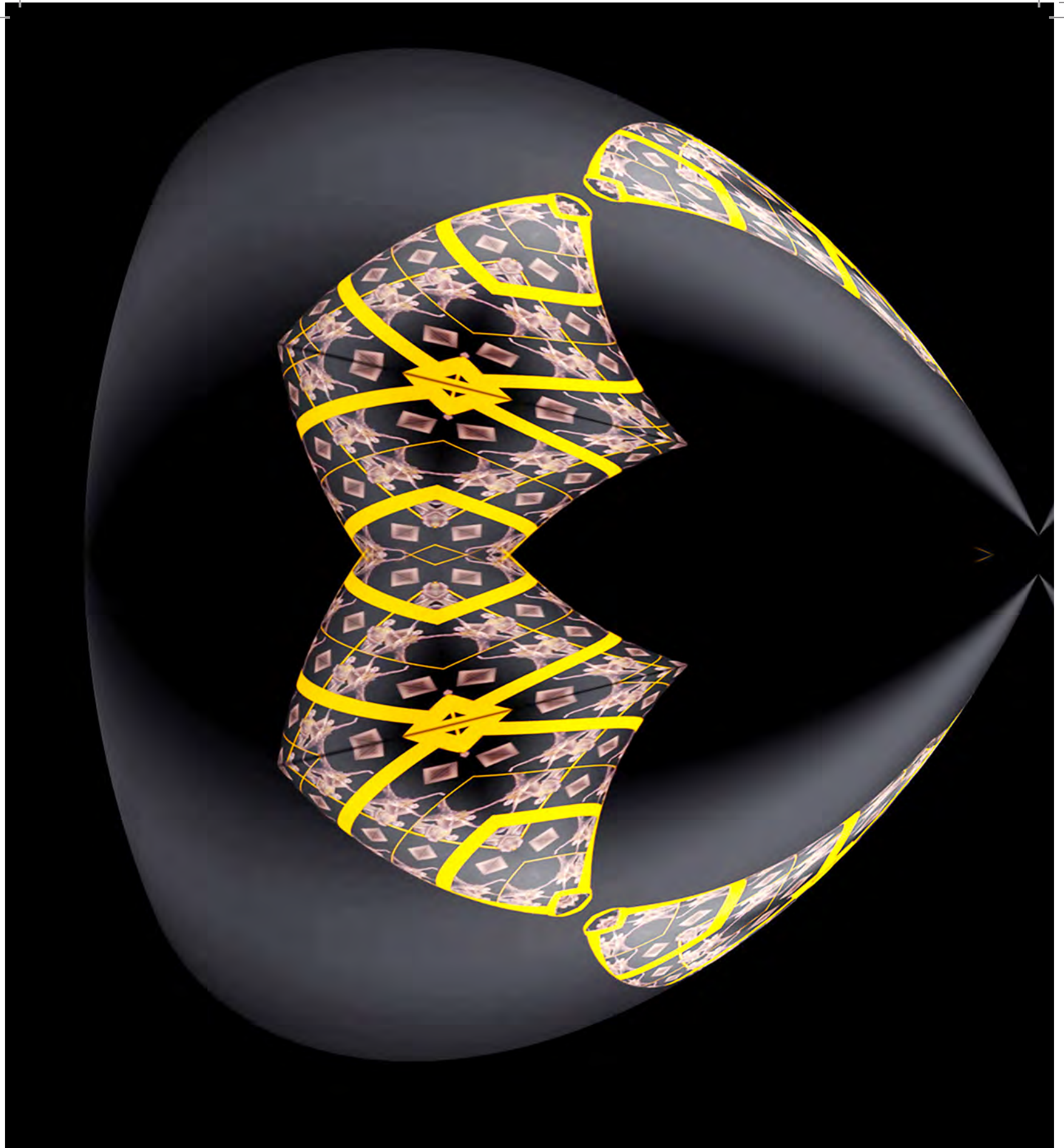
James Seawright  
Mimi Garrard  
Untitled (*KY 10*), 2018  
archival digital print  
20 x 20 inches



