

Faye R. Gleisser, PhD

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Curriculum Vitae (current January 2018)

Research Interests and Teaching Areas

Modern and Contemporary Art, Critical Race Theory

Representations of race and gender in visual and material culture; art and theory of the African Diaspora; contemporary art historiography; social histories of abstraction; and archival silences in the photographic archive

Employment

Assistant Professor, Department of Art History, affiliated with the Cultural Studies Program, and Post-Colonial and Critical Race Theory Minor, Indiana University, Bloomington, Indiana, 2016 - present

Marjorie Susman Curatorial Fellow, Museum of Contemporary Art, Chicago, July 2015 – July 2016

Adjunct Museum Lecturer, Art Institute of Chicago, Chicago, Illinois, June 2012 – July 2016

Coordinator, Graduate Teaching Certificate Program, Northwestern University, Evanston, Illinois, January – August 2015.

Research Assistant/Writing Residency, Video Data Bank, School of the Art Institute of Chicago, Chicago, Illinois, March 2013 – June 2015

Contracted Lecturer, Adult Programs, National Gallery of Art, Washington, D.C., September 2009- August 2011

Education Assistant, Adult Programs, Education Division, National Gallery of Art, Washington, D.C., February 2007 – August 2009

Education

Ph.D., Art History, Northwestern University, Evanston, Illinois, 2016

Committee: Huey Copeland (chair), Hannah Feldman, Krista Thompson, Ramón Rivera-Servera

Dissertation: “Guerrilla Tactics: Performance Art and the Politics of Identity in American Visual Culture, 1967-1983”

Qualifying exams: passed April 2012

Major Field: *Modern and Contemporary Art and Theory*. Chair: Hannah Feldman

Field of Concentration: *Art and Theory of the African Diaspora*. Chair: Krista Thompson

Complementary Field: *Video, Performance, and Racialization in America*. Chair: Huey Copeland

Second-year qualifying paper: “Touching Images: Fazal Sheikh’s *The Victor Weeps (Afghanistan)*” Readers: Huey Copeland (Chair), Christina Kiaer, David Van Zanten

M.A., Art History, George Washington University, Washington D.C., 2009

First-year Qualifying Paper: “Towards a New American Unconscious: Abstract Expressionism, Motivational Research, and the Rise of American Consumer Culture”

Second-year Qualifying Paper: “Ad Reinhardt’s *Black Paintings*: The Racial Dynamics of Abstraction”

B.A., Art History major, English Literature and Anthropology minors, Washington University in St. Louis, St. Louis, Missouri, 2006
New York University Semester in France, Paris, France, January - May 2005

Fellowships/Awards

Post-doctoral

Georgia O’Keeffe Museum Research Center, Academic Fellow, Fall 2017 (four-month residential)
Course Literacy Grant, Indiana University, Bloomington, Indiana, Spring 2017; and Spring 2018
(semester residential)

Pre-doctoral

American Council of Learned Societies (ACLS)/Henry Luce Foundation Dissertation in American Art Fellowship, 2013-2014 (yearlong non-residential)
Smithsonian American Art Dissertation Fellowship, 2015-2016 (declined for Susman Curatorial Position)
Gulnar Bosch Travel Assistance Award Recipient, South Eastern College Art Conference, 2013
Warnock Conference Travel Grant, Northwestern University, Evanston, Illinois, 2016
Graduate Teaching Fellow, Searle Center for Advancing Teaching and Learning, Northwestern University, June 2013 – January 2015 (teaching/advising graduate students on pedagogy)
Northwestern University Community Building Grant, 2014-2015
Graduate Research Grant, Northwestern University (for archival research in Vietnam), 2014-2015
Buffett Summer Research Grant, Northwestern University (archival research in Cape Town, South Africa), 2012
Center for Interdisciplinary Research in the Arts Grant, Northwestern University, 2012
Art History Luce Grant for Summer Research in San Francisco and Los Angeles, 2012
Shanley Summer Research Grant in Ahmadabad, India, Northwestern University, 2010
Graduate Teaching Assistantship (competitive), George Washington University, 2008-2009
Melvin P. Lader Award, Outstanding 1st Year Graduate in Art History, George Washington University, 2008
Excellence in Writing Award, English Department, Washington University in St. Louis, 2005
Julia Viola McNeely Prize for Poetry, Washington University in St. Louis, 2003

