**Sascha T. Scott**

Associate Professor 308 Bowne Hall

Department of Art & Music Histories Syracuse, NY 13244

Affiliate faculty, Native American and Indigenous Studies [sscott04@syr.edu](mailto:sscott04@syr.edu)

Syracuse University

**Publications**

**Books**

*Remembering for the Future: Modern Pueblo Painting, The First Generation*

(Under contract with the University of Washington Press; submitted and under review as of December 2024)

In process, *O’Keeffe: Unsettling American Modernism*

*A Strange Mixture: The Art and Politics of Painting Indians* (University of Oklahoma Press, 2015)

🙞 Recipient of a Wyeth Foundation for American Art Publication Grant, 2013

🙞 Recipient of the Historical Society of New Mexico’s Ralph Emerson Twitchell Award, Significant Contribution to the Field of History, 2016

🙞 Winner of the Southwest Book Awards, Border Regional Library Association

🙞 Reviewed by William Truettner in *CAA.Reviews* (December 19, 2017),

<http://www.caareviews.org/reviews/3217#.YAG1l0JKjAw>

**Journal Articles**

“Georgia O’Keeffe’s Hawai‘i?: Decolonizing the History of American Modernism,” *American Art* 34, no. 2 (Summer 2020): 26-53

🙞 Recipient of the Patricia and Phillip Frost Essay Award (2021), presented annually to the

author of the most distinguished contribution to *American Art*

Co-authored with Amy Lonetree, “The Past and the Future Are Now,” *Arts* 9, n. 3 (July 2020), <https://www.mdpi.com/2076-0752/9/3/77> (editorial introduction to Special Issue; non-peer reviewed)

“Ana-ethnographic Representation: Early Modern Pueblo Painters, Scientific Colonialism, and Tactics of Refusal,” *Arts* 9, n.1 (March 2020), <https://doi.org/10.3390/arts9010006>

“Georgia O’Keeffe’s *Black Place*,” *The Art Bulletin* 101, no. 3(August 2019): 88-114

“Awa Tsireh and the Art of Subtle Resistance,” *The Art Bulletin* 95, no. 4 (December 2013): 597-622

🙞 Recipient of the College Art Association’s Arthur Kingsley Porter Prize (2014), awarded

annually for a distinguished article published in *The Art Bulletin* by an emerging scholar

“Unwrapping Ernest L. Blumenschein’s *The Gift,*” *American Art* 25, no. 3 (Fall 2011): 20-47

**Invited Essays**

“Jan Matulka,” catalog essay, Collection of American paintings, Palmer Museum of Art at Penn State (forthcoming).

“O’Keeffe and the ‘City of Amnesia’: US Landscape Painting and Indigenous Erasure,” catalog essay (peer reviewed), *Georgia O’Keeffe: “My New Yorks,’”* edited by Sarah Kelly Oehler and Annelise K. Madsen (Chicago: The Art Institute of Chicago and distributed by Yale University Press, 2024), 56-71.

“Aby Warburg and Representations of the Hopi Snake Dance,” exhibition catalog essay, *Lightning Symbol and Snake Dance: Aby Warburg and Pueblo Art* (Hamburg, Germany: Museum am Rothenbaum: Kulturen und Künste der Welt, 2022), 315-321.

“Modern Pueblo Painting,” permanent collection catalog essay, *Here, Now: Indigenous Arts of North America At the Denver Art Museum* (Denver: Denver Art Museum, 2022), 150-153.

“Jan Matulka” (pp. 263-264), “Ernest Blumenschein” (pp. 295-297), “Jerome Myers” (pp. 396-398), “B.J. O. Nordfeldt” (pp. 565-567), *The Grove Encyclopedia of American Art* (Oxford University Press, 2011).

“Claes Oldenburg,” “Dorothy Dehner,” “Laurence Vail,” in “American Sculpture from the Zimmerli Collection: New Dimensions,” *Zimmerli Journal* : Part 2 (Fall 2003): 85-114.

**Book & Exhibition Reviews**

Review of Emily L. Moore, *Proud Raven, Panting Wolf: Carving Alaska’s New Deal Totem Parks* (University of Washington Press, 2018), *Panorama: Journal of the Association of Historians of American Art* 5, no. 2 (Fall 2019), <https://journalpanorama.org/article/proud-raven-panting-wolf/>.

Review of the exhibition *Enduring Legend, Fragile Myth: Cowboy Paintings by Jason Cytacki* at the Rockwell Museum of Western Art, *CAA Reviews*, Feb. 8, 2013, <http://caareviews.org/reviews/1958>.

Review of Roald Nasgaard and Ray Ellenwood, *The Automatiste Revolution: Montreal, 1941-1960* (exhibition and catalog, Albright-Knox Art Gallery), *CAA Reviews,* Oct. 6, 2010, <http://caareviews.org/reviews/1523>.

Review of Barbra Buhler Lynes, *Georgia O’Keeffe: Catalogue Raisonné* (New Haven: Yale University Press, 1999), *Women’s Art Journal* 28:1 (Fall/Winter 2006): 49-51.

Review of Judith A. Barter, *Window on the West: Chicago and the Art of the New Frontier, 1890-1940* (New York: Hudson Hills Press, 2003), *Great Plains Quarterly* 25:1 (Winter 2004): 46.

