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EMPLOYMENT HISTORY

INDEPENDENT CURATOR, WRITER, AND ART CONSULTANT (1/79-present)

Research and develop themes, select artists and artworks, write essays for brochures, catalogues, grant requests, develop and write educational materials, arrange insurance, packing and shipping, and organize and install art exhibitions; administer and jury art competitions; write feature arts stories and reviews of museum and commercial exhibitions; design brochures and invitations; consult on art placement, acquisitions, and collections management; develop and maintain art collection database; maintain websites, prepare promotional materials and plan special events; interview artists for print and video; organize and participate in lectures, panel discussions, portfolio reviews, and workshops, both in-person and virtual.

Virtual Programming, 2020-21: artist talks/conversations, meetings, classes, studio visits, webinars, exhibitions & receptions, and panel discussions.

Curator/International:

Vanishing Boundaries: Six Studies in Contemporary Photography (brochure), a joint US/Lithuania Photography exhibition, Spring 2006, Nailya Alexander Gallery, New York

The View from Here (catalogue), a joint US/Russia show, State Tretyachov Gallery, December 2000 with US and Russia tours.

Managing Curator for IS '90, a citywide indoor and outdoor sculpture festival, Washington, DC, organized by International Sculpture Center, 1990.

Curator/National:

Reveal: The Art of Reimaging Scientific Discovery, American University Art Museum, DC; Traces (catalogue), fall 2021; Traces (e-catalogue) The Kreeger Museum, fall-winter 2020; Twist-Layer-Pour (catalogue), The American University Art Museum, fall 2017; Between the Covers: Altered Books in Contemporary Art (catalogue), Everhart Museum of Natural History, Science & Art, winter-spring 2016; Proximity, co-curator, Area 405, Baltimore, MD, winter

2016; K@20: The Kreeger Museum 20th Anniversary Exhibition (catalogue), DC, spring-summer 2014; Becoming MPA (catalogue), McLean, VA, spring 2012; Mapping: Memory and Motion in Contemporary Art (catalogue), winter 2010, Katonah Museum of Art, NY; Herb White: A Taste for Art (catalogue), fall 2008, Edison Gallery, DC; Uncommon Beauty (brochure), fall 2008, Ellipse Arts Center, Arlington, VA; Via Simbolica (catalogue), winter 2008, Boyden Gallery, St. Mary's College of Maryland; Sandy Skoglund: Enchanting the Real (brochure and interview), January-April 2004, COPIA: The American Center for Wine, Food & the Arts, Napa, CA; Food Matters: Explorations in Contemporary Art (catalogue), August – October 2003, Katonah Museum of Art, NY; Sweet Tooth (catalogue), winter/spring 2003, COPIA: The American Center for Wine, Food & the Arts, Napa, CA; It's Sculpture, spring 1999 to fall 2000, DC: Artful Riffs, XM Radio Headquarters, fall 2000, intoBALANCE, outdoor sculpture show, winter 1999, and Portals, outdoor sculpture show, spring 1999-summer 2000, all in DC; The Art of Functionality, Boyden Gallery, St. Mary's College, Maryland, November 1996; Soul Mates (brochure), University of Maryland, College Park, summer 1995; Thresholds, fall 1993, Ellipse Arts Center, Arlington, VA; outdoor sculpture exhibition for Mobil Oil Corporation, summer 1991, Reston, VA; Volunteer Curator for the Annual Benefit Art Show, Life Skills Center, 1992-93 and the Washington Project for the Arts Benefit Auction, 1992-93 and 1998.

Associate Curator for the new convention center's collection, Washington, DC, spring 2000-Winter 2002.

