**Sascha T. Scott**

Associate Professor 308 Bowne Hall

Director of Graduate Studies Syracuse, NY 13244

Department of Art and Music Histories 315-443-5033

Syracuse University sscott04@syr.edu

**Education**

2008 Ph.D., Art History, Rutgers, The State University of New Jersey, New Brunswick

2001 M.A., Art History, George Washington University, Washington, D.C.

1997 B.A., Anthropology, The Colorado College, Colorado Springs

**Publications**

**Books**

In process, *Modern Pueblo Painting: Art, Colonialism, and Indigenous Visual Sovereignty*

In process, *O’Keeffe Interrupted*

*A Strange Mixture: The Art and Politics of Painting Indians* (University of Oklahoma Press, 2015)

🙞 Recipient of a Wyeth Foundation for American Art Publication Grant, 2013

🙞 Recipient of the Historical Society of New Mexico’s Ralph Emerson Twitchell Award, Significant Contribution to the Field of History, 2016

🙞 Reviewed by William Truettner in *CAA.Reviews* (December 19, 2017)

**Journal Articles**

Forthcoming, “Georgia O’Keeffe’s Hawai‘i?: Decolonizing the History of American Modernism,” *American Art* (forthcoming, Summer 2020)

“Ana-ethnographic Representation: Early Modern Pueblo Painters, Scientific Colonialism, and Tactics of Refusal,” *Arts* 9, n.1 (March 2020), <https://doi.org/10.3390/arts9010006>

“Georgia O’Keeffe’s *Black Place*,” *The Art Bulletin* 101, no. 3(August 2019): 88-114

“Awa Tsireh and the Art of Subtle Resistance,” *The Art Bulletin* 95, no. 4 (December 2013): 597-622

🙞 Awarded the College Art Association’s Arthur Kingsley Porter Prize, 2014

 “Unwrapping Ernest L. Blumenschein’s *The Gift,*” *American Art* 25, no. 3 (Fall 2011): 20-47

**Book/Exhibition Reviews**

Review of Emily L. Moore, *Proud Raven, Panting Wolf: Carving Alaska’s New Deal Totem Parks* (University of Washington Press, 2018), *Panorama: Journal of the Association of Historians of American Art* 5, no. 2 (Fall 2019), <https://doi.org/10.24926/24716839.2256>

Review of the exhibition *Enduring Legend, Fragile Myth: Cowboy Paintings by Jason Cytacki* at the Rockwell Museum of Western Art, *CAA Reviews*, Feb. 8, 2013

Review of Roald Nasgaard and Ray Ellenwood, *The Automatiste Revolution: Montreal, 1941-1960* (exhibition and catalog, Albright-Knox Art Gallery), *CAA Reviews,* Oct. 6, 2010

Review of Barbra Buhler Lynes, *Georgia O’Keeffe: Catalogue Raisonné* (New Haven: Yale University Press, 1999), *Women’s Art Journal* 28:1 (Fall/Winter 2006): 49-51

Review of Judith A. Barter, *Window on the West: Chicago and the Art of the New Frontier, 1890-1940* (New York: Hudson Hills Press, 2003), *Great Plains Quarterly* 25:1 (Winter 2004): 46.

**Encyclopedia Entries and Exhibition Catalogues**

“Jan Matulka” (pp. 263-264), “Ernest Blumenschein” (pp. 295-297), “Jerome Myers” (pp. 396-398), “B.J. O. Nordfeldt” (pp. 565-567), *The Grove Encyclopedia of American Art* (Oxford University Press), January 2011

“Claes Oldenburg,” “Dorothy Dehner,” “Laurence Vail,” in “American Sculpture from the Zimmerli Collection: New Dimensions,” *Zimmerli Journal* I: Part 2 (Fall 2003): 85-114

**Editor**

Guest editor with Amy Lonetree (UC Santa Cruz), “Native Survivance and Visual Sovereignty: Indigenous Visual and” Material Culture in the 19th and 20th Centuries,” *Arts* special issue (December 2019/March 2020): <https://www.mdpi.com/journal/arts/special_issues/indigenous_visual_material_culture>

**Exhibitions Co-Curated**

Co-Curator (with graduate students)*, A Terrible and Exciting Age: W. Eugene Smith’s Industrial Photography, 1953 – 1967*, SUArt Galleries, Syracuse University, Spring 2020 (forthcoming)