**Edited Journal Issues**

Co-edited with Amy Lonetree (UC Santa Cruz), “Native Survivance and Visual Sovereignty: Indigenous Visual and” Material Culture in the 19th and 20th Centuries,” Special Issue *Arts*  (December 2019/March 2020): <https://www.mdpi.com/journal/arts/special_issues/indigenous_visual_material_culture>

**Exhibitions**

Co-curator (with graduate students), *“To Understand & To Be Understood”: Abstractions by Asian Diasporic Artists,* Syracuse University Art Museum, Jan.-March 2024

Co-curator (with Scott M. Stevens & five undergraduate/graduate students), *Continuity, Innovation, and Resistance: The Art of Peter B. Jones*, Syracuse University Art Museum, Aug.-Dec. 2023.

Reviewed in [*Hyperallergic*](https://hyperallergic.com/854447/peter-b-jones-sculpts-truth-to-power/)(Nov. 5, 2023) and [*Central Current*](https://centralcurrent.org/exhibit-at-syracuse-university-art-museum-celebrates-haudenosaunee-culture/)(Sept. 23, 2023)

Co-curator (with graduate students), *Dreams Deferred: Reflections on Liberty, Equality, and Sovereignty in U.S. Art*, Syracuse University Art Museum, Spring 2023

Co-curator (with graduate students), *Reckonings: American Art and the Slow Violence of Climate Crisis*, Syracuse University Art Museum, Spring 2022

Co-curator (with graduate students), *(Re)Action: Art, Politics, and Social Critique in the United States,* Syracuse University Art Museum, Spring 2021

Co-curator (with graduate students)*, A Terrible and Exciting Age: W. Eugene Smith’s Industrial Photography, 1953 – 1967*, Syracuse University Art Galleries, Spring 2020

Co-curator (with graduate and undergraduate students), *Symphony in Black and White: The Prints of James McNeill Whistler*,Syracuse University Art Galleries, Spring 2018

Co-curator (with graduate and undergraduate students), *Wanderings: Thomas Hart Benton’s America*,Syracuse University Art Galleries, Spring 2017

Co-curator (with undergraduate students), *“The Best Show is the People Themselves”: Reginald Marsh’s New York*,” Syracuse University Art Galleries, Spring 2016

Co-curator (with graduate students), *Provocateur: Winslow Homer’s Illustrations of the Civil War,* Syracuse University Art Galleries, Spring 2015

Co-curator (with graduate students), *Laugh Lines: Alan Dunn’s New Yorker Cartoons of the Second World War,* Syracuse University Art Galleries, Spring 2014

Co-curator (with fellow graduate students and under the direction of Dr. Joan Marter), *American Sculpture from the Zimmerli Collection: New Dimensions*,” Zimmerli Art Museum, Rutgers, The State University of New Jersey, Fall 2003

**Invited Lectures**

“Writing for Change” (graduate seminar), M.A. Program in Art of the Americas, University of Arkansas, October 2024

“The Hudson River School & Landscapes of Forgetting,” Erie Canal Museum, Syracuse, March 2024

“Reflections on Writing about Indigenous Art and History,” sponsored by Art History, Indigenous Studies, History, and the Zimmerli Museum, Rutgers, The State University of New Jersey, February 2024

“‘To Understand & To Be Understood’: Abstractions by Asian Diasporic Artists,” Art Break, Syracuse University Art Museum, February 2024

Speaker & symposium co-organizer (w/Amy Lonetree, UC Santa Cruz) for *Unsettling American Art History: Perspectives from Native American & Indigenous Studies.* Presentation: “A Conspiracy of Silences: Unsettling Histories of U.S. Modernism.”The Center for American Art, Courtauld Institute of Art, London, June 2023

“Writing about Indigenous Art and History,” Smithsonian American Art Museum Lunchbag Lecture Series (in conjunction with the Frost Essay Award), October 2021 (online presentation)

“Reckonings: American Art and the Slow Violence of Climate Crisis,” Lunchtime Lecture, Syracuse University Art Museum, March 2022

Roundtable panelist for “Thinking, Making, Writing: A Mini-Symposium on Indigenous Studies and Art History in the Museum, Classroom, and Community,” University of Arkansas and Crystal Bridges Museum of American Art, April 2021 (online presentation)

“(Re)Action: Art, Politics, and Social Critique in the United States,” Lunchtime Lecture, Syracuse University Art Museum, April 2021 (online presentation)

“‘Waiting for Payment’: Velino Shije Herrera’s Department of the Interior Murals,” Friends of the Coronado and Jemez Historic Sites (FCHS) Lecture Series, Santa Fe, New Mexico, March 2021 (online presentation)

Led a workshop for five museums on decolonial interpretive strategies in exhibitions, hosted by the Smithsonian American Art Museum for the Art Bridges + Terra Foundation Initiative, November 2020 (online presentation)

“Decolonizing Art Writing,” for MA students in the Goldring Arts Journalism Program, Newhouse School of Public Communications, Syracuse University, November 2020

“‘Waiting for Payment’: Velino Shije Herrera’s Department of the Interior Murals,” *People and Places* lecture series, Center for Southwest Research, University of New Mexico, Albuquerque, October 2020 (online presentation)

“Decolonizing U.S. Art History,” *A Half Century of Fellowship: Homecoming Celebration and Wyeth Foundation for American Art Symposium*, Smithsonian American Art Museum, Washington, DC, October 2020 (online presentation)

“O’Keeffe’s Hawai‘i?: Decolonizing the History of American Modernism,” University of Pittsburgh, April 2019

“Decolonizing the History of American Art,” Lunchbag Lecture, Smithsonian American Art Museum, Washington, DC, November 2018