Publications

forthcoming

“Sitting Beside the Sit-In: The Cultivation of Political Subjects in Museum Cafés,” special issue on race, performance, and museums, *Third Text* (article under review)
“Thresholds of Address: Sensorial and Material Returns in Jacqueline Tarry and Bradley McCallum’s *Topsy Turvy*,” *Art Journal*. (forthcoming article)
“(still unnamed): Chris Burden, Asco, and the Politics of the Misfire,” in special issue, “Armed/Unarmed: Guns in Visual and Material Culture,” *Journal of Visual Culture*. (forthcoming article)
“Leslie Hewitt,” “Martine Syms,” and “Steffani Jemison,” *Out of Easy Reach*. University of Chicago Press. (exhibition catalogue object entries, forthcoming April 2018)

published

“Uneasy Objects,” *Critics’ Pick*. *Artforum.com*. September 2017.
<https://www.artforum.com/picks/id=71216> (exhibition review)

- “The Archives Within the Archive: HƯƠNG Ngô and the Making and Unmaking of Nguyễn Thị Minh Khai,” in *Huong Ngo: To Name It Is to See It* (Chicago: DePaul University Art Museum, 2017). (exhibition essay)
- “Modern Series Study Session,” *Shatter Rupture Break*. Art Institute of Chicago. April 2016.
<https://publications.artic.edu/modernseries/reader/shatterrupturebreak/section/112>
(online scholarly catalogue)
- “The Guerrillas of Cu Chi,” “Universe of Collisions,” “The Dream,” and “Fade In,” in *The Propeller Group*, ed. Naomi Beckwith (Chicago: Museum of Contemporary Art Chicago, D.A.P. Art Book, 2016), 30-61. (exhibition catalogue entries)
- “The Making of a Fugitive,” *Member’s Magazine: Museum of Contemporary Art Chicago*. May 2016. (exhibition feature article)
- “Nothing Personal at the Art Institute of Chicago,” *Aperture Magazine* blog. 8 March 2016.
<http://aperture.org/blog/nothing-personal/> (exhibition review)
- “This Isn’t Charlie Rose’: The Making of *On Art and Artists* and the Politics of Information Distribution,” *VDB Resources*. Video Data Bank. May 2015.
http://www.vdb.org/sites/default/files/ThisIsntCharlieRose_VDB_Gleisser.pdf
(critical essay)
- “Kate Horsfield: The Early Years of the Video Data Bank.” *VDB Resources*. Video Data Bank. April 2014. http://www.vdb.org/sites/default/files/VDB_Horsfield_Interview.pdf. (interview)
- “McArthur Binion/Kavi Gupta,” *Artforum International Magazine*. November. Fall 2013: 197. (exhibition review).
- “Deconstructing Queer Space: Princess Hijab’s Graffiti Art,” *New Criticals*. September 2013.
<http://www.newcriticals.com/princess-hijab-as-queer-interventionalist-part-one>. (critical essay)
- “Parafictional Aesthetics in the ‘Post-Truth’ Moment,” *Theorizing Visual Studies: Writing Through the Discipline*, eds. James Elkins and Kristi McGuire (New York: Routledge Press, 2013), 209-212. (edited anthology, essay)
- “Tara Donovan,” *ArtVoices Magazine* (February 2013): 22. (exhibition review)
- “Imin Yeh,” *ArtVoices Magazine*, no. 23 (Spring 2010): 30-31. (feature essay)
- “With Our Powers Combined” (September 2009), “Domesticated” (Summer 2009), “Propositions” (April 2009) *ArtVoices Magazines* (art exhibition reviews)
- “I am My Favorite Beast,” in *Spires: intercollegiate arts & literary magazine* 9:2 (Fall 2003): 12, 36.

Teaching

Indiana University, Department of Art History

Undergraduate Courses:

Introduction to Contemporary Art and Its Discontents, 1960-Present (AH 200), Spring 2017

Imaging Race: 20th and 21st c. History of Photography and the Boundaries of Visual Representation (AH 490/580), Spring 2017

Exhibition as Specimen (AH300), Fall 2018

Graduate Seminars:

Radical Resourcefulness: Artists and the City (AH 647), Fall 2016

Abstraction, Then and Now (AH 647), Fall 2018

Northwestern University, Department of Art History

Undergraduate Courses:

Introduction to Contemporary Art and Its Institutions (AH 260), Summer 2013
Representations of Violence in Contemporary Art, Independent Study (AH 500), Summer 2013

Section Leader, Teaching Assistant

Introduction to Contemporary Art, Winter 2013, Fall 2012, Winter 2011

Primary Instructors: Hannah Feldman, Lily Woodruff

Introduction to Modernism, Winter 2012

Primary Instructor: Huey Copeland

Introduction to Architecture, Spring 2011

Primary Instructor: David Van Zanten

Reader

Baroque Art Survey, Fall 2013

Primary Instructor: Jesus Escobar.

