

JODY PINTO  
[www.jodypinto.com](http://www.jodypinto.com)

CV/Resume

Lives & works in New York City

### AWARDS /GRANTS

- 2008 *Beach Improvement Group Projects*, (BIG) Santa Monica. Awarded "One of Ten Best Public Spaces in America" by Planning Association of America
- 2003 CEC International Partners ArtsLink Project Award, Belgrade, Yugoslavia
- 2002 *Beach Improvement Group Projects*, (BIG) Santa Monica. National ASLA Design Honor Award.
- 2001 *Beach Improvement Group Projects*, (BIG) Santa Monica. ASLA Merit Award, San Diego
- 1996 *Fingerspan Bridge*, Design Excellence Award, AIA, Philadelphia, PA.
- 1996 Design for Transportation Award, National Endowment for the Arts
- 1995 Federal Design Achievement Award
- 1994 Joan Mitchell Foundation Grant
- 1994 *Perseverance Park*, Syracuse, NY. ASLA Merit Award, NY
- 1993 New York Foundation for the Arts Grant  
*Southern Avenue Streetscape/Patrick Park Plaza*, Valley Forward/Honeywell, "Crescordia"  
Environmental Excellence Award, Phoenix, AZ.
- 1992 *Papago Park/City Boundary*, National ASLA Design Honor Award  
" Honor Award, American Society of Landscape Architects, Arizona Chapter  
" Valley Forward/ Honeywell, "Crescordia" Environmental Excellence Award, Phoenix, AZ  
" Mayor's Environmental Excellence Award, Phoenix, AZ  
Fleisher Memorial Award for Excellence in the Arts, Philadelphia, PA.
- 1988 *Fingerspan Bridge*, Honor Award "Art in Public Spaces", American Institute of Architects.
- 1982 New Jersey Council on the Arts.
- 1981 Pennsylvania Council on the Arts.
- 1979 National Endowment for the Arts.

### PUBLIC WORK IN PROGRESS

- 2008- **Pedestrian Bridge and Greenway Path.** Phoenix, AZ. A 10' W x 150'L cable-stayed span including trail path connecting the Sun Circle Trail System. Design collaboration with Structural Grace engineers of entire bridge, piers, 640' ramps, deck and bridge enclosure. Commission: City of Phoenix Percent for Art Program.
- 2004- **Harvard Square: Palmer Street Design.** Cambridge, MA. Redesign of Palmer Street and sky-bridge into a platform for theater, sidewalk restaurants, entertainment and projections. Collaboration: Keith Crawford, AIA. Commission: City of Cambridge/Cambridge Arts Council, Percent for Art Program; Palmer Street Business Owners, Harvard University and Harvard Square Business Association.

### PUBLIC WORKS (EDITED)

- 2010 **Museum Without Walls-Audio.** Recording for 'Sculpture Trail' for Fairmount Park Art Assoc., Phila., PA.
- 2004-08 **Light Station.** 3rd Street Light Rail Station, Charlotte, N.C. Design of 20 translucent illuminated canopies, seating and paving design. Collaboration: Keith Crawford, AIA, Brandston & Partners Lighting Design, Commission: Charlotte Area Transit System Art-in-Transit Program.
- 2006-08 **Master Plan and Design for Craig Ranch Regional Park.** North Las Vegas, NV. 130 acres. Member of multi-discipline design team with MIG (Moore Iacofano Goltsman, Inc.), Landscape architects and planners. Sponsor: City of North Las Vegas.

