

SUSAN ROSENBERG, Ph.D.
Department of Art & Design
St. John's University, Queens, New York 11439
rosenbs3@stjohns.edu/718.990.5542

Education

- 1997 Ph.D., History of Art, Institute of Fine Arts, New York University, New York, New York.
Dissertation: Constantin Brancusi in 1920s Paris.
- 1986 B.A., Art: Production, Brown University, Providence, Rhode Island, honors, magna cum laude
Received Thomas Downey award for outstanding art history paper by department faculty: "Jackson Pollock: The Psychoanalytic Drawings Revisited," 1986.

Academic positions

- 2018-present Professor of Art History, St. John's University, New York
- 2015-present Founding Director, M.A. Museum Administration Program, St. John's University, New York.
- 2018-present Created/oversee five, five-year "pathway programs" through which students obtain a master's degree in five years instead of six: BA Anthropology/MA Museum Administration; BA Art History/MA Museum Administration; BFA Fine Arts/MA Museum Administration; BFA Graphic Design/MA Museum Administration; BFA Photography/MA Museum Administration
- 2012-2018 Associate Professor of Art History, St. John's University, New York
- 2016-2012 Assistant Professor of Art History, St. John's University, New York

Curatorial positions (selected)

- 2003-2006 Associate Curator of Modern & Contemporary Art, Seattle Art Museum
- 1999-2003 Assistant Curator of Modern & Contemporary Art, Department of 20th Century Art, Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1996-1999 Research Assistant to Senior Curator, Department of Modern and Contemporary Art, Philadelphia Museum of Art, Philadelphia, Pennsylvania, Promoted to assistant curator after national search.
- 1996-1997 Research Assistant, Department of Contemporary Art Department, The Brooklyn Museum
- 1993 Graduate Fellow, Depart. of Modern & Contemporary Art, Metropolitan Museum of Art (summer)
- 1988-1989 Program Assistant to Directors, Whitney Museum Independent Study Program
- 1987-1988 Curatorial Assistant, Whitney Museum of American Art

Honorary positions

- 2022-present Jury Member, National Collection Art Association publication award (anonymous)
- 2012-present Consulting Historical Scholar, Trisha Brown Dance Company, 2012-present
- Fall 2019 Certificate, Aspen Institute, Seminar on Strategy for Artist-Endowed Foundation Leaders
- Fall 2019 International Fellow (by competitive application) ART & LAW program.
<https://www.artlawprogram.com/fellows>
- Fall 2016 International Fellow (by competitive application) ART & LAW program.

Selected Academic and Curatorial Awards

- 2021 Faculty Recognition Award, St. John's University, New York
- 2019 Faculty Recognition Award, St. John's University, New York
- 2017 Faculty Recognition Award, St. John's University, New York
- 2015 College Art Association Meiss/Mellon Author's Book Award, summer 2015 to support program of illustrations for publication *Trisha Brown: Choreography as Visual Art (1962-1987)*, published by Wesleyan University Press, 2017
- 2013 Faculty grant to participate in summer IFDS/CIEE Faculty Seminar: "Mexico: Contemporary Art in Context"
Faculty Recognition Award, St. John's University, New York
- 2012 Faculty Fellow (competitive), Writing Across the Curriculum, St. John's University, New York
Participant, Yale Summer Institute in the Technical Study of Art History, New Haven, CT
- 2011 Faculty Fellow (competitive), Writing Across the Curriculum, St. John's University
College of Liberal Arts & Sciences, St. John's University: Award for Travel to European campuses