**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 22*), 2018  
archival digital print  
20 x 24 inches

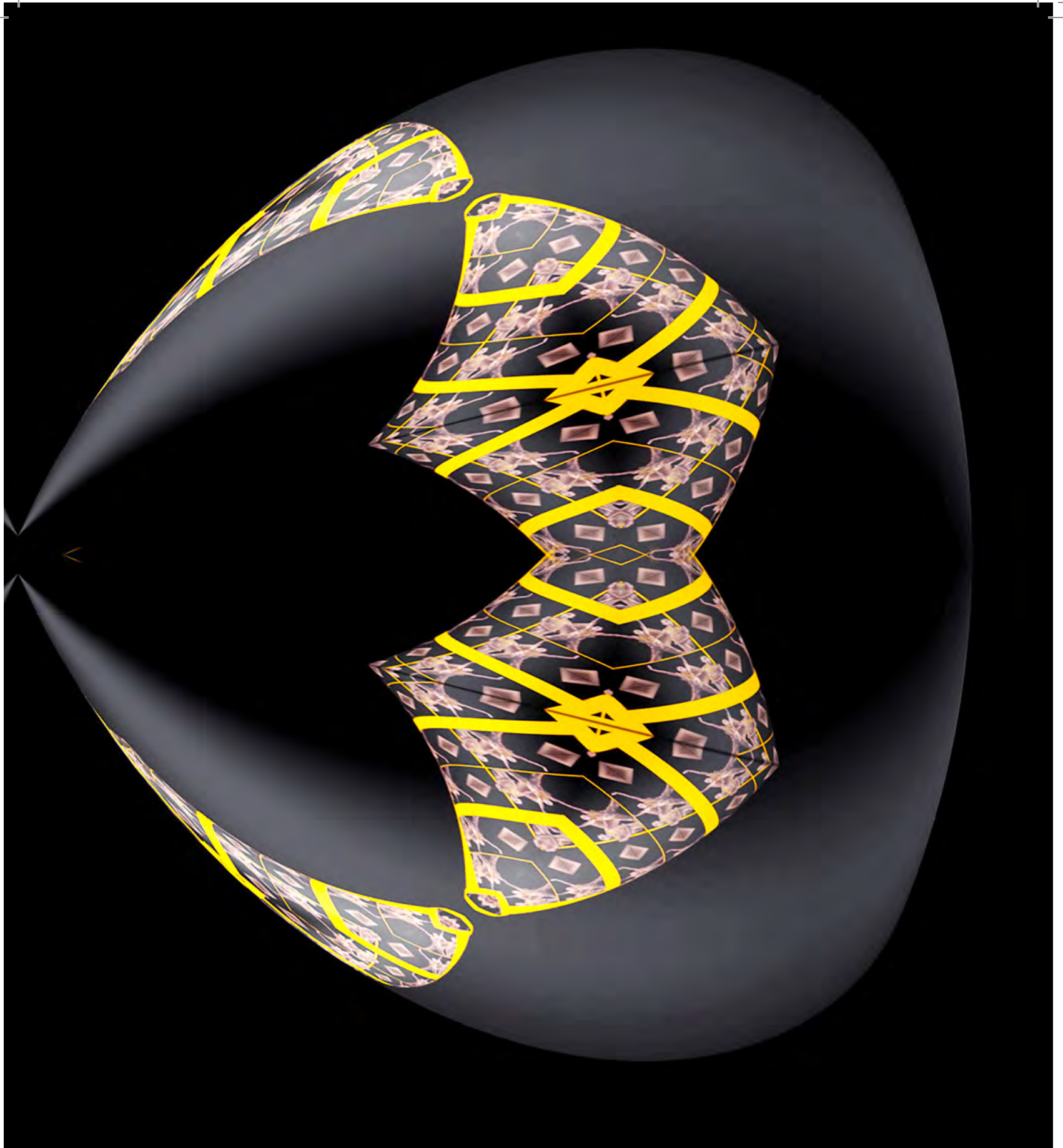






**James Seawright**  
**Mimi Garrard**  
Untitled (*KY 19*), 2018  
archival digital print  
20 x 24 inches



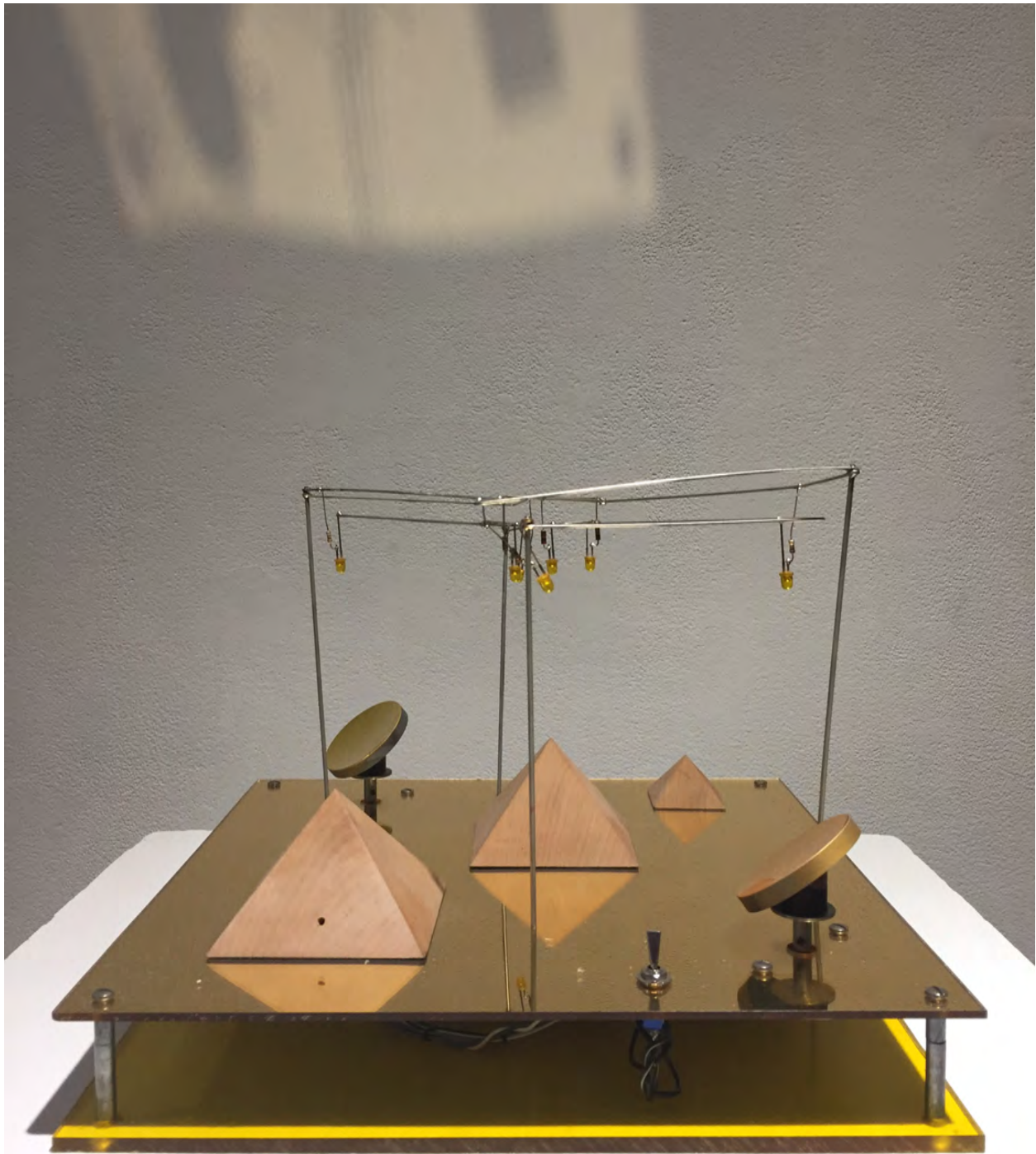


## JAMES SEAWRIGHT CONSTELLATION SCULPTURES

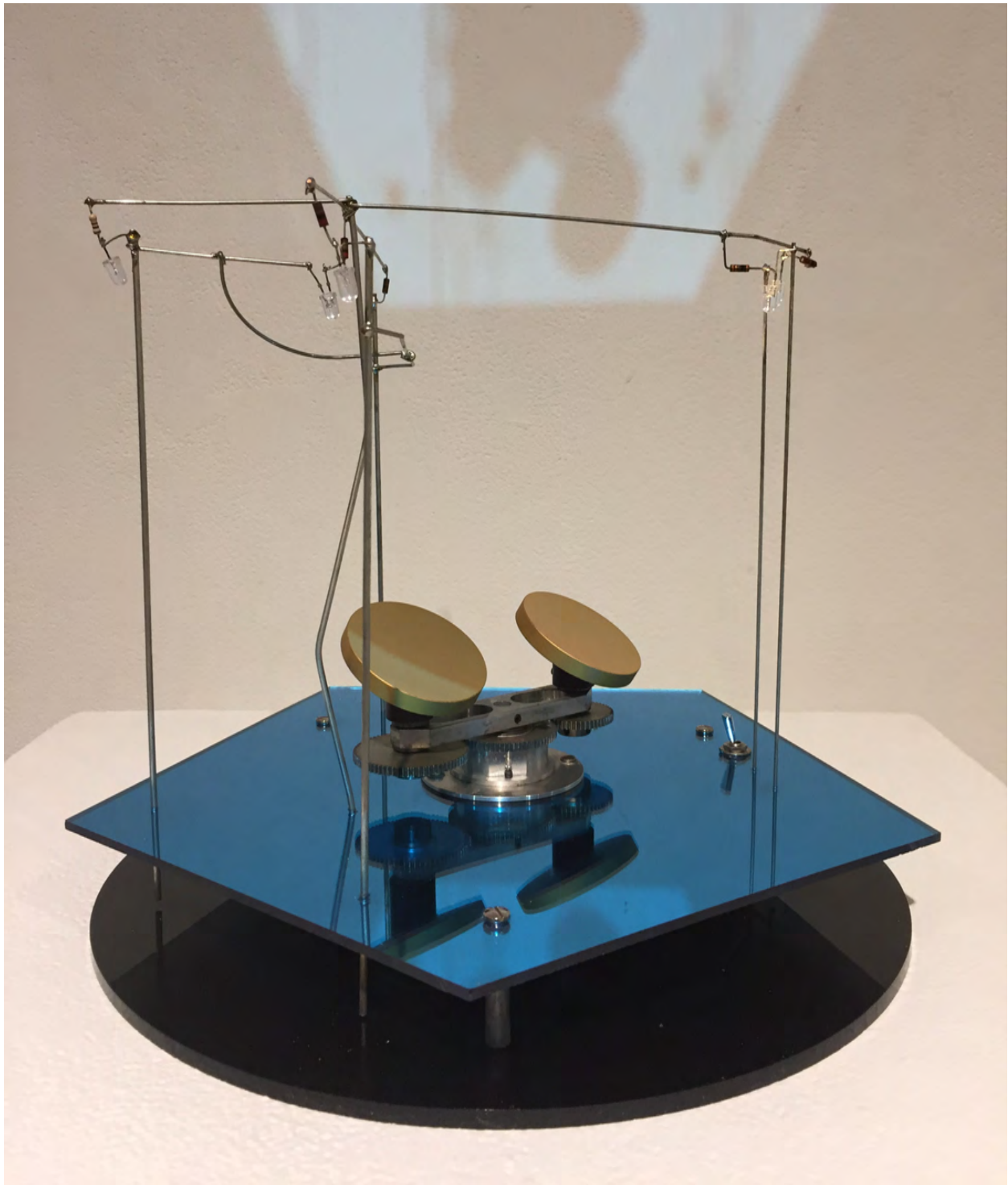


James Seawright  
*Libra*, 2006  
15 x 15 x 16 inches



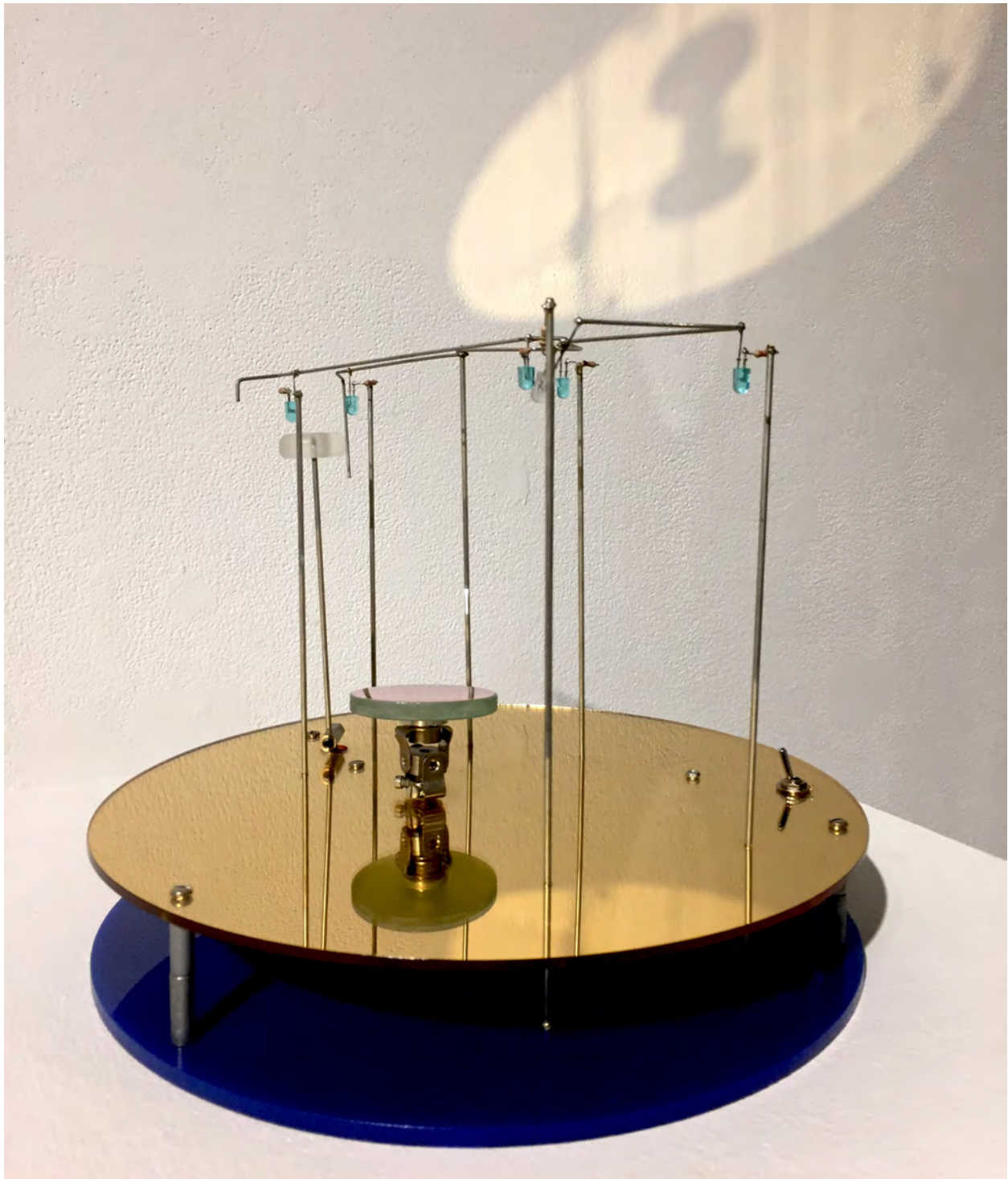


**James Seawright**  
*Orion*, 1993  
17.5 x 20.5 x 18.5 inches

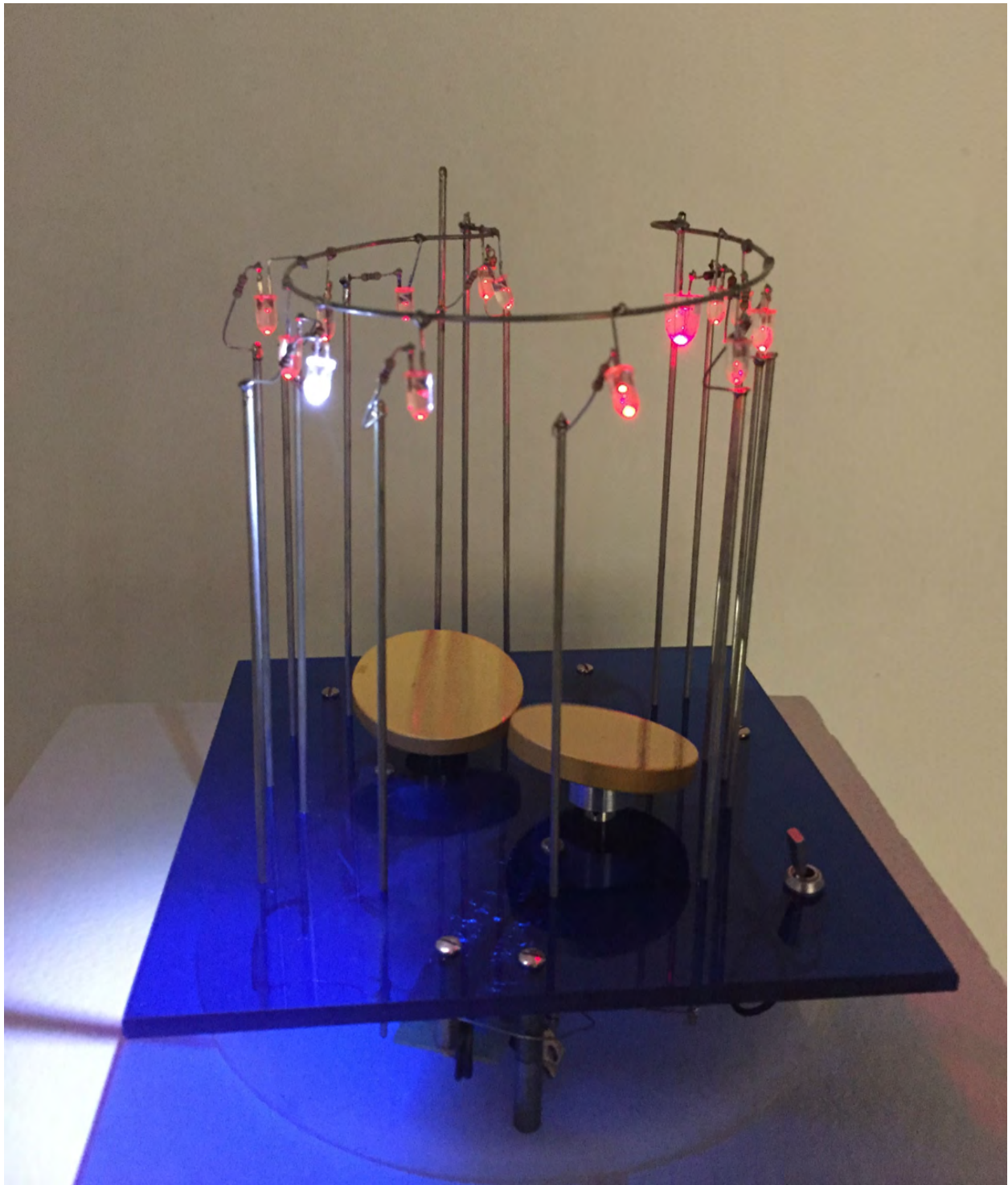


**James Seawright**  
*Cygnus*, 2002  
16 x 16.5 x 15 inches



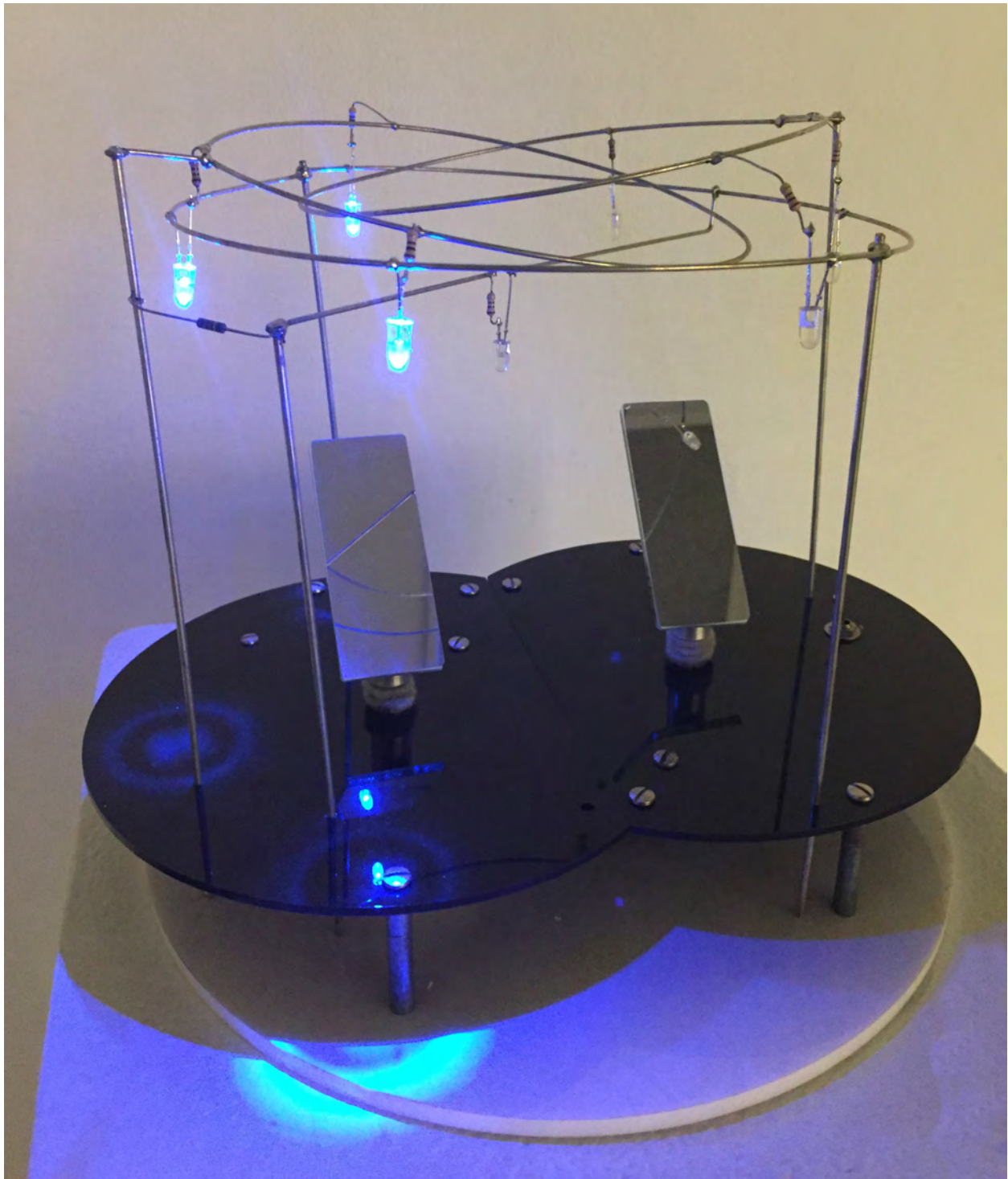


**James Seawright**  
*Lyra*, 2006  
15 x 15 x 15.5 inches



**James Seawright**  
*Corona Bor*, 2006  
9.25 x 9.25 x 12 inches