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- 2005 **Avenue of the Arts.** Philadelphia, PA. Three team Design Charrette for Broad Street, Philadelphia. Led by Alan Greenberger, MGA PARTNERS Architects. Commission: Center City District Business Association & Avenue of the Arts, Inc.
- 2002-03 **Belgrade Public Art/Planning Project (PaPs).** Belgrade, Yugoslavia. Collaboration implemented by students, faculty, professionals and various communities with the goal of engaging artists in a public art and urban design process to help design specific civic sites and contribute to master planning in Belgrade. NYC Team: Charlotte Cohen (Dir. NYC % for Art Prog.) Todd Bressi (Urban Planner), Jody Pinto (Public Artist) Belgrade: Zoran Djukanovic, Univ. of Belgrade School of Architecture/Planning; Univ. of Fine Arts; City Theater; City Depts. NYC team funded by ArtsLink-CEC International Partners. First pilot projects completed summer 2003. PaPs most recent projects were completed in Summer 2008.
- 1995-03 **Boone Sculpture Garden.** Pasadena, CA. 7 1/2 acres. A Sculpture Garden designed to respond to students, faculty, and the community. Including three forms: Plaza, Linear Water Trough, and Amphitheater, the concept creates a staging ground for contemporary sculpture, installation, performance, and collaboration. Night lighting outlines the Garden's forms and path system to reveal a galaxy framed by surrounding buildings. Collaboration: Maris Peika and Morris I Sato Architects. Commissioned by Pasadena City College.
- 1996-02 **Light Cylinders.** Ft. Lauderdale/Hollywood, FL. International Airport Garage Expansion. Housing escalators, four 88'h x 34'w fiberglass cylinders rise through all floors of the garage and are canopied by translucent tensile fabric structures. Vertical events of light and movement, they serve as locator and facilitator. The cylinders are solar/lunar lanterns of various colors. Moving from garage to terminal the traveler becomes part of the interior spectacle of color and light. Collaboration: Morris I Sato Architects. Sponsor: Broward County Cultural Affairs Division, Public Art and Design.
- 2000-01 **Intercontinental Airport & International Services Program- Public Art Master Plan** Houston, TX.. Overall approach to thematically unify International Service Buildings. Identify architecturally integrated public art opportunities. Sponsored by Cultural Arts Council of Houston & Harris Co. and Houston Department of Aviation.
- 1995-01 **Riverside South Project.** New York City, NY, The first phase of a continuation of Riverside Drive Park, extending from 65th to 69th Streets. It includes the restoration of a 750' pier, ball courts, playing fields, promenades, and lawns. The Pier design, Entry Stair, Shade Shelter and Lighthouse Beacon introduce dramatic yet compatible contemporary notes. Collaboration: Tom Balsley & Assoc. / Lee Weintraub Landscape Arch./ Morris I Sato Architects. Commissioned by Riverside South Corporation.
- 1995-00 **B.I.G. (Beach Improvement Group Project).** Santa Monica, CA, Three mile Coastal Area of Santa Monica. Redesign/refurbishment of So. Santa Monica State Beach and Palisades Park. Included restoration of historic pergola; design of 5 restrooms, benches, paths, Santa Monica "Beacon Overlook"; landscaped/engineered restoration of Palisades. So. Beach Promenade: paving, seat walls. lighting design. Playground. exercise/exhibition area and chess court. Collaboration Wallace, Roberts & Todd; Maris Peika & Morris I Sato Architects. Sponsor: City of Santa Monica & Cultural Affairs Division.
- 1999-00 **Vallejo Downtown/Waterfront Master Plan.** Vallejo, CA. Overall Waterfront design includes esplanade, "Floating Lantern" barges, plaza, major streets visual connection to waterfront, open public spaces, lighting elements. The design emphasized Vallejo's unique culture and historic relationship to Mare Island and ship building during WWII. Collaboration: Wallace, Roberts & Todd and Auerbach & Assoc. Commission: City of Vallejo & Redevelopment Agency.