2010	Faculty Recognition Award, St. John's University, New York
	Faculty grant for summer travel to Istanbul, Turkey, sponsored by Turkish Cultural Council
2005	Paul G. Allen Family Foundation, Grant to support Robert Wilson performance at the Seattle Art Museum, <i>Have you been here before?; 2 No, this is the first time...</i> ; Seattle Art Museum Plestcheeff Auditorium, June 30, 2005.
2001	PEW Charitable Trust, Exhibition Planning grants to support <i>Museum Studies 5: Gabriel Orozco, Photogravity</i> and <i>Museum Studies 7: Christian Marclay, The Bell and the Glass</i> , 2001
2000	Judith Rothschild Foundation, New York, Exhibition Planning grant for <i>Warren Rohrer: Paintings 1973-1995</i> , Philadelphia Museum of Art, 2000.
1995-1996	Institute of Fine Arts, New York University, Dissertation Travel & Research Fellowship
1990-1995	Institute of Fine Arts, New York University, fellowships for academic study/research

Publications: Monographs

Chinese language translation of *Trisha Brown, Choreography as Visual Art, 1962-1987* with a new preface. IN PRESS.

Trisha Brown, Choreography as Visual Art, 1962-1987 (Middletown, CT: Wesleyan University Press 2017). By invitation.

Recipient of grant from Furthemore: a program of the J.M. Kaplan Fund

Recipient of grant from the Dorothy Lichtenstein/The Roy Lichtenstein Foundation

Reviews: <https://www.eupublishing.com/doi/full/10.3366/drs.2018.0229>

<https://www.bookforum.com/print/2402/the-sublime-artistry-of-a-postmodern-dance-pioneer-17986>

Mentions: <https://www.nytimes.com/2017/03/20/arts/dance/trisha-brown-dead-modern-dance-choreographer.html?searchResultPosition=1>

<https://www.newyorker.com/culture/culture-desk/postscript-trisha-brown>

Book chapters, academic articles and museum catalogue essays on artist/choreographer Trisha Brown (selected)

"Trisha Brown: It's a Draw (2002-2003) in *Source: Notes in the History of Art* 40/4 (Summer 2021), pp. 259-278. By invitation. (First essay on choreography or performance in this longstanding journal of art history journal, founded 1983).

A chapter of my book, *Trisha Brown, Choreography as Visual Art, 1962-1987* (on *Glacial Decoy*) and my essays "Trisha Brown: Notebooks," *October* #140 (Spring 2012): 1-17 and Trisha Brown: "Choreography as Visual Art," *October* #140 (Spring 2012): 18-44. appear, translated into Valencian in the catalogue accompanying the exhibition, *Glacial Decoy: Robert Rauschenberg-Trisha Brown*, Institut Valencià d'Art Modern (IVAM, 2021), pp. 36-85 and pp. 56-83. Other authors: Teresa Millet, Curator, IVAM and Achim Borchardt-Hume, former curator Tate Modern

"Trisha Brown: Drawing's Missions," museum catalog accompanying exhibition, *Trisha Brown: Choreographing Life*, Edited with text by André Mesquita. (São Paulo, Brazil: Museu de Arte de São Paulo Assis Chateaubriand, October 2021), pp. 182-198. By invitation. Other authors: Adriana Banana, David M. Sperling, Susan Rosenberg, Babette Mangolte, Yvonne Rainer, Trisha Brown.

"Investigating Theatricality in Trisha Brown's Work: Five Unstudied Dances, 1966-1969," *Arts online*, Basel, Switzerland, published (May 2021). Peer reviewed. <https://www.mdpi.com/2076-0752/10/2/31/xml>

"Trisha Brown: Between Abstraction and Representation," for Special Issue on Dance and Abstraction," ed. Juliet Belllow and Elise *Arts online*, Basel, Switzerland (March 2020). Peer reviewed. <https://www.mdpi.com/2076-0752/9/2/43>

"Dance and Building in Dialogue: Five Propositions on the Relationship between Trisha Brown's Choreography and Diller + Scofidio's Architecture," *Transfer in the Performing Arts: Moving Between Media*, edited by Susanne Foellmer, et. al. (London: Routledge Books, 2019), pp. 153-166. By invitation. This essay is based on my 2017 appearance with architect Elizabeth Diller at the Broad Museum in dialogue with curator Kristy Edmunds at the Broad Museum, Los Angeles.