Co-Curator (with graduate students and undergraduate senior art history majors), *Symphony in Black and White: The Prints of James McNeill Whistler*,SUArt Galleries, Syracuse University, Spring 2018 (<http://suart.syr.edu/suart-exhibitions/10782/#.WtKJmdPwZBw>)

Co-Curator (with graduate students and undergraduate senior art history majors), *Wanderings: Thomas Hart Benton’s America*,SUArt Galleries, Syracuse University, Spring 2017 (<http://suart.syr.edu/suart-exhibitions/wanderings-thomas-hart-bentons-america/#.Wcvr1BIrJdA>)

Co-Curator (with undergraduate senior art history majors), *“The Best Show is the People Themselves”: Reginald Marsh’s New York*,” SUArt Galleries, Syracuse University, Spring 2016 (<http://suart.syr.edu/suart-exhibitions/reginald-marsh-intaglios-and-lithographs-online-exhibition/#.Vyy5bxUrJgc>)

Co-Curator (with graduate students in art history), *Provocateur: Winslow Homer’s Illustrations of the Civil War,* SUArt Galleries, Syracuse University, Spring 2015

(<http://suart.syr.edu/suart-exhibitions/provocateur-winslow-homers-illustrations-of-the-civil-war/#.VMvBp1XF-Xy>)

Co-Curator (with graduate students in art history), *Laugh Lines: Alan Dunn’s New Yorker Cartoons of the Second World War,* SUArt Galleries, Syracuse University, Spring 2014 (<http://suart.syr.edu/suart-exhibitions/laugh-lines-alan-dunns-new-yorker-cartoons-of-the-second-world-war/#.VMvFm1XF-Xw>)

Co-Curator (with fellow graduate students and under the direction of Dr. Joan Marter), *American Sculpture from the Zimmerli Collection: New Dimensions*,” Zimmerli Art Museum, Rutgers, The State University of New Jersey, Fall 2003

**Invited Lectures**

“O’Keeffe’s Hawai‘i?: Decolonizing the History of American Modernism,” University of Pittsburgh, April 2019

“Decolonizing the History of American Art,” lunchtime lecture for fellows, Smithsonian American Art Museum, Washington, DC, November 2018

“Teaching Jeffery Gibson: Five Approaches,” for panel at Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, New York, August 2018

“Tonia Peña (Quah Ah),” for panel “Trailblazers and Boundary Breakers: Honoring Native Women in the Arts,” School for Advanced Research, Santa Fe, New Mexico, April 2018

“Modern Pueblo Painting: Art, Colonization, and Aesthetic Agency,” Humanities Center Fellows Dinner and Colloquium, Syracuse University, February 2018

“Wanderings: Thomas Hart Benton’s America” (two lectures), Syracuse University Art Galleries, Syracuse University, Syracuse, New York, March 2017

“Walker Bradley Tomlin in Context,” Everson Museum of Art, Syracuse, New York (two, one-hour docent training sessions), January 2017

 “A Strange Mixture: The Art and Politics of Painting Pueblo Indians,” School for Advanced Research, Santa Fe, New Mexico, November 2016

“Modern Pueblo Painting and the Art of Resistance,” Colorado College in Association with the Colorado Springs Fine Arts Center, Colorado, November 2016

“Modern Pueblo Painting and the Art of Resistance,” William P. Tolley Faculty Dinner Forum, Syracuse University, November 2016

“On the Value of Discomfort,” faculty speaker for Syracuse University Masters Convocation, Syracuse, May 2016

“The Politics and Ethics of Writing about Indigenous Art and Culture,” Newhouse School of Public Communications, Syracuse University, October 2016 (Faculty talk for the Goldring Arts Journalism Program. I gave lectures on similar subjects in fall 2013, 2014, 2015, 2016, 2017)

“A Strange Mixture,” keynote speaker, Art History Symposium, Department of Art History, SUNY Geneseo, New York, April 2016

“Exhibiting Awa Tsireh,” lecture and discussion of current exhibition for fellows, Smithsonian American Art Museum, Washington, DC, November 2015

“Seeing Strange: Ernest L. Blumenschein’s Indian Paintings,” Colby College Museum of Art, Waterville, Maine, April 2014

 “The Strangeness of Western Art and History,” Texas Tech University Museum, Lubbock, November 2013

