

Zvezdana Stojmirovic

— artistic name —

ana stoy

Curriculum Vitae
2026 // Art

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Pronunciation:
(z-VEZ-dah-nah stoy-ME-roe-vitch)

SUMMARY An experienced, multifaceted artist with a focus on oil painting. Seeking opportunities for exhibitions, residencies and grants. Seeking access to curators, critics, collectors and art consultants, for the development, promotion and sales of my work. For inquiries, please contact me in any of the ways listed above.

SOLO EXHIBITIONS <i>Including collaborations</i>		
	2026	<i>Ana Stoy Solo Show</i> Consulate General of the Republic of Serbia, NYC
	2026	<i>Ana Stoy Ancestors</i> , Barnes & Noble Café, North Wales, PA, suburban Philadelphia. <i>Through June 18</i>
	2026	<i>Ana Stoy Renewal</i> , Theater Gallery, Montco Cultural Center Montgomery County Community College, Blue Bell, PA
	2025	<i>Close yet Far</i> , St. Nicholas Church, Elkins Park, PA
	2025-2026	<i>Ancestors Redux</i> , St. Nicholas Church, Elkins Park, PA <i>Ongoing installation of graphic prints</i>
	2025	<i>Ana Stoy Renewal</i> , Alice Bakery, North Wales, PA
	2019	<i>A Tale of Your Ancestors</i> Gradska Galerija / City Gallery, KC Grad, European Centre for Culture and Debate, Belgrade, Serbia. <i>Web link: https://personal-history.weebly.com/, or scan QR code to the left</i>
	2019	<i>Word Build</i> , with Inna Alesina; Stevenson University, Owings Mills, Maryland
	2013	<i>A-B-See</i> , Top of the World Gallery, BOPA—Baltimore Office of Promotion and the Arts, Baltimore, MD
	2012	<i>Participate!</i> With Helen Armstrong; Leidy Atrium, Maryland Institute College of Art (MICA), Baltimore, MD
	2011	<i>Type/Life</i> , with Nancy Froehlich, Nadra Moritz and Azin Valy. Gradska Galerija / City Gallery, KC Grad, European Centre for Culture and Debate, Belgrade, Serbia; Curator, Ljudmila Stratimirovic
	2011	<i>Type/Life</i> , Leidy Atrium, MICA, Baltimore, MD
	2011	<i>Type/Life</i> , Oregon State University, Corvallis, OR
	1998	<i>No Man's Land: Moving Through the Zone of Separation</i> Momenta Art, Brooklyn, NY; Gallery directors Laura Parnes and Eric Heist
	1998	<i>No Man's Land: Moving Through the Zone of Separation</i> Brooklyn Public Library, main branch, Grand Army Plaza, Brooklyn, NY. Organized by Momenta Art, gallery directors Laura Parnes and Eric Heist
	1996	<i>Црна вуна / Black Wool</i> Chamber Gallery, NYC, Curators, Melissa Dadourian and Steve Brower
	1995	<i>Црна вуна / Black Wool</i> SKC—Studentski Kulturni Centar / Student Cultural Centre, Belgrade,

		Serbia; Curator, Biljana Tomic
	1994	<i>Through the Serbian Mind's Eye</i> , Whitney Museum Independent Study Program, NYC
	1987	<i>Zvezdana Rogic and Tanya Hamilton: Paintings</i> , Biograph Theatre, Washington., DC