Consulting Curator to the American Center of Physics, fall 1997 to fall 2020, College Park, MD; Synergy Unbound, October 2020-May 2021, Immanent Realities, October 2019 – October 2020, Intertwined, April – October 2019, ShadowLands, October 201 – April 2019, Power Lines, May – October 2018, Geometry Unbound, October 2017 – April 2018, LightWeight, October 2016 – April 2017, Surface Tension, April – October 2016, SpaceScapes, October 2015-April 2016, Density Fluctuations, October 2014 – April 2015, Time Exposed, April – October 2014, Intersections: Secrets of the Elements, October 2013-April 2014, Siting Presence, April – October 2013, From Here to Infinity, October 2012 – April 2013, Flow and Fluctuation, May 2012 – October 2012, The Space Between, November 2011 – May 2012, Shifting Realities, May 2011 – October 2011, Visionary Distillations, November 2010 – May 2011, Energy Fields, May – November 2010, Worlds Within Worlds, October 2009 – April 2010, Cosmic Curiosities, April – October 2009, In Formation, May 2008-April 2009, Interstices, November 2007 – May 2008, Points of Transformation, April – November 2007, On the Verge, October 2006 – April 2007, Relativespective, April – October 2006, The Curious Tactile, October 2005 – April 2006, Invisible Sightings, April – October 2005, Mapping the Pulse, October 2004 - April 2005, Expanding Realities, April 2004 – October 2004, Pattern & Purpose, October 2003 – April 2004, Natural Impressions, April –

October 2003, Ordering Chaos, October 2002 – April 2003, From Time to Time, April – October 2002, Celestial Musings, December 2001-April 2002, Envisioning Science, May - November 2001, Interplay, October 2000 - May 2001, Enigmatic Geometries, April - October 2000, Flowers & Insects, October 1999 April 2000, Strange Matter, April-October 1999, Worlds of Wonder, October 1998-April 1999, Material Forces, April 1998-October 1998; In Motion, September 1997-April 1998 (all exhibitions have brochures with essay and illustrations).

Curator for Tools As Art: The Hechinger Collection and Work and Play (available for tour in 2024) Tools in Motion: The Hechinger Collection, Re-Tooled, and Work and Play, winter 1994 to present: national tours of highlights from the collection (catalogue and brochure); Tools as Art VI: Instruments of Change, September 2000-March 2004; Tools As Art V: Fantasy at Work, June 1999-June 2000, Tools As Art IV: Material Illusions, June 1998-May 1999, Tools As Art III: All Saws, October 1997-April 1998, Tools As Art II: Exploring Metaphor, April-September 1997, National Building Museum, Washington, DC.

Guest Curator, Southeast Museum of Photography, Daytona Beach, FL, for Taken for Looks: Imaging Food in Contemporary Photography (catalogue), Spring/Summer 2006; Off the Press: Re-Contextualizing the Newspaper in Contemporary Art (catalogue), Winter/Spring 2003; and Landshapes: Records of Actions (catalogue), with additional venues including the von Leibig Art Center, Naples, FL and the Contemporary Art Center of Virginia, Virginia Beach.

Curator-in-Residence, McLean Project for the Arts, fall 1996-fall 1998, McLean, VA; What, spring 1998; It's a mammal but it lays eggs, January 1998; A Permeable Edge (co-curator), fall 1997; The Near is End, all 1997; Parts of the Body, summer 1997; Stand-Ins, December 1996; Topos, fall 1996; and Tria Prima, January 1996 (all exhibitions had brochures).

Curatorial Advisor, The Kreeger Sculpture Garden, 2016-present.

Curatorial Advisor, District of Columbia Arts Center, winter 1994-fall 2008; Anhedonia: Recent Work by Will Schneider-White, September – October 2008; Vodolazes (Deep Sea Divers): Drawings, Objects and Tales by Leonid Tishkov, March - April 2001; Native Americans: New Work by Anton Olshvang, September 2000; In the House of the World (catalogue), April 2000; New Angles: Photographs by Andrey Chezhin, winter 1999; Thomas Pihl, fall 1998; Apart_ment, winter 1997; Second Nature (catalogue), Winter 1996; and Donald Davidson: Paintings, spring 1995.

Consulting Curator, Arnold & Porter, Washington, D.C.; "50th Anniversary Exhibition," January 1996; and Emerging Forms, an annual series of eight to ten shows of indoor sculpture, fall 1988 to Winter 1996.