2007-2008: George Washington University, Department of Art History

Reader

Early 19th c, European Painting and Sculpture, Fall 2007

Primary Instructor: Lilien Robinson

Realism and Impressionism, Spring 2008

Primary Instructor: Lilien Robinson

Advising

Undergraduate Honors Theses

Milly Cai, Art History, 2018

Claire l'Heureux, 2018

Adam Pease, Art History, 2017

M.A. Theses

Sehyun Oh, Art History, 2018

Andrew Wang, Art History/Library Science MLS, 2017

M.F.A. Committees

Jenna Richards, 2017

Joann Quiñones, 2017

Amanda Ross, 2016

David Ondrik, 2016

Ph.D. Exam Committees

MaryClaire Pappas, Art History

Hoda Nedaeifar, Art History

Ph.D. Dissertation Committees

Anne Mahady, African-American and African Diaspora Studies

James Nagler, East Asian Languages and Cultures

Curriculum Development and Facilitation of Pedagogical Seminars/Workshops

“The ‘Dating Game’: Job Market Prep, from Posting to Interview,” for Graduate Art History Association, Indiana University, April 2017.

“Evaluating Our Teaching: How to Evidence Teaching Effectiveness,” Graduate Certificate Teaching Program Seminar, Searle Center for Advancing Teaching and Learning, April 2015.

“Doing the Digital: Teaching Through Technology,” Interdisciplinary Pedagogy Workshop, Searle Center, March 2015.

“Dealing with Difficult Images: Teaching Sensitive Topics to a Diverse Student Population,” Interdisciplinary Pedagogy Workshop, Searle Center, November 2014.

“Getting Out of the Classroom: Teaching Through Civic Engagement and Service Learning,” Interdisciplinary Pedagogy Workshop, Searle Center, February 2014.

“Dealing with Difficult Images,” Discipline-specific Art History Seminar series, 2014-2015.

“Facilitating Discussion in the University Classroom,” New Teaching Assistant Conference Workshop, September 2014; September 2013.

Conference, Panel, & Speaker Series Organization

Symposium Co-Organizer

“Out of Easy Reach,” Grunwald Gallery, Bloomington, Indiana, August 2018

Panel Co-Organizer

“Uncivil Dialogue: Contesting the News Archive from the Margins,” *American Studies Association*, Chicago, Illinois, November 2017.

Panel Co-Organizer

“Outgunned and Outmanned,” *College Art Association*, New York City, February 2017.

Conference Co-Coordinator

Feast of Astonishments: Charlotte Moorman Emerging Scholars Symposium: a one-day interdisciplinary conference for emerging scholars whose research addresses the life and art of Charlotte Moorman. The conference was held at Northwestern University in April 2016 in conjunction with the artist’s first ever retrospective on view at Northwestern University’s Block Museum. Conference participants and panel moderators offered comparative perspectives on the work of Moorman, her impact, and ongoing legacy. Art historian Kristine Stiles was the keynote speaker.

Co-Chair

American Cultures Colloquium, Northwestern University, Evanston, Illinois, September 2012 – June 2013

Co-Coordinator

Graduate Student Colloquium Series, Buffett Center for International Studies, Northwestern University, Evanston, Illinois, September 2011 – June 2012

Coordinator (and founder)

Comparing Notes: Spring Graduate Lecture Series, George Washington University, April 2009

Professional Development

Faculty Success Program Certificate, National Center for Faculty Development and Diversity, 2017 (completed semester-long online course)

Workshop Commentator, *En/ Counternarratives: A Critical Ethnic Studies Symposium*, Indiana University, March 2017