"Trisha Brown (1936-2017)," in *The Live Art Almanac*, ed. Bojana Janković with Meghan Vaughn and Lois Keidan, *Volume 5* (London, UK: Live Art Development Agency, 2019). Previously published Trisha Brown obituary included by anonymous nomination.

"Trisha Brown (1936-2017)," *Artforum* online (May 9, 2017). By invitation. (obituary)
<https://www.artforum.com/columns/susan-rosenberg-on-trisha-brown-1936-2017-234022/>

"Trisha Brown (1936-2017)," *Frieze*, (March 31, 2017). By invitation (obituary)
<https://www.frieze.com/article/trisha-brown-1936-2017>

"Trisha Brown's Minimalism," in *A Different Way to Move: Minimalismes, New York, 1960s-1980s*, ed. by Marcella Lista (Berlin: Hatje Cantz, and Paris: Centre Pompidou, 2017), pp. 144-157. French/English. By invitation. Other authors: Marcella Lista, curator and Elizabeth Kotz, Associate Professor of Art History, University of California, Irvine.

"Dance, Diagram, Dance: Trisha Brown's *Locus* (1975)," for anthology edited by Sarah Burkhalter and Laurence Schmidlin, *Spacescapes: Dance and Drawing Since 1962* (Geneva Switzerland; J.P. Ringier Press, 2016), pp. 74-87. French/English publication. By invitation. (Other contributors: Cindy Van Acker, Gabriele Brandstetter, Sarah Burkhalter, Pauline Chevalier, Mark Franko, Katrin Gattinger, Julie Enckell Julliard, Anne Teresa De Keersmaeker, Magali Le Mens, Laetitia Legros, Anna Lovatt, Nolwenn Mégard, Robert Morris, OpenEndedGroup, Nadia Perucic, Catherine Quéloz, Yvonne Rainer, Robin Rhode, Laurence Schmidlin, Katia Schneller, Alexander Schwan, Alan Storey and Catherine Wood).

"Trisha Brown: Proscenium Works," Program notes Richard K. Fisher Center for the Performing Arts, Bard College, Annandale on Hudson, NY, October 3, 2016. By invitation.

"Accumulated Vision: Trisha Brown and the Visual Arts," Walker Art Center website magazine publication (March 11, 2014). By invitation. <https://walkerart.org/magazine/susan-rosenberg-trisha-brown/>

"The Name of the Game: Trisha Brown, Nancy Graves, *Lateral Pass* (1985)," ed. Birgitte Franzen & Annette Lagler, *Nancy Graves Project and Special Friends Retrospective* (Aachen, Germany: Ludwig Forum für Internationale Kunst, 2013): pp. 226-244. German/English publication. By invitation. (Other contributors: Brigitte Franzen, Annette Lagler, Benjamin Dodenhoff, Brigitte Franzen, Walter Grasskamp, Christina Hunter, Linda Konheim Kramer, Annette Lagler, Petra Lange-Berndt, Josephine Mengedoht, Susan Rosenberg, Joan Simon and interviews with Chuck Close (artist) and Yvonne Rainer).

Curator/Interpreter, "Trisha Brown: Notebooks," *October* #140 (Spring 2012): 1-17. Peer reviewed. (MIT Press) "Trisha Brown: "Choreography as Visual Art," *October* #140 (Spring 2012): 18-44. Peer reviewed. (MIT Press)

"Trisha Brown's *Water Motor* (1978): Forever, Now and Again," *TDR: The Drama Review* Vol. 56 No. 1 (Spring 2012): 150-157. Peer reviewed.

"Trisha Brown & Lee Serle: Dance and the Art of Subversion; l'Art de se Réinventer." Cover story: *The Rolex Mentor and Protégé Arts Initiative*, ed. by Edmund Doogue (Geneva, Switzerland: Rolex, 2011), pp. 38-51. English/French publication. By invitation

Susan Rosenberg and Trisha Brown, *Forever Young: Some Notes on My Early Work Today*, Dia Art Foundation, Beacon, New York for November 2009. By invitation.