“Teaching Jeffery Gibson: Five Approaches,” Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, New York, August 2018

“Tonia Peña (Quah Ah),” for panel *Trailblazers and Boundary Breakers: Honoring Native Women in the Arts*, School for Advanced Research, Santa Fe, New Mexico, April 2018

“Modern Pueblo Painting: Art, Colonization, and Aesthetic Agency,” Humanities Center Fellows Dinner and Colloquium, Syracuse University, February 2018

“Wanderings: Thomas Hart Benton’s America” (two lectures), Syracuse University Art Galleries, Syracuse University, Syracuse, March 2017

“Walker Bradley Tomlin in Context,” Everson Museum of Art, Syracuse (two, one-hour docent training sessions), January 2017

“A Strange Mixture: The Art and Politics of Painting Pueblo Indians,” School for Advanced Research, Santa Fe, New Mexico, November 2016

“Modern Pueblo Painting and the Art of Resistance,” Colorado College in association with the Colorado Springs Fine Arts Center, Colorado, November 2016

“Modern Pueblo Painting and the Art of Resistance,” William P. Tolley Faculty Dinner Forum, Syracuse University, November 2016

“On the Value of Discomfort,” faculty speaker for Syracuse University M.A. Convocation, Syracuse, May 2016

“A Strange Mixture,” Art History Symposium, Department of Art History, SUNY Geneseo, New York, April 2016

“Exhibiting Awa Tsireh,” Lunchbag Lecture (gallery talk), Smithsonian American Art Museum, Washington, DC, November 2015

“The Politics and Ethics of Writing about Indigenous Art and Culture,” for MA students in the Goldring Arts Journalism Program, Newhouse School of Public Communications, Syracuse University, Fall 2015, 2016, 2017, 2020

“Seeing Strange: Ernest L. Blumenschein’s Indian Paintings,” Colby College Museum of Art, Waterville, Maine, April 2014

“The Strangeness of Western Art and History,” Texas Tech University Museum, Lubbock, November 2013

“A Strange Mixture: Art and Federal Indian Politics Between the World Wars,” Colgate University, Hamilton, New York, November 2013

“Writing About American Indian Art and the Politics of Indigenous Knowledge,” for MA student students in the Goldring Arts Journalism Program, Newhouse School of Public Communications, Syracuse University, Fall 2013 & 2014

“Awa Tsireh and the Art of Subtle Resistance,” American Art and Visual Culture Seminar, Newberry Library, Chicago, September 2012

“Awa Tsireh’s Paintings and the Art of Subtle Resistance,” Charles Russell Center, University of Oklahoma, Norman, April 2012

“Awa Tsireh’s Paintings and the Art of Subtle Resistance,” Fellows Colloquium, Clement Center for Southwest Studies, Southern Methodist University, Dallas, April 2012

“Awa Tsireh’s Paintings of Koshare and the Politics of Preservation,” Fellows Colloquium, School for Advance Research, Santa Fe, July 2011

“Party Animals: The Art of John Sloan and the Socialist Politics of Eugene Debs in the 1910s,” ArtRage Gallery, Syracuse, October 2010

“Painting with Purpose: Ernest L. Blumenschein and the Politics of Style,” for Masters of the American West, Autry National Center for the American West, Los Angeles, February 2009

“The Embodied Landscape: Marsden Hartley’s New Mexico,” Department of Fine Arts Faculty Colloquium, Syracuse University, December 2008

“The Art of Looking: Revisiting Anthropological Perspectives on the Taos Society of Artists,” Anthropology, Art History, and Southwest Studies, Colorado College, Colorado Springs, April 2008

“What Makes a Modernist?: Early American Modernism and the Politics of Style,” Department of Art and Art History, California State University, Chico, February 2008

“Plague on the Classifiers Anyway”: John Sloan in New Mexico,” School of Art, University of Oklahoma, February 2008

**Conferences & Symposia**

Session co-chair (w/Amy Lonetree, UC Santa Cruz): “Photography as Reclamation.” Native American Art Studies Association Conference, October 2021 (online conference)

Speaker: “‘Waiting for Payment’: Velino Shije Herrera’s Department of the Interior Murals.” Western History Association Conference, October 2020 (online presentation)

Speaker: “The O’Keeffe Brand, Dole Foods, and Colonialism in Hawai‘i,” College Art Association Conference, Chicago, Illinois, February 2020

Session co-chair (w/Shana Klein, Kent State University): “Empire Building and Resistance: Art and Colonialism in the Pacific Islands.” College Art Association Conference, Chicago, Illinois, February 2020

Speaker and session co-chair (w/Amy Lonetree, UC Santa Cruz). Session: “Native Survivance and Visual Sovereignty: Indigenous Visual and Material Culture in the 20th Century.” Presentation: as part of this session, “From ‘Autoethnography’ to ‘Ana-ethnography”’: Rethinking Indigenous Ethnographic Labor and Self-Representation.” Native American Art Studies Association Conference, Minneapolis, Minnesota, October 2019

Session co-chair (w/Amy Lonetree, UC Santa Cruz) and speaker. Session: “Indigenizing the History of American Modernism. Presentation: “O’Keeffe’s Hawai’i?: Modernism in Colonial Spaces.” Native American Art Studies Association Conference, Tulsa, Oklahoma, November 2017

Speaker: “No Man’s Land: Representations of Space and Place in Modern Pueblo Painting.” American Studies Association Conference, Denver, Colorado, November 2016