Juror: Fall Salon, Target Gallery, Alexandria, VA fall 2021; Past & Present, Oxon Hill Manor, Ft. Washington, MD, fall 2021-23; SHIFT, McLean Project for the Arts, VA, summer 2020; FY 21 and FY 2019 Art Bank DC program; Grass Roots, Black Artists of DC, summer 2019; Home, Again, Montpelier Arts Center, MA, summer-fall 2016; National Endowment for the Arts, 2016; Houston Arts Alliance, 2015; Gedankenexperiment, American Association for the Advancement of Science, summer 2014; On Loan, Gallery 405, Baltimore, MD, spring 2012; Fall Salon, 2021, Systems Failure, In2Numbers, summer-fall 2010, Scapes, The Art League Gallery, summer 2011, all in Alexandria, VA; and VSA arts, summer 2009; Hamiltonian Artist Residency Program, spring 2009; New Media/Video Lounge, artDC, spring 2007; Janus, Maryland Art Place, Spring 2006 (catalogue); In2Numbers, Target Gallery, Alexandria, VA, Summer 2004; Kreeger Museum Artist Award 2004-2006; Wyoming State Arts Council, 2003-4; Rockville Arts Place 2004 exhibition program; Greenbelt Arts Center 2004 exhibition program; 1999 Public Art Competition for the Columbia Heights Metro Station, Washington, DC; Artsites98, McLean Project for the Arts, Summer 1998; Blue Skies, Capitol Hill Art League, Washington, D.C., January 1998; Sculpture Now97, Washington Square, Spring 1997; ArtSites96, McLean Project for the Arts, Summer 1996; 1995 public art competition for Downtown Rockville, Maryland; and 1994 Lamont Park Public Art Competition, Washington, DC; Environs, Boyden Gallery, St. Mary's College, Maryland, November 1995; Future Relics, outdoor sculpture show at Artscape 1995, Baltimore; the 1994 New Genres competition for the Rhode Island State Arts Council; Out of Bounds: Images of Exploration and Discovery, Washington, D.C., Winter 1991; the 1990 BAUhouse Emerging Artists Multi-Media Survey, Baltimore, Maryland; and the 1989 Kreeger Award in the Visual Arts, Georgetown University, Washington, DC.

Panelist: Recent involvement includes "Fall Salon," 2021; "Traces, a two-art conversation with the artists" and "(At Home) Friday Art Break with Betsy Johnson," 2020; "Art and the U.S. Embassy Niger," Hirshhorn Museum and Sculpture Garden, 2019; "Curator as Agent of Change," multiple sites and dates; Visiting Critic/Curator, Salem2Salem, 2017; "Public Art Now," College Art Association, 2017 and Transcultural Exchange, 2018; Twist-Layer-Pour, The American University Art Museum, 2017; "Understanding the Creative Process," The Kreeger Museum, Spring 2014; "The Place We're In," The Katonah Museum of Art, 2012; Transcultural Exchange Conference, 2011; "Remembering Herb White," Edison Gallery, 2008; "From Start to Finish: Challenges and Rewards of a Food-Based Exhibition," College Art Association Annual Conference, 2008; "Tools as Art," Katonah Museum of Art; "The News as a Subject in Contemporary Art," Southeast Museum of Photography;

"Conversations on Food, Art and Transformation," COPIA: The American Center for Wine, Food & the Arts; and "The Importance of the Curator," Transformer; Maryland State Arts Council, 1997-1999.

Workshop Leader: drawing workshop for the 1993 "Catfish Dreamin'" Festival, Baltimore, Maryland, and painting workshop for the 1990 International Children's Festival, District of Columbia Arts Center.

CURATOR, ART IN EMBASSIES, U.S. DEPARTMENT OF STATE (9/04-12/19)

Researched and developed themes, select artists and artworks, negotiated loans, and proposed installation layouts for multiple-year international exhibitions at U.S. ambassadorial residences as well as researched and developed themes, curated, procured and installed permanent collections with works in all media by U.S. and host country artists at new U.S. embassies as forms of cultural diplomacy, including Addis Ababa, Helsinki Annex, Monrovia, Moscow Annex, Niamey, Oslo, Sarajevo, Taipei, and The Hague; currently working on collections for Ankara and Chiang Mai as a third party contractor; also researched and wrote text for companion catalogues and promotion materials, and developed educational outreach programming, including artist exchanges.