GROUP EXHIBITIONS	<i>coming up</i> 2026	<i>GoggleWorks 18th Annual Juried Art Exhibition</i> GoggleWorks Center for the Arts, Reading, PA
	2025	<i>Group Show</i> , Gross McCleaf Gallery, Philadelphia, PA, <i>Jan 19–Feb 15, 2025</i>
	2022	<i>Peace.Love</i> , Gradska Galerija / City Gallery, KC Grad, European Centre for Culture and Debate, Belgrade, Serbia, Curator, Ljudmila Stratimirovic <i>Proceeds donated to aid victims of the conflict in Ukraine.</i>
	2020	<i>Making Common</i> , MICA Brown Center, Baltimore, MD; Curator, Elaine Lopez
	2020	<i>Making Common</i> , Design Space, San Francisco State University
	2019	MICA Sabbatical Exhibition, Decker Gallery, Baltimore, MD
	2012-2014	<i>Novi Folklor / New Folklore</i> Exhibition of design inspired by traditional crafts, organized by KC Grad—European Center for Culture and Debate, Belgrade, Serbia. This project later traveled to Paris, France, Stockholm, Sweden, and Sofia, Bulgaria.
	2012	MICA Sabbatical Exhibition, Decker Gallery, Baltimore, MD
	2008	<i>Urban Forest Project</i> , a public art exhibition in Baltimore, MD
	2005	<i>Oculus Experimental Film Series</i> Curator Isabelle Dupuis, Galapagos Art Space, Brooklyn, NY
	2005	<i>In the Name of...</i> BELEF festival, Historical Museum of Serbia. Curator, Anica Tucakov. <i>Participating artists: Davor Bruketa, Nebojsa Cvetković, Lina Kovacević, Aleksandar Mačašev, Igor Milovanović, Zvezdana Rogić (my maiden name) and Chuck Sperry.</i>
	2004	<i>Crossroads Balkan Film Fest</i> ; Curator Isabelle Dupuis, Raccoon Space, NYC
	2000	<i>Three Plums: Zvezdana Rogic, Vladimir Radojic and Milos Simovic</i> ; Trotsky & Sanders Gallery, NYC
	c. 1996	<i>RV at the Substation</i> , former site of Andy Warhol's Factory, NYC <i>Sound, space and image of the Illbient movement by Soundlab and affiliated artists</i>

GRANTS	2019, <i>Arts Alive!</i> grant, Stevenson University, Owings Mills, Maryland 2013, BOPA—Baltimore Office of Promotion and the Arts, Individual Artist Grant 2013, BOPA Commission for the permanent collection
My work has been indirectly supported by the following sources: New York State Council on the Arts Maryland State Arts Council The Andy Warhol Foundation The Felix Meritis Foundation Philip E. and Carole R. Ratcliffe Foundation	<i>At MICA:</i> Lucas Grant, 2011, Mobility Shifts conference, The New School, NYC Lucas Grant, 2011, Stir Symposium, Ohio State U, Columbus, OH Lucas Grant, 2011, for <i>Participate</i> exhibition Lucas Grant, 2006, for design research in the Balkans Brenner Grant, 2010, for <i>Type/Life</i> exhibition Brenner Grant, 2010, for AIGA conference in Toledo, Ohio Faculty Research Grant, 2019, for <i>Ancestors</i> , sabbatical research Faculty Research Grant, 2010, for Fashion Graphics course research Creative Entrepreneurship Grant, 2020, pandemic face mask project Creative Entrepreneurship Grant, 2021, for <i>Global Letterforms</i>

Cultural Diversity Expansion Grant, 2007, for fashion show
AICAD Grant, 2019, for AICAD conference in LA

EDUCATION		
<p>Extracurriculars from the 90's: Intern at Anthology Film Archives; Studio assistant to artists Jake Berthot, Jennifer Bolande and photographer Chris Gallo. Worked with artists Don Moffett and Marlene McCarty during their early years at their design studio, "Bureau;" They both subsequently became successful gallery artists; Of note might be assisting them in their work as <i>Gran Fury</i>, the design arm of <i>Act Up</i>, the grassroots movement to combat the AIDS epidemic, and also with <i>WAC—The Women's Action Coalition</i></p> <p>Briefly associated with the artist group <i>Parasite</i>; Participant in the circle of artists around the dj movement called Illbient or Soundlab which led to a group exhibition c.1996 at <i>Substation</i>, a former site of Andy Warhol's Factory</p>	2005	MICA—Maryland Institute College of Art, MFA, Graphic Design. <i>Studied with Ellen Lupton; Teaching assistant to painting prof. Ken Tisa</i>
	1994	Whitney ISP—Whitney Museum, Independent Study Program <i>Completed one-year fellowship</i>
	1991	Cooper Union for the Advancement of Science and Art BFA, Fine Art <i>Studied with Dore Ashton, Hans Haacke, and Faith Wilding</i>
	2008	MICA Certificate in Creative Entrepreneurship
	2000–2002	CUNY—City University of New York Graduate coursework in creative writing <i>Studied with writers Sheila Kohler, Fred Tuten and Estha Weiner; Gen ed course in mathematics</i>
	2018	MCCC — Montgomery County Community College, Blue Bell, PA; <i>Computer science coursework</i>

