



RESEARCH INTERESTS

Post-1945 American art, African American art, race and ethnicity, 20th century design and media, the Cold War, sound studies, contemporary art and global practice.

EDUCATION

- 2013- Predoctoral Residential Research Fellow, Carter G. Woodson Institute for African-American and African Studies, University of Virginia. Faculty mentors: Dr. Deborah McDowell; Professor Carmenita Higginbotham
- PhD 2008- Stanford University, Department of Art & Art History. Stanford, CA
Currently pursuing a PhD in Modern and Contemporary Art. Dissertation title: *Black Conceptualism and the Atmospheric Turn, 1968-2008* (Advisor: Professor Pamela Lee; Committee: Professors Bryan Wolf, Jean Ma, and Michele Elam).
- B.A. 2005 Dartmouth College. Hanover, NH
Art History with Honors, Magna Cum Laude
Senior Thesis: "Products of the Sculptural Imagination: The *Akari* Lamps of Isamu Noguchi" (Professor Allen Hockley)
- 2002 Career Discovery Program in Architecture, Harvard University

HONORS, AWARDS AND FELLOWSHIPS

- 2013-2015 Predoctoral Residential Research Fellowship, Carter G. Woodson Institute for African-American and African Studies, University of Virginia
- 2013 Mellon Dissertation Fellowship, Stanford University Humanities Center (declined)
Dissertation Fellowship in American Art, Luce Foundation/ALCS (declined)
Joshua C. Taylor Predoctoral Fellowship, Smithsonian American Art Museum (declined)
Dissertation Fellowship, Research Institute for Comparative Studies in Race & Ethnicity, Stanford University (declined)
- 2011-2012 Inaugural ACAC writing fellow, Asian Contemporary Arts Consortium and *Art Practical*
- 2008-2011 Graduate Fellow, Stanford University Center for Comparative Studies in Race and Ethnicity
- 2008 Curatorial Initiative Fellow, DC Arts Center
- 2005 Phi Beta Kappa, Dartmouth College
Adelbert Ames Fine Arts Award, Dartmouth College
Presidential Scholarship Research Grant
John Sloan Dickey Center for International Understanding Research Grant
Dean of Faculty's Office Undergraduate Research Grant, Dartmouth College
Order of Omega Class Scholar Commendation, Dartmouth College
- 2004-05 Rufus Choate Scholar, Dartmouth College

PUBLICATIONS

CATALOGUE ESSAYS

- "The Face is a Politics", *Charles Gaines: Gridwork 1974-1989*, The Studio Museum in Harlem, 2014.
- "Phlegmatic Humor: A Conversation Between Ellen Tani, Yvette Deas, and Ryan Tacata", Stanford University

MFA Exhibition, 2012

“Military-Industrial Meets Techno-Utopia: Jacqueline Gordon’s Sound Sculptures and Technocrafts” Stanford University MFA Exhibition, 2011

“Spectral Frameworks: Jerome Reyes’ Passages of Affect”, Stanford University MFA Exhibition, 2011

“Samuel Fosso,” “Rotimi Fani-Kayode,” and “Berni Searle” (biographical essays) in *Events of the Self: Portraiture and Social Identity* ed. Okwui Enwezor. Goettingen, Germany: Steidl, 2010. Inaugural exhibition for The Walther Collection.

“Jeremiah Barber – Wayfinding: Conceptual Cartography and the Boundaries of the Self”, (co-authored with Barbara Greene) Stanford University MFA Exhibition, 2010

“Kazumi Shiho: Material Confrontations”, Stanford University MFA Exhibition, 2009

Kid Mutiny, DC Arts Center, June 13-July 13 2008

ARTICLES

Review: “Charles Gaines and Sol LeWitt at Paula Cooper Gallery” *Daily Serving*, Sept 17, 2013

Review: “Queens Nails is Dead at Queens Nails Gallery” *Daily Serving*, July 26, 2013.

Guest editor: “From the Archives: Crosstraining” *Art Practical* 4.21 (Summer 2013)

Response: “Free Your Mind! Improvising Post-Multicultural Art” *Art Practical* 4.17 (June 2013)

Review: “From New York: NYC 1993: Experimental Jet Set, Trash, and No Star” *Art Practical* 4.12 (March 2013)

Review: “Hung Liu: Offerings” *Art Practical* 4.9 (February 2013)

Review: “Chitra Ganesh: Flickering Signifiers” *Art Practical* 4.5 (December 2012)

Review: “Chico & Chang at the San Jose Institute of Contemporary Art” *Art Practical* 3.18 (June 2012)

Review: “Phantoms of Asia: Contemporary Awakens the Past” *Art Practical* 3.16 (May 2012)

Review: “Lin Yilin: Golden Journey” *Art Practical* 3.15 (May 2012)

Review: “Gina Osterloh: Anonymous Front” *Art Practical* 3.9 (February 2012)

Review: “Xiaoze Xie: Resistant Archaeologies” *Art Practical* 3.5 (November 2011)

