

Janet Biggs

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Janet Biggs is known primarily for her work in video, photography and performance. She lives and works in New York City. She has captured such events as speeding motorcycles on the Bonneville salt flats, horses galloping on treadmills, Olympic synchronized swimmers in their attempts to defy gravity, and kayaks performing a synchronized ballet in Arctic waters.

She received her undergraduate degree from Moore College of Art, and pursued graduate studies at Rhode Island School of Design. Her work has been exhibited, among other institutions, at the Herbert F. Johnson Museum of Art, Ithaca, NY; Everson Museum of Art, Syracuse, NY; Gibbes Museum of Art, South Carolina; Rhode Island School of Design Museum; Vantaa Art Museum, Finland; Linkopings Konsthall, Passagen, Sweden; the Oberosterreichisches Landesmuseum, Austria; and the Perth Institute of Contemporary Arts, Australia.

Reviews of her work have appeared in the *New York Times*, *The New Yorker*, *ArtForum*, *ARTNews*, *Art in America*, *Flash Art*, *Artnet.com*, and many others.

Biggs is the recipient of numerous grants including the Electronic Media and Film Program at the New York State Council on the Arts Award, the Arctic Circle Fellowship/Residency, Art Matters, Inc., the Wexner Center Media Arts Program Residency, the Anonymous Was a Woman Award, and the NEA Fellowship Award. Her work is in public collections including the High Museum, Atlanta, Georgia; the Herbert F. Johnson Museum of Art, Cornell University, Ithaca; Mint Museum of Art, Charlotte, North Carolina; Gibbes Museum of Art, South Carolina; and the New Britain Museum of Art, Connecticut.

Janet Biggs is represented by Conner Contemporary Art, Washington, DC, Solomon Projects, Atlanta, Georgia, and Winkleman Gallery, New York City.

SELECTED SOLO EXHIBITIONS

- 2011 *No Limits: The Video Work of Janet Biggs* (Mid-Career Survey), Tampa Museum of Art, Tampa, Florida. (*upcoming Fall 2011, travelling*).
The Arctic Trilogy, Ed Winkleman Gallery, New York City.
- 2010 *Vantage Point IX: Janet Biggs*, Mint Museum of Art, Charlotte, NC.
Conner Contemporary Art, Washington DC.
Vanishing Point, McNay Art Museum, San Antonio, Texas.
- 2009 *Vanishing Point*, Clair Oliver Gallery New York City
Janet Biggs and Anthony Gonzales (M83). Part of the River to River Festival, World Financial Center, New York City.
Perth Institute of Contemporary Arts Screen Space, Perth, Australia.
- 2008 *Tracking Up*, Solomon Projects, Atlanta, Georgia.
- 2007 *Enemy of the Good*, multi-media performance, Miami, Florida.
Gibbes Museum of Art, Charleston, South Carolina.
- 2006 Hermés, New York. (site-specific installation).
Hit Me With Your Rhythm Stick, multi-media performance, Miami, Florida.
Like Tears in Rain, Claire Oliver Gallery, New York
Behind the Vertical, Hermés New York Flagship Store. Site-specific installation.
Dance Theatre Workshop, New York (part of *Captured*, curated by Maya Ciarrocchi).
- 2005 *Rules of Engagement*, multi-media performance, New York. (In collaboration with choreographer JoAnna Mendl Shaw).
- 2004 The Galleries at Moore, Moore College of Art and Design, Philadelphia.
University of Connecticut Contemporary Art Galleries, Storrs, Connecticut.
Rhode Island School of Design Museum, Providence, Rhode Island.
Solomon Projects, Atlanta, Georgia.
- 2002 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York.
- 2001 Team Gallery, New York City.
Plains Art Museum, Fargo, North Dakota.
Western Gallery, Western Washington University, Bellingham, Washington.
- 2000 Cincinnati Contemporary Art Center, Ohio.
Solomon Projects, Atlanta, Georgia.

- 1999 Zilkha Gallery, Wesleyan University, Middletown, Connecticut.
John Michael Kohler Arts Center, Sheboygan, Wisconsin.
- 1998 Everson Museum of Art, Syracuse, New York.
Park 4-D TV, Amsterdam, Holland.
- 1997 Anna Kustera Gallery, New York City.
Solomon Projects, Atlanta, Georgia.
- 1996 Chassie Post Gallery, New York City.