STUDENT EXHIBITIONS		
As professor	2019	<i>Global Letterforms</i> , Decker Library, MICA <i>Exhibition of student work at the intersection of 3d printing and typography; This project was accompanied with multiple workshops and publications</i>
	2013	<i>Unravel the Code</i> , JHU—Johns Hopkins University Gallery, Baltimore, MD; Partnership with prof. Annet Cowenberg; International collaboration with the WdKA—Willem de Kooning Academy in Rotterdam, NL <i>Exploring topics of digitization, augmentation, and code-based culture</i>
	2007–2009	<i>Rock That</i> , Middendorf Gallery, MICA, 2007 <i>Classic Rocks</i> , Walters Art Museum, 2008 <i>Alter</i> , 2008, 2640 Gallery, 2008 <i>Kegger</i> , MICA Main Building, 2009 <i>Student-produced fashion shows, culminating events of the Experimental Fashion Concentration at MICA</i>

PUBLICATIONS		
	Upcoming 2026	<i>Global Letterforms as Sculpture, Motion and Story</i> Signum, Journal of the Faculty of Applied Arts, University of the Arts, Belgrade, Serbia (15-pg paper)
	2021	<i>First Year Fellows: Method and Inquiry in Teaching Freshmen Entrepreneurship</i> Co-authored with then MICA Provost Tiffany Holmes Proceeds from the SmartArt Conference, Belgrade, Serbia (20-pg paper) https://smartart-conference.rs/wp-content/uploads/2022/10/SmartArt-2021-1-8.3.pdf
	2016	<i>Obama Lent Hope by Design</i> Interview in <i>Politika</i> , Serbia's major newspaper Interviewer, Mirjana Sretenovic
	2012	Featured in <i>Art Schooled: A Year Among Prodigies, Rebels, and Visionaries at a World-class Art College</i> , by Larry Witham, University Press of New England, Lebanon, NH, 2012.
	2011	<i>Participate: Designing with User Generated Content</i> Book co-authored and co-designed with Helen Armstrong, Miami

		University, Ohio; Princeton Architectural Press, 2011. (200+ pg book) <i>My first book looks at the growing intersection of participatory culture and graphic design; Includes essays, interviews and lots of classroom assignments. More info here:</i> https://zvezdana.stojmirovic.org/galleryimage/participate/participate_001b/
	2008	Contributed visuals and writing to the book, <i>Graphic Design the New Basics</i> , by Ellen Lupton and Jennifer Cole Phillips, Princeton Architectural Press, 2008
	2005	Contributed chapter to the book, <i>Design it Yourself</i> , edited by Ellen Lupton, Princeton Architectural Press, 2005
	2003	Short story published in <i>Promethean</i> , CUNY literary magazine