Speaker: “O’Keeffe’s Hawai’i?: Modernism in Colonial Spaces.” Native American and Indigenous Studies Annual Conference, Honolulu, Hawai’i, May 2016

Speaker: “Georgia O’Keeffe’s *Black Place*.” College Art Association Conference, Washington, DC, February 2016

Speaker & session co-chair (w/Scott M. Stevens, SU): “Visual Culture and Ethnic Representation in the Borderlands.” Presentation: No Man’s Land: Rethinking Representations of Space in Modern Pueblo Paintings.” Western History Association Conference, Portland, Oregon, October 2015

Speaker: “Velino Shije Herrera: An Artist In Between.” Native American Art Studies Association Conference, Santa Fe, New Mexico, October 2015

Speaker: “You Can’t Take the Ethnography Out of ‘Autoethnography’: Rethinking Plains Indian Ledger Art and Modern Pueblo Painting.” Native American and Indigenous Studies Annual Conference, Washington, DC, June 2015

Speaker: “Transcultural Objects and Ethical Oversights,” part of the symposium *Indigenous Perspectives on Museums and Cultural Centers*, Syracuse University, December 2014

Session chair: “The Art of Survivance.” Discussant Philip J. Deloria (University of Michigan). College Art Association Conference, Chicago, February 2014

Speaker: “Subversive Silences: Modern Pueblo Painting and Pueblo Epistemologies.” Native American Art Studies Association Conference, Denver, October 2013

Speaker: “Concealing Knowledge: Modern Pueblo Indian Painting and Aesthetic Strategies of Survivance.” American Indian Workshop: Art of Indians-Indians of Art, Helsinki, Finland, May 2013

Speaker: “Awa Tsireh’s Koshare: Pueblo Watercolors and the Art of Subtle Resistance.” Southwest Art History Conference, Taos, New Mexico, October 2011

Speaker: “Can the Chief Speak*?* Complicating the Colonial Gaze in the Painting of Ernest L. Blumenschein.” Association of Art Historians Conference, Coventry, UK, April 2011

Session co-chair (with Alan Braddock, Temple University): “*West as American* *Revisited*.” Discussant William Truettner (Senior Curator, Smithsonian American Art Museum). College Art Association Conference, Chicago, February 2010

Speaker: “Complicating the Colonial Gaze in the Work of Ernest L. Blumenschein.” Western History Association Annual Conference, Denver, October 2009

Speaker: “Unwrapping Ernest L. Blumenschein’s The Gift.” Fellows Lecture Series, Smithsonian American Art Museum, Washington, D.C., May 2007

Speaker: “Politicking for Preservation: Ernest L. Blumenschein’s The Gift.” HAGS Symposium, University of Kansas, Lawrence, April 2007

Speaker: “Will the Real John Sloan Please Stand Up?” College Art Association Conference, New York, February 2007

Speaker: “John Sloan’s Social Conscience: Paintings by an American Democratic Socialist.” The Frick Symposium, New York, April 2006

Speaker: “Picturing the Primitive: John Sloan’s New Mexican Paintings, Politics, and Popular Culture.” Cleveland Symposium, Case Western Reserve University, Cleveland, April 2005

Speaker: “Deconstructing an American Legend: Georgia O’Keeffe’s Touristic Paintings of the American Southwest.” Art History Graduate Symposium, Rutgers, New Brunswick, September 2004

Speaker: “John Graham’s Leda Series: Alchemical, Gnostic, and Eastern Symbolism in the Art of a Magus.” Art and Alchemy International Conference, University of Aarhus, Denmark, December 2001

Speaker: “Fantasy and Wishful Thinking: Dante Gabrielle Rossetti’s Models and Their Historical Personalities.” Art History Graduate Symposium, George Washington University, Washington, DC, Fall 2000

Speaker: “Enigma and Contradiction: John Graham’s Mysterious Cross-Eyed and Wounded Women,” Art History Graduate Symposium, George Washington University, Washington, DC, Fall 1999

**Fellowships & Grants**

**External**

New Foundation for Art History Fellowship, 2024

Humanities New York Action Grant (supports the curation of an exhibition of Peter B. Jones at the Syracuse University Art Museum), 2023

Lunder Institute’s Research Fellows Program, Colby College, 2020-2021 (delayed to 2021-2022 owing to the Covid19 pandemic)

Howard Foundation Fellowship, Brown University, 2018-2019

NEH Summer Stipend, Summer 2018

Wyeth Foundation for American Art Publication Grant for *A Strange Mixture: The Art and Politics of Painting Pueblo Indians* (University of Oklahoma Press), 2013

Bill and Rita Clements Research Fellow for the Study of Southwestern America, Clements Center for Southwest Studies, Southern Methodist University, 2012

Andrew W. Mellon Short-Term Fellowship, Huntington Library, 2011-2012

Ethel-Jane Westfeldt Bunting Fellowship, School for Advanced Research, Summer 2011

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, 2007-2008

American Association of University Women American Dissertation Fellowship (Declined), 2007-2008

Pre-Doctoral Fellowship, Smithsonian American Art Museum, 2006-2007

Smithsonian Award for Short Term Research, Smithsonian American Art Museum, 2006

Smithsonian American Art Museum, Mandil Advanced Level Intern, 2001-2002

NCAA Post-Graduate Scholarship, 1997

**Syracuse University**

Manuscript Development Workshop Award (to invite three scholars to read a draft of my book manuscript discuss their feedback in a three-hour workshop), College of Arts and Sciences, Syracuse University, 2024