"Trisha Brown: The Signs of Gesture," in *Trisha Brown: Drawing on Land and Air* with introduction by Margaret Miller, Director, (Tampa: Contemporary Art Museum/Institute for Research on Art, 2007). Exhibition brochure.

Exhibition reviews (selected)

"Karen Heagle," *Art in America International* (April 2009): 146.

"Per Kirkeby," *Art in America* (November 2008): 196.

"Charles Pollock," *Art in America* (February 2008): 149.

"Abby Leigh," *Art in America* (February 2008): 151.

"Nicholas Sperakis," *Art in America* (January 2008): 129-130.

"Andrea Belag," *Art in America* (December 2007): 158

"Nicholas Krushenik," *Art in America* (December 2007): 158-159.

Other publications (selected)

"All Dimensions in Inches," in *Bill Walton*, ed. Richard Torchia (Glenside, PA: Arcadia University Art Gallery), 2004.

"Studio, Winter," in *Sarah McEneaney*, ed., Ingrid Schaffner (Philadelphia, Pennsylvania: Institute of Contemporary Art, 2004), pp. 40-43. By invitation.

Editor, *Museum Studies 7: Christian Marclay, The Bell and the Glass* (Philadelphia: Philadelphia Museum of Art, 2003).

Author, *Warren Rohrer, Paintings, 1972-1993* (Memorial exhibition). Introduction by Anne d'Harnoncourt and a forward by Ann Temkin (Philadelphia: Philadelphia Museum of Art, 2003).

Contributing author, *Gifts in Honor of the 125th Anniversary of the Philadelphia Museum of Art*, ed., Alice Beamsedorfer, (Philadelphia: Philadelphia Museum of Art, 2002).

Co-author with Ann Temkin & Michael Taylor and Rachel Arauz contributor, *Twentieth Century Painting and Sculpture in the Collection of the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum, of Art, 2001).

Author, "People as Evidence," in *Alice Neel*, edited by Ann Temkin, with contributions by Ann Temkin and Richard Flood (Philadelphia: Philadelphia Museum of Art, 2000), pp. 33-51. Mentioned by Roberta Smith in her *New York Times* review of the exhibition's opening at the Whitney Museum of American Art: <https://www.nytimes.com/2000/06/30/arts/art-review-how-alice-neel-used-talk-in-service-to-her-painting.html>

Appearances, conference papers, symposia and museum presentations

"Professor Thomas Crow (NYU/IFA), Susan Rosenberg, Yayoi Shionoiri (Executive Director, Chris Burden and Nancy Rubins Estate) timed with the exhibition *Chris Burden: Crosscurrents* at Gagosian Gallery, Park & 75, New York, March 27, 2023. <https://gagosian.com/news/2023/03/16/thomas-crow-susan-rosenberg-yayoi-shionoiri-chris-burden-talk-new-york/>

Lecture, "A Case Study: Trisha Brown's Born-Digital Catalogue Raisonné," for panel on "The Living Catalogue Raisonné," organized by Joan Pachner and Marin Sullivan, College Art Association Conference, Chicago, Illinois, February 19, 2022. Other panelists: Christopher Vaccio LewWitt Wall Drawings Catalogue Raisonné; Liz Neely & Ariel Plotek, Georgia O'Keeffe Museum, Mae Colburn on a Swedish tapestry maker, February 19, 2022.

Lecture, "Trisha Brown: An Introduction," Centre National de la Danse, Angers, France, September 27, 2021, 9:00 am-10 am EST and October 12, 2021, 7:45 am – 9 am EST. By Invitation for dance students at CDNC.