- Co-Leader, Emerge: Acquisitions Group, Museum of Contemporary Art, Chicago, 2015-2016
(donor relations, acquisitions research and presentations, collection stewardship)
- Participant (by invitation), *New Circuits: Curating Contemporary Performance*, Curatorial Convening, co-organized by Fionn Meade and Philip Bither, Walker Art Center, Minneapolis, MN, October 2015
- Panel Moderator, “Temporal and Formal Boundaries of Black Arts,” *The Black Arts Initiative 2nd Biennial Conference*, “Black Arts United States: Institutions and Interventions,” Northwestern University, June 2015
- Co-Founder and President, NU Grads Engaging Art Experiences in Chicago, Northwestern University, Community Building Grant Recipient, 2014-2015
- Graduate Assistant/Blogger, Arthur Vining Davis Digital Humanities Faculty Seminar, July – August 2014
- Master of Ceremony, Kerry James Marshall’s visiting artist undergraduate seminar, *Elizabeth and Todd Warnock Seminar Series*, Northwestern University, Evanston, IL, May 2014.
- Roundtable Moderator, “The Role of the Contemporary Art Historian,” *Terra Foundation for American Art and the Chicago Humanities Festival*, Newbury Library, Chicago, IL, November 2010
- Founder and Chair, Graduate Student Advocacy Committee, Society of Contemporary Art Historians, College Art Association Affiliated Group, 2009-2012 (committee still active)

Consultancies

- Black Aesthetics and Life*, Museum of Contemporary Art Chicago, November 2016
- Consulted on organization of a panel discussion, which brought together artists and scholars (Hilton Als, Michelle Wright, and Jacqueline Stewart) to lead a conversation about black aesthetics, art, and social transformation in conjunction with the closing of the exhibition *Mastry: Kerry James Marshall*.

Conference Presentations

- “The Duration of Misinformation,” *American Studies Association Panel*, “Uncivil Dialogue: Contesting the News Archive from the Margins,” Chicago, Illinois, November 2017.
- “Artist Residency as Cultural Conduit: Sarabhai Patronage and the Stakes of Sponsorship,” *Border Control: Reconsidering American Art (Part Two)*, conference hosted by the Tate Liverpool and Terra Foundation for American Art, Liverpool, England, May 2017.
- “Disappearance as Decoy: Adrian Piper’s *The Mythic Being* and the Guerrilla Imaginary,” *College Art Association Annual Conference Panel*, “Everything Disappears,” co-facilitated by Alexander Dumbadze and Frazer Ward. Washington, D.C. February 2016
- “Data Banks versus Databases: The Video Data Bank’s Reshaping of Information in the 1970s,” *Society of Cinema and Media Studies Annual Conference*, Montreal, Canada, March 2015
- “Holding Images: Fazal Sheikh’s *The Victor Weeps (Afghanistan)*,” *Annual South Eastern College Art Conference*, School of Art and Design, Savannah, Georgia, November 2012
- “Object Lessons: Topsy-Turvy Dolls, Material Culture, and the Afterlife of Slavery,” *History/English Literature Conference*, “Culture, Politics, and the Dilemmas of African-American Citizenship in the Antebellum U.S.,” Northwestern University, Evanston, IL, April 2010
- “Our Writing, Ourselves: The Benefits of Small Writing Groups,” *Praxis, Pedagogy, People: Writing Studies in the DC Metropolitan Area*, Conference hosted by George Mason University, January 2009

Symposium Presentations

- “Archives & Tactical Media Genealogies,” for panel “Preserving the Guerrilla Television Movement,” *Wounded Galaxies: 1968 Festival and Symposium*, Bloomington, Indiana. February 2018.

- “‘The Wall is Our Assumptions’: Performance, Architecture, and Guerrilla Tactics,” *Performance and Architecture Roundtable*, moderated by Didier Morelli in conjunction with the Architecture Biennial, Defibrillator Performance Art Gallery, November 2015
- “The Hostage Scenario: Chris Burden, Asco, and the Politics of Holding,” *Performance Studies Graduate Student Conference* “In Bodies We Trust: Performance, Politics, and Affect,” Northwestern University, Evanston, IL, October 2013
- “Food for Thought: Reconsidering the Criticality of Consumption in the Museum Café,” University of Illinois at Chicago Art History Graduate Student Symposium, *In Sight/On View: The Museum as Site of Inquiry*, Jane Addams Hull House Museum, Chicago, IL, October 2012
- “Ad Reinhardt’s Black Paintings: The Social Dynamics of Abstraction,” *44th Annual Graduate Symposium*, UCLA, Hammer Museum, Los Angeles, CA, October 2009
- “Chicken Soup for the Cynic’s Soul: The Politics of the Museum Gift shop, Party and Cafe,” *Comparing Notes: Spring Graduate Lecture Series*, George Washington University, April 2009
- “Towards a New American Unconscious: Abstract Expressionism, Advertising and the Rise of Consumer Culture,” *Middle Atlantic Symposium*, National Gallery of Art, March 2009
- “Abstract Expressionism and Motivational Research,” *6th Annual American University/George Washington University Symposium*, American University, Washington, D.C., October 2008