SELECTED GROUP EXHIBITIONS

- 2011 She Devil, Museo D'Arte Contemporanea Roma, Italy.
Videonale 13, Kunstmuseum Bonn, Germany.
- 2010 Sidewalk Moving Picture Festival, Birmingham, Alabama.
- 2009 Miami International Film Festival. Included in "Cutting the Edge" category. Miami, Florida.
Vanishing Point included in *Chimera*, curated by Chris Bors and Ketta Ioannidou (Triton Gallery), Envoy Enterprises in New York City, and Arcade Experimental Art Projects / Stoa Aeschylou in Nicosia, Cyprus.
Apraxia included in The Rubell Family Collection + Conner Contemporary Art's presentation of *Experimental Video and Synchrosxim* at the Capitol Skyline Hotel, Washington, DC.
- 2008 *Young Identities* (part of European Media Art Festival). Kunsthalle Dominikanerkirche, Osnabrueck, Germany.
Oslo Screen Festival, Norway.
Hollywould ..., Freewaves 11th International Festival of New Media Arts, Los Angeles.
Water, Carroll Square Gallery, Washington, DC.
Video Screenings, Sara Meltzer Gallery, New York City. Curated by Laura Parnes.
Stone Canoe No. 2, Delavan Art Gallery, Syracuse University, Syracuse, New York.
- 2007 *Keeping Up With the Jones*, Schroeder Romero Gallery, New York City.
Infinitu et Contini: Repeated Histories, Reinvented Resistances, Smack Mellon, Brooklyn, NY.
Lumen Eclipse, outdoor video installation, Cambridge Square, Boston.
Stop. Look. Listen: An Exhibition of Video Works, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York (October 13-December 23, 2007), traveling to the Haggerty Museum of Art, Marquette University, Milwaukee, WI (October 23, 2008 – February 22, 2009).
North Sea Film Festival for Underwater Movies, the Hague, Netherlands. (30 November - 2 December, 2007).
Contemporary, Cool and Collected, Mint Museum of Art, Charlotte, North Carolina 20 Oct - 20 Dec, 2007).
Antennae, Houston Center For Photography, Houston, Texas. (27 April - 3 June 2007).
What F Word?, Cynthia Broan Gallery, New York City. Curated by Carol Cole Levin.
- 2006 *METU Video Festival*, Middle Eastern Technical University, Ankara, Turkey.
Claire Oliver Gallery, New York City.
Video Box, Weisspollack Gallery, New York, NY
- 2005 *Artists Pick*, Exhibition at Larissa Goldston Gallery, New York City.
FATHOM, Hatton Gallery, University of Newcastle, U.K.
- 2004 *PG-13 (Two-person exhibition with Barbara Pollock)*
Georgia State University Gallery. January – March 2004;
DiverseWorks, Houston, Texas: March – May 2004.
Dwellan – Lingering Images, Charlottenborg Exhibition Hall, Copenhagen, Denmark.
Video X: Ten Years of Video with Momenta Art. Momenta Art, Brooklyn, NY.
- 2003 *Home Grown*, Linköpings Konsthall Passagen, Sweden.
Venden Varassa (Dominated by Water), Vantaa Art Museum, Finland.
H2O, Curated by Jo Anna Isaak, Traveling exhibition:
Santa Fe Art Institute, Santa Fe, New Mexico. November - January, 2004.
Danese Gallery, New York City. July 2003.
Houghton House Gallery, Hobart and William Smith Colleges, Geneva, New York. March – April 2003; Elaine L. Jacob Gallery, Wayne State University, Detroit; January 2003 – March 2003;
Western Gallery, Western Washington University, Bellingham, Washington. October – December, 2002.
- 2002 *New York, New Work, Now!*, Currier Gallery of Art, Manchester, NH. Curated by Nina Felshin.
Aquaria: On the Interaction of Water and Human Being. Curated by Barbara Wally. Traveling exhibition:

- Oberösterreichisches Landesmuseum, Linz, Austria;
Kunstsammlungen Chemnitz, Germany.
- Serious Fun*. Castle Gallery, The College of New Rochelle.
- Residuum*. Cheryl Pelavin Fine Art, New York.
- Arrested Development: Contemporary Contemplations on Youth Culture*. Curated by Susan Canning. Castle Gallery, College of New Rochelle, New York.
- 2001 *Objects in Mirror Are Closer Than They Appear*. Team Gallery, New York.
Horse Tales: Two Centuries of American Cultural Icons. Katonah Museum, Katonah, New York.
- 2000 *Objects That Flicker*, Solomon Projects, Atlanta, Georgia.
human/nature. Caren Golden Fine Art, New York City. Curated by Jane Harris.
Horse Show. Site Gallery, Sheffield, U.K.
6 Signals: Video Art by Contemporary Artists. Cheekwood Art Museum, Nashville, Tennessee.
Object Lessons: Selections from the Robert J. Shiffler Foundation. Columbus Museum of Art, Columbus, Ohio. Curated by Annegreth Nill.
Here Kitty Kitty, Nexus, Atlanta, Georgia.
- 1999 *The Comforts of Home*, Hand Workshop Art Center, Richmond, Virginia.
Horse Play (BuSpar, project room installation), Real Art Ways, Hartford, Ct. Curated by Barry Rosenberg.
Trace, Flip Side Gallery, Brooklyn, New York.
Freudian Slips, Saks Fifth Avenue, New York City.
Zingmagazine Video Project, Basel Art Fair. Basel, Switzerland.
- 1998 Flip Side Gallery, Brooklyn, New York. Curated by Nurit Newman.
Installation 7: Conceptual Art, 1989-1995. Cheekwood Museum of Art, Nashville. Curated by Barry Rosenberg.
- 1997 *Presumed Innocence*, Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia. Curated by Jean Crutchfield. Catalog. *Traveling through 1998: Cincinnati Contemporary Art Center*.
Girls and Horses (project room installation, part of *Family/PostFamily, m.a.p.:media art project 1997*), Catalog. Vantaa City Museum, Finland.
Romper Room, DiverseWorks, Houston, Texas.
The Gaze, Momenta Gallery, Brooklyn, New York. Curated by Laura Parnes. Catalog essay by Jan Avgikos.
- 1996 *Romper Room*, Thread Waxing Space, New York City. Curated by Danielle Chang. Catalog.
B.A.B.Y., Virginia Beach Center for the Arts, Virginia. Curated by Jan Riley. (*Traveling through 1997*). Catalog.
Kickstart, Anna Kustera Gallery, New York City.
Embedded Metaphor, Independent Curators Incorporated, New York City. Curated by Nina Felshin. Catalog. *Traveled through 1998:*
Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia;
Pittsburgh Center for the Arts, Pittsburgh PA, 1999;
Ezra and Cecile Zilka Gallery, Wesleyan University, Middletown, CT, 1998;
Virginia Beach Center for the Arts, Virginia Beach, VA, 1998;
Bowdoin College Museum of Art, Brunswick, MA, 1998;
Western Gallery, Western Washington University, Bellingham, WA, 1997;
John and Mabel Ringling Museum of Art, Sarasota FL, 1996
- Separating Self: Art About Identity from the Robert J. Shiffler Collection*. New Harmony Gallery of Contemporary Art, New Harmony, Indiana.
Incestuous, Thread Waxing Space, New York City. Curated by Carter Kustera.
Home Bodies, LaSalle Partners at NationsBank Plaza, Charlotte, North Carolina. Organized by Joyce Pomeroy Schwartz. Catalog.
Subversive Domesticity, Edward A. Ulrich Museum of Art, Wichita State University, Kansas. Curated by Dana Self. Catalog.
This End Up: Selections from the Collection of Robert J. Shiffler, University of Wyoming. *Traveling exhibition:*
South Dakota Art Museum, Brookings, South Dakota;
Cleveland Center for Contemporary Art.
- 1995 Chassie Post Gallery, New York City. (Two-person show).
Galleria Civica di Padova, Italy. Curated by Teresa Macri and Francesca Alfano Miglietti.
Wary Still, Highways Exhibition Space, Santa Monica, California.
- 1994 *Night Light Room* (Project room installation, part of *Family Ties* show), P.P.O.W. Gallery, New York City.
Forms of Address, San Francisco Art Institute, San Francisco, California. Catalog.