"Trisha Brown: It's a Draw," on panel, "Dancing in the Archives: Choreographers' Drawings as Resources for Art Historians," College Art Association Conference, February 14, 2019, 11:30-1:00 pm. By invitation of the organizers, Pauline Chevalier, Institut national d'histoire de l'art, Paris/INHA with Discussant Laurence Schmidlin, Musée cantonal des Beaux Arts, Lausanne. (Other panelists: Bruno Ligure, Nice University, Marine Kiesel, Musée d'Orsay/INHA, Luc Forster, INHA/ École des hautes études en sciences sociales).

Lecture: "Seeing the Score: Drawing and Choreography in the Work of Trisha Brown," Institut National d'histoire de l'art, Paris, France, March 10, 2019. By invitation. Part of semester-long series of lectures on choreography & writing/drawing.

Discussant "Uncommon Intent: Performance Scores as Contractual Exchange," CAA Conference, February 22, 2018. By invitation of the organizers, Lauren van Haften-Schick, Independent scholar and John Tyson, UMASS, Boston.

Panelist, "Trisha Brown Films," Martin E. Segal Theater, CUNY, NY moderated by Frank Hentschker, Executive Director and Director of Programs at the Martin E. Segal Theater, December 18, 2017. By invitation. (Co-panelists former TBDC Rehearsal Directors, Diane Madden and Gwen Welliver),

Lecture: "Trisha Brown's Collaborations with Donald Judd," Donald Judd Foundation, 101 Spring Street, November 16, 2017. By invitation. <https://juddfoundation.org/article/fall-2017-public-programs/>

Lecture: "Dancing Around Choreography and Copyright" NYU Steinhardt Auditorium, October 28, 2017. By invitation

Keynote Speaker, International Dance Day Conference & Deliverer of "Message from Trisha Brown," Shanghai, China, April 27, 2017. By invitation. https://www.international-dance-day.org/pdfs/IDD_Brown_2017_EN.pdf

Panelist with architect Elizabeth Diller (of Diller Scofidio + Renfro) and Curator Kristy Edmunds (Executive & Artistic Director, UCLA CAP), Broad Museum, LA, accompanying Trisha Brown Dance Company programming in Los Angeles. March 6, 2017. By invitation. <https://www.facebook.com/thebroadmuseum/videos/trisha-brown-in-plain-site-la-conversation-with-elizabeth-/1452919424727799/>

"Sunday Sessions: Susan Rosenberg in Conversation with curators Stuart Comer and Peter Eleey, MoMA/PS on Trisha Brown's Artistic Legacy," PS1/MoMA, New York, November 20, 2016. By invitation

"Trisha Brown at Crossroads of Dance and Visual Art," Henry Art Gallery, Seattle, Washington, January 22, 2016.

"Trisha Brown at Crossroads of Dance and Visual Art," Henry Art Gallery, Seattle, Washington, January 22, 2016. By invitation.

Panelist, "Case Study: Trisha Brown & Oral History Research," for Voices on Contemporary Art, held for Claire Bishop's dissertation students at CUNY, March 18, 2016. (Co-panelists: Glenn Wharton, former Conservator, Museum of Modern Art, New York and Richard Candida Smith, Emeritas Professor, University of California, Berkeley (oral history methods expert)

Co-presenter with Christina Hunter, Executive Director, Nancy Graves Foundation, "Dreamgirls: Trisha Brown/ Nancy Graves Collaboration (1985)," Catalogue Raisonné Scholars Association at CAA Conference, February 4, 2016. By competitive application. (Chairs, Susan Cooke, The Estate of David Smith and Shaina D. Larrivee, The Hedda Sterne Foundation. Participants: Deborah A. Goldberg, School of Visual Arts, NY; Susann Temkin, Cecilia de Torres Ltd., David Platzker, Curator of Drawings, The Museum of Modern Art)

Audio Commentary for Brooklyn Academy of Music website presentation of Trisha Brown Dance Company. (Posted on BAM website and on Youtube). Recorded January 28, 2016. <https://www.youtube.com/watch?v=4juID0hSyaw>