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- 1999-00 **Kakaako Waterfront Park Master Plan.** O'ahu, Hawaii. Design of city park includes major play area and fountain. Land-formed amphitheater with architectural tensile fabric structure. Collaboration: Wallace, Roberts & Todd. Commission: Hawaii Community Development Authority.
- 1999-00 **Light Islands.** Tokamachi City, Niigata Prefecture, "Echigo-Tsumari," Japan. Tinted fiberglass, fiber optics, concrete. Area 60'W. x 320'L. Six oval concrete islands form a "stage" representing the six municipalities of Echigo-Tsumari. Within each island a thicket of tinted fiberglass tubes of various sizes, is illuminated by interior fiber optics. During evening the tubes transform into lanterns. As winter snow covers the islands, tinted shadows play on a white canvas. As snow rises, one sees only the fiberglass shafts of light piercing the drifts. Organized by Fram Kitagawa, Art Front Gallery, Tokyo. Collaboration: Morris I Sato Architects. Sponsored by Tokamachi City.
- 1999-00 **Schuylkill Bridges Gateways Master Plan.** Philadelphia, Pa. Lighting plan for bridges, development of park areas, elevated pedestrian esplanade, design strategies giving major connecting streets visual definition. Collaboration Wallace, Roberts & Todd and Grenald Waldron Assoc., Lighting. Commissioned by Schuylkill River Development Corporation.
- 1998-99 **Rio Salado Park & Open Space Master Plan.** Tempe, AZ The restoration of a six-mile stretch of the Salt River and development of a linear Park system along its channel banks. The Master Plan topographically represents the ripple or echo effect of a pebble dropped in water. This form emphasizes the river as both source and stimulus. It encourages environmental planning, outdoor recreation while incorporating economic development, Commission: City of Tempe & Tempe Art Commission of Arizona.
- 1994-96 **Washington State Univ. Tri-Cities Campus.** Richland, WA., Consultant on master plan relating to location on Columbia River, adjacent to Hanford Nuclear Reservation in semi-arid desert rich in Native American history. Commissioned by Washington State Art in Public Places Program.
- 1995 **San Antonio Convention Center.** San Antonio, TX Member of design team to develop Public Art Master Plan and design of Center which incorporates the River walk. Central to the design intent is "Mestizo" — a mix of Mexican/American cultures, local building types and the blurring of indoor/outdoor boundaries. Collaboration: Kell/Muñoz/Wigodsky Architects.
- 1995 **Public Art Master Plan.** Broward County, FL. Member of Artist Design Team. Created concept for Public Art opportunities for Ft. Lauderdale/Hollywood International Airport & Port Everglades. Sponsor: Art in Public Places, Aviation / Port Departments Broward County, FL.
- 1993-94 **Perseverance Park.** Syracuse, NY. Design of an urban park providing step-seating, performance/activities area and landscaping. Collaboration: M. Paul Friedberg. Sponsor: City of Syracuse, NY.
- 1988-93 **Southern Avenue Streetscape (24th - 40th Sts.) & Patrick Park Plaza.** Phoenix, AZ. Concrete, copper tube inlay, river stone, native plant palette. Design of a two mile streetscape. A pilot project generated by community groups, art commission and the city to preserve the unique character of South Phoenix. Within the Park Plaza a double spiral channel draws water from and returns it to its source - the San Francisco Canal. This motif is a trace of the cultural and agricultural history of South Phoenix from its first canal builders, the Hohokam, to its present.. Sponsor: Phoenix Art Commission.
- 1988-93 **Metro-Link.** St. Louis, MO. Light rail metro system. Artist-team consultant to architects and engineers to establish overall integrated system into city's fabric. Includes entire right-of-way, landscaping, station canopy, rail car and bridge pier design. Commission: Arts-in-Transit.