“A Strange Mixture: Art and Federal Indian Politics Between the World Wars,” Colgate University, Hamilton, New York, November 2013

“Writing About American Indian Art and the Politics of Indigenous Knowledge,” Newhouse School of Public Communications, Syracuse University, September 2013

 “Awa Tsireh and the Art of Subtle Resistance,” American Art and Visual Culture Seminar, Newberry Library, Chicago, September 2012

 “Awa Tsireh’s Paintings and the Art of Subtle Resistance,” Charles Russell Center, University of Oklahoma, Norman, April 2012

“Awa Tsireh’s Paintings and the Art of Subtle Resistance,” Fellows Colloquium, Clement Center for Southwest Studies, Southern Methodist University, April 2012

 “Awa Tsireh’s Paintings of Koshare and the Politics of Preservation,” Fellows Colloquium, School for Advance Research, Santa Fe, July 2011

 “Party Animals: The Art of John Sloan and the Socialist Politics of Eugene Debs in the 1910s,” ArtRage Gallery, Syracuse, October 2010

 “Painting with Purpose: Ernest L. Blumenschein and the Politics of Style,” Autry National Center for the American West, Los Angeles, February 2009

 “The Embodied Landscape: Marsden Hartley’s New Mexico,” Department of Fine Arts Faculty Colloquium, Syracuse University, December 2008

“The Art of Looking: Revisiting Anthropological Perspectives on the Taos Society of Artists,” sponsored by Anthropology, Art History, and Southwest Studies, Colorado College, Colorado Springs, April 2008

“What Makes a Modernist?: Early American Modernism and the Politics of Style,” Department of Art and Art History, California State University, Chico, February 2008

“Plague on the Classifiers Anyway”: John Sloan in New Mexico,” School of Art, University of Oklahoma, February 2008

**Conferences & Symposia**

“The O’Keeffe Brand, Dole Foods, and Colonialism in Hawai‘i,” part of session “Art and Corporate Ethics: Historical Perspectives,” College Art Association, Chicago, Illinois, February 2020

Session co-chair w/Shana Klein (Kent State), “Empire Building and Resistance: Art and Colonialism in the Pacific Islands,” College Art Association, Chicago, Illinois, February 2020

“From ‘Autoethnography’ to ‘Ana-ethnography”’: Rethinking Indigenous Ethnographic Labor and Self-Representation,” part of panel “Native Survivance and Visual Sovereignty: Indigenous Visual and Material Culture in the 20th Century” (co-chaired with Amy Lonetree, University of California, Santa Cruz), Native American Art Studies Association, Minneapolis, Minnesota, October 2019

“O’Keeffe’s Hawai’i?: Modernism in Colonial Spaces,” part of panel “Indigenizing this History of American Modernism” (chair), Native American Art Studies Association, Tulsa, Oklahoma, November 2017

“No Man’s Land: Representations of Space and Place in Modern Pueblo Painting,” Annual Meeting of the American Studies Association, Denver, Colorado, November 2016

 “O’Keeffe’s Hawai’i?: Modernism in Colonial Spaces,” Native American and Indigenous Studies Annual Conference, Honolulu, Hawai’i, May 2016

“Georgia O’Keeffe’s *Black Place*,” College Art Association Annual Conference, Washington, DC, February 2016

“No Man’s Land: Rethinking Representations of Space in Modern Pueblo Paintings,” part of panel entitled “Visual Culture and Ethnic Representation in the Borderlands” (co-chairs myself and Scott Manning Stevens), Western History Association Conference, Portland, Oregon, October 2015

“Velino Shije Herrera: An Artist In Between,” Native American Art Studies Association Conference, Santa Fe, New Mexico, October 2015

“You Can’t Take the Ethnography Out of ‘Autoethnography’: Rethinking Plains Indian Ledger Art and Modern Pueblo Painting,” Native American and Indigenous Studies Annual Conference, Washington, DC, June 2015

 “Transcultural Objects and Ethical Oversights,” part of the symposium *Indigenous Perspectives on Museums and Cultural Centers*, Syracuse University, December 2014

Session Chair, “The Art of Survivance,” College Art Association Annual Conference, Chicago, February 2014 (Discussant, Philip J. Deloria, University of Michigan)

 “Subversive Silences: Modern Pueblo Painting and Pueblo Epistemologies,” Native American Art Studies Association Conference, Denver, October 2013