Trisha Brown: Choreography as Visual Art," organized by Prof. Thomas DeFrantz, Nasher Art Museum, Duke University, Durham, NC; All-Day Conference: *Accumulations: The Legacies of Trisha Brown*, followed by book signing, October 29, 2016. (Other presenters: Amanda Graham, Ph.D., Visiting Professor, Hobart & William Smith Colleges, Thomas F. DeFrantz, Ph.D., Chair African & African American Studies Department, Duke University; plus Trisha Brown Dance Company Affiliates, Cori Olinghouse and Shelly Senter; Tony Orrico; Abigail Yager and Carolyn Lucas, Co-Associate Artistic Director, Trisha Brown Dance Company). <https://danceprogram.duke.edu/conferences/accumulations-exploring-legacies-trisha-brown>

Panelist with choreographer Zivi Gotheiner moderated by Maura Keefe, scholar-in-residence at Jacob's Pillow on "Choreography as Visual Art," Jacob's Pillow Dance Festival. Beckett, Massachusetts, July 22, 2016. By invitation.

Presented lecture, "Trisha Brown at Crossroads of Dance and Visual Art," Columbia University Seminar "Studies in Dance," organized by Lynn Garafola, March 21, 2016. By invitation.

"Trisha Brown: Early Works of the 1970s," Barnes Foundation, Philadelphia. Sponsored by the Pew Charitable Trust Center for Arts & Heritage as part of the 2015-2016 project, "Trisha Brown in the New Body," a collaboration between Bryn Mawr College, The Pennsylvania Ballet and the Barnes Foundation. October 17, 2015. By invitation.

"Trisha Brown and Visual Art," Lower Manhattan Cultural Council in coordination with Trisha Brown exhibition, *Embodied Presence*. June 22, 2014. By invitation.

Invited Lecturer, "Trisha Brown and Visual Art," PICA, (Portland Institute of Contemporary Art) in collaboration with White Bird Dance Festival in Portland Oregon), October 12, 2012. By invitation.

"Trisha Brown and Visual Art," Dance Theater Workshop, New York as part of DTW Lecture Series Celebrating the Fortieth Anniversary of the Trisha Brown Dance Company, April 10, 2010. (Appeared with Peter Eleey, Curator of Contemporary Art, P.S. 1/Museum of Modern Art and Moderator, Wendy Perron, Editor in Chief, *Dance Magazine*, contributing dance critic, *The New York Times* and dance curator). By invitation.

"Interview with Trisha Brown," *Artist's Talks* program at The Brooklyn Academy of Museum, Brooklyn, New York, on occasion of The Trisha Brown Dance Company performances including one international and one national premiere, April 30, 2009. By invitation

"Trisha Brown, Curatorial Practice, Visual Art," Wesleyan University, Institute for Curatorial Practice in Performance, July 25, 2013. By invitation

"Trisha Brown and John Cage: Seeing the Score," coinciding with reconstruction of *Astral Converted* (1991), New York Armory, July 12, 2012. By invitation.

"Brownien Motion: The Aesthetic Legacy of Trisha Brown," on occasion of Dickinson College Arts Award Presentation to Trisha Brown, Dickinson College, Carlyle, Pennsylvania, November 6, 2007.

Lectures for students at Dickinson College, November 6 – 8, 2007: "Trisha Brown and The Museum as Frame"; "Trisha Brown and Contemporary Art," Anti-Illusion and Facticity in Trisha Brown's Work." By invitation.

"Trisha Brown: Motion Capture," Contemporary Arts Museum/Institute for Research on Art, University of South Florida, Tampa on occasion of exhibition, *Trisha Brown, Drawing on Land and Air*, February 16, 2007. By invitation. And panelist with Trisha Brown; Margaret Miller, Director, Contemporary Art Museum/Institute for Research on Art, University of South Florida, Tampa, and Professor Michael Foley, Department of Dance, University of South Florida, February 16, 2007.

Organizer

Moderator, "An Evening with Misty Copeland," virtual discussion, St. John's University, April 7, 2021, 7:00-8:00 pm. I invited Misty Copeland for this presentation, which was supported by twelve different university departments.