“A Creative Trek: Walk the 14th and U Street Galleries.” *Washington Spaces* (July/August 2007)

“Artistically Green: Sustainably-Designed Artists’ Housing and an Artfully Designed Sustainable Home.” *Architecture DC* (Spring 2007)

“The Road Not Quite Offered: Studying Green Building at Dartmouth.” *The Green Magazine* (Winter 2005)

CONFERENCES/PRESENTATIONS/PAPERS

2014 “Making Criticism: Exhibitions, Art World Racism, and Lorraine O’Grady’s Institutional Critique 1980-1983.” Carter G. Woodson Institute Fellows Workshop. Guest critic: Huey Copeland, Northwestern University

2013 “Critique and Resistance in the American Avant-Garde Since 1945” (Lecture). Iris and Gerald B. Cantor Center for the Arts. Stanford University, Stanford CA.

“Invisible Signifiers: Race and Conceptual Art.” Southeastern College Art Conference, Greensboro NC.

2012 “Vandalizing Discourse: Richard Serra and David Hammons.” OCAD Graduate Symposium, Toronto, Ontario.

2011 Co-organizer for inaugural Bay Area Graduate Symposium in Art History, Film and Media.

2011 “Art History as Reverb: Post(black)production.” American Art History Graduate Symposium at Yale University, New Haven, NY.

“Post-Race Atmospheric: Nadine Robinson’s Revelatory Soundscapes.” 99th Annual College Art Association Conference, New York, NY.

2009 “Re-Populating the Page: *The Brownies’ Book* and Literary Reconstruction of the Black Child in the Early Twentieth Century.” 17th Annual NAAAS Conference.

2009 “Light Sculpture / Sculpture Lite: Isamu Noguchi’s *Akari* lamps, postwar nationhood and artistic identity,” Stanford University Art History Graduate Symposium

2005 “Noguchi and the 1986 Venice Biennale: Success and Failure at the End of an Era.” National Symposium in Art History and Visual Culture, Portland State University, Lewis & Clark College, and Portland Art Museum.

PROFESSIONAL EXPERIENCE: TEACHING

2014 summer Lecturer, Stanford University. Art History 160S: What is Contemporary Art?
2013 winter Teaching Assistant, Stanford Arts Institute: New York Arts Immersion
2012 summer Lecturer, Stanford University. Art History 160S: American Art Since 1945
2012 winter Teaching Assistant, Stanford Arts Institute: New York Arts Immersion
2011 winter Graduate Student Mentor, Senior Seminar majors in Comparative Studies in Race and Ethnicity
2009-2011 Teaching Assistant, Stanford University
Film Studies 100: Silent Cinema (Professor Karla Oeler)
Art History 142: Architecture Since 1900 (Professor Thomas Beischer)
Art History 001: Introduction to the Visual Arts (Professor Michael Marrinan)
Art History 003: Introduction to Architecture (Professor Thomas Beischer)

PROFESSIONAL EXPERIENCE: OTHER

2013-present Researcher for The Art Genome Project, Artsy.net
2013 winter Stanford in Washington, Graduate in Residence, Washington DC
2010 summer Curatorial intern, Whitney Museum of American Art (Elisabeth Sussman)
2008 Communications & Marketing Assistant, National Trust for Historic Preservation
2007 Annual Art Auction & Benefit Party Coordinator, Transformer Gallery, Washington DC
2006-07 Assistant Art Consultant, Sightline, Washington DC
2005-07 Marketing Coordinator, Cunningham | Quill Architects, Washington DC
2004 Exhibition Design Intern, Smithsonian National Museum of American History, Washington DC
2003 Presidential Scholar Research Assistant (Professor Marlene Heck), Dartmouth College

PROFESSIONAL EXPERIENCE: MUSEUM AND CURATORIAL

2010 “Paul Thek: Diver, A Retrospective,” October 21, 2010 – January 9, 2011, Whitney Museum of American Art. Exhibition design and curatorial research.
2009 “From the Bronze Age of China to Japan’s Floating World,” July 29–October 18, 2009, Cantor Arts Center at Stanford University. Exhibition design and curatorial research.
2008 *Kid Mutiny*, [DC Arts Center](#), June 13-July 13, 2008. Curatorial Initiative Fellow (Washington DC).
2007-08 Program Assistant, [The Pink Line Project](#) (Washington DC).

PROFESSIONAL SOCIETIES AND AFFILIATIONS

UVA Black Studies Reading Group, Graduate Women of Color Colloquium, Stanford Institute for Diversity in the Arts, Stanford Arts Institute, Center for Comparative Studies in Race and Ethnicity, College Art Association, Art Practical, San Francisco Museum of Modern Art, The LAB, Southern Exposure, Dartmouth Alumni Club, Phi Beta Kappa

OTHER SKILLS

Proficient in Microsoft Office (PC/Mac), Adobe CS (Photoshop, InDesign, Illustrator), Zotero

LANGUAGE PROFICIENCY (*WRITTEN)

French*, German*, Italian, Spanish