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- 1990-92 **Grand Center Master Plan Extension.** St. Louis, MO. Consultant to develop master plan extension which will link St. Louis Arts District, University and new Metro Link Transit System. Includes landscape plan, footpaths, pedestrian bridge and outdoor theater. One-mile plan will visually define Grand Avenue access to District and St. Louis community. Collaboration: Robert Powell, Artist & Phillip Holden, Arch. Sponsor: NEA Grant through Grand Center & Arts-in-Transit.
- 1990-92 **Papago Park/City Boundary.** Phoenix, AZ. 2 acres.. Stone markers, dry-stacked field stone terraces, plant materials. The project is both a symbolic yet functional construct of alignment and regeneration. Located at the northern entrance of Papago Park, it brings into alignment the cities of Phoenix, Scottsdale, Tempe, the Casa Grande ruins and Squaw Peak. The axis is the point from which a plant form originates whose seven branches become desert farming terraces. Seven stone markers of varying heights indicate the axial alignments. Central to the project is the fact that the park has a dying ecology. The design calls attention to and celebrates the basic life forces of the desert and its timeless methods of survival. Collaboration: Steve Martino, Landscape Architect. Sponsor: Phoenix Arts Commission & Scottsdale Cultural Council.
- 1989-91 **East/West Arbor & Gift Gardens.** Washington International Agricultural Trade Center, Spokane, WA.. 140' x 220'. Cedar timbers, planting materials, crushed stone paths. The structures function as reception, performance, display and seating areas. They are surrounded by a network of vine-like paths, which connect the entrances, and exits of arbors, platform and park. Species of plantings indigenous to Spokane's sister cities of Mainland China, Japan, Germany, the Soviet Union and Ireland are planted within pocket areas formed by the "vine" pathways. The "Gift Gardens" are based on the ancient tradition of sharing one's culture and home with the gift of a plant to the visitor. Commission: Percent for Art Programs, Spokane Arts Commission & WA State Arts Commission.
- 1981-87 **Fingerspan Bridge.** Philadelphia. PA. Fairmount Park. 9'h x 4' x 59'. A weathering steel enclosed pedestrian bridge connecting two cliffs separated by a chasm. Shaped like a bent finger, "Fingerspan" is a practical and symbolic reach. Walking along a popular nature trail in Philadelphia's Fairmount Park, the pedestrian passes over the bridge continuing the physical experience of a hike while metaphorically becoming the muscle of the "Fingerspan". The bridge skin is perforated steel, permitting light to penetrate the entire structure while protecting the hiker from the dangers of falling. Collaboration: Samuel Y. Harris, Engineer. Commissioned by the Fairmount Park Art Association, Philadelphia.
- 1987 **Watch Tower for Hallett's Cove.** Socrates Sculpture Park, Long Island City, NY. 13'h x 5' x 5'. A wooden platform and chair on the bank of the East River.
- 1985-86 **Structure for Dürer's Barnhand.** Dag Hammarskjöld Plaza, NY. 16'h x 2' x 52'. Based on a Dürer print, the structure connected the two plaza levels. Two wooden bars 52' long provided seating. At midpoint they become arcing trusses.
- 1982-83 **River Run.** Promenade Park, Toledo, Ohio 5'h x 20' x 120'. Cedar. Located on the bank of the Maumee River. A structure designed for children's play and investigation. Commissioned by the Kiwanis Foundation.
- 1982 **Seeded Catherine Wheel.** Kutztown State College, Kutztown, PA. 7'h x 56' sq. Cement block with seeded roof and walls. Structure could be entered.
- 1982 **Colorado Corridor.** University of Colorado, Boulder, CO. 8'h x 3' x 104'. Timber, pigment. A wooden zigzag shaped passage with a red interior. Walking through the constructed space intensified, upon emergence, the powerful light and space of the surrounding mountain landscape.
- 1982 **Widows' Perch.** Battery Park Landfill, NY. 30'h. Timber. Located at the waterfront on a diagonal with the statue of liberty. A braced telephone pole 30'h. imbedded at a 60° angle with a perch notched into its top. The angle allowed the perch to sway and rock in time with the tide. Facing the sea, aligned with the Statue of Liberty, a structure for waiting. Sponsored by Creative Time, New York City.

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- 1982 **Springboard (For Icarus): A Device For A High-Flying Dive.** William Land Park, Sacramento, CA. 8'h x 14" x 24'. Timber. Situated at the edge of a lake, the structure functioned as a play/performance area.
- 1981 **Project For The Origin Of The Ohio.** Three Rivers Arts Festival, Pittsburgh, PA 17'h x 28' x 230'. Timber, steel. Three piers and a tower.
- 1980 **Seeded Sight Wall.** Tel-Hai, Upper Galilee, Israel. 5'h x 3' x 90'. Dry stacked field stone, seed. On a low hill in an olive grove the wall rose out of the ground like a wedge to a high point at the center where a 3' opening occurred. Standing within its center, a person could sight themselves in time and space, in reference to the mythology, history and geography of Israel. "Tel-Hai 80", curated by Amnon Barzel.
- 1980 **Split Tongue Pier.** Swarthmore College, Swarthmore, PA. 2'h x 2' x 48'. Timber. A truncated pier extending 48' across a creek, its end split like a forked tongue. The pier stops short of its goal and the user's progress is checked or stuttered.
- 1980 **Flood Piece.** University of Oklahoma, Norman, OK 10' x 10' x 60'. Cement block, red earth, rain.
- 1980 **Double Corridor (Interior/Exterior).** California State University at Northridge, Northridge, CA. 7'h x 3+1/2' x 120' & 7'h x 3+1/2' x 80'. Cement block, earth, seed, hay.
- 1979-80 **Serpentine Corridor for an Ohio Landscape.** Wooster College, Wooster, Ohio. 7'h x 3+1/2' x 55'. Cement block, earth, seed, hay.
- 1978 **Heart Chambers for Gertrude and Angelo.** Institute of Contemporary Art, Philadelphia, PA. 7'h x 6' x 58'. Cement block, organic pigment, timber, metal, rain. "Dwellings", curated by Suzanne Delehanty, Director.
- 1978 **Heart Chamber for H.C.** Art Institute of Chicago, IL. 8' x 8' x 40'. Cement block, metal, rain.
- 1977 **Underground Chamber.** Institute for Art and Urban Resources, P.S.1, Long Island City, NY. 7'h x 10sq. Cement block, organic pigment, hay, timber. Ladder entrance/exit through sidewalk.
- 1976 **Three Open Wells.** Dayton, Ohio. (Interior/Exterior). 4' - 5' x 10' sq. Cement block, organic pigment, hay. Three "well" structures of varying dimensions built in an abandoned building, basement and yard. Sponsored by: Dayton City Beautiful Council & Wright State Univ. Curated by Edward Levin.
- 1974-76 **Well Pieces.** Pennsylvania Department of Transportation Landfills, Philadelphia, PAA series of excavation works using 19th century wells and cisterns.
- 1975 **5 Black Ovals.** Artpark, Lewiston, NY. 20'h x 4' x 36'. Timber, resin treated paper, rope.  
**Bleed Pockets.** 20'h x 4' x 90'. Canvas, earth, rope, rain.

