
SAISHA GRAYSON

76-09 34th Avenue, Apt. 514, Jackson Heights, NY 11372

(917) 561-3655 ♦ saigray@gmail.com

Education

PhD Candidate, Art History, Graduate Center, CUNY, New York, NY, Sept. 2008- present
(expected completion 2017)

Dissertation: "Cellist, Catalyst, Collaborator: The Work of Charlotte Moorman, 1963-1980"

Concentrations: Contemporary Art/Feminist Theory/Experimental Exhibition History

Minor: Medieval Art, Film Studies Certificate

M.A., Modern Art and Curatorial Studies, Columbia University, 2008

Concentrations: Contemporary Art and Feminist Theory

Thesis: "Performative Objects: The Empathetic Art of Lucy Orta"

B.A., Art History and Filmmaking, Sarah Lawrence College, New York, NY, 2001

Concentrations: Art History, Filmmaking, Political Science

Thesis: "Being Bruce Conner"

New York University, Villa La Pietra, Florence, Italy; September 1999 – May 2000

Concentration: International study of Italian and Art History

Employment History

Predoctoral Fellow – February 2016 – February 2017

Smithsonian American Art Museum, Washington, D.C.

Year of research and writing devoted to finishing the dissertation, "Cellist, Catalyst, Collaborator: The Work of Charlotte Moorman, 1963-1980," using the resources of the Smithsonian, from the Archives of American Art to the Nam June Paik Papers to their holdings of related contemporary art.

Assistant Curator, Elizabeth A. Sackler Center for Feminist Art – July 2011- February 2016

Brooklyn Museum, NY

Assist in the conception, preparation and realization of the Center's busy exhibition schedule and supporting publications; manage collection stewardship including acquisitions, outgoing loans and requests, interactives and upkeep related to *The Dinner Party*. Most recently curated *Chitra Ganesh: Eyes of Time* (2014) and organized the Museum's presentation of *Wangechi Mutu: A Fantastic Journey*, while continuing to work closely with Sackler Family Curator on major survey exhibitions, including *Materializing Six Years: Lucy Lippard and the Emergence of Conceptual Art*; *Worked by Hand: Hidden Labor and Historical Quilts from the Brooklyn Museum*; and *Chicago in L.A.: Early Judy Chicago, 1963-1964*.

Graduate Teaching Fellow, Art History – September 2009 – May 2011

Queens College, NY

Taught two sections of Introduction to Art History lecture per semester; developed original syllabi and lesson plans; provided constructive feedback on student work, including multiple revisions of written assignments and lead museum trip.

Freelance Research/Writing Assistant, March 2008 – March 2010

Maura Reilly, curator and scholar

Researched and provided editorial support for the lead essay in the monograph *Ghada Amer* (New York, Gregory R. Miller & Co, 2010), the catalogue essay for *Carolee Schneeman: Painting, What It Became* (New York: P.P.O.W. Gallery, 2009); and the entire catalogue for *Nayland Blake: Behavior* (New York: Location One, 2009).

Freelance Curator, September 2007 – March 2009

Various venues, NY,

Presented exhibitions of emerging and young artists in alternative spaces throughout the city, including music venues, private lofts and pop-up galleries. Focused on working closely with artists to develop cohesive and focused show content, and create installations and written materials that advanced their vision.

Graduate Curatorial Intern/Research Assistant, February 2008 – June 2008

Elizabeth A. Sackler Center at the Brooklyn Museum, NY

Assisted in planning of *Burning Down the House: Building A Feminist Collection*, researching objects for consideration, developing didactic material and related programming; conceived and implemented a new annual graduate symposium; drafted and reviewed exhibition and program materials.

Account Executive, April 2004 – August 2007

Resnicow Schroeder Associates, New York, NY

Managed and assisted on numerous accounts for premier arts and cultural communication firm, creating and realizing strategic communications plans for art museums, including the Whitney Museum of American Art, the Walker Art Center, and the Nelson-Atkins Museum of Art, and other arts organizations; and writing extensively on a range of art projects and artists for press, web, and institutional materials.

Development Associate, May 2002 – November 2003

Trisha Brown Dance Company, New York, NY

Oversaw the logistical end of development for mid-size, world-renowned dance company, organizing all fundraising events, managing grant cycles and department budgets and planning a special benefit art sale at PaceWildenstein Gallery featuring works by 41 prominent artists, assisting curator Klaus Kertess during the installation.

Publications

“*Agitprop!*: Saisha Grayson in Conversation with Martha Rosler, Nancy Buchanan, and Andrea Bowers,” *e-flux Journal*, no. 71, March 2016.

“With a Body Made of Time: Andrea Geyer’s *Time Tenderness* and Contemporaneity at The New Whitney,” essay in *Andrea Geyer: Travels on a Slender Thread*, (Seattle: The New Foundation, 2016), 46-75.

“Persistent Recall: War, Feminist Psychoanalysis and Tracey Moffatt’s *Doomed*,” *Moving Image Review & Art Journal*, vol. 4. no. 1-2 (December 2015), 78-89.

Brooklyn Museum Highlights, contributor. (New York: Brooklyn Museum, 2014).