TEACHING		
2005–2023 MICA—Maryland Institute College of Art	<i>Positions held</i>	Professor Emeritus since August, 2023 Associate Dean of Undergraduate Studies, Academic Year (AY) 2023 Associate Dean of Design and Media, AY22 Professor of Graphic Design, since 2005–2023 (18 years) Acting Chair of Graphic Design, AY14
	<i>Service</i>	Student Governance Task Force, AY20, 21 Faculty Executive Committee, AY17, 18 Civility Task Force, set MICA's core values, AY12 Service on countless committees for hiring, student affairs, curriculum assessment, program development, et. al.
	<i>Added highlights</i>	One-third teaching load consistently in FYE (First-Year Experience, aka Foundation), and occasionally in the Fiber department; Co-taught special courses with Illustration, Film & Video and Product Design faculty and many others over the years Select collaboration include: Industry: Stanley Black & Decker, Under Armour and Etsy; Non-profit: Made in Baltimore and the Walters Art Museum; Local business: Shine Collective and 2640 Space <i>Art of Racing</i> , AY 22 and 23, a national art contest of work inspired by horse racing. <i>Collaborated with the Preakness Stakes to produce two seasons of this contest, supported by Baltimore mayor Brandon Scott and curator Lowery Sims; Included multiple media appearances on local and national print and television outlets</i>
<i>Other teaching experience</i>		Guest painting critic at University of Delaware MFA program, Fall 2025 Previously taught adjunct and/or lectured at Laguardia Community College, Pratt Institute and Parsons—The New School Informal teaching (workshops, lectures, demos) delivered at: Baltimore Museum of Art Brooklyn Center for the Urban Environment (BCUE) Brooklyn Children's Museum Brooklyn Historical Society Johns Hopkins University, Baltimore, MD Les recollets, Paris, France University of the Arts in Belgrade, Serbia Univeristy of Delaware, MFA guest critic, fall 2025 Willem de Kooning Academie in Rotterdam, NL

DESIGN PRACTICE et. al.	2001–2025	<i>Freelance graphic design practice</i> Clients include: AIGA Baltimore, Brooklyn Industries, Children’s Museum of Manhattan, Citizen by Azin, Israel Museum in Jerusalem, Johnson & Johnson, Long Island Children’s Museum, MICA, National Audubon Society, National Institutes of Health, National Parks Service, New York Police Museum, The New York Times, Port Discovery Children’s Museum, The Serbian Wine Association and the US Department of State Cultural Office
Tidbits from the 90’s: Shop worker for Art Attack, a collective of artists—some of whom were cabinet makers by day—at the Brooklyn Navy Yard. I dreaded rubbing shoulders with parole officers while fetching lunch for the group at the only deli around, which also served a correctional facility nearby. Yes, New York has changed since	1992–2001	<i>Brooklyn Children’s Museum</i> Positions held: exhibit builder, graphic artist, senior graphic designer <i>By the end, I directed a staff of four full-timers and a cadre of freelancers in the production of exhibition, promotional and educational graphics</i>
While imbibing Marxist theory downtown (at the Whitney ISP), a few of us took house painting gigs uptown, such as painting the penthouse of the editor of The Economist magazine	1991–93	<i>Brooklyn Center for the Urban Environment (BCUE)</i> Position: educator <i>Designed and taught high-school programs in design and the urban environment, delivered at schools, as well as at the Center’s location in Prospect Park; first dabbings in curriculum and program design</i>
Featured in Body Job, director Joanne Nerenberg’s health-conscious documentary, for my daily runs along Greenpoint’s toxic riverfront, as well as for drawing at my desk barefoot, feet firmly planted on the floor boards, in order to get a better line	1990–92	<i>Brooklyn Historical Society</i> Position: designer/educator <i>Designed exhibitions and educational materials and led a variety of workshops</i>
	1990–93	<i>Bureau</i> Positions: intern, junior designer Design studio of partners Donald Moffett and Marlene McCarty. <i>Work included gallery collateral, print campaigns and motion graphics / title sequences. Clients spanned NYC’s creative industries: art (Jay Gorney Gallery), music (Elektra) film (Swoon by Tom Kalin, Poison by Todd Haynes) and NGO-s (UNICEF). Through this work, I also assisted their after-hours gig, Gran Fury, the design arm of Act-Up, the AIDS activist group, and served as Moffett’s occasional fine art studio assistant</i>
	1986–87	<i>Lenore Winters Studio, Washington DC</i> <i>High school job; Assistant in studio specializing in high-end decorative wall treatments and mount making for the museum displays of the Smithsonian Institution</i>

~ The End ~ • ~ *Thank You* ~