“Concealing Knowledge: Modern Pueblo Indian Painting and Aesthetic Strategies of Survivance,” 34th American Indian Workshop: Art of Indians-Indians of Art, Helsinki, Finland, May 2013

 “Awa Tsireh’s Koshare: Pueblo Watercolors and the Art of Subtle Resistance,” Southwest Art History Conference, Taos, New Mexico, October 2011

“Can the Chief Speak*?* Complicating the Colonial Gaze in the Painting of Ernest L. Blumenschein,” Association of Art Historians Conference, Coventry, UK, April 2011

 Session Co-Chair (with Alan Braddock), “*West as American* *Revisited*,” College Art Association Annual Conference, Chicago, February (Discussant William Truettner, Smithsonian American Art Museum), February 2010

 “Complicating the Colonial Gaze in the Work of Ernest L. Blumenschein,” Western History Association Annual Conference, Denver, October 2009

 “Unwrapping Ernest L. Blumenschein’s The Gift,” Fellows Lecture Series, Smithsonian American Art Museum, Washington, D.C., May 2007

“Politicking for Preservation: Ernest L. Blumenschein’s The Gift,” HAGS Symposium, University of Kansas, Lawrence, April 2007

“Will the Real John Sloan Please Stand Up?” College Art Association Annual Conference, New York, February 2007

 “John Sloan’s Social Conscience: Paintings by an American Democratic Socialist,” The Frick Symposium, New York, April 2006

 “Picturing the Primitive: John Sloan’s New Mexican Paintings, Politics, and Popular Culture,” Cleveland Symposium, Case Western Reserve University, Cleveland, April 2005

 “Deconstructing an American Legend: Georgia O’Keeffe’s Touristic Paintings of the American Southwest,” Art History Graduate Symposium, Rutgers, New Brunswick, September 2004

 “John Graham’s Leda Series: Alchemical, Gnostic, and Eastern Symbolism in the Art of a Magus,” Art and Alchemy International Conference, University of Aarhus, Aarhus, Denmark, December 2001

 “Fantasy and Wishful Thinking: Dante Gabrielle Rossetti’s Models and Their Historical Personalities,” Art History Graduate Symposium, George Washington University, Washington, D.C., Fall 2000

 “Enigma and Contradiction: John Graham’s Mysterious Cross-Eyed and Wounded Women,” Art History Graduate Symposium, George Washington University, Washington, D.C., Fall 1999

**Media Coverage (Selected)**

**Radio Interviews**

Interviewed on “Breakfast with Nancy Stapp,” KSFR 101.1, Santa Fe New Mexico. Live radio interview, Santa Fe, New Mexico, November 3, 2016: <http://ksfr.org/programs/breakfast-nancy>; <http://breakfast-with-nancy.libsyn.com/breakfast-with-nancy-nov-3-2016-sascha-scott-the-art-and-politics-of-painting-pueblo-indians>

Interviewed on “Off the Grid with Ira Gordon,” KBCA 98.1, Santa Fe, New Mexico. Live radio interview, November 2, 2016:

<http://santafe.com/kbac/shows/off-the-grid-with-ira-gordon>

 Featured guest on “The NightWolf Show with Jay Winter NightWolf,” WPFW 98.3 FM, Washington, D.C. Live radio interview, April 3, 2015: [www.wpfwfm.org/radio](http://www.wpfwfm.org/radio)

**External Press**

“Finish line success just a bonus for Syracuse University’s Sascha Scott,” *J. P. Corporate Challenge*, May 8, 2019, <https://www.jpmorganchasecc.com/article/rochester/syracuse-university-sascha-scott>

**University Press**

Gadoua, Renee K., “Art of Resistance and Resilience,” *Syracuse University College of Arts and Sciences* *News*, June 20, 2018, <https://thecollege.syr.edu/news-all/news-2018/art-resistance-and-resilience/>

Enslin, Robert M. “Excellence Personified,” *Syracuse University College of Arts and Sciences* *News*, May 22, 2018, <https://thecollege.syr.edu/news-all/news-2018/2018-humanities-center-fellows/>

Enslin, Robert M., “Creative Conversations: Faculty Research in the Humanities (Part I),” *Syracuse University College of Arts and Sciences* *News,* May 2, 2018, <https://thecollege.syr.edu/news-all/news-2018/2018-humanities-faculty-research-part-one/>