### SELECTED GROUP SHOWS

- 2010 "Artpark: 1974-1984", curator, Sandra Firmin. University of Buffalo, NY. Documentation (1975) and "Again, August" (2010), conceived for the exhibit  
"Neo-Vitruvian: the Body Now", curated by Richard Goldstein. Hal Bromm Gallery, NY, NY
- 2009 "Mixed Greens: Artists Choose Artists...", Parrish Art Museum, Southampton, NY
- 2008 "The Luther Brady Collection". Picker Art Gallery, Colgate University, Hamilton, NY. p. 74.
- 2007 "Pattern Language: Clothing as Communicator". Paul and Lulu Hilliard University Art Museum, Lafayette, IN
- 2006 "*Twice Drawn*", curators: Ian Berry & Jack Shear. Tang Museum, Skidmore College, Saratoga Springs, NY.  
"Pattern Language: Clothing as Communicator". Art Museum at U.C. Santa Barbara, Santa Barbara, CA  
"Pattern Language: Clothing as Communicator". Frederick R. Weisman Art Museum, Minneapolis, MN.  
"Pattern Language: Clothing as Communicator". Krannert Art Museum, Champaign, IL
- 2005 "Pattern Language: Clothing as Communicator", Judith Hoos Fox, curator. Tufts Univ. Art Gallery, Medford, MA.
- 2003 "Unbuilt Visions: Public Projects Never Built", Brickbottom Gallery, Somerville, MA.
- 2002 "Public Art: Concept / Process / Realization". Nexus Foundation, Philadelphia, PA.