- Regional Identity and Cartography Representation*, Pigorini Museum, Rome, Italy. Curated by Teresa Macri and Lucilla Meloni. Catalog.
- 1993 Josh Baer Gallery, New York City. (Two person show).
Beau Dommage, Jack Shainman Gallery, New York City
Fall From Fashion, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. Catalog.
From the Collection of Robert J. Shiffler, Cincinnati Contemporary Art Center, Cincinnati Ohio. Catalog.
I Am the Enunciator, Thread Waxing Space, New York City. Curated by Christian Leigh.
- 1992 Josh Baer Gallery, New York City.
 Kunsthall, New York City. Curated by Christian Leigh.
 White Columns Gallery, New York City.
- 1991 *Shared Skin: Sub-Social Identifiers*, Dooley Le Cappellaine Gallery, New York City.
 Organized by Janet Biggs. Catalog.
 Four Walls, Brooklyn, New York.

EXHIBITION CATALOGS / BROCHURES

- Videonale.13 Festival for Contemporary Video Art*. Exhibition catalog. Editor: Georg Elben. Essay: Dirk Rustemeyer. Bonn, Germany, 2011.
- Janet Biggs: Going to Extremes*. Vantage Point IX Exhibition catalog. Carla M. Hanzel, Curator, essay: Nancy Princenthal. Mint Museum of Art, Charlotte, North Carolina. November 2010.
- Inselmann, Andrea. *stop.look.listen an exhibition of video works*. Herbert F. Johnson Museum of Art. 2008
- European Media Arts Festival*, Osnabrueck 2008.
- Contemporary Cool and Collected*. Carla M. Hanzel, Curator, essay: Robert Hobbs. Mint Museums, Charlotte, North Carolina. September 2007.
- Dwellan*. Exhibition Catalog. Editor: Marit Ramsing, essay: Kristine Kern. Charlottenborg Exhibition Hall, Copenhagen. 2004.
- Norms and Forms*. Exhibition Catalog. Essay: Brian Wallace. The Galleries at Moore. Moore College of Art and Design, Philadelphia. 2004.
- Morales, René: "Videos in Progress: Janet Biggs." Exhibition essay. Rhode Island School of Design Museum. May, 2004.
- PG-13 -- Male Adolescent Identity in a Video Culture: Video Work by Janet Biggs and Barbara Pollack*. Exhibition Catalog. Essay by Linda Yablonsky. Georgia State University Ernest G. Welch School of Art & Design Gallery, Atlanta, Georgia and DiverseWorks, Houston, Texas.
- Isaak, Jo Anna: "H₂O." Exhibition catalog. Hobart and William Smith Colleges Press, Geneva, New York, 2002.
- Inselmann, Andrea: "Janet Biggs." Exhibition catalog. Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, August, 2002.
- Wally, Barbara: "Aquaria: The Fascinating World of Man and Water." Exhibition catalog. Stadtwerke Chemnitz Ag, February, 2002.
- Smith, Todd: "Verge: Janet Biggs." Exhibition catalog. Plains Art Museum, Fargo, North Dakota. July, 2001.
- Harris, Jane: "Flight: Janet Biggs." Exhibition brochure. Wesleyan University, Middletown, Connecticut. February, 2000.
- Horse Tales: American Images and Icons*. Exhibition catalog. Katonah Museum of Art, Katonah, New York. Preface by Verlyn Klinkenborg. Essays by Ezra Shales, Susan H. Edwards, and Deborah Bright. 2000.
- Inselmann, Andrea: "Up Downs." Exhibition brochure. John Michael Kohler Arts Center, Sheboygan, WI. 1999.
- Mettleome & Meddlesome: Selections From the Collection of Robert J. Shiffler*. Exhibition catalog. Cincinnati Contemporary Arts Center. Foreword by Center Director Elaine King, introduction by former Center Curator Jan Riley, essay by New Museum Director Marcia Tucker, statement by Robert Shiffler. 1998.
- Presumed Innocence*. Exhibition catalog. Forward by Jean Crutchfield, Essays by Robert Hobbs and Kathryn Hixson. Published jointly by the Anderson Gallery and the University of Washington Press, 1997.
- The Gaze*. Exhibition catalog. Momenta Art. Essay by Jan Avgikos, preface by Laura Parnes. 1997.
- Felshin, Nina: *Embedded Metaphor*. Exhibition catalog. Independent Curators; ISBN: 0916365484, January, 1997.
- B.A.B.Y.* Exhibition catalog. Hand Workshop Art Center and the Virginia Beach Center for the Arts. Essay by Jan Riley. 1996.
- Porges, Maria: "Forms of address: the 113th Annual Exhibition." Exhibition catalog. Walter/McBean Gallery, San Francisco Art Institute: Lynn Aldrich, Janet Biggs, Jean LaMarr, Julian Lang, Canan Tolon. Oct. 6 - Nov. 13, 1994.