PROJECT DIRECTOR, Smithsonian Institution Traveling Exhibition Service, Washington, D.C. (4/91-11/96)

Development, marketing, promotion, and management of traveling exhibitions; worked closely with organizers and lenders to develop content, select objects and monitor progress of exhibitions; prepared and administered complex budgets, including obtaining bids and cost estimates; maintained contact with curators, designers, and writers to plan and produce exhibitions, including creating timetables and writing production outlines and contracts; wrote exhibition summaries and descriptions; developed marketing strategies to promote exhibitions and their national tours; developed educational materials to accompany exhibitions; developed, organized and implemented educational workshops for host institutions; oversaw production of audio-visual materials; worked with registrars to ensure safe collection and return of artifacts to lenders.

CURATOR OF EXHIBITIONS AND DIRECTOR OF PROGRAM SERVICES, International Sculpture Center, Washington, D.C. (10/88-4/91)

Development, research, coordination, fundraising, fiscal management, and registration for temporary and traveling exhibitions, as well as rotation exhibition programs for private and public organizations; supervised guest curators; prepared grant and indemnity applications; negotiated loans and bookings; designed layouts and installed exhibitions; prepared press and

educational materials; arranged receptions, lectures, film series, symposia, workshops; oversaw production of exhibition publications; monitored conditions of loans and prepared condition logs; arranged transportation and insurance.

Development, research, fiscal management, and registration related to sculpture placement and competitions for private and public organizations as well as individuals.

EXHIBITION OFFICER, The National Gallery of Art, Washington, D.C. (8/87-10/88)

CURATOR, The Tremaine Collection, New York City and Meriden, Ct. (5/87-7/87)

EXHIBITIONS COORDINATOR AND ASSISTANT REGISTRAR (1/87-4/87)
ASSISTANT EXHIBITIONS COORDINATOR AND ASSISTANT REGISTRAR
(10/84-12/86) International Exhibitions Foundation, Washington, D.C.

MUSEUM INTERN, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (9/83-1/84)

The Ackland Art Museum, Chapel Hill, N.C. (6/83-9/83)

The Museum of African Art, Washington, D.C. (2/80-8/80)

TEACHING ASSISTANT, Dept. of Art History, Univ. of North Carolina, Chapel Hill, N.C. (1/82-5/83)

Introduction to Art I and II and Modern Design

DOCENT, The National Gallery of Art, Washington, D.C. (6/84-9/84)

The Ackland Art Museum, Chapel Hill, N.C. (9/82-9/83)

Duke Museum of Art, Durham, N.C. (1/80-9/81)

Developed and conducted tours, slide presentations, and other educational programs for children, adults, and community groups

ASSISTANT APPRAISER, C.J. Sloan and Company, Inc., Washington, D.C. (6/78-6/79)

SELECTED PUBLICATIONS

"The Tree Within: A conversation with Foon Sham," Sculpture, January/February 2022

"Review: Which Yesterday is Tomorrow?" Sculpture, November/December 2020

"Review: Lee Ufan," Sculpture, May/June 2020

"Tom Green: Of This World," brochure essay for exhibition, Addison/Ripley, October/November 2019