**James Seawright**  
*Gemini*, 2004  
15 x 15 x 17 inches

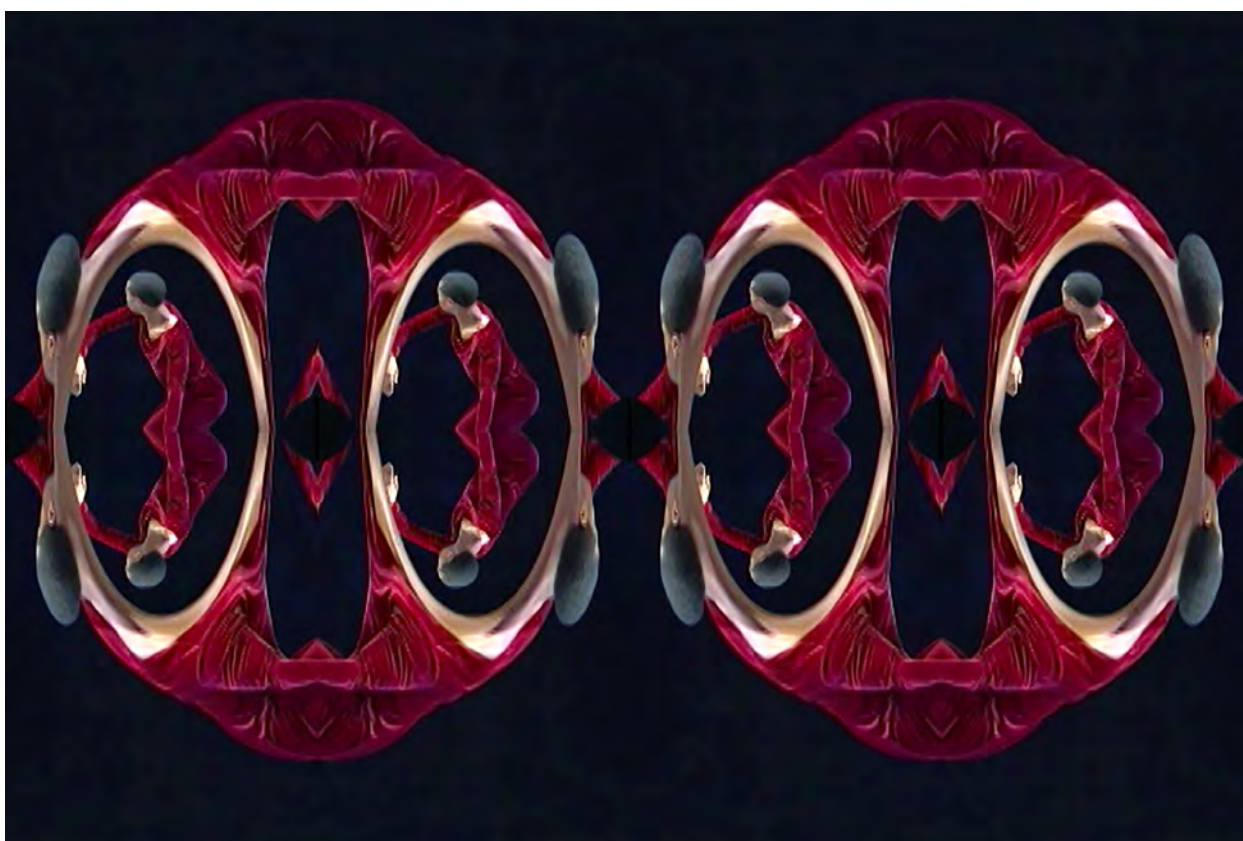
## MIMI GARRARD VIDEODANCES



**Mimi Garrard**  
**top** still from *Sam and Michael*  
dancer, Samuel Roberts

**bottom**, still from *Time Three*  
dancer, Austen Selden

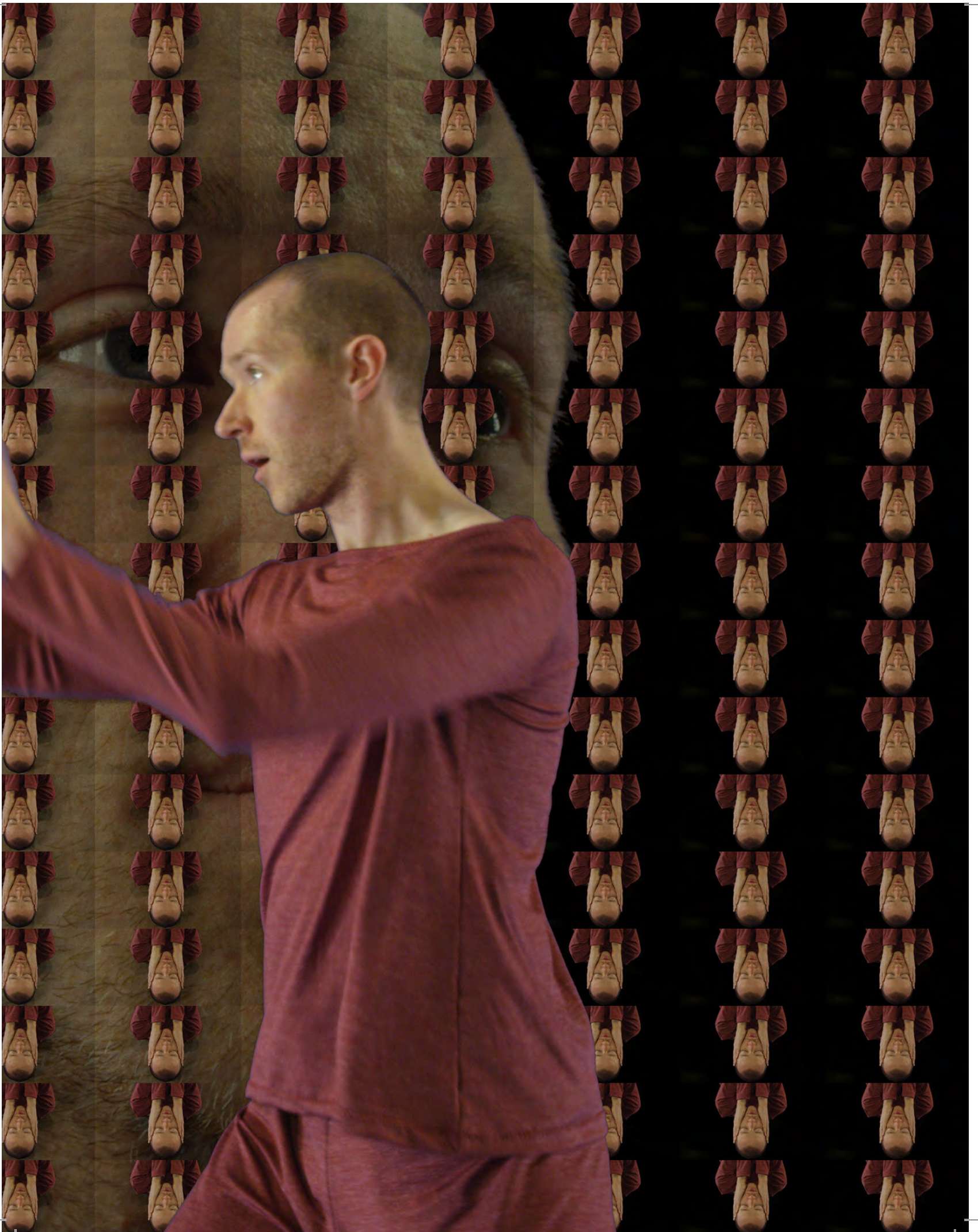


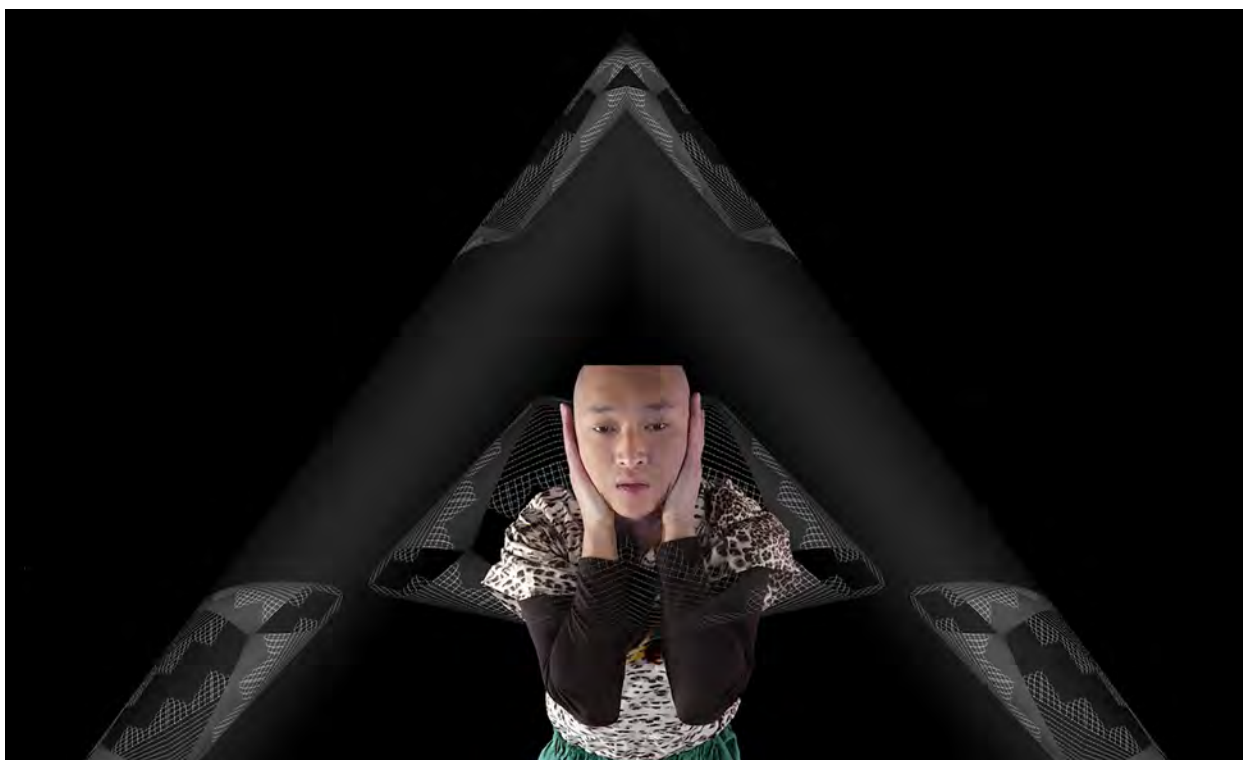


**Mimi Garrard**  
still from *Intimate Spaces*  
dancer, Omagbitse Omagbemi





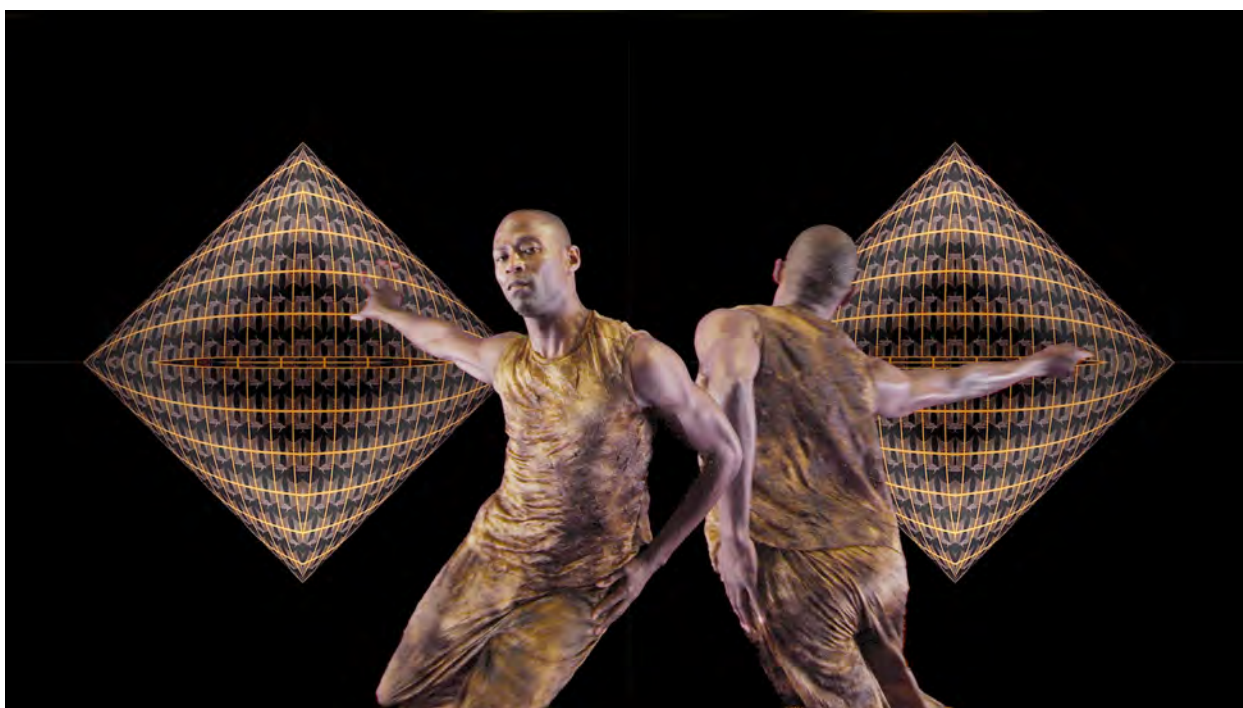




**Mimi Garrard**  
still from *Dai Jian Suite*  
dancer, Dai Jian

**previous spread**, still from *A Single Hound*  
dancer, Austen Selden





**Mimi Garrard**  
still from *Time Two SR*,  
dancer, Samuel Roberts

# JAMES SEAWRIGHT

## EDUCATION

1957 BA, University of Mississippi

## TEACHING

2009-present Professor of Visual Art, emeritus, Princeton University