BOOKS

- Colley, Robert, editor: *Stone Canoe, A Journal of Arts and Ideas from Upstate New York, No. 2*. University College of Syracuse University, Spring 2008.
- Pierson, Melissa: *Dark Horses and Black Beauties: Animals, Women, A Passion*. W.W. Norton & Co., August 2000.
- Pallingston, Jessica: *Lipstick*. St. Martins Press, January 1999.
- Rosen, Michael: *Horse People: Writers and Artists on the Horses They Love*. Artisan, New York, April 1998
- Scanlan, Lawrence: *Wild About Horses*. HarperCollins, New York, 1998.
- Landers, Theodore A.: *Career Guide to the Horse Industry*. Thomson Delmar Learning, December, 2001.

SELECTED REVIEWS/ARTICLES

- Pollack, Barbara: "Janet Biggs." *Art in America*, May 2011.
- Carter, Holland: Review of show at Ed Winkleman Gallery. *The New York Times*, 17 February 2011.
- Rifkin, Mark: "TWI-NY Talk: Janet Biggs." *This Week in New York*, 9 March 2011.
- Jeppessen, Travis: Review of show at Mint Museum. *ArtForum*, 26 January, 2011
- Finch, Charlie: "Coal Miner's Daughter." *Artnet.com*, 25 February 2011.
- Sutton, Benjamin, "Exploration Art: Janet Biggs and Duke Riley Scout Forgotten Islands and Dark Tunnels." *L Magazine*, 28 February 2011.
- Pollack, Barbara: Review of show at Conner Contemporary Art. *ARTnews*, November 2010.
- Wennerstrom, Nord: Review of show at Conner Contemporary Art. *ArtForum*, October 2010.
- Finch, Charlie: White on White. *Artnet*, 21 June 2010.
- Conley, John David: "Janet Biggs on NASCAR, kayaks, and competition." *Fauxrator.com*, 15 June, 2010.
- McClemont, Doug: Best Ten Shows of 2009. Saatchi and Saatchi online magazine. January 2010.
- Finch, Charlie: The Harvest of Art. *Artnet*, 17 July 2009.
- Finch, Charlie: Groundhog's Diary. *Artnet*, 13 February 2009.
- Conner, Jill: Janet Biggs at Claire Oliver Fine Art (Review of Vanishing Point). *Art Quips*, 9 January 2009.
- "Janet Biggs." Review of Vanishing Point. *New Yorker*, 22 February 2009.
- This Week in New York, 21 January 2009.
- Fester, Felicia: Review of Tracking Up at Nancy Solomon Gallery. *ArtPapers*, July/August 2008.
- Greer, Larissa Erin: "On the Right Track: Video artist Janet Biggs gaining wider exposure." *The Sunday Paper*, July 13-19, 2008.
- Kurzner, Lisa: "Videos explore adolescents' accomplishments." *Atlanta Journal-Constitution*, 6 June 2008.
- Kasper, Chris: "Infinitu et Contini: Repeated Histories, Reinvented Resistances." *Art Papers*, March/April 2008.
- Diack, Heather: "Sign Language as Politics." *Afterimage*, Vol. 35, No. 5., March/April 2008.
- "Medienkunstfestivalim Zeichen der Jugend." *Mindener Tageblatt*, 28 April 2008.
- Jenks, Debra: "Pulp Friction - Artists explore the underside of American culture." *Chelsea Now*, 14 December 2007.
- "Keeping up with the Jones." Review of show at Schroeder Romero gallery, *The New Yorker*, 24 December, 2007.
- Maschal, Richard: "Newly Minted: Private collectors lend their modern treasures as Mint museum starts a quest for living artists." *Charlotte Observer*, 19 October 2007.
- "Sport and Spectacle," *Arkrush* online magazine. 8 August 2007.
- Smith, Nick: "Future Noir: Janet Biggs mixed documentary shots for art's sake at the Gibbes." *Charleston City Paper*, 2 May 2007.
- Yale, Madeline: Antennae (review of group show at Houston Center for Photography). *Spot Magazine*, Summer 2007.
- Byrd, Cathy: "Janet Biggs." *Contemporary*, March, 2007.
- Perez, Magdalen: Review of show at Claire Oliver Gallery. *ARTNews*, February, 2007
- Li, Zhen: "Equestrians in Show Windows." *Vision Magazine*, Beijing, China. October, 2006.
- Matsumae, Ayano: "Janet Biggs" (review of *Like Tears in Rain*, Claire Oliver Gallery, New York). *Nile Magazine* (Japan). December, 2006. [page 1] [page 2]
- "Janet Biggs." Review of show at Claire Oliver Gallery. *The New Yorker*, 04 December 2006.
- Matsumae, Ayano: "Janet Biggs" (review of *Behind the Vertical* at Hermés, New York). *Nile Magazine* (Japan). November, 2006. [page 1] [page 2]