SOURCE Grant (to hire undergraduate research assistants for the Peter Jones exhibition project), 2022-2023

Engaged Communities Mini-Grant (to support research and hire graduate assistants for Peter Jones exhibition project), Summer 2022

SOURCE Grant (to hire undergraduate research assistants for the Peter Jones exhibition project), Summer 2022

SOURCE Grant (to hire undergraduate research assistant), Summer 2021

Humanities Faculty Fellow, Spring 2018

**From Undergraduate and Graduate Institutions**

Graduate School Dissertation Teaching Award, Rutgers University, 2005-2006

Grant for Pre-Dissertation Research, Jacobs/Mitnick American Art Fund, Rutgers University, 2005

Teaching Fellowship in English, Rutgers University, 2004-2006

Teaching Fellowship in Art History, Rutgers University, 2003-2004

Teaching Fellowship in Art History, George Washington University, 1999-2000

**Awards & Recognition**

**External**

Patricia and Phillip Frost Essay for the essay Georgia O’Keeffe’s Hawai‘i?: Decolonizing the History of American Modernism,” *American Art* (2020)*,* 2021

Arthur Kingsley Porter Prize, College Art Association for the essay “Awa Tsireh and the Art of Subtle Resistance,” *The Art Bulletin* (2013), 2014

Historical Society of New Mexico’s Ralph Emerson Twitchell Award, Significant Contribution to the Field of History, for book *A Strange Mixture: The Art and Politics of Painting Pueblo Indians*, 2016

**Syracuse University**

Prize for Excellence in Masters-Level Teaching, College of Arts and Sciences, 2016

Meredith Teaching Recognition Award, Syracuse University, for “teaching innovation, effectiveness in communicating with student and lasting value of courses,” 2014

**From Undergraduate and Graduate Institutions**

Outstanding Graduate Student in Art History, George Washington University, 2000

*Magna cum laude* andPhi Beta Kappa, Colorado College 1997

Laura Golden Award, Outstanding Female Student-Athlete, Colorado College, 1997

**Media Coverage**

**National Radio & Press Interviews**

Interviewed by Amy Scott for the *Marketplace Morning Report*; statements published in “National Gallery acquires its first major painting by a Native American artist,” *Marketplace*,July 3, 2020; <https://www.marketplace.org/2020/07/03/national-gallery-acquires-its-first-major-painting-by-a-native-american-artist/>

Interviewed on “Breakfast with Nancy Stapp,” KSFR 101.1, Santa Fe New Mexico. Live radio, Santa Fe, New Mexico, November 3, 2016; <http://ksfr.org/programs/breakfast-nancy>; <http://breakfast-with-nancy.libsyn.com/breakfast-with-nancy-nov-3-2016-sascha-scott-the-art-and-politics-of-painting-pueblo-indians>

Interviewed on “Off the Grid with Ira Gordon,” KBCA 98.1, Santa Fe, New Mexico. Live radio, November 2, 2016; <http://santafe.com/kbac/shows/off-the-grid-with-ira-gordon>

Featured guest on “The NightWolf Show with Jay Winter NightWolf,” WPFW 98.3 FM, Washington, D.C. Live radio, April 3, 2015; [www.wpfwfm.org/radio](http://www.wpfwfm.org/radio)

**External Press**

“Finish line success just a bonus for Syracuse University’s Sascha Scott,” *J. P. Corporate Challenge*, May 8, 2019; <https://www.jpmorganchasecc.com/article/rochester/syracuse-university-sascha-scott>

**Syracuse University Press**

Bernardi, Dan. “Curating Learning: Syracuse University faculty, staff and students curate two educational exhibitions at the SU Art Museum along with a collection of digital exhibitions featuring works from the museum’s collections,” *Syracuse University College of Arts and Sciences* *News,* Jan. 26, 2024; <https://artsandsciences.syracuse.edu/news-all/news-2024/curating-learning/>

Enslin, Rob. “Remembering Forgotten Perspectives: Students get hands-on experience curating a show of rarely seen Asian American and Asian diasporic art,” *Syracuse University News*, Jan. 9, 2024; <https://www.syracuse.edu/stories/student-art-curators/>

Bernardi, Dan. “Reflecting on the Past, Offering Hope for the Future,” *Syracuse University College of Arts and Sciences* *News*, Nov. 6, 2023; <https://artsandsciences.syracuse.edu/news-all/news-2023/reflecting-on-the-past-offering-hope-for-the-future/>

Wallis, Laura. “Sascha T. Scott Receives NFAH Fellowship for Her Work on Modern Pueblo Painting,” *Syracuse University College of Arts and Sciences* *News*, Nov. 13, 2023; <https://artsandsciences.syracuse.edu/news-all/news-2023/sascha-t-scott-receives-nfah-fellowship-for-her-work-on-modern-pueblo-painting/>

Bernardi, Dan. “Reflecting on the Past, Offering Hope for the Future,” *Syracuse University College of Arts and Sciences* *News*, Nov. 6, 2023; <https://artsandsciences.syracuse.edu/news-all/news-2023/reflecting-on-the-past-offering-hope-for-the-future/>

Stirling, Diane. “Humanities New York Action Grant Awarded for SU Art Museum Exhibition, Programming on Haudenosaunee Art and Culture,” *Syracuse University News*, Dec. 14, 2023; <https://news.syr.edu/blog/2022/12/14/humanities-new-york-action-grant-awarded-for-su-art-museum-exhibition-programming-on-haudenosaunee-art-and-culture/>