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- 2001 "Terms of Engagement: Urban Design in Greater Los Angeles at the Millennium". Curated by Urban Design Comm. LA chapter AIA. Luckman Fine Arts Gallery, CA. St. Univ., CA.  
"New Land Marks: Public Art, Community, and the Meaning of Place". Fairmount Park Art, Assoc. at the Pennsylvania Academy of the Fine Arts, Philadelphia, PA.
- 2000 "American Watercolors". Museum of American Art of the PAFA.  
"Echigo-Tsumari Art Triennial 2000". Echigo-Tsumari, Japan. Curator: Fram Kitagawa.
- 1999 "Water", Curated by Linda Samuels. Gallery Route One, Point Reyes, CA.  
"Place of Memory: An Archeology of Site-Specificity, 1969-1999". Curated by Kevin Melcionne & Kara Barnes, Temple Univ. Gallery, Philadelphia.  
"Artists from the Permanent Collection". Fabric Workshop and Museum, Philadelphia, PA.
- 1997 "The Unbroken Line, 1897-1997: 100 Years of Fellowship. A Centennial Exhibition." Museum of American Art of the PAFA.  
"The Private Eye in Public Art," curated by Joyce Schwartz. La Salle Partners at Nations Bank Plaza, Charlotte, NC
- 1996 "Partners in Printmaking: Works from SOLO Impression," Nat'l Museum of Women in the Arts.
- 1995 "The Figure/The Body: American Art 1945-1995", Armory Bldg., Philadelphia, PA, Curator: Judith Stein.  
"Art + Architecture=Miami", C.O.C.A., Miami, FL  
"Drawings Selected by Paul Cummings", Century Association, NYC
- 1994 "Old Glory/New Story: Flagging the 21st Century", Capp St. Project, San Francisco, CA  
"A Natural Dialogue", International Sculpture Center, Washington, D.C., Traveling Exhibition.  
"Guardians of the Earth", Lawrence Gallery, Rosemont College, Rosemont, PA.  
"Non-Traditional Prints: Sculptors' Projects at the Fabric Workshop", Philadelphia, PA.  
"Drawing", Univ. of Wisconsin at Eau-clair, WI  
"Wave of the Cloth", Painted Bride Gallery, Philadelphia, PA
- 1993 "The Return of the Cadavre Exquis", The Drawing Center, NYC
- 1992 "Public Art Proposals", International Public Art Fair, Yokohama, Japan  
"Process to Presence: Issues in Sculpture 1960-1990", Locks Gallery, Philadelphia, PA  
"Pertaining To Philadelphia: Contemporary Acquisitions from the Julius Bloch Memorial Fund", Philadelphia Museum of Art, Philadelphia, PA  
"Sheltering Earth", Artspace Gallery, New Haven, CT
- 1991 "Philadelphia Juvenilia: The Art of Future Past", Moore College of Art & Design, Phila., PA "In Search of Form: Drawings by 15 Sculptors", Weatherspoon Art Gallery, Greensboro, NC  
"Concept Drawing: Works by Artists, Architects, Musicians", Nexus Gallery, Philadelphia, PA  
"Directions: Sculpture, Paintings, Prints", Marian Locks Gallery, Philadelphia, PA  
"Art on Paper", Weatherspoon Art Gallery, Greensboro, NC
- 1990 "Divergent Styles", Univ. of Florida, Gainesville, FL  
"Sounding the Depths: 150 Years of American Watercolors", Milwaukee Art Museum, WI (Traveling exhibition)
- 1989 "Designing Visions", Forum Gallery, St. Louis, MO  
"2D-3D, Sculptors' Drawings", Seattle Art Museum, WA  
"Art of the Eighties", from the Chemical Bank Collection, Montclair Art Museum, Montclair, NJ  
"Decade of the Eighties", Western Carolina Univ., NC  
"Lines of Vision: Drawings by Contemporary Women", Hillwood Art Gallery, Long Is.Univ., NY  
"Documenting FINGERSPAN", Gray Art Gallery, East Carolina Univ., NC

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- 1988 "The First Amendment Show", Sally Hawkins Gallery, NY  
"Art for the Public: New Collaborations", Dayton Art Institute, Dayton, OH. Traveling Exhibition.  
"Private Works for Public Spaces", R.C. Erpf Gallery, NY  
"Classical Myth and Imagery in Contemporary Art", Queens Museum, NY  
"New Artists, New Drawings", Lyman Allyn Museum, New London, CT  
"New Art on Paper" (The Hunt Manufacturing Collection), Philadelphia Museum of Art, PA  
"In The Making: Drawings by Sculptors", Sculpture Center, NY  
"Sculptors at Work", Reed College, Portland, Oregon
- 1987 "Standing Room: Sculpture by American Women", Contemporary Arts Center, Cincinnati, OH  
"Floating Values", Hallwalls Contemporary Arts Center, Buffalo, NY  
"Outside In: Socrates Sculpture Park", City Gallery, NY
- 1986 "All Natural Disasters Show", P.S.39, Bronx, NY  
"Symbolic Expressions", Summit Art Center, Summit, NJ  
"Body Electric: 4 Currents", Curator, Julie Courtney, Temple Univ. Gallery, Philadelphia, PA  
"1976-1986" Selections; the Edward R. Downe, Jr. Collection, Wellesley College Museum, MA
- 1985 "Drawing The Figure", Hal Bromm Gallery, NY  
"Major Works", Hal Bromm Gallery, NY
- 1984 "New York Now - Works on Paper", Nordyllands Kunstmuseum, Aalborg, Denmark; Randers Kunstmuseum, Randers, Denmark  
"Body Parts", Nine Gallery, NY  
"Landmarks", Bard College, Annandale-on-Hudson, NY  
"20th Century American Drawings: The Figure in Context", Whitney Museum (traveling exhibit)  
"Painting and Sculpture 1984", Indianapolis Museum of Art, Indiana  
"Expression: Recent Works by Women Artists", A.I.R. Gallery, NY  
"Sculptural Ideas", Lehigh Univ., Allentown, PA; Art Alliance, Philadelphia, PA
- 1983 "Beyond the Monument", curated: Gary Garrels, MIT Hayden Corridor Gallery, Cambridge, MA.  
"Connections", The Institute of Contemporary Art, Philadelphia, PA  
"Intoxication", Monique Knowlton Gallery, NY  
"Fertility Imperative", Eugenia Cucalon Gallery, NY  
"1983 Hazlett Memorial Awards Exhibition for the Visual Arts", Southern Alleghenies Museum of Art; University of Pittsburgh; Allentown Art Museum, PA  
"Great Big Drawings", Roger Ramsay Gallery, Chicago, IL
- 1982 "Form and Function: Proposals for Public Sculpture for Philadelphia", Penn. Academy of Fine Arts, Philadelphia, PA  
"Agitated Figures: The New Emotionalism", Hallwalls, Buffalo, NY; Hal Bromm Gallery, NY  
"Art Materialized: Selections from the Fabric Workshop", Traveling Exhibition, Philadelphia, PA  
"Extended Sensibilities", The New Museum, NY
- 1981 "Drawings", Hal Bromm Gallery, NY  
"New New York on Paper", Douglas Drake Gallery, Kansas City, Kansas  
"Ritual and Landscape", Touchstone Gallery, NY  
"Drawings from the Collection of Milton Brutton and Helen Herrick", William Paterson College, Wayne, NJ  
"Drawing Acquisitions: 1978-1981", Whitney Museum of American Art, NY  
"Large Format Drawings", Barbara Toll Gallery, NY  
"Currents: A New Mannerism", Jacksonville Art Museum, Jacksonville, FL (Traveling)