Carr, Amanda: "Artist's Windows at Hermès, New York." *Visual Merchandising*, 29 September 2006.

Perez, Magdalene: "Nearby Explosion Adds Extra Drama to Video Installation at Hermes." *ArtInfo*, 11 August 2006.

Pollack, Barbara: "Horseplay." *ArtNews*, Summer 2006.

Dunning, Jennifer: "A Horse and Dancers in an Ode to Interspecies Ties." *New York Times*, 10 October 2005.

Lille, Dawn: "Rules of Engagement: Dancers and a Horse." *Art Times*, December 2005.

Marshall, Lea: Rules of Engagement review. *Dance Magazine*, November 2005.

Tobias, Tobi: "Rules of Engagement." *New York Village Voice*, 1 November, 2005.

Anderson, Jack: Rules of Engagement review. *New York Times*, 14 October 2005.

Pollock, Barbara: "Moonlight Sonata." *ARTNews*, September 2005.

Gavin, Francesca: "Drowning in Newcastle." *BBC online*, 21 July 2005.

Jones, Sarah: review of *Fathom*. *Metro* (Newcastle, UK). 8 July 2005.

Whetstone, David: "Sound Creation for World of the Deep." *The Journal* (Newcastle, UK), 2 July 2005.

Duff, Helen: *Fathom* review. *Metro* (Newcastle, UK). 30 June 2005.

Pohl, Eva: Videopoesi på højt niveau." *Berlingske* (Copenhagen), 11 November 2004.

Hornung, Peter Michael: "Når billedet dvæler." *Politiken* (Copenhagen), 9 November 2004.

Tommelleo, Donna: Former UConn Players' Drills Become a Work of Art:
New York Newsday, 27 November 2004.
Boston Globe, 27 November 2004.
San Francisco Chronicle, 27 November 2004.
Sports Illustrated, 27 November 2004.
Stanford Advocate, 27 November 2004.
Ms. Magazine Online, 27 November 2004.

Pollack, Barbara: "H₂O." *Time Out New York*, August 7-14, 2003.

Streitfeld, L.P., "The Power Of Uconn's Women On Display." *Hartford Courant*, 02 December 2004.

Faingold, Scott: "Teenage Wasteland - Two artists ask how boys become men in a videocracy." *Houston Press*, 11 March 2004.

Hirsch, Faye: "Janet Biggs at the Herbert F. Johnson Museum of Art." *Art in America*, July 2003.

Sohl, Lena: "USA underytan" (USA Under the Surface). *Stockholm Aftonbladet*, 9 May 2003.

Ulmonen, Anu: "Syväasukellus mieleen ja ruumiiseen" (Deep Dive Into Mind and Body). *Helsinki Sanomat*, 18 January 2003.