Invited Session Chair/Organizer, "Afterlives of Performance" College Art Association Conference, New York, February 14, 2013. By invitation from ArtTable (National Organization of Women in the Arts). Panelists: Barbara Clausen, Prof. University of Quebec, Montreal; Christine Frohnert, bek & frohnert LLC/inaugural Judith Praska Distinguished Visiting Professor in Conservation and technical studies at the Institute of Fine Arts, New York University; Julie Martin, Experiments in Art and Technology; Jenny Schlenzka, curator P.S. 1/MoMA, New York.

Session Chair, "Live Art/Museum Object," panel held at The Annual College Art Association, New York, February 12, 2011. By competitive application. Panelists: Kaira Cabañas, Lecturer and Director of MA in Modern Art: Critical and Curatorial Studies, Columbia University; Francesco Galgiardi, Artist/Independent Curator, Toronto; Yasmil Raymond, Curator, Dia Art Foundation, New York

Participating organizer, "Making Meaning after 9/11," St. John's University, Manhattan campus, September 16, 2011. I invited photographer Joel Meyerowitz to present the keynote on his photographs, published as *Aftermath* (New York, Phaidon books, 2011).

Curator: exhibitions (selected)

Curator, *Trisha Brown: It's a Draw/Live Feed*, presented at the Fabric Workshop and Museum, Philadelphia by the Philadelphia Museum of Art, 2003.

Curator, *Museum Studies 7: Christian Marclay: The Bell and the Glass*, (Philadelphia: Philadelphia Museum of Art, 2003).

Curator, *Warren Rohrer, Paintings, 1972-1993* (Memorial exhibition). Philadelphia Museum of Art, 2003.

Assistant Curator, *Alice Neel*, Philadelphia Museum of Art, 2000-2001. Exhibition traveled to the Addison Art Gallery; the Walker Art Center, Minneapolis, Minnesota, and the Denver Art Museum, Denver Colorado.

Part of curatorial team responsible for reinstallation of collection of modern and contemporary art, 2001, following gallery renovations by architect Richard Gluckman.

Co-curator, *Museum Studies 5: Gabriel Orozco*. Philadelphia Museum of Art. November 1999.

Curator and Author, Exhibition Brochures, Philadelphia Museum of Art Video Gallery, 1999-2003:

- *Dance and Video: Interactions*. (January 28, 2003 – April 13, 2003).
- *Seriously Animated: Hirsch Perlman, Joshua Mosley, Jennifer McDonald*. (November 5 – January 25, 2003).
- Shirin Neshat: *Passage*. (November 15, 2002 – January 26, 2003).
- *Time Travel: Peter Rose, Elizabeth Leister, Matt Suib*. (August 20, 2003 – November 3, 2003).
- Bruce Nauman, *Bouncing in the Corner Number 1*, 1968. (August 20 – October 14, 2001).
- Gabriel Orozco, *Jaipur Kites*. (June 4, 2002 – August 18, 2002).
- *Human Interest: John Neff, Joao Onofre, Rebecca Bourginault, Bill Viola*. (January 22, 2002 – June 2, 2002).
- *Recent Video from Belgium*. (October 16, 2001 – January 6, 2002).
- Keith Sonnier. (August 21, 2001 – October 21, 2001.)
- Vito Acconci, *Running Tape*. (July 10, 2001 – August 19, 2001).
- Gary Simmons, *Desert Blizzard*. (June 5, 2001 – July 8, 2001).
- Luca Buvoli, *Inside and Outside Time: Finally Revealed!* (August 18 – June 3, 2001).
- Michel Auder, *Portrait of Alice Neel, 1976 – 1982*. (Summer 2001).
- Moriko Mori, *Kumano* January 10, 2001 – February 11, 2001.
- Andy Warhol: *15 Screen Tests*. November 23, 2001 – January 7, 2001.
- Gary Hill, *Remarks on Color*. October 6, 2000 – November 20, 2000 – acquired by the museum.
- Sarah Morris, *Midtown and AM/PM*. January 8, 2000 – March 5, 2000 – extended
- Saverio Lucariello: *Nocturnal and Melodic Romantic*. (November 30, 1999 – January 30, 2000).
- Sophie Calle and Gregory Shepherd, *Doubleblind*, 1992. (September 28, 2000 – October 24, 2000).
- John Baldessari: *Selected Videotapes of the 1970s*. (June 29 – September 26, 1999).
- Anne Katrine Dolven: *Still Life*. (April 6, 1999 – June 28, 1999) - art acquired by the museum.