"Review: A Dark and Scandalous Rockfall," *Sculpture*, May/June 2019
"Review: Magali Hebert-Ruot," *Sculpture*, March/April 2019
"Siting the Invisible" catalogue essay for John Ruppert's LAB: Empirical Evidence: John Ruppert, January 2019
"Social Skins and Other Constructs: A Conversation with Wilmer Wilson IV," *Sculpture*, July/August 2018
"Review: Nicole Salimbene, *Sculpture*, May 2017
"Dispatch: Wonder," *Sculpture*, October 2016
"Review: Interspatial," *Sculpture*, May 2016
"Review: Salvatore Scarpitta," *Sculpture*, April 2015
"Review: Miami Art Fairs," *Sculpture*, December 2014
"Review: Earth Matters," *Sculpture*, April 2014
"Commissions: AT&T Stadium, *Sculpture*, April 2014
"Wolfgang Laib: A Detail of Infinity," *Sculpture*, March 2014
"Crossing Disciplines and Modalities: A Conversation with Margaret Wertheim," *Sculpture*, January/February 2014
"Forces of Nature," *Metalsmith*, Winter 2013
"40 under 40: Craft Futures," *Sculpture*, June 2013
"Review: Joseph and John Dumbacher, *Sculpture*, December 2012
"Review: (e) merge art fair, *Sculpture*, October 2012
"John Ruppert: Staging Energy, *Sculpture*, September 2012
"Review: E8, *Sculpture*, September 2012
"Review: Joe Ovelman," *Sculpture*, June 2012
"Tracking Points in Space," *Sculpture*, June 2012
"Review: "Mary Coble," *Sculpture*, September 2011
"Review: "Brian Junge," *Sculpture*, December 2010
"Review: Warren Seelig: Textile per Se," *American Craft*, June/July 2010
"Review: "Louise Bourgeois," *Sculpture*, May 2010
"Review: "Dalya Luttwak," *Sculpture*, May 2010
"Review: The Art of Power: Royal Armor and Portraits from Imperial Spain," *Metalsmith*, Spring 2010
"Everyday Monuments: A Conversation with Jean Shin," *Sculpture*, April 2010
"Saya Woolfalk: The Harmonics of Dislocation," *Sculpture*, March 2010
"The Beauty of Thinking: A Conversation with Giuseppe Panza," *Sculpture*, January/February 2010
"Review: Staged Stories," *American Craft*, December/January 2010
"The Infinite Within," Mira Hecht: Close to Home - New Paintings, May 2009
A Crystalline Perception," Woods and Waters/Maine (Photographs by Barbara Southworth and Paintings by Deborah Ellis), January 2009
"At Water's Edge," Edda Jakab: The Necessary Journey, contributing author, edited by George Jakab and Susan Abrams, 2009
Landscapes for Art: Contemporary Sculpture Parks, contributing author, edited by Glenn Harper and Twylene Moyer; Hamilton, New Jersey: ISC Press, 2008
"Reviews: Foon Sham," *Sculpture*, November 2008

"Being There and Letting Go: A Conversation with Lincoln Schatz," *Sculpture*, September 2008

"Reviews: Alberto Gaitán," and "Reviews: Natural Inclinations," *Sculpture*, April 2008

"Reviews: Tomás Rivas," *Sculpture*, March 2008

Conversations on Sculpture, contributing author, edited by Glenn Harper and Twylene Moyer; Hamilton, New Jersey: ISC Press, 2007

"Reviews: The Armory Show," *Sculpture*, November 2007

"Reviews: Creighton Michael," *Sculpture*, September 2007

"Reading Paper: A Conversation with Jae Ko," *Sculpture*, September 2007

"Reviews: The Uncertainty of Objects and Ideas," *Sculpture*, July/August 2007

"Reviews: Paul Wallach," *Sculpture*, June 2007

"Recommended: Modernism at the Corcoran Gallery of Art," *Urbanite*, June 2007

"Gwyn Hanssen Pigott," *American Craft*, April/May 2007

"Collapse: A Conversation with Ledelle Moe," *Sculpture*, March 2007

"Recommended: Dan Steinhilber at the Baltimore Museum of Art," *Urbanite*, December 2006

"Modernism in American Silver," *Metalsmith*, Fall 2006

"Reviews: Tim Tate," *Sculpture*, September 2006

"Reviews: Mary Early," *Sculpture*, July/August 2006

"Evolutionary Imagination: A Conversation with Lawson Oyekan," *Sculpture*, July/August 2006

"Reviews: Richard Cleaver," *Sculpture*, March 2006

"Reviews: Lydia Venieri," *Sculpture*, September 2005

"Making Jewels out of Hardware: Dan Flavin," *Sculpture*, June 2005

"Fire Medicine: A Conversation with Cai Guo-Qiang," *Sculpture*, May 2005

"Reviews: 'Surplus Constructions,'" *Sculpture*, May 2005

"Wearable Edibles," *Metalsmith*, Spring 2005

"Reviews: Jewels & Gems," *Metalsmith*, Fall 2004

"Reviews: Tracy Heneberger," *Sculpture*, November 2004

"Reviews: Jim Sanborn," *Sculpture*, October 2004

"Critical Nodes," essay for exhibition of sculpture by Alexi Chisler and Michele Kong, October 2004