Sozanski, Edward J.: "Bodies in Motion." *Philadelphia Inquirer*, 4 December 2004.

Ripatti-Torniainen, Leena: "Janet Biggsin uimari liikkuu kuin unessa" (Janet Biggs' swimmer moves as if in a dream). *Vantaan Sanomat* (Vantaa, Finland), 19 January 2003.

Höll, Von Andreas: "Aquaria - Über die außergewöhnliche Beziehung von Wasser und Mensch." DeutschlandRadio Berlin, 5 May 2002.

Lombardi, D. Dominick : Review of "Arrested Development: Contemporary Contemplations on Adolescence and Youth" at Castle Gallery, the College of New Rochelle. *New York Times*, 3 March 2002.

Miller, Barbara: Review of Flight and BuSpar at Western Washington University. *Art Papers Magazine*, September/October 2001.

Henning, Sarah: "A New View of Art." *Fargo In-Forum*, 12 August 2001.

Relyea, Kie: "Video artist circles back to WWU." *The Bellingham Herald*, 5 April 2001.

Byrd, Cathy: Review of "BuSpar" at Solomon Projects. *Sculpture Magazine*, June 2000.

Byrd, Cathy: "Horse of a Different Color." *Creative Loafing*, 2 February 2000.

Cullum, Jerry: "Emotional Equestrianism." *Atlanta Journal-Constitution*, 21 January 2000.

Feaster, Felicia: "Whipped." *Creative Loafing*, January 26, 2000.

Pollack, Barbara: "The Mane Event." *ARTnews*, November 1999.

Damsker, Matthew, "Next Century Vision." *Hartford Current*, October 5, 1999.

Thomas, Mary: "Fine Art: Seeking Shelter." *Pittsburgh Post-Gazette*, January 22, 1999.

Rush, Michael: "Fire and Water, Three Media Installations." *Performance Arts Journal No. 58*, The Johns Hopkins University Press, September 1998. (Cover).

Williams, Gregory: Review of "Water Training" at Anna Kustera Gallery. *Zing Magazine*, Fall 1998.

Zimmer, William: "Inviting or Not, What Do Beds Mean?" *New York Times*, October 4, 1998.

Bergman, Aeron: Review of "Water Training" at Anna Kustera Gallery. *Cakewalk*, Spring/Summer 1998.

Erickson, Mark St. John: "Art Exhibit Has Stuff Dreams Are Made Of." *[Virginia Beach] Daily Press*, May 31, 1998.

Auslander, Philip: Review of "Water Training" at Nancy Solomon Gallery. *Art Papers*, March-April 1998.

Yablonsky, Linda: Review of "Water Training" at Anna Kustera Gallery. *Time Out New York*, December 11, 1997.

Forrest, Jason A.: "Janet Biggs: Water Training -- Learning to Ask Questions." *The Journal-Constitution (Atlanta)*, October 24, 1997.

Byrd, Cathy: Review of "Water Training" at Solomon Projects. *Creative Loafing*, October 11, 1997.

de St. Sauveur, Michele: Review of "Embedded Metaphor" at Ringling Museum of Art, Sarasota, Florida. *New Art Examiner*, March 1997.

Lipsanen, Ulla: "Perhe Murroksessa." *Artmagazine* (Helsinki, Finland), November, 1997.

Forsblom, Arto: "MAPin näyttely iskee ajan hermoon." *Aamulehti* (Finland), September 27, 1997.

Lindroos, Leena: "Perheen koko kuva esillä Myyrmäkitalossa." *Vantaan Sanomat* (Vantaa, Finland), 19 September 1997.

Marta-Terttu Kivirinta: "Kenellä on oikeus perhe-elämään?" *Helsinki Sanomat* (Helsinki, Finland), September 18, 1997.

Marja-Liisa Lappalainen: "Onnea Ja Helvettiä." *Ilta-Sanomat* (Helsinki, Finland), September 18, 1997.

Qualls, Larry: "Five Video Artists." *Performance Arts Journal No. 54*, The Johns Hopkins University Press, September 1996.

Schwendener, Martha: Review of "Girls and Horses" at Chassie Post Gallery. *Art Papers*, May/June 1996.

