

GLORIA HWANG SUTTON

Associate Professor of Contemporary Art History and New Media
Northeastern University, Art + Design Department
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EDUCATION

- 2009-2000 **University of California Los Angeles**
PhD in Contemporary Art History, minor concentration Media Arts
- 1997-1998 **Whitney Museum Independent Study Program**, New York, NY
Helena Rubinstein Fellow in Critical Studies
- 1994-1990 **University of North Carolina Chapel Hill**
BA with Honors in International Studies and Art History

ACADEMIC EMPLOYMENT

- 2017-Present **Northeastern University**, Department of Art + Design, Boston, MA
Associate Professor Contemporary Art History and New Media
Faculty Supervisor for Art History
Affiliated Faculty: MFA Visualization and MFA Interdisciplinary Arts
Tenure awarded: June 2017

Undergraduate Courses: Contemporary Art and Design History (ARTH 2211);
Directions in Contemporary Art (ARTS 4540); Directed Study (ARTS 4992)
Graduate Courses: Contemporary Art Criticism and Theory (ARTH 5100); Issues in
Contemporary Art (ARTH 5200) Contemporary Art and Visual Culture (ARTH
5400); Contemporary Art Theory Special Topics (ARTH 6901)

- 2011-2017 **Northeastern University**, Department of Art + Design, Boston, MA
Department of Art + Design
Assistant Professor Contemporary Art History and New Media
- 2009-2011 **University of Southern California**, Roski School of Art, Los Angeles, CA
Lecturer (core faculty) Art in the Public Sphere Graduate MA Program

ACADEMIC AFFILIATIONS

- 2017-2018 Carpenter Center for Visual Art, **Harvard University**, Cambridge, MA
Scholar in Residence
- 2013-Present **Massachusetts Institute of Technology**, School of Architecture, Cambridge, MA
Research Affiliate in the Art Culture and Technology Program

PUBLICATIONS

Books Individually Authored

Pattern Recognition: Durational Conditions of Contemporary Art. In progress.

The Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema (Cambridge, MA: MIT Press, 2015).

Reviews of *The Experience Machine* to date:

Michael Corris, "Not Virtual," *Art History* (Spring 2017, 40): 661–665.

Stephen Petersen, "The Experience Machine," *Leonardo Reviews, The International Society for the Arts, Sciences, and Technology*. ISSN:1559-042
<http://leonardo.info/reviews/feb2016/sutton-peterson.php>

A.S. Hamrah, "The Experience Machine," *Cineaste Journal: Art and Politics of the Cinema*, Vol. XL, No. 4, Fall 2015: 70-71.

T. Lindvall, "The Experience Machine," *Choice Connect*, a publication of the Association of College and Research Libraries, Vol. 52, No. 11, July 2015.

Citations of *The Experience Machine* to date:

Holly Willis, *Fast Forward: The Future of the Cinematic Arts*, (New York: Columbia University Press, 2017), 71 and 165.

Riccardo Venturi, "Rethinking the Expanded Cinema" in *Critique d'Art 45 Actualité internationale de la littérature critique sur l'art contemporain / The International Review of Contemporary Art Criticism*, no. 45, (November 2016).

Kathy Battista, "E.A.T. — The Spirit of Collaboration," *E.A.T. Experiments in Art and Technology*, Sabine Breitwieser ed., (Salzburg and Cologne: Verlag der Buchhandlung Walther König and

Museum der Moderne Salzburg 2016).

Mathieu Tricot, "Les jeux vidéo comme instruments de techno-transe," *Social Compass*, vol. 63, 3 (September 2016): pp. 335-353.

Edited Books

Primary Documents of Media Art: Selected Interviews 1989-2006. In progress.

Sara VanDerBeek (Berlin and New York: Hatja Cantz and DAP, 2016).

Reviews of *Sara VanDerBeek* to date:

<http://museomagazine.com/culture/2016/7/8/review-sara-vanderbeek-monograph>

Refereed Book Chapters

"Remarks on the Writings of Renée Green," *Other Planes of There the Writings of Renée Green* (Durham: Duke University Press, 2014): 19-34.

"Stan VanDerBeek's Poemfields: The Interstice of Cinema and Computing," *Mainframe Experimentalism Early Computing and the Foundations of the Digital Arts*, Douglas Kahn

and Hannah Higgins, eds. (Berkeley: University of California Press, 2012): 311-333.