Invited Lectures and Museum Talks

- “Art, Militancy, and the Politics of Resourcefulness,” Georgia O’Keeffe Museum Lectures Series, Santa Fe, New Mexico, November 2017 (auditorium lecture)
- “Expectations of a Body: Faye Gleisser and Huong Ngo in Conversation,” DePaul University Art Museum, July 2017 (slide lecture and gallery talk).
- “The Mountains Whispered and the Canyons Sang: A Roundtable Discussion,” Chicago Artists Coalition, July 2017 (dialogue about gang violence and art in Chicago with Matthew Motep and Luis Sagahun)
- “Reconfiguring the Frame: Photography as Art,” and “Reconfiguring the Frame: Performance as Art,” *Women’s Board Lecture Series*, Museum of Contemporary Art, Chicago, July 2017 (two slide lectures)
- “Riot Grls: Faye Gleisser and Molly Zuckerman-Hartung in Conversation,” Museum of Contemporary Art Chicago, March 2017 (evening gallery talk)
- “Urban Guerrilla Tactics: U.S. Performance Art and the Politics of Radical Resourcefulness,” Center for the Study of Global Change, Indiana University, March 2017 (slide lecture)
- “Indexing Touch: Fazal Sheikh’s *The Victor Weeps (Afghanistan)* and the Almost-Missed Encounter,” Center for the Integrative Study of Photography, Indiana University, February 2017 (slide lecture)
- “Art-side Chat: Vik Muniz, Playing with the Masters,” Eskenazi Museum of Art, Indiana University, February 2017 (gallery talk)
- “What is Contemporary Art?,” inaugural *Women’s Board Lecture Series*, Museum of Contemporary Art Chicago, June-July 2016 (two slide lectures).
- “Violating Public/Visual Order: Adrian Piper’s *Mythic Being*,” Western Washington University, Performance Studies/Interdisciplinary Studies, Instructor: Andrew Brown, Bellingham, WA, May 2016 (slide lecture)
- “On the Island: An Introduction to the Work of Nyugen Smith,” MANA Contemporary Chicago, Chicago, October 2015 (artist/curator talk)
- “Pop Goes Pow! Rethinking Process and Wit,” *Connecting with Contemporary* Lecture Series, Art Institute of Chicago, July 2015 (slide lecture)
- “Asking THE Question: The Art of Research Methods,” School of the Art Institute, Low-Residency

- MFA Program, Instructor: Joey Carr, Chicago, IL, June 2015; June 2014 (slide lecture)
- “The Guerrilla: Performance, Blackness, and Photography in Urban Space,” *Art History* 370: *Postcolonial Urban Art*, Instructor: Krista Thompson, Northwestern University, January 2015 (slide lecture)
- “Asco & Adrian Piper: Denaturalizing Displacement,” *Art History* 368: *What is a Sculpture?*, Instructor: Huey Copeland, Northwestern University, November 2014 (slide lecture)
- “Objective/Subjective: Bruce Nauman’s *Yellow Room (1972)*,” *State of Mind: New California Art circa 1970*, Smart Museum, University of Chicago, December 2013 (gallery talk)
- “Messenger, Whiteread & Hamilton Take on the Ghosts of the ‘90s,” National Gallery of Art, Washington, D.C., August 2012 (gallery talks)
- “Yayoi Kusama’s *Infinity Nets Yellow*,” National Gallery of Art, Washington, D.C., March 2011 (gallery talks)
- “Rebuilding Home: Women Artists and Representations of Domestic Space in Modern and Contemporary Art,” *Federal Court EEOC Committee Annual Lecture Series*, Federal Judicial Center, Washington D.C., March 2010 (guest speaker at annual meeting)
- “Duet of Leaf and Stone: Ana Mendieta and Carl Andre,” *National Gallery of Art Summer Lecture Series*, National Gallery of Art, Washington D.C., August 2009 (auditorium lecture)
- “Abstract Expressionism, Fame, and the Cult of Celebrity,” National Gallery of Art, Washington D.C., September 2008 (gallery talks)
- “The Condition of Contradiction: Works by Lynda Benglis,” National Gallery of Art, Washington D.C., March 2008 (gallery talks)
- “Where Art and Nature Meet: Isamu Noguchi’s *Great Rock of Inner Seeking*,” National Gallery of Art, Washington, D.C., May 2008 (gallery talks)