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- 1980 "Drawings", Hal Bromm Gallery, NY  
Venice Biennale, Italy  
"New York 1980", Banco Gallery, Brescia, Italy  
"Made in Philadelphia III", Institute of Contemporary Art, Philadelphia, PA  
"Architectural References", LAICA, Los Angeles, CA  
"The Summer Show", Hal Bromm Gallery, NY  
"On Paper", Institute of Contemporary Art, Philadelphia, PA  
"Tel-Hai 80 Conference", (site work) Upper Galilee, Israel
- 1979 Whitney Biennial Exhibition, Whitney Museum, NY  
"Audio Vision", performance for National Public Radio, WUHY/FM, Philadelphia, PA  
"Contemporary Drawings II, Philadelphia", Philadelphia Museum of Art, PA  
"A Great Big Drawing Show", P.S.1, Institute for Art and Urban Resources, L.I.C., NY  
"Light Bleed", "Custom and Culture, Part II", Old Customs House, Creative Time, NY  
"Drawings", Hal Bromm Gallery, NY  
"Material Pleasures", Institute of Contemporary Art, Philadelphia, PA  
"Clothing Constructions", LAICA, Los Angeles, CA  
"Masks, Tents, Vessels, Talismans", Institute of Contemporary Art, Philadelphia, PA
- 1978 "Dwellings", Institute of Contemporary Art, Philadelphia, PA
- 1977 Brutten/Herrick "Collection in Progress", Moore College of Art, Philadelphia, PA  
"Contemporary Issues: Works on Paper by Women", Los Angeles/Houston  
"Ground", P.S. 1 Institute for Art and Urban Resources, L.I.C., NY  
"Contact: Women and Nature", curated by Lucy Lippard, Greenwich, CT
- 1976 Nexus Gallery, Philadelphia, PA  
"Artists Sketchbooks", Philadelphia College of Art, PA  
"Philadelphia/Houston Exchange", Institute of Contemporary Art, Philadelphia, PA
- 1975 Artpark, Lewiston, NY  
Hallwalls Gallery, Buffalo, NY

**MUSEUMS / PUBLIC COLLECTIONS (Edited)**

AARCO  
Best & Co.  
Chemical Bank, New York, NY  
Colgate University, Hamilton, NY.  
Denver Art Museum, CO  
Des Moines Art Center, Iowa  
Fabric Workshop Museum, Philadelphia, PA  
Guggenheim Museum, New York, NY  
Hunt Manufacturing Company, Philadelphia, PA  
Museum of Modern Art, New York, NY  
National Gallery of Art, Washington, D.C.  
National Museum of Women in the Arts, Washington, D.C.  
Neuberger Museum, Purchase, NY  
Pennsylvania Academy of the Fine Arts Museum, Philadelphia, PA  
Philadelphia Museum of Art, PA