Citations of “Stan VanDerBeek’s Poemfields”

Zabet Patterson, *Peripheral Vision Bell Labs, the S-C 4020, and the Origins of Computer Art* (Cambridge, MA: MIT Press, 2015).

“Network Aesthetics: Strategies of Participation within Net.Art,” *Networked Narrative Environments as Imaginary Spaces of Being*, Andrea Zapp, ed., (Manchester, UK: Manchester Metropolitan University Press and Foundation for Art and Creative Technology, 2004): 16–31.

Citations of “Network Aesthetics”

Ryszard W. Kluszczynski, “Strategies of interactive Art,” *Journal of Aesthetics & Culture* (Oct. 2010). <http://www.aestheticsandculture.net/index.php/jac/article/view/5525>

“Stan VanDerBeek’s *Movie-Drome*: Networking the Subject,” *Future Cinema: The Cinematic Imaginary After Film*, Jeffrey Shaw, Peter Weibel, eds., (Cambridge, MA: MIT Press, 2003): 136-143.

Citations of “Stan VanDerBeek’s *Movie-Drome*: Networking the Subject”

Karla Romana Schuler, *Seeing Motion: A History of Visual Perception in Art and Science* (Berlin: Walter de Gruyter), 2016.

Andrew Uroskie, *Between the Black Box and the White Cube* (Chicago, University of Chicago Press, 2014).

Costas Constandinides, *From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters across Old and New Media* (London: Bloomsbury Publishing), 2010.

Tanya Leighton, “Introduction,” *Art and the Moving Image: A Critical Reader* (London and New York: Tate Modern and Abrams), 2008.

David McConville, “Cosmological cinema: Pedagogy, propaganda, and perturbation in early dome theaters,” *Technoetic Arts* 5, no. 2 (2007): 69-85.

Branden W. Joseph, “Plastic Empathy: The Ghost of Robert Whitman.” *Grey Room* 25 (2006): 64-91.

Rolf Wienkoetter and Elisabeth Geyrer, *X-Screen Film Installations and Actions in the 1960s and 1970s*, Matthias Michalka ed., (Vienna: Museum Moderner Kunst Stiftung Ludwig, 2004).

Refereed Articles

“Notes from the Field: Time and Contemporary Art History” *The Art Bulletin* (September 2013 Volume XCV, Number 3): 375-377.

Invited Essays in Books

“Fugitive Forms: The Body in Expanded Cinema,” *The Work is Never Done: Placing Judson Dance Theater*, Museum of Modern Art New York. In process, expected publication Spring 2018

“Interrogation and Integration: Durational Experiments in Photographic Media between 1960 and Now,” *3D: Survey from Victorian Stereoscopy to Virtual Reality*, Los Angeles County Museum of Art. In press, expected publication February 2018.

“CTRL ALT DEL: The Problematics of Post Internet Art,” *Art in the Age of the Internet* edited by Eva Respini (New Haven, CT: ICA Boston and Yale University Press). In press, expected publication February 2018.

“Digital Media Experiments of Bruce Nauman,” *Bruce Nauman: A Contemporary* edited by Eva Ehninger (University of Basel, Schaulager and Museum of Modern Art New York publishers). In press, expected publication Fall 2018.

“Between Enactment and Depiction: Yayoi Kusama’s Spatialized Image Structures,” *Yayoi Kusama Infinity Mirrors* (Munich: Hirshhorn Museum and Prestel): 138-155.

“Reception Theory: Difficulties, Dropouts and Interference in the Moving Image Work of Pipilotti Rist,” *Pipilotti Rist* (New York: New Museum and Phaidon Press): 94-133.

“The Principle of Self Organization in the Work of Rosa Barba,” *Rosa Barba* (Cambridge, MA and New York: MIT List Center for Visual Art and Dancing Foxes Press): 68-89.

“Intentional Communities,” *Leap Before You Look: Black Mountain College 1933-1957* (New Haven, CT: Yale University Press, 2015): 370-374.

“Image as Action: Vienna Actionism and the Photographic Impulse,” *Rite of Passage: The Early Years of Vienna Actionism 1960-1966* (Cologne: Snoeck Verlag, 2014): 95-108.