“Breathing Between the Lines: Re-Deconstruction in Chitra Ganesh’s *Tales of Amnesia*”
n.paradoxa: International Journal of Feminist Art, vol. 29: Trans-Asia, January 2012.

Pinaree Sanpitak: Quietly Floating, co-authored with Maura Reilly, catalogue essay. (New York: Tyler Rollin Fine Art, 2010).

“Disruptive Disguises: The Problem of Transvestite Saints for Medieval Art, Identity & Identification,” *Medieval Feminist Forum*, vol. 46, Winter 2010.

“Frames of Reference in the Work of Kim Duck Yong,” *ART and Culture*, February 2007; Seoul, Korea. Reproduced in *Kim Duck Yong*, exhibition catalogue (Seoul, Korea, 2007).

Presentations

“Producing Platforms: Charlotte Moorman, Lucy Lippard and Catalytic Curating”
Fellows Lectures in American Art, Smithsonian American Art Museum, May 2016

“Producing Platforms: Charlotte Moorman, Lucy Lippard and Catalytic Curating”
A Feast of Accomplishments: Emerging Scholars Symposium, April 2016

“*Agitprop!* Conversation with Martha Rosler, Nancy Buchanan, Andrea Bowers,” moderator
Sackler Center opening, February 2016

“Artists’ Roundtable: Biography in Play,” organizer/moderator
Sackler Center Symposium, Brooklyn Museum, May 2015

“Making Cage Pop: Charlotte Moorman and John Cage’s *24’ 1.1499*”
The Frick/IFA Symposium on the History of Art, April 2015

“Cellist, Catalyst, Collaborator: Charlotte Moorman, 1963-1980”
The Graduate Center Archival Research Conference, NY, September 2014

Participant, “Charlotte Moorman Scholars Day,” Block Museum, Northwestern University, Evanston, IL, April 2014

Organizer/Discussant, “Overtapped, Under-Capitalized? Voices from Inside the University”
New Museum’s IDEAS CITY Festival (Theme: Untapped Capital), NY, May 2013

Moderator, “Working With and Through Collections: Curators in Conversation”
The Feminist Art Project @ CAA Conference, NY, February 2013

“Finding David: A Spatial Analysis of Jacques Louis David’s Last Painting”
Southeastern College Arts Conference, Savannah, GA, November 2012

“Persistent Recall: Feminist Psychoanalysis of War and the Video Art of Tracey Moffatt”
Art and Morality Conference, University of California, Santa Barbara, CA, April 2011

“What Makes a Museum Contemporary? Rethinking the Role of the Permanent Collection”
The Now Museum Symposium, The New Museum, NY, March 2011

Panel Co-Chair for “Modern/Medieval: Convergences in Scholarship”

Southeastern College Arts Conference, Richmond, VA, October 2010

“From Daughter to Son to Brother: Illuminations of Saint Marina”

Intimacy: Family, Fealty, and Friendship in the Middle Ages Conference, The Graduate Center, CUNY, March 2010

“Performative Objects: Lucy Orta’s *Refuge Wear*”

Many Lives of Objects Symposium, University California, Berkeley, March 2010

“In the Desert of the Real: Millennial Dénouement in Mezak Allouache's *The Other World*”

Cinematic Desires Conference, The Graduate Center, CUNY, March 2010

“Dinner Parties: Community and Feminism in Lucy Orta’s *70x7 The Meal*”

Southeastern College Arts Conference, Mobile, AL, October 2009

“All Around the Table: A Feminist Reframing of Lucy Orta’s *70x7 The Meal*”

Feminism Now Symposium, Brooklyn Museum of Art, March 2009

Grants and Fellowships

Vartan Gregorian Dissertation Fellowship, September 2016 – May 2017

The Graduate Center, City University of New York

Predoctoral Fellowship, February 2016 - February 2017

Smithsonian American Art Museum, Washington D.C.

ARC Knickerbocker Award for Archival Research in American Studies, 2014

The Graduate Center, City University of New York, NY

PSC-CUNY Adjunct Professional Development Travel Grant, 2011

Awarded for pre-dissertation research on contemporary art museums in Europe

Research Residency, Van Abbemuseum, Eindhoven, Netherlands, June 2011

Assisted in preparations for, and participated in, *Questions to the Museum of the 21st Century - Play Van Abbe Symposium*, July 2011

University of California, Santa Barbara Travel Grant, 2011

Awarded for presentation at conference on Art & Morality

Sue Rosenberg Zalk Student Travel and Research Fund Award, 2009

The Graduate Center, City University of New York, NY

For travel to present at 2009 Southeastern College Arts Conference in Mobile, AL

Enhanced Chancellor’s Fellowship, 2008 – 2013

The Graduate Center, City University of New York, NY

For PhD study in Art History

National Merit Scholar, 1997-2001

Sarah Lawrence College, NY

Professional Affiliations

College Arts Association; American Association of Museum Curators; contributor to ArtHistoryTeachingResources.org

Skills and Qualifications

Microsoft Office, Access Database, Adobe Photoshop & excellent online-database research skills; familiarity with super-8, video, audio and editing equipment and software. Proficient in Italian, reading knowledge of French and German.

Excellent references available upon request.