Stirling, Diane. “‘Dreams Deferred’ Exhibition on View at Syracuse University Art Museum Through May 14,” *Syracuse University News,* Feb. 15, 2023; <https://news.syr.edu/blog/2023/02/15/dreams-deferred-exhibition-on-view-at-syracuse-university-art-museum-through-may-14/>

Stirling, Diane, “Humanities New York Action Grant Awarded for SU Art Museum Exhibition, Programming on Haudenosaunee Art and Culture” *Syracuse University News*, Dec. 14, 2022; <https://news.syr.edu/blog/2022/12/14/humanities-new-york-action-grant-awarded-for-su-art-museum-exhibition-programming-on-haudenosaunee-art-and-culture/>

Bernardi, Dan. “Ensuring Accuracy Online” (about students contributing to public knowledge about Indigenous artists), *Syracuse University College of Arts and Sciences News*, March 8, 2020; <https://thecollege.syr.edu/news-all/news-2020/re-writing-history/>

Gadoua, Renee K., “Art of Resistance and Resilience,” *Syracuse University College of Arts and Sciences* *News*, June 20, 2018; <https://thecollege.syr.edu/news-all/news-2018/art-resistance-and-resilience/>

Enslin, Robert M. “Excellence Personified,” *Syracuse University College of Arts and Sciences* *News*, May 22, 2018; <https://thecollege.syr.edu/news-all/news-2018/2018-humanities-center-fellows/>

Enslin, Robert M. “Creative Conversations: Faculty Research in the Humanities (Part I),” *Syracuse University College of Arts and Sciences* *News,* May 2, 2018; <https://thecollege.syr.edu/news-all/news-2018/2018-humanities-faculty-research-part-one/>

Gadoua, Renee K. “NEH Funding Supports Two Syracuse Projects,” *Syracuse University College of Arts and Sciences* *News,* April 20, 2018; <https://thecollege.syr.edu/news-all/news-2018/2018-neh-funding-supports-syracuse-projects/>

Speech, Amy. “Intuition for Art,” *Syracuse University Magazine* 34, no.1 (Spring 2017) ; <http://sumagazine.syr.edu/2014fall-winter/supeople/SaschaScott.html>

Rodoski, Kelly. “Two A&S Professors to Receive Top Awards for Teaching Excellence,” *Syracuse University College of Arts and Sciences* *News*, April 28, 2016; <https://thecollege.syr.edu/news-all/news-2016/2016-Graduate_Teaching_Awards_2016/>

Scalese, Sarah. “Professors Luis Castañeda and Sascha Scott make authorial debuts with art books on ’68 Olympics and Native cultures, respectively,” *Syracuse University College of Arts and Sciences* *News,* Jan. 3, 2015; <https://thecollege.syr.edu/news-all/news-2015/2015-Art_Historians_Publish_New_Books/>

**Education**

2008 Ph.D., Art History, Rutgers, The State University of New Jersey, New Brunswick

2001 M.A., Art History, George Washington University, Washington, D.C.

1997 B.A., Anthropology, The Colorado College, Colorado Springs

**Academic Appointments**

**Teaching Positions**

2016- Associate Professor (with tenure), Department of Art and Music Histories

Syracuse University

2012-2023 Program Faculty, Goldring Arts Journalism Program, Newhouse School of Public Communications, Syracuse University

2008-2016 Assistant Professor, Department of Art and Music Histories, Syracuse University

Spring 2008 Visiting Instructor, Art Department (Art History), The Colorado College

**Administrative Positions**

2021-2023 Chair of the Humanities Council, College of Arts and Sciences, Syracuse University

2014- 2023 Director of Graduate Studies, Department of Art and Music Histories

Syracuse University (on leave 2018-2019 AY)

**Teaching**

**Undergraduate Courses**

Expository Writing (100 level)

Introduction to Art History I and II (100 level)

The Visual Arts of the Americas (100 level)

Arts of Native America (200 level)

19th-Century American Art (300 level)

20th-Century American Art (300 level)

Native North American Art (300 level)

The Landscape in American Art (400 level)

Cowboys & Indians: Art & Myths of the American West (co-taught w/Prof. Scott M. Stevens; 400 level)

Native Modernisms (400 level)

Indigenizing Museums (co-taught w/Prof. Scott M. Stevens; 400 level)

Art History Senior Seminar (400 level)

**Graduate Courses**

Proseminar in Graduate Research Methods and Scholarly Writing

The Literature of Art Criticism

Critical Perspectives in American Art

Picturing Native America

Cowboys & Indians: Art & Myths of the American West (co-taught w/Prof. Scott M. Stevens)

Art in the Age of the Airplane

A Critical History of American Art

Native Modernisms

Indigenizing Museums (co-taught w/Prof. Scott M. Stevens)

**Service to the Department of Art and Music Histories, Syracuse University**

**Committees and Events**

Director of Graduate Studies, Art History Program, fall 2014-spring 2023 (on leave 2018-2019 AY)

Host/Organizer, Dr. Jolene Rickard (Cornell University) as William Fleming Distinguished Visiting Professor, spring 2023

Graduate Admissions Committee, fall 2008-spring 2011; fall 2013-spring 2023; spring 2025