"Reviews: 'Model Home' Artscape 2003," *Sculpture*, July/August 2004

"Claiming the Source: Michele Oka Doner," *Sculpture*, July/August 2004

"Reviews: Nayland Blake," *Sculpture*, May 2004

"Focus: Dan Steinhilber," *Sculpture*, April 2004

"The Jewelry of Robert Ebendorf," *American Craft*, February/March 2004

"Reviews: 'Yuriko Yamaguchi,'" *Sculpture*, December 2003

"Reviews: Carlos Garaicoa," *Sculpture*, November 2003

"Reviews: Leo Villareal," *Sculpture*, July/August 2003

"The Progress of Big Man: A Conversation with Ron Mueck," *Sculpture*, July/August 2003

"Reviews: Maria Elena González," *Sculpture*, June 2003

"Reviews: Ami Martin Wilbur," *Sculpture*, April 2003
"Dispatch: Sculpture at Evergreen," *Sculpture*, March 2003
"Reviews: Larsen & Lewers," *Metalsmith*, Winter 2003
"Reviews: Vincent Szarek, Kristopher Lee, and Misaki Kawai," *Sculpture*,
December 2002
"Reviews: Kenny Hunter," *Sculpture*, October 2002
"Reviews: Aurora," *Sculpture*, July/August 2002
"Juan Muñoz: Negotiating Disbelief," *Sculpture*, May 2002
"Reviews: David Henderson," *Sculpture*, April 2002
"Reviews: Tacita Dean," *Sculpture*, March 2002
"Observations: The Work of Jennifer Crupi," *Metalsmith*, Winter 2002
"Reconstructing History: A Conversation with Julian LaVerdiere," *Sculpture*,
December 2001
"Reviews: BodySpace," *Sculpture*, December 2001
"Reviews: Jussi Heikkilä," *Sculpture*, November 2001
"Reviews: Connecting Worlds," *Sculpture*, November 2001
"Don Reitz," *American Craft*, August/September 2001
"Reviews: Barbara Chase-Riboud," *Sculpture*, July/August 2001
"Making the Ideal Real: A Conversation with Wolfgang Laib," *Sculpture*, May
2001
"Reviews: Claudia Matzko," *Sculpture*, January/February 2001
"Five Women in Craft," *American Craft*, December 2000/January 2001
"Believe I've Been Sanctified: A Conversation with Joyce Scott," *Sculpture*,
December 2000
"Reviews: Cathy de Monchaux," *Sculpture*, December 2000
"Reviews: Jeff Spaulding," *Sculpture*, October 2000
"Reviews: Robert Gober," *Sculpture*, September 2000
"Aleksy Kostroma: Organic Ideology," *Sculpture*, July/August 2000
"Reviews: Greg Hannan," *Sculpture*, June 2000
"Reviews: Yuriko Yamaguchi," *Sculpture*, May 2000
Designing Metaphors, essay for exhibition of sculpture by Foon Sham, May
2000
The House of the World, essay for exhibition of mixed media work by J.W.
Mahoney, April 2000
"Reviews: Regarding Beauty," *Sculpture*, April 2000
"Angelos Antonopoulos, Effie Halivopoulou, and Yannis Ziogas," *Sculpture*,
March 2000
"Interior Passages: A Conversation with Jon Isherwood," *Sculpture*, Jan/Feb
2000
"An Interview with Yuri Aavakumov," *Hand Print Workshop International*, Vol2,
No.2, October 1999
"The National Gallery of Art Sculpture Garden," *Sculpture*, October 1999
"Reviews: Roy Lichtenstein," *Sculpture*, October 1999
Terminus, essay for exhibition of photographs by Beatrice Valdes Paz, St.
Petersburg, Russia, Fall 1999