Exhibitions and Curatorial Projects

- Co-sponsor of traveling exhibition, *Out of Easy Reach*, Grunwald Gallery, Bloomington, Indiana (Fall 2018; exhibition explores abstraction in contemporary art made by 25 artists identifying as female and as part of the African and Latina Diasporas)
- Curator, *Preview 6: We’ve Met Before*, Chicago Artists Coalition, Chicago, Illinois. December 2016-January 2017. (guest curated ten-person exhibition of BOLT 2016-2017 residents)
- Curator, *The Making of a Fugitive*, Museum of Contemporary Art, Chicago, July-December 2016 (featuring Glenn Ligon, David Hammons, Marlene Dumas, Dennis Adams, Carrie Schneider, Barbara Kruger, Bruce Nauman, Xaviera Simmons, Huong Ngo, and Chris Burden)
- Co-Curator with Michael Darling, *Above, Before & After*, Museum of Contemporary Art, Chicago, March 2016-June 2016 (featuring Alexander Calder, John Baldessari, Edward Krasinski, John McCracken, Alfredo Jaar, Carl Andre, Bruce Nauman, Michelangelo Pistoletto)
- Curatorial Assistant, *The Propeller Group*, Museum of Contemporary Art, Chicago, February 2016 – present. Curated by Naomi Beckwith.
- Curatorial Assistant, *The Street, The Store, and the Silver Screen: Pop Art*, Museum of Contemporary Art, Chicago, December 2015
- Archival Materials Coordinator/Catalog, *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s*, Mary and Leigh Block Museum, Northwestern, Spring 2015
- Interpretative Tools Creator, *Destroy the Picture: Painting the Void, 1949-1962*, Museum of Contemporary Art, Chicago, Illinois, January 2013 – April 2013
- Researcher & Indemnity Grant Writer, *Roy Lichtenstein: A Retrospective*, Art Institute of Chicago, 2012-2013
- Curator, *Thirty One Sixteen Summer Art Blitz*, group exhibition, Chicago, Illinois, June-July 2011

(featuring Matthew Cummings (SAIC), Robert Chase Heishman (NU), John Murphy (NU), Cameron Crawford (NU), Frances McKearn, Kevin Nortz)
Curator, *The Twelfth Man*, D.C. Arts Center, Washington D.C., April-August 2009 (featuring Patrick McDonough and Kenny George)
Curator, *To Say the Least*, Boiler Gallery, Washington D.C., July 2009 (featuring Imin Yeh, Adam Davies, Matt Seymour, and Patrick McDonough)
Catalog Essay Contributor, *How Many Walls Are There?*, Dimmock Gallery, George Washington University, 2008
Researcher, *Yves Klein: With the Void, Full Powers*, Hirshhorn Museum and Sculpture Garden, 2006-2007

Service

Board Member, Arts & Humanities Council, Indiana University, 2017- present
Board Member, Center for Integrative Photographic Studies, Indiana University, 2016 - present
Supervisor, *Breezeway Gallery*, Indiana University, 2016-2017

Internships

Intern, Department of Contemporary Art, Art Institute of Chicago, Chicago, Illinois, September 2011 – August 2012; Impressionism App Research Assistant, Medieval to Modern European Painting and Sculpture Department, September 2010 – March 2011
Intern, Hirshhorn Museum, Washington, D.C., August 2006 – January 2007.
Intern, Contemporary Art and Museum Education, Akron Art Museum, Akron, Ohio, June – August 2006.
Public Relations Intern/Docent, Pulitzer Foundation for the Arts, St. Louis, Missouri, September 2005 – May 2006.
Intern, Department of Contemporary Art, Saint Louis Art Museum, St. Louis, Missouri, June 2005 – August 2005.

Art Practice

Co-Founder, Par(ody), conceptual art collective with Ding Ren, 2009 – present
http://www.dingren.net/par_ody/

Language

French: advanced reading; proficient speaking and writing

Professional Memberships

College Art Association (CAA), American Studies Association (ASA), Critical Ethnic Studies Association (CESA), and the Society for Cinema and Media Studies (SCMS)