“Surface Effects: Mediating Image Culture in the Paintings of Kirsten Everberg,” *In a Grove*, (Claremont, CA: Pomona College Museum of Art, 2013): 7-16.

“Stan VanDerBeek,” *Amazement Park*, Ian Berry ed., (New York: The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College and Prestel, 2012): 66-73.

“H Hallucination,” *Carsten Höller Experience*, (New York: Skira Rizzoli Press and New Museum, 2011): 179-181.

“Playback: Video and Broadcast Experiments 1974-1984,” *Exchange and Evolution: Worldwide Video Long Beach 1974-1999*, Kathy Rae Huffman and Nancy Buchanan, eds., (Long Beach, CA: Long Beach Museum of Art and the Getty Foundation, 2011): 120-129.

Citations of “Playback: Video and Broadcast Experiments 1974-1984”

Maeve Connolly, “The Museum as TV Producer: Televisual Form in Curating, Commissioning, and Public Programming,” *The International Handbooks of Museum Studies*, 1:6 (2015):121–143.

Rachel Federman; 'An Idealistic Utopian Thought': Paul McCarthy and the Spaces of Transmission. *Oxford Art Journal* 27.1 (2014): 23.

"Collage Experience: Stan VanDerBeek and the New York Neo-Avant Garde," *Culture: Intercom*, Bill Arning and Joaos Ribas, eds., (Cambridge, MA and Houston: MIT List Center for Visual Art and Contemporary Art Museum Houston), 2011: 78-89.

Citations of "Collage Experience"

Fred Turner, *The Democratic Surround: Multimedia and American Liberalism from World War II to the Psychedelic Sixties* (Chicago: University of Chicago Press, 2013).

"Art on or As Billboards," *How Many Billboards?* Peter Noever and Kimberli Meyer, eds., (Nuernberg: Verlag fur moderne Kunst, 2010): 118-127.

Reviews of "Art on or As Billboards"

Liz Kotz, "Forest of Signs: 'How Many Billboards? Art Instead' in the City of Los Angeles, *Texte Zur Kunst* 80 (2010): 156.

"Renée Green: Some Formal Operations" *Renée Green Ongoing Becomings*, (Lausanne: Musée cantonal des Beaux-Arts and JP Ringier, 2009): 91-94.

"Laura Owens: Shifting Figures Moving Ground," *Laura Owens: Catalogue Raisonné* (Zurich: Kunsthalle Zurich and Hatje Cantz, 2006): 135-144.

"Kerry Tribe: Subjective Effects," *Kerry Tribe Recent History* (Berlin: Kunstler Haus Bethanien and American Academy in Berlin, 2006): 8-14.

"Karl Haendel: The Things I am About to Tell You are the Things I have Come to Regard as True," *MOCA Focus: Karl Haendel* (Los Angeles: The Museum of Contemporary Art, 2006): 11-54.

Exhibition Brochure

Forms of Organized Complexity: Notes on Renée Green's Pacing, Carpenter Center for the Arts, Harvard University, Cambridge, MA

Contributing Author

"Generative Paradoxes," *Leaving Skull City: Selected Writings on Art* by Michael Corris (Paris and New York: Les presses du reel, 2016): 11-14.

"9x9," *Whatever Happened to New Institutionalism?* (Cambridge, MA and Berlin: Carpenter Center for Visual Art and Sternberg Press, 2016): 180-181.

Ice Cream – Contemporary Art in Culture 10 Curators 100 Contemporary Artists 10 Source Artists (London: Phaidon, 2007).

Articles

"A Performance of Code, Rhizome and the Rise of Internet Art with Zachary Kaplan"
Voices of Contemporary Art Journal Summer 2017 <http://journal.voca.network/a-performance-of-code/>

"Rhizome Unearthed," *Art in America* (September 2013): 29-34.

"Stan VanDerBeek: New Talent the Computer," *Art in America* (January 2013): 66-77.

"Visualizing the Digital Universe, Interview with Lev Manovich," *Foam International Photography Magazine*, no. 27 (Summer 2011): 13-20.

"Exhibiting New Media Art" *Rhizome Digest* (November 5, 2004)
<http://rhizome.org/community/44518/>

Citations of "Exhibiting New Media Art"

Beryl Graham and Sarah Cook, eds., *Rethinking Curating: Art After New Media* (Cambridge, MA: MIT Press, 2010).