"Reviews: Brent Crothers," Sculpture, May 1999
"Book Review: Daniel Brush/Gold Without Boundaries," Turning Points, Winter/Spring 1999
"Reviews: Saint Claire Cemin," Sculpture, April 1999
Inside Out, Outside In... Perpetual Change: Jon Isherwood at Pyramid Hill, Ohio, April 1999
"Daniel Brush," American Craft, February/March 1999
"Focus: Paul Wallach," Sculpture, December 1998
"Reviews: Kiki Smith," Sculpture, September 1998
"Reviews: George Segal," Sculpture, September 1998
In Search of the Center, essay for exhibition of Jon Isherwood, June 1998
"Reviews: From Here," Sculpture, May/June 1998
"Reviews: Emilie Benes Brzezinski," Sculpture, April 1998
"Reviews: X Site 97," Sculpture, March 1998
"Focus: Yuri Avvakumov," Sculpture, December 1997
"Reviews: Osami Tanaka and Costas Varotsos," Sculpture, September 1997
"Reviews: Manuel Neri," Sculpture, May/June 1997
"Focus: Barry Sauntner," American Craft, August/September 1997
"Reviews: Petah Coyne," Sculpture, February 1997
"Reviews: Genna Watson," Sculpture, February 1997
Present Echoes, essay for touring exhibition of John Dreyfuss sculpture, January 1997
"Reviews: Distemper," Sculpture, November 1996
"Reviews: Elizabeth Turk," Sculpture, November 1996
"Reviews: Martha Jackson-Jarvis," Sculpture, October 1996
"Reviews: Stephan Lindfors," Sculpture, September 1996
"Emerging Sculptor: Kendall Buster," Sculpture, May/June 1996
"Reviews: Baltimore," Sculpture, May/June 1996
"Reviews: District of Columbia," Sculpture, March 1996
"Reviews: District of Columbia," Sculpture, February 1996
"Tazuko Ichikawa," New Art Examiner, January 1996
"Reviews: District of Columbia," Sculpture, January 1996
Cutting a Path Between Silence and Sound, essay for exhibition of Tracy Heneberger, August 1995
"Restful Juxtaposition of Art and Nature," The Washington Times, August 11, 1995
"Reviews: District of Columbia," Sculpture, July/August 1995
"Reviews: Baltimore," Sculpture, March/April 1995
"Bruce Nauman," Glass, spring 1995
"Review: Claes Oldenburg," The Washington Times, February 12, 1995
"Studio: Jim Sanborn," Sculpture, January/February 1995
"Reviews: District of Columbia," Sculpture, September/October 1994
"Beaded Splendor," Glass, fall 1994
Contributor to the book of the John Hechinger, Sr. Collection, "Tools as Art," summer 1994

"Reviews: District of Columbia," Sculpture, May/June 1994
"Halcyon House," The Washington Times, June 1, 1994
"The Kreeger Museum," The Washington Times, May 31, 1994
"Across Borders/Sin Fronteras," The Washington Times, May 12, 1994
"Maryland on Canvas," Mid-Atlantic Country, March 1994
"Barbaralee Diamonstein," The Washington Times, March 30, 1994
"Collectors: Jim and Irma Dobkin," Sculpture, January/February 1994
"Fishing for Art," Mid-Atlantic Country, August 1993
"Making It," Baltimore Magazine, December 1992
"Artful Awakening," Baltimore Magazine, April 1991; reprinted in Readers Digest, October 1991

EDUCATION

1981-1984 University of North Carolina, Chapel Hill, N.C. MA in Art History, 1984; thesis under Richard Shiff: "Sign and Design in Early Line Drawings by Matisse."
1976-1978 Georgetown University, Washington, D.C. BA in Fine Arts, 1978, magna cum laude
1975-1976 Bard College, Annandale-on-the-Hudson, N.Y.
2/75-8/75 Private apprentice to Sandje van Vliet, watercolor and drawing, The Hague, Netherlands
1974-1975 Fleming College, Florence, Italy
10/73-9/73 Private apprentice to Theresa de Groot, sculpture, watercolor and drawing; tutorial in Chinese language, The Hague, Netherlands
1972-1973 English Faculty, University of Leiden, Leiden, Netherlands

PROFESSIONAL AFFILIATIONS

Board member, Willem and Frauke de Looper Foundation, International Association of Art Critics; American Association of Museums; College Art Association; ArtTable, Oracle, District of Columbia Arts Center.

LANGUAGES AND PERSONAL DATA

Bilingual in French; knowledge of Dutch, Italian and Spanish; married; daughter of Foreign Service Officer; has lived in Malaysia, Turkey, France, Netherlands, Italy, and US.