Chair Selection Committee, fall 2019

Committee for Undergraduate Art History Curriculum, 2008-present

Art History Senior Seminar NYC Professional Development Trip, 2008-2019

Humanities Center Review Committee, Syracuse University, spring 2018

Search Committee, Italian Renaissance/Graduate Director of Florence Program, 2013-2014

Search Committee, Schragis Faculty Fellow, Musicology, 2012-2013

Faculty Advisor, G. F. Comfort Society (student organization), 2009-2013

Search Committee, Latin American Art position, 2010-2011

Search Committee, Asian Art position, 2008-2009

**Primary Advisor for MA Capstone, BA Honors, and BA Distinction Papers, Syracuse University**

Madison, Daniel (MA, 2024), “‘A Rich and Real Power’: Persuasive Realism and American Resilience in Reginald Marsh’s NYC Custom House Mural Series” (awarded the Dept. of Art & Music Histories’ Laurinda Dixon Award for Outstanding Capstone Paper)

Donnelly, Maeve (MA, 2024), “‘They don’t come to see living things’: James Luna’s The Artifact Piece and the Critique of the Collection and Display of Indigenous Human Remains”

Adams, Steph (MA, 2023), “Nailor’s New Deal: Recentering Diné History in Gerald Nailor’s Department of the Interior Murals” (awarded the Dept. of Art & Music Histories’ Laurinda Dixon Award for Outstanding Capstone Paper)

Fisher, Kelli (MA, 2022), *“The Lion Shall Eat Straw Like the Ox”: Native Figures and Quaker Instruction in Edward Hicks’s* Peaceable Kingdoms

Gritzmaker, Willow (MA, 2022), *Phantom Indians on Unceded Land: Cyrus Dallin’s A Signal of Peace and Chicago’s Contested Monuments* (awarded the Dept. of Art & Music Histories’ Laurinda Dixon Award for Outstanding Capstone Paper)

Ribeiro, Mariah (MA, 2022), *George Morrison and The Anarchist Freedom of Abstract Expressionism*

Grace McCormick (BA Distinction, 2022), *“You Will Hear Me”: Krzysztof Wodiczko’s Monument Projections as Critical History* (Awarded Sydney Thomas Prize for best undergraduate paper in art history)

Hill, Kathryn (MA, 2021), *From the Picture Plain to the Clay Body: Helen Frankenthaler’s Exploration in Ceramics*

Veremchuk, Samuel (MA, 2021), *The Radio Style: David Burliuk, New York, and His Radio-Epoch*

Valera, Tyler Marie (MA, 2021), *Edward W. Redfield: Landscape Painting, Water, and Environmentalism in the Delaware River Valley* (awarded the Dept. of Art & Music Histories’ Laurinda Dixon Award for Outstanding Symposium Paper)

Allyssa Pizzi (BA Distinction, 2020), *‘Which Toothbrush is Mine, Dear?’: Consumerism and Gender Roles in the Domestic Sphere*

Julia Jessen (MA, 2020), *Making History, Justifying Conquest: Images of First Contact in American Book Company Textbooks* (Awarded the Dept. of Art & Music Histories’ Laurinda Dixon Award for Outstanding Symposium Paper; and the Graduate School’s “Outstanding Teaching Assistant Award”)

Benjamin Farr (BA Distinction, 2018), *James McNeill Whistler’s Thames Police: A Visual Alleviant for Machine Age Anxieties*

Theresa Moir Engelbrecht (MA, 2017), *Down to Earth: Richard Koppe, Mid Twentieth-Century Artist-Engineer*

Emily Francisco (MA, 2017), *Granite Resistance: Cornelia Van Auken Chapin’s “Giant Frog” in Paris and Philadelphia, ca. 1937-1941* (awarded the College of Arts & Science’s Master’s Prize; and the Graduate School’s “Outstanding Teaching Assistant Award”)

Erin Carter (MA, 2016), *The Sermon on Mars: Science Fiction, Religion, and “Red Planet Mars”*

Michelle Reynolds (MA, 2016), *Patriots and Patriotutes: Representations of Men and Women in Thomas Hart Benton’s Naval Drawings from the Second World War*

Kathleen Brousseau (MA, 2016), *Eero Saarinen’s Dulles International Airport: A Jet-Age Monument to the Cold War* (awarded the Department of Art & Music Histories’ Elizabeth Gilmore Holt prize for best graduate paper)

Alexis D'Addio (MA, 2016), *The Sleeping Dead and Wounded Trees: Winslow Homer’s “Army of the Potomac— Sleeping on their Arms”*

Steffanie Chappell (MA, 2015), *The Power of Place: Amos Doolittle’s Engravings of the Battle of Lexington and Concord* (awarded the Graduate School Master’s Prize for outstanding graduate student; and the Department of Art & Music Histories’ Elizabeth Gilmore Holt prize for best graduate paper)

Brooke Baerman (BA Honors, 2015), *The Artist, the Workhorse: Labor in the Sculpture of Anna Hyatt Huntington* (awarded best capstone thesis in the humanities)

Katelyn Cealka (MA, 2013), *Looking at a Forgotten History: Jacob Hooker's Photographs of the Tulsa Race Riot*

Colleen FitzGerald (MA, 2012), *Re-Inventing Landscape and Self: Eadweard Muybridge’s Photographic Views of Yosemite*

Ellen Croisier (MA, 2011), *Machines in the Garden State: Valeri Larko’s Industrial Landscape of New Jersey*

Katherine Doyle (MA, 2011), *Flightless Birds: Emblems of Subversion and Resistance in Japanese-American Internment Camps*