Christiane Paul, ed. *New Media in the White Cube and Beyond Curatorial Models for Digital Art* (Berkeley and Los Angeles: University of California Press, 2008).

"Taxonomies, Definitions, Archives of New Media," *Rhizome Digest* (May 7, 2004).
<http://rhizome.org/community/44457/>

"Reconsidering Net.Art," *The Journal of the Korean Society of Image Arts and Media* (Fall 2003): 14-18.

"The Problem of Innovation," *Afterimage the Journal of Media Arts and Cultural Criticism* vol. 29, no. 5 (March/April 2002): 9.

"Archiving New Media," *Afterimage the Journal of Media Arts and Cultural Criticism* vol. 29, no. 6 (May/June 2002): 17.

Co-authored Articles

Michael Naimark and Gloria Sutton, "Chronological Age: A Timeline of Ars Electronica," *Timeshift: The World in Twenty-Five Years*, Gerfried Stocker and Christine Schopf, eds., (Berlin: Hatje Cantz, 2004): 342-344.

Reviews

"Matthew Buckingham—Kunstmuseum St. Gallen, Switzerland," Exhibition Review, *ArtUS* no 13 May/June 2006: 60.

"Getting Below The Surface" Review of *Surface Tension: Problematics of Site* Ken Ehrlich and Brandon LaBelle eds., Rhizome.org (May 9, 2004). <http://rhizome.org/discuss/view/13122/>

“When the Culture Industry Goes Cyber” Reviews of *Cyber Reader: Critical Writings for the Digital Era*, Neil Spiller, ed. (Phaidon Press) and *Prefiguring Cyberculture: An Intellectual History*, D. Tofts, A. Jonson and A. Cavallarod, eds., (MIT Press), Rhizome.org (Feb. 18, 2004). <http://rhizome.org/discuss/view/12092/>

“Contingent Object of Art” Review of *The Contingent Object of Art* by Martha Buskirk (MIT Press), www.Rhizome.org (Dec. 5, 2003). <http://rhizome.org/discuss/11403/>

Artist Entries

TBA21 Collection, Eva Ebersberger and Francesca von Habsburg, eds., (Cologne: Verlag der Buchhandlung Walther König, 2008).

Vitamin Ph New Perspectives in Photography (London: Phaidon, 2006).
Faster, Bigger, Better: Signature Works from the Collection, Gregor Jansen and Peter Weibel, eds., Karlsruhe: ZKM Museum für Neue Kunst, 2006.

Ecstasy In and About Altered States (Cambridge, MA: MIT Press and Museum of Contemporary Art Los Angeles, 2005).

PRESENTATIONS

Refereed Conference Papers

“Stan VanDerBeek: Expanded Cinema and the Aesthetics of Anticipation,” *(Re)viewing Expanded Cinema: Art, Film, and Video*, organized by Institut National d’Histoire de l’Art (INHA), the Université Paris-Sorbonne, and the Centre Chaste, Paris, France June 27-28, 2013

“Secret: Renee Green Project Unite,” *Moments of History in Global Exhibitions, 1989 2009* organized by The Sterling and Francine Clark Art Institute, Williamstown, MA, June 18-19, 2010

“VanDerBeek’s Poemfields: Art as Information,” Society of Cinema and Media Studies, Los Angeles, March 17, 2010

“Metaphysics of Contemporary Drawing: Paul Sietsema and Mungo Thomson,” College Art Association, Los Angeles, February 25, 2009

“Expanded Cinema and Experimental Film Aesthetics,” Society for Cinema and Media Studies, London, UK, April 2, 2005

"Valie Export's Tactical Media," Open Systems Exhibition Symposium, Tate Modern, London, UK, September 18, 2005

"Visual Velocity: Stan VanDerBeek and Time-based Art in the 1960s," College Art Association, Atlanta, February 17, 2005

Refereed Conference Sessions Chaired

"How Many Billboards? Contemporary Art and the Public Sphere," College Art Association, Los Angeles, February 24, 2012

Invited Lectures

"The Body and Expanded Cinema," Walker Art Center, Minneapolis, MN, April 7, 2017

"Pattern Recognition," University of Houston School of Art's series, "Till Now: Contemporary Art In Context," March 30, 2017

"Reception Theory: Pipilotti Rist," York University, Toronto, Canada, March 23, 2017