1974-2009 Director of the Visual Arts Program, Princeton University

## SELECTED SOLO AND GROUP EXHIBITIONS

- 2019 *Mutual Muses*, Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN
- 2018 *Mutual Muses*, Clara M. Eagle Gallery, Murray State University, Murray, KY
- 2010 Princeton University Art Museum / Lewis Center for the Arts, Princeton University, Princeton, NJ
- 2006 O. K. Harris Gallery, New York, NY
- 2005 *Constellations*, William Patterson University, Wayne, NJ
- 1998 Walter Anderson Museum, Ocean Springs, MS
- 1997 Annual Invitational Exhibition, American Academy of Arts and Letters, NY
- 1995 60th Anniversary Exhibition, AAA, Kean College Art Gallery, NJ
- 1993 *Images du Futur*, Montreal, Quebec  
Princeton University Art Museum
- 1992 New Jersey State Museum, Trenton, NJ  
OK Harris Gallery, New York, NY
- 1990 *P.U.L.S.E. II*, University of California at Santa Barbara Art Museum, Santa Barbara, CA
- 1987 *P.U.L.S.E.*, David Bermant Foundation, 420 West Broadway, New York, NY
- 1986 *A Decade of Visual Arts Faculty*, Princeton University Art Museum, Princeton, NJ  
An American Renaissance: Ft. Lauderdale, FL,  
*American Abstract Artists 50th Anniversary Show*, Bronx Museum of Art, Bronx, NY
- 1985 Ben Shahn Gallery, William Patterson College, Wayne, NJ
- 1984 *The Robot Show*, American Crafts Museum, New York, NY
- 1983 Dartmouth College, Hanover, NH
- 1981 *Works from the Permanent Collection*, Whitney Museum, New York, NY
- 1977 *Works from the Permanent Collection*, Guggenheim Museum, New York, NY,
- 1974 Smithsonian Institution, Washington, D.C.  
*Sunsieve*, New Jersey State Museum, Trenton, NJ
- 1973 Seattle-Tacoma International Airport, AirpoArt, permanent installation  
*Works from the Permanent Collection*, Guggenheim Museum, New York, NY
- 1972 *Responsive Environment*, New Jersey State Museum, Trenton, NJ
- 1971 *Works for New Spaces*, Walker Art Center, Minneapolis, MN
- 1970 Princeton University Art Museum, Princeton, NJ  
Duke University Art Museum, Durham, NC  
Stable Gallery, New York, NY
- 1969 *Cybernetic Serendipity*, Institute for Contemporary Art, London, England  
*Theodoron Awards Show*, Guggenheim Museum, New York, NY  
New Jersey State Museum, Trenton, NJ
- 1968 *Focus on Light*, New Jersey State Museum, Trenton, NJ  
*Magic Theater*, Performing Arts Foundation of Kansas City, MO
- 1967 *Whitney Annual*, Whitney Museum, New York, NY  
*The Sixties*, Museum of Modern Art, New York, NY
- 1966 Stable Gallery, New York, NY