Hess, Elizabeth: "It Takes a Village." *Village Voice*, March 26, 1996.

Halle, Howard: Review of "Girls and Horses" at Chassie Post Gallery. *Time Out New York*, March 20, 1996.

Shannon, Angela: "Exhibit Explores Rights of Passage." *Charlotte Observer*, Sunday, March 31, 1996.

Tanner, Marsha: Review of show at San Francisco Art Institute. *Art Issues*, November, 1994.

DiGenova, Arianna: "Figure Erranti Oltre la Mappa del Identita Correnti." *Il Manifesto* (Rome, Italy). June 15, 1994.

Rossi, Leena—Maija: "Lapsuuden loppu." *Helsingin Sanomat*. Lauantaina 29, Tammikuuta 1994.

Heartney, Eleanor: "Elizabeth Berdann and Janet Biggs at Josh Baer." *Art in America*, May 1994.

Levin, Kim: "Voice Choices." Review of show at Josh Baer Gallery. *Village Voice*, December 28, 1993.

DiGenova, Arianna: Review of Giochi Nell'Acqua. *Titolo* (Perugia, Italy), August 1993.

Liebenson, Bess: "What Do Clothes Mean, Anyway?" *The New York Times*, August 8, 1993.

Raynor, Vivien: "What Do Clothes Mean to an Artist Anyway?" *New York Times*, Sunday, June 13, 1993.

Bonami, Francesco: "Panorama NYC." *Flash Art*, October, 1992.

Levin, Kim: "Voice Choices." Review of show at KunstHall. *Village Voice*, August 11, 1992.

Faust, Gretchen: "New York Reviews." Review of Shared Skin: Sub-Social Identifiers. *Arts Magazine*, January, 1992.

Lichtenstein, Therese: "Multicultural Excavations." Catalog Essay in *Shared Skin: Sub-Social Identifiers*. Dooley Le Cappellaine Gallery, New York City, 1991.

Smith, Roberta: "The Group Show as Crystal Ball." *New York Times*, July 6, 1990.

COLLECTIONS

The High Museum of Art, Atlanta, Georgia.

The Gibbes Museum of Art, Charleston, South Carolina.

The Mint Museum of Art, Charlotte, North Carolina.

The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York.

The Robert J. Shiffler Collection and Foundation, Dayton, Ohio.

The New Britain Museum of Art, New Britain, Connecticut.

Philadelphia Electric Company, Philadelphia, Pennsylvania

EDUCATION

1983-1984	Graduate Studies, Rhode Island School of Design
1979-1982	B.F.A., Moore College of Art, Philadelphia
1977-1978	Experiment in International Living, Basel, Switzerland

GRANTS & AWARDS

- 2010 Art Matters: Artist's Project Grant
The Arctic Circle – High Arctic expedition residency. The Arctic Circle administered by the Farm Foundation for the Arts and Sciences.
The Arts and Science Council of Charlotte - Mecklenberg, Inc.
Goodrich Foundation: Exhibition Sponsorship, Mint Museum of Art
- 2009 Film & Media / New Tech Production NYSCA Grant through the Experimental Television Center a Film & Media / New Tech Production.
Hermés of Paris: Production Funding
Bank of New York Mellon: Production Funding
The Arctic Circle – High Arctic expedition residency. The Arctic Circle administered by the Farm Foundation for the Arts and Sciences.
- 2008 Experimental TV Center Finishing Funds award, supported by the Electronic Media and Film Program at the New York State Council on the Arts
- 2007-09 Hermés of Paris: Equipment Donation
- 2006 Hermés of Paris: Production Funding
- 2004 Anonymous Was a Woman Foundation Award
Residency, Wexner Center Media Arts Program, The Ohio State University, Ohio.
- 2003 Panasonic (Finland): Equipment Donation
- 2001 Panasonic (USA): Equipment Donation
Residency, Wexner Center Media Arts Program, The Ohio State University, Ohio.
- 1997 Panasonic (Finland): Equipment Donation
- 1996 Sony Electronics Inc.: Equipment Donation
- 1990 Art Matters Inc.: Project Grant
- 1989 National Endowment for the Arts: Painting Fellowship
- 1988 The Leo Model Foundation: Project Grant