"After Black Mountain: VanDerBeek and Expanded Cinema," Wexner Center for the Arts, Columbus, OH, November 9, 2016

"Precedents and Problems with Post Internet Art," San Francisco Museum of Art, Mellon-funded Artists Initiative Lecture, September 17, 2016

"Failure as a Generative Process: Lessons from Black Mountain College," Hammer Museum, Los Angeles, CA, March 31, 2016

"Pattern Recognition: Contingent Forms of Moving Image Art," University of Chicago, Department of Art History, Chicago IL, December 5, 2015

"The Experience Machine," Tyler School of Art Critical Dialogues Series, Temple University, Philadelphia, PA, November 18, 2015

"Visual Noise: The Single Shot vs. the Sonic Drone," Boston University and the Goethe Institute, November 14, 2014

"William Kentridge: Time and Form," ICA Boston, MA April 13, 2014

"Experiments in Broadcasts c. 1970" MIT Program in Art, Culture and Technology Lecture series Experiments in Thinking, Action and Form, Cambridge, MA April 2, 2012

“Beyond Globalism: On the Art of Renée Green,” Edwin L. Weist Lectureship in Art History Carleton College Department of Art and Art History, Northfield, Minnesota, March 1, 2012

“Film without Film: Stan VanDerBeek’s Experimental Films,” Contemporary Arts Museum Houston, Texas, June 2, 2011

“Expanded Cinema and/or the critical stakes for film installation within contemporary art,” guest lecture Department of Visual and Environmental Studies, Harvard University, Cambridge, MA, November 17, 2010

“Medium to Media: Apparatus to Interface,” Graduate Lecture Series, *Spheres of Interest*, San Francisco Art Institute, San Francisco, CA, November 14, 2008

“The Films of Stan VanDerBeek,” Los Angeles County Museum of Art, Los Angeles, CA, January 21, 2008

“On the work of Kerry Tribe: Subjective Effects, Coincidence and Nostalgia,” The American Academy, Berlin, Germany, March 16, 2006

Invited Panel Discussions

“In Conversation: The Path to Infinity on Yayoi Kusama, Hirshhorn Museum, Washington DC, March 9, 2017.

“Exhibition Histories: Renée Green,” Carpenter Center for Visual Art, Cambridge MA, November 6, 2016.

“Poemfields Screening and Discussion with Lauren Cornell, New Museum,” Andrea Rosen Gallery, New York, June 3, 2015.

“Experience Machine” 356 South Mission, Los Angeles, CA, May 15, 2015

“Resisting the '90s in the Writings of Renée Green,” MAK Center for Art and Architecture, Los Angeles, CA, January 28, 2015

Cinematic Migrations, a multi-faceted look at the role of cinema’s transmutations over time and its worldwide and circuitous shifts, Art Culture and Technology Program, MIT, March 6-7, 2014

Women & Gender in Art History Criticism and Practice Workshop organized by the Graduate Advocacy Committee for the Society of Contemporary Art Historians, Harvard University, February 28, 2013

“What’s Wrong with Technological Art?” New Museum, New York, NY, Sept. 27, 2012

“Location: Conversations on Experimental Film in a Museum Context,” with Stuart Comer, Tate Modern curator of film, Alexandra Klein, Wallis Annenberg Photography Department curator, Los Angeles County Museum of Art, January 19, 2010

Conferences Organized

After Black Mountain College: Community & Collaboration, international symposium on the influence of experimental teaching models on contemporary art. Organized in conjunction with the Northeastern Center for the Arts and ICA Boston October, 30, 2015

Exhibitions Organized

Scholar in Residence, developing two-year exhibition, public programming and catalogue related to artist Renée Green to culminate in spring 2018
Carpenter Center for Visual Art, Harvard University, Cambridge, MA

MAK Center for Art and Architecture, Los Angeles, CA, Co-Curator How Many Billboards? An exhibition on mass media and conceptual art. Commissioned 22 artists to create outdoor billboards mounted throughout Los Angeles Feb-April 2010. The exhibition and accompanying catalogue received the Emily Hall Tremain Exhibition Award

Museum of Contemporary Art, Los Angeles, CA, Ahmanson Curatorial Fellow, curated MOCA FOCUS: Karl Haendel January 21-April 17, 2006. Organized all aspects of the first solo museum exhibition and catalogue on Karl Haendel including 34 drawings and an installation built from the walls of the artist’s studio

Museum of Contemporary Art, Los Angeles, CA, Curatorial Project Coordinator, Ecstasy: In and About Altered States, Oct. 9, 2005-Feb. 20, 2006.