## SELECTED GRANTS, AWARDS, AND COMMISSIONS

- 2004** Princeton University Behrman Award  
**2003** Mississippi Institute of Arts and Letters – Lifetime Achievement Award  
**2001** Mirror sculpture commission for Alan and Adele Alda, New York, NY  
**1999** Stanley Seeger Fellowships to visit Greece, Turkey, Sicily (1999-2001)  
**1997** Academy Award in Art, American Academy of Arts and Letters  
**1990** David Bermant Foundation Grant for *Walking on Gravel*  
**1987** Connecticut Commission on the Arts, UConn, Storrs, CT  
Honolulu Center for Contemporary Art, Honolulu, HI  
**1986** Permanent installation of sculptures at Logan International Airport, Boston, MA  
**1985** Sculpture commissioned for West Erie Plaza, Erie, PA  
Commission for Mobil Technical Center, Pennington, NJ  
**1984** Wadsworth Atheneum, Hartford, CT, Sculpture  
Mississippi Institute of Arts and Letters, 1984 Award of Merit, Visual Arts  
*Sculpture: Mirror II*, commissioned for Long Ridge Mall, Rochester, NY  
Cottonlandia Collection Awards, Greenwood, MS (Juror)  
Memorial Art Gallery, Rochester, NY, “Art and Technology” (Panelist)  
**1983** Sculpture: Electronic Garden #2, commissioned for Long Ridge Mall, Rochester, NY  
**1982** NEA Inter-Arts Grant to Create a New Work, New York, NY  
**1976** National Endowment for the Arts, Research Grant  
**1974** National Endowment for the Arts, Works of Living Artists  
**1970** Graham Foundation for Advanced Studies in the Fine Arts Fellowship  
**1969** Theodoron Award, The Solomon R. Guggenheim Museum, New York, NY

## SELECTED COLLECTIONS

Larry Aldrich Museum, Ridgefield, CT  
Walter P. Chrysler, Jr. Museum, Norfolk, VA  
Solomon R. Guggenheim Museum, New York, NY  
Honolulu Contemporary Art Center, Honolulu, HI  
Hunter Museum of Art, Chattanooga, TN  
Massachusetts Port Authority, Logan Airport, Terminal C, Boston, MA  
Metropolitan Museum of Art, New York, NY  
Mississippi Museum of Art, Jackson, MS  
Museum of Modern Art, New York, NY  
New Jersey State Museum, Trenton, NJ

## MIMI GARRARD

### EDUCATION

1958	BA, Sweet Briar College, Sweet Briar, VA
1963	Certificate of Professional Competence, Henry Street Playhouse
1963-68	Ballet: Julia Barashkova
1973-78	Ballet: Zena Rommett
1968-69	Modern: Alwin Nikolais
1974-81	Modern: Nancy Meehan
1978-93	Modern: Erick Hawkins and members of the Erick Hawkins Dance Company
1978-93	Eurythmics: Dalcroze School of Music
1980-85	Ideokinesis: Andre Bernard
1984-86	Alexander Technique with June Ekman
1986-98	Yoga: White Cloud Studio

### TEACHING EXPERIENCE

1971-2001	Mimi Garrard Dance Theatre, on tour: Master classes
1969-2001	Mimi Garrard Dance Studio: periodic workshops
1981-93	Dalcroze School of Music: movement
1987-88	Radford University, Governor's School, choreography, technique, improvisation
1978-85	Teachers College, Columbia University, graduate program: production and choreography
1962-69	Henry Street Playhouse, technique, improvisation, composition

### PERFORMING

1965 - 1987	Mimi Garrard Dance Company
1962 - 1966	Alwin Nikolais Dance Company
1962 - 1964	Murray Louis Dance Company

### TELEVISION PRODUCTIONS

2001-present	190 half-hour programs produced by Mimi Garrard for Manhattan Neighborhood Network in Manhattan and streamed live internationally at the time of broadcast.
1972	"Boston Symphony Experiment", produced for National Educational Television, WGBH
1970	"Enigma of Scriabin", CBS Camera Three
1968	"Medium is the Medium" produced for National Educational Television, WGBH, Boston, MA

### SELECTED SCHOLARSHIPS AND AWARDS

2018	Award of Distinction, Arthouse Asia, Kolkata, India Best Short Video, Virgin Spring Cinefest, Kolkata, India Best Experimental Short Film, Five Continents Film Festival, Puerto La Cruz, Venezuela
2017	Best Experimental Film, Virgin Spring Cinefest, Kolkata, India Best Choreography, Altff Alternative Festival, Toronto, Canada Best Video, Five Continent International Film Festival, Puerto La Cruz, Venezuela
2003	Lifetime Achievement Award, Mississippi Institute of Arts and Letters with James Seawright
2001-2004	Grants to the Mimi Garrard Dance Company, Manhattan Community Arts Fund
1996-present	Grant to the Mimi Garrard Dance Company, The Baumol Family Foundation
1996-2015	Grant to the Mimi Garrard Dance Company, The Harkness Foundation for Dance
1992-present	Grant to the Mimi Garrard Dance Company, The David Bermant Foundation
1987-88	Funds for Video Documentary of the CORTLI LIGHTING SYSTEM, The Mary Duke Biddle Foundation
1976	Special Projects Grant for compositional version of computer controlled lighting system National Endowment for the Arts
1973	Choreography Fellowship, National Endowment for the Arts



## SOLO EXHIBITIONS

- 2014 Pentacle Presentation, Brooklyn, NY
- 2012 International Videodance Festival, Sao Carlos, Brazil
- 2011 International Videodance Festival, Sao Carlos, Brazil
- 2007 *Velez October Circles*, BBB BIG SCREEN, United Kingdom
- 2006 *Time*, Instituto Cultural Peruano, Lima, Peru