Gadoua, Renee K., “EH Funding Supports Two Syracuse Projects,” *Syracuse University College of Arts and Sciences* *News,* April 20, 2018, <https://thecollege.syr.edu/news-all/news-2018/2018-neh-funding-supports-syracuse-projects/>

Speech, Amy, “Intuition for Art,” *Syracuse University Magazine* 34, no.1 (Spring 2017): <http://sumagazine.syr.edu/2014fall-winter/supeople/SaschaScott.html>

Rodoski, Kelly, “Two A&S Professors to Receive Top Awards for Teaching Excellence,” *Syracuse University College of Arts and Sciences* *News*, April 28, 2016, <https://thecollege.syr.edu/news-all/news-2016/2016-Graduate_Teaching_Awards_2016/>

Scalese, Sarah, “Professors Luis Castañeda and Sascha Scott make authorial debuts with art books on ’68 Olympics and Native cultures, respectively,” *Syracuse University College of Arts and Sciences* *News,* January 3, 2015, <https://thecollege.syr.edu/news-all/news-2015/2015-Art_Historians_Publish_New_Books/>

**Fellowships, Grants, and Awards**

**External**

Howard Foundation Fellowship, Brown University, 2018-2019

NEH Summer Stipend, summer 2018

Recipient of the Historical Society of New Mexico’s Ralph Emerson Twitchell Award, Significant Contribution to the Field of History, for book *A Strange Mixture: The Art and Politics of Painting Pueblo Indians*, 2016

Arthur Kingsley Porter Prize, College Art Association, for essay “Awa Tsireh and the Art of Subtle Resistance,” *The Art Bulletin*, 2014

Wyeth Foundation for American Art Publication Grant, for *A Strange Mixture: The Art and Politics of Painting Pueblo Indians* (University of Oklahoma Press), 2013

Bill and Rita Clements Research Fellow for the Study of Southwestern America, Clements Center for Southwest Studies, Southern Methodist University, 2012

 Andrew W. Mellon Short-term Fellowship, Huntington Library, 2011-2012

 Ethel-Jane Westfeldt Bunting Fellowship, School for Advanced Research, Summer 2011

 Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, 2007-2008

American Association of University Women American Dissertation Fellowship (Declined), 2007-2008

Pre-Doctoral Fellowship, Smithsonian American Art Museum, 2006-2007

 Smithsonian Award for Short Term Research, Smithsonian American Art Museum, 2006

 Smithsonian American Art Museum, Mandil Advanced Level Intern, 2001-2002

 NCAA Post-Graduate Scholarship, 1997

**Syracuse University**

Humanities Faculty Fellow, spring 2018

Prize for Excellence in Masters-Level Teaching, College of Arts and Sciences, 2016

Meredith Teaching Recognition Award, Syracuse University, for “teaching innovation, effectiveness in communicating with student and lasting value of courses,” 2014

**Rutgers, The State University of New Jersey**

 Graduate School Dissertation Teaching Award, Ru2005-2006

Grant for Pre-Dissertation Research, Jacobs/Mitnick American Art Fund, 2005

 Fellowship in English, Rutgers University, 2004-2006

 Fellowship in Art History, Rutgers University, 2003-2004

**George Washington University**

Outstanding Graduate Student in Art History, 2000

Fellowship in Art History, George Washington University, 1999-2000

**The Colorado College**

 *Magna cum laude* andPhi Beta Kappa, 1997

Laura Golden Award, Outstanding Female Student-Athlete, Colorado College, 1997

**Academic Appointments**

**Teaching Positions**

2016-present Associate Professor, Department of Art and Music Histories

Syracuse University

2012- present Core Faculty, Goldring Arts Journalism Program, Newhouse School of Public Communications, Syracuse University

2008- present Program Faculty, Native American and Indigenous Studies, Syracuse University,

2008-2016 Assistant Professor, Department of Art and Music Histories, Syracuse Universit

Spring 2008 Visiting Instructor, Art Department (Art History), The Colorado College

**Administrative Positions**

2014- present Director of Graduate Studies, Department of Art and Music Histories

Syracuse University (except fall 2018-spring 2019 during a research leave)