Scholarly Reviews:

Christopher Bedford, "Ecstasy. Los Angeles." *The Burlington Magazine* 148, no. 1235 (2006): 149-50. <http://www.jstor.org/stable/20074331>.

Ars Electronica, Brucknerhaus, Linz, Austria, Exhibition Coordinator, Timeline 25, an exhibition chronicling the history of media art and the development of Ars Electronica

GRANTS

Funded Internal

2016 Northeastern University College of Art Media Design Faculty Research and Creative Activity Incentive Grant

Funded External

2008 Emily Hall Tremain Exhibition Award-National Award

1995 Nathan Cummings Foundation Grant, National award

FELLOWSHIPS

2008-2009 University of California Office of the President Fellowship, Berkeley, CA
2007-2008 Getty Research Institute Pre-Doctoral Fellowship, Getty Foundation, LA, CA
2005-2006 Research Mentorship Fellowship, Graduate Division, UCLA
2002 Deutscher Akademischer Austausch Dienst (DAAD), Research in Germany
2002,04, 06 Dickson History of Art Fellowship, Department of Art History, UCLA
2000-2001 Eugene V. Cota-Robles Fellowship, Graduate Division, UCLA

AWARDS

2017 Nominated for the Thoma Foundation 2017 Arts Writing Awards in Digital Art
2013 Nominated for Excellence in Teaching Award, Vice Provost for Academic Affairs
Northeastern University

SERVICE TO THE INSTITUTION

Northeastern Art+ Design Department Service
2012-2016 Art History Minor and Visual Studies Concentration Primary Advisor
2012-2014 Curriculum Committee, Art+Design Department
2014-2015 Committee Member, MFA Interdisciplinary Art development
2013-2014 Search Committee, Senior Media Artist and DataVisualization
2013-2014 Executive Committee, Art+Design Department
2012-2013 Merit Committee, Art+Design Department
Northeastern College of Art Media and Design Service
2016 Co-op Promotion Review Committee
Northeastern University Service
2016-2017 Executive Committee, Women's, Gender, and Sexuality Studies

SERVICE TO THE FIELD

2014-2017 *Art Journal* Web Editor, elected to this inaugural position by College Art Association's Board of Directors in a national search. Responsible for all aspects of commissioning and editing both scholarly texts and artist's projects for *Art Journal Open*, the leading forum for peer reviewed scholarship and visual exploration of contemporary art history published by College Art Association
2015-2017 External Reviewer, MassArt College of Art and Design, MFA in Video/Moving Image; School of the Museum of Fine Arts MFA program
2012-2013 Nominator for Smithsonian Artist Research Fellowship Award

- 2012-2016 Peer Reviewer for the MIT Press, University of California, Press of New England
- 2010-2011 Getty Foundation, Program Officer, consultant to the Getty Foundation's Pacific Standard Time initiative helping to evaluate and approve over 47 exhibitions and 30 publications funded by the J. Paul Getty Trust through a 10-million-dollar grant program designed to support new research on Post-war art
- 2009-present Contemporary Culture Index (www.ccindex.info), Advisory Board, an open-access bibliographical database indexing international journals and periodicals
- 1997-2003 Rhizome.org, New York, NY, Board of Directors, founding member of this pioneering new media art platform and regular contributor to its journal.

PROFESSIONAL DEVELOPMENT

- 2014 metaLAB(at)Harvard University
Selected through a competitive admissions process to participate in "Beautiful Data: A Summer Institute for Telling Stories with Open Art Collections" funded by the Getty Foundation's Digital Art History Initiative (June 16-27, 2014)

PROFESSIONAL ASSOCIATIONS

- 2014-2017 College Art Association, *Art Journal* Editorial Board
- 2011-present International Association of Art Critics (AICA-USA)
Organization for American critics who have been writing professionally about art of the 20th and 21st centuries for a minimum of three years. Criteria for membership are based on board review of submissions published in recognized print or online art magazines or journals, books on contemporary art, or critical essays published in museum catalogues