## EXHIBITIONS WITH JAMES SEAWRIGHT

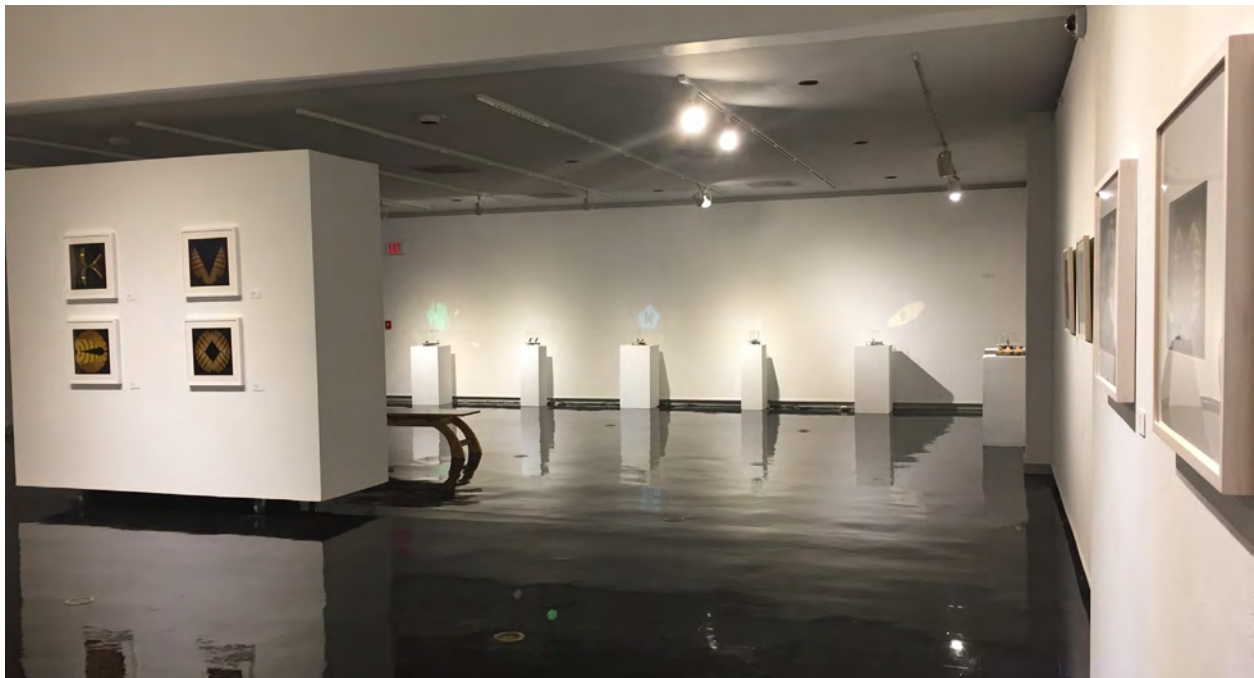
- 2019 *Mutual Muses*, Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN
- 2018 *Mutual Muses*, Clara M. Eagle Gallery, Murray State University, Murray, KY
- 2015 *Homecoming*, Museum Of The Mississippi Delta, Greenwood, MS
- 2015 *Welty Biennial*, Jackson, MS

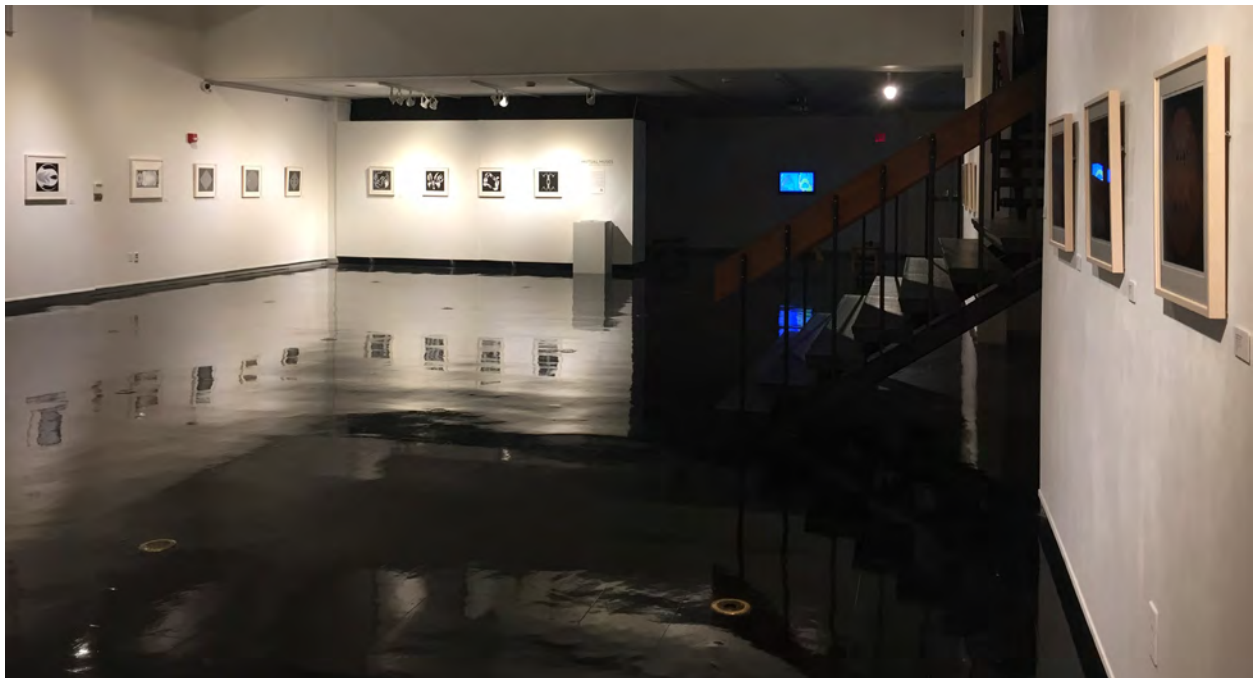
## GROUP EXHIBITIONS

- 2016 *Chromatic Space*, American Abstract Artists, New York, NY
- 2016 *Visible Histories*, Morris-Warren Gallery, New York, NY
- 2015 *Endless Entire*, American Abstract Artists, Five Myles, Brooklyn, NY
- 2014 *To Leo, A Tribute from AAA*, American Abstract Artists, Sideshow Gallery Brooklyn, NY

## SELECTED INTERNATIONAL FILM AND VIDEO FESTIVALS

- 2018 Five Continents International Film Festival, Puerto La Cruz, Venezuela
- 2018 Feel The Reel International Film Festival, Glasgow, Scotland
- 2018 Europa Film Festival, Barcelona, Spain
- 2018 Encore Dance On Film, Decatur, GA
- 2018 16th Festival Internazionale Sergi Della Rotte, Urbino, Italy
- 2018 Down East Flick Fest, Greenville, NC
- 2018 Europa Film Festival, Barcelona, Spain
- 2018 Move Me Productions, Antwerpen, Belgium
- 2018 Virgin Spring Cinefest Kolkata, West Bengal, India
- 2018 The People's Public Media Awards Of Excellence, New York, NY
- 2018 Short Stop International Film Festival, Lasi, Romania
- 2018 Arthouse Asia, Kolkata, India
- 2017 Festival Internacional Videodanza Ba, Buenos Aires, Argentina
- 2017 International Videodance Festival Of Chile, Santiago, Chile
- 2017 Dance On Screen, Short Films At Roxey Ballet, Lambertville, NJ
- 2017 Arthouse Asia, Kolkata, India
- 2017 Flying Frame Film Festival, Simpson, IL
- 2017 Altff Alternative Film Festival Toronto, Ontario, Canada
- 2017 Hong Kong Arthouse Film Festival (Hkaff), Hong Kong, China
- 2017 Sans Souci Festival of Dance Cinema 2017, Boulder, CO
- 2017 Sao Carlos Videodance Festival, Sao Carlos, Brazil
- 2017 Roma Cinema Doc, Rome, Italy
- 2017 Frostbite International Film Festival, Colorado Springs, CO
- 2017 Los Angeles Cinefest, Los Angeles, CA
- 2017 Indian Peacock International Film Festival, West Bengal, India
- 2017 Lid Off Film Festival, Lucas, KS
- 2017 Canada Shorts-Canadian And International Short Film Fest
- 2017 Sao Carlos Videodance Festival, Sao Carlos, Brazil
- 2017 Woodengate Film Festival, Bata Mare, Romania
- 2017 New York Short Film Tuesdays 2017, Brooklyn, NY





Installation of *Mutual Muses* at University Galleries  
Murray State University, Murray, KY







Installation of *Mutual Muses* at The Ewing Gallery  
University of Tennessee, Knoxville, TN