Curator-three exhibition in one location: *A Northwest Summer: Contemporary Art, Made in Seattle; Studio Glass from the Collection of Jon and Mary Shirley*; and *Trimpin: Rhythm, Picnics and Vacations*, Seattle Asian Art Museum, 2006.

On Trimpin: <https://archives.newyorker.com/newyorker/2006-05-08/flipbook/036/>

Curator, *Shirin Neshat: Toobah*, Seattle Asian Art Museum, 2006-2007 – acquired by the museum.

Curator, Collection in Focus: *Nineteenth Century Paintings and Sculptures from the Collection*, Seattle Art Museum, 2005-2006.

Coordinating Curator, *Isamu Noguchi: Sculptural Design*, Seattle Art Museum, 2005. Exhibition curated by Robert Wilson and organized by the Isamu Noguchi Museum, New York.

Coordinating Curator (performance), *Robert Wilson, 1 Have you been here before ?; 2 No, this is the first time...;* Seattle Art Museum Plestcheeff Auditorium, June 30, 2005. Supported by Paul G. Allen Family Foundation.

Coordinating Curator, *Van Gogh to Mondrian: Modern Art from the Kröller-Müller Museum*, Seattle Art Museum, 2005. Exhibition organized by the High Museum of Art, Atlanta, Georgia with the Kröller-Müller Museum, Otterloo, Holland.

Coordinating Curator, *Christian Marclay*, Seattle Art Museum, 2004. Exhibition organized Russel Ferguson, UCLA Hammer Museum.

Curator, *Modern in Europe: Paintings from the Collection of Sam and Gladys Rubinstein*, Seattle Art Museum, 2004 –2005

Curator, Collection in Focus: *Contemporary Art at SAM*. Rotating installation, Seattle Art Museum, 2003 – 2006

Co-curator with Professor Marek Wieczorek. *International Abstraction: Making Painting Real*, Seattle Art Museum, 2003.

Academic Committees, St. John's University

Member, Dean's "Anti-Racism Task Force," 2022.

Member, St. John's University Graduate Council, 2016-present.

Member, University Senate, St. John's University, New York, 2008-present.

Member, St. John's University Dr. M.T. Geoffrey Yeh, Gallery Committee, 2016-present.

Member Graduate Educational Programming Committee, New York, 2015 – present.

Member, Committee on Public History, Museum Administration & Archive Studies, 2008 – 2015,

Member, Committee on Women & Gender Studies, 2009 – 2020.

Memberships

Nominated Member, International Dance Council CID at UNESCO, Paris, 2017 & 2023.

Member, ArtTable, National Association for Women in the Arts, 2002 – 2023.

Member, Committee on Summer Diversity Internships, 2013-2020

Member Professional Development Committee, 2008-2015

Member, College Art Association, 1996 – present.

Member, Association of American Museums, 2003 – present.

Member American Association of University Professors, 2006 – present.

Member Association of Art Museum Curators, 2003 – 2006.

Juror, national and regional art exhibitions: as curator in Philadelphia and Seattle served on numerous occasions in capacity of judging public artists' grant competitions; private foundation's artists grants; juried exhibitions and public art initiatives including Philadelphia International Airport artist competition; Massachusetts Council on the Arts, Artists Grants program; Getty Research Institute video archive project.