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Prudential Insurance Company, Newark, NY  
Tang Museum, Skidmore College, Saratoga Springs, NY.  
The State Museum of Pennsylvania  
Wake Forest University, Winston/Salem, NC  
Whitney Museum of American Art, New York, NY  
Woodmere Art Museum, Philadelphia, PA

### **LIBRARY COLLECTIONS**

New York Public Library, "Excavations and Constructions: Notes for the Body/Land," Jody Pinto.  
The Museum of Modern Art, "Excavations and Constructions: Notes for the Body/Land," Jody Pinto.

### **JURIES / PANELS**

- 2008 "Year in Review 2008", Americans for the Arts National Conference. Co-Curator.
- 2007 New York City Percent for Art program. Panel Juror
- 2006 "Urban Voids: Grounds for Change". Competition sponsored by the Van Allen Institute, NYC. Panel juror.
- 2003 "Joint Ventures: Partners in Stewardship", National Parks Service & National ASLA Conference. San Francisco. Panel.
- 2002 "The Path & the Purpose: Traversing the Minefield of Public Art", College Art Assoc., Philadelphia, Panel.  
"New Land Marks: Public Art, Community & the Meaning of Place". Fairmount Park Art Assoc., Philadelphia, Panel.
- 2000 "18th International Sculpture Conference". Houston, TX. Panel.  
"Mid-Atlantic Arts Foundation", Pennsylvania Council on the Arts, Sculpture Grants. Panel juror.
- 1999 "Sculpture Parks and Gardens" Conference. Sponsored by International Sculpture Center & Grounds for Sculpture, Princeton, NJ. Panel.  
"Visionary Design Awards". Sponsored by Landscape Architecture Magazine. Panel juror.
- 1999 "Scale," Young Architects Competition. Sponsor: The Architectural League of NY. Panel juror.
- 1996 "Creative Partnerships: Artists and the River Park." Sponsor: Schuylkill River Development Council, Inc. Philadelphia, PA. Panel.  
"Creativity, Dreams & the Unconscious Process." Sponsor: Boston Inst. for Psychotherapy. Museum of Fine Arts, Boston. Panel.
- 1994 "Dialogue/Art and Landscape Collaboration". Metro-Dade Art in Public Places, Miami, FL. Panel.
- 1993 "New Challenges in Public Art: Creating Successful Public Spaces", Commission for Historical & Architectural Preservation, Baltimore, MD. Panel.  
"Visionary and Un-built Landscapes". American Society of Landscape Architects (ASLA) 1993 Awards Jury, Washington, DC.
- 1992 "Canal Project". Public Art Competition, Phoenix Arts Commission, AZ. Panel juror.  
14th International Sculpture Conference, Philadelphia, PA. Panel.
- 1991 "Public Art Commissions", Noyes Museum, NJ. Panel.
- 1990 La Napoule Art Foundation Fellowship, La Napoule, France, Visual Arts. Panel juror.
- 1989 Penn's Treaty Plaza, Public Art Competition, Philadelphia, PA. Panel juror.
- 1988 Socrates Sculpture Park, Long Island City, NY. Temporary Projects. Panel juror.  
Moore College of Art, Philadelphia, PA. Fellowship Program. Panel juror.
- 1988 Fleischer Art Memorial "Challenge" Exhibitions, Philadelphia, PA. Panel juror.
- 1984 Massachusetts Artists Foundation, Sculpture. Boston, MA. Panel juror.

JODY PINTO

[www.jodypinto.com](http://www.jodypinto.com)

CV/Resume

1978 10th International Sculpture Conference, Toronto, Canada. Panel.  
Fleischer Art Memorial "Challenge" Exhibitions, Philadelphia, PA. Panel juror.

**COMMUNITY / CIVIC WORK**

1972- Philadelphia. Founded Women Organized Against Rape (WOAR), the Nation's first crisis center linking 24 hour hotline, city hospitals, police, district attorney, and courts providing counseling and documentation necessary for prosecution. Today, WAOR is a major contributor in the fields of education, law, and prosecution.