Lauren Tagliaferro (MA, 2011), *Man- Eater: Edward S. Cutis and His Photographic Consumption of Kwakiutl Mask Rituals*

Maggie Gleason (BA Honors, 2011), *Illuminating Exclusion: Constructions of National Identity in the Washington National Cathedral's Stained-Glass Windows*

Jessi Fox (MA, 2010), *The White Frontier: Arctic Paintings by William Bradford*

Holly Harmon (MA, 2010), *Bound by Nature: The Early Sculpture of Jackie Winsor* (awarded the Graduate School Master’s Prize for outstanding graduate student)

Colleen Truax (MA, 2009), *Boy with Ball and Bat: Rethinking Reception in Mid-19th- Century American Art*

**Service to the Syracuse University**

**College of Arts and Sciences, Syracuse University**

Academic Strategic Planning Committee, Fall 2023-Spring 2024

Chair, Humanities Council, Fall 2021-Spring 2023

Academic Strategic Planning Committee, Fall 2022

Humanities Center Director Review Committee, 2018 & 2022

Search Committee, Environmental Humanities Faculty Search, Spring 2021

NEH Summer Grant Internal Selection Committee, 2020

Selection Committee for SU’s NEH Summer Grant Competition, Spring 2020

Humanities Council, 2019-2020 AY

Co-Chair, Humanities Center and Director Third-Year Review Committee, Spring 2019

Lower-Division Advising, 2009-2014

First-Year Forum, fall 2009, Fall 2012

Humanities in the Digital Age-CSF Task Force, College of Arts and Sciences, 2010

Search Committee for Director of Native American Studies, 2008-2009

**S.I. Newhouse School Of Public Communications, Syracuse University**

Search Committee, Director for Goldring Arts Journalism Program, Newhouse, 2014-2023

**Honors Program, Syracuse University**

Coronat Scholars Selection Committee, Spring 2016

**Syracuse University**

Search Committee, Director, Syracuse University Art Museum, Spring 2023

Advisory Board, Humanities Center, 2022-2023

SOURCE Application Review Committee, Fall 2022

Search Committee, Curator, Syracuse University Art Museum, Summer 2021

**Service to the Field**

**External Reader**

Annika Johnson (PhD, 2019), *Agency at the Confluence of Dakhóta and Euro-American Art, 1835-*1912, History of Art and Architecture, University of Pittsburg

Rachel Presley (MA, 2015), *Embedding Nationalism: Construction & Effects of National Narratives in the XXVII Olympic Games’ Opening Ceremony,* Communication & Rhetorical Studies, College of Visual and Performing Arts, Syracuse University

**Peer Reviewer**

Consulting scholar for the last two editions of Frances Pohl’s *Framing America: A Social History of American Art*. (Provided extensive feedback on the textbook’s treatment of Indigenous art and architecture, as well as of settler art about Indigenous peoples, history, cultures, and land.)

Peer reviewer, academic Journals: *Art Bulletin; American Art; Archives of American Art Journal; Rutgers Art Review; Women’s Art Journal*

Peer reviewer, presses: University of Oklahoma Press; University of Washington Press; Thames & Hudson Press; Taylor & Francis

**Service to the Community**

Host and educator for groups from the Onondaga Nation School and Syracuse Public Schools in conjunction with the Peter Jones Exhibition, Syracuse University Art Museum, Fall 2024

Academic Collaborative, Skä•noñh-Great Law of Peace Center, Syracuse, 2013-present

Docent Training, Everson Museum of Art, Syracuse, Spring 2016

Collections Committee, Everson Museum of Art, Syracuse, 2011-2015

**Other Professional Experience**

Associate Curator, Visual Resource Center, Rutgers University, 2002-2003

Curatorial Intern (for curator Virginia Mecklenburg), Smithsonian American Art Museum, 2001-2002

Associate and Research Assistant, Pensler Galleries, Washington, D.C., 1998-2002

Public Relations Intern, The Kennedy Center for Performing Arts, Spring 1998

Curatorial Intern (for curator Lonn Taylor), National Museum of American History, Fall 1997

Curatorial Intern (for director Cathy Wright), Taylor Museum, Colorado Spring Fine Arts Center, 1996-1997

**Other Achievements**

World Record (ratified through World Association of Masters Athletes)

4x800m (9:36.94), age group 45-49, June 30, 2024

American Records (ratified through United States Track and Field Association)

Indoor mile (4:59.16), age group 45-49, March 2022

Outdoor mile (4:53.32), age group 45-49, August 2021

National Champion, USA Track & Field Masters Championships

Indoor mile & 800m (age group 45-59), March 2024

Indoor mile & 800m (age group 45-49), March 2022

Club Cross-Country (age group 40-44), November 2019

Indoor 1500m & 800m (age group 40-44), March 2018

5k Road (age group 40-44), 2017

USA Track & Field Indoor National Championships, 11th place, 2006

Volunteer Assistant Coach, Track & Field and Cross-Country, Rutgers, 2002-2006

Assistant Coach, Track & Field and Cross-Country, American University, 1998-2002

NCAA Postgraduate Scholarship, 1997 (awarded to student-athletes who excel academically and athletically; 126 awarded per year for all NCAA divisions and sports)

NCAA DIII Outdoor Track & Field National Championship, 5th place 400 hurdles (All-American), 1997

NCAA DIII Outdoor Track & Field National Championship, 6th place 400 hurdles (All-American), 1996

**Updated March 2025**