**Teaching**

***Undergraduate***

Introduction to Art History I and II

The Visual Arts of the Americas

19th-Century American Art

20th-Century American Art

Native North American Art

The Landscape in American Art

Cowboys and Indians: The Art and Myth of the American West

Art History Senior Seminar

Expository Writing

***Graduate***

Proseminar in Graduate Research Methods and Scholarly Writing

The Literature of Art Criticism

Critical Perspectives in American Art

Picturing Native America

The Art of Native America

Cowboys and Indians: The Art and Myth of the American West

Art in the Age of the Airplane

Native Modernisms

**Advisor: M.A. Theses and B.A. Honors and Distinction Papers, Syracuse University**

Benjamin Farr (BA Distinction, 2018), *James McNeill Whistler’s Thames Police: A Visual Alleviant for Machine Age Anxieties*

Theresa Moir Engelbrecht (MA, 2017), *Down to Earth: Richard Koppe, Mid Twentieth-Century Artist-Engineer*

Emily Francisco (MA, 2017), *Granite Resistance: Cornelia Van Auken Chapin’s “Giant Frog” in Paris and Philadelphia, ca. 1937-1941* (Awarded the College of Arts and Science’s Master’s Prize; Garnered the Graduate School’s “Outstanding Teaching Award”)

Erin Carter (MA, 2016), *The Sermon on Mars: Science Fiction, Religion, and “Red Planet Mars”*

Michelle Reynolds (MA, 2016), *Patriots and Patriotutes: Representations of Men and Women in Thomas Hart Benton’s Naval Drawings from the Second World War*

Kathleen Brousseau (MA, 2016), *Eero Saarinen’s Dulles International Airport: A Jet-Age Monument to the Cold War* (awarded the Department of Art & Music Histories Elizabeth Gilmore Holt prize for best graduate paper)

Alexis D'Addio (MA, 2016), *The Sleeping Dead and Wounded Trees: Winslow Homer’s “Army of the Potomac—Sleeping on their Arms”*

Steffanie Chappell (MA, 2015), *The Power of Place: Amos Doolittle’s Engravings of the Battle of Lexington and Concord* (Awarded Syracuse University Graduate School Master’s Prize; awarded the Department of Art & Music Histories Elizabeth Gilmore Holt prize for best graduate student paper)

Brooke Baerman (BA Honors, 2015), *The Artist, the Workhorse: Labor in the Sculpture of Anna Hyatt Huntington* (Awarded best capstone thesis in the humanities)

Katelyn Cealka (MA, 2013), *Looking at a Forgotten History: Jacob Hooker's Photographs of the Tulsa Race Riot*

Colleen FitzGerald (MA, 2012), *Re-Inventing Landscape and Self: Eadweard Muybridge’s Photographic Views of Yosemite*

Ellen Croisier (MA, 2011), *Machines in the Garden State: Valeri Larko’s Industrial Landscape of New Jersey*

Katherine Doyle (MA, 2011), *Flightless Birds: Emblems of Subversion and Resistance in Japanese-American Internment Camps*

Lauren Tagliaferro (MA, 2011), *Man- Eater: Edward S. Cutis and His Photographic Consumption of Kwakiutl Mask Rituals*

Maggie Gleason (BA Honors, 2011), *Illuminating Exclusion: Constructions of National Identity in the Washington National Cathedral's Stained-Glass Windows*

Jessi Fox (MA, 2010), *The White Frontier: Arctic Paintings by William Bradford*

Holly Harmon (MA, 2010), *Bound by Nature: The Early Sculpture of Jackie Winsor* (Awarded Syracuse University Graduate School Master’s Prize)

Colleen Truax (MA, 2009), *Boy with Ball and Bat: Rethinking Reception in Mid-19th-C. American Art*

**Other Experience**

Volunteer Assistant Coach, Women’s Track and Field, Rutgers University, 2002-2006

Associate Curator, Visual Resource Center, Rutgers University, 2002-2003

Curatorial Intern to Virginia Mecklenburg, Smithsonian American Art Museum, 2001-2002

Assistant Coach, Track and Field, American University, Washington, D.C., 1999-2002

Associate and Research Assistant, Pensler Galleries, Washington, D.C., 1998-2002

Public Relations Intern, The Kennedy Center for Performing Arts, Spring 1998

Curatorial Intern to Lonn Taylor, National Museum of American History, Fall 1997

Curatorial Intern to Cathy Wright, Colorado Spring Fine Arts Center, 1996-1997

**Updated January 2020**