

SYDNEY SKELTON SIMON

Bradley Assistant Curator of Academic Affairs
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EDUCATION

- PhD** Stanford University, Art History 2011-2018
Dissertation: "Harry Bertoia and Postwar American Design Culture"
Committee: Pamela Lee (advisor), Nancy Troy, Fred Turner, Sean Keller
- BA** Yale College, History of Art with Distinction 2003-2007
magna cum laude
Senior thesis: "The Necessity of Newness: Installation and Meaning in the Sculpture of Fred Sandback." Advised by Christine Mehring

MUSEUM EXPERIENCE

- Yale University Art Gallery**, New Haven, CT 2018-Present
Bradley Assistant Curator of Academic Affairs
Department of Education
- Cantor Arts Center, Stanford University**, CA 2017-2018
Andrew W. Mellon Curatorial Research Assistant
- Anderson Collection at Stanford University**, CA 2014-2017
Curatorial Intern with Director Jason Linetzky
- National Gallery of Art**, Washington, DC
Exhibitions Assistant, Department of Modern and Contemporary Art 2008-2011
Academic Year Intern, Department of Modern and Contemporary Art 2007-2008
- Museum of Arts & Design**, New York, NY 2006
Summer intern with curator Ursula Newman
- Archives of American Art, Smithsonian Institutions**, Washington, DC 2005
Summer intern with curator Liza Kirwin

PUBLICATIONS AND EXHIBITIONS

Working Metal in 20th-Century Sculpture. Cantor Arts Center, Stanford University, January 18 – April 30, 2018, and accompanying catalog.

“Modeling with Light,” about the work of Michael Bartalos for *Half Tilt Full Lean: Stanford University 2014 MFA Thesis Exhibition*. Exh. Cat. Stanford University Department of Art and Art History, 2014.

Co-Editor, with Oliver Shultz. *2013 Stanford MFA Thesis Exhibition*. Exh. Cat. Stanford University Department of Art and Art History, 2013.

“To the Limit,” about the work of Rhonda Holberton for *never odd nor even: Stanford University 2012 MFA Thesis Exhibition*. Exh. Cat. Stanford University Department of Art and Art History, 2012.

“Nancy Graves, *Agualine*.” *National Gallery of Art Bulletin* no. 44 (Spring 2011): 18-19.

“James Rosenquist, *Spectator – Speed of Light*,” *National Gallery of Art Bulletin* no. 43 (Fall 2010): 22-23.

“George Segal, *Wendy with Chin on Hand*,” *National Gallery of Art Bulletin* no. 42 (Spring 2010): 29.

What is a Line? Drawings from the Collection. Co-curated with Alison Adams, Ash Anderson, Marc Appel, Melissa Doerken, Katie Jenkins, Rebecca Lee, Daniel Mason, and Luke Smythe. Yale University Art Gallery, New Haven, CT, May 1 – July 22, 2007.

Responding to Kahn: A Sculptural Conversation. Co-curated with Timothy Applebee, Sonali Chakravarti, Shannon Foshe, Kate Howe, Harriet Salmon and Catherine Sellers. Yale University Art Gallery, New Haven, CT, December 10, 2006 – July 8, 2007, and essay “A Shared Language of Making: Louis Kahn and Process Art” in accompanying catalogue, pp. 49-51.

ACCEPTED CONFERENCE PAPERS

“Inventive by Design: Harry Bertoia’s Experimental Monotypes of the 1940s,” for panel “Expanding Modernism: Printmaking in America, 1940-1960,” College Art Association annual conference, New York, February 2017.

“Generating Difference: Bertoia’s Bushes and Darwin’s Dendritic Diagram,” *Significations*, 20th Annual California State University Graduate Conference, April 2015.

“Humanizing the Jet Age: Harry Bertoia’s Bronze Mural for Dulles Airport,” Latrobe Chapter of the Society of Architectural Historians 11th Biennial Symposium of the Historic Development of Metropolitan Washington, DC, March 2015.

“Art as Architectural Decoration: Artist-Architect Collaboration at Mid-Century,” Southeastern College Art Conference, Sarasota, FL, October 2014.

“Bertoia’s Bushes: Systems Thinking and Charles Darwin’s Dendritic Diagram,” Stanford Art History and Film Studies Graduate Symposium, April 2014.

“Model Performance Document: Dan Graham’s *Alteration to a Suburban House*,” Stanford Art History and Film Studies Graduate Symposium, April 2013.

FELLOWSHIPS, GRANTS, AND AWARDS

Henry Luce Foundation / ACLS Fellowship in American Art, 2016-2017

Stanford Humanities Center Geballe Dissertation Prize Fellowship (declined), 2016-2017

Pauline Brown Funding for Advanced Research in American Art, 2015

Doctoral Fellowship, Stanford University, 2011-2016

National Gallery of Art Award, Deputy Director’s Division, for extraordinary service during extended period filling in as curatorial assistant for permanent collection while continuing to support special exhibitions, 2010

National Gallery of Art Award, Deputy Director’s Division, for outstanding planning and management of installation of Leo Villareal’s *Multiverse*, 2008

A. Conger Goodyear Fine Arts Award, Yale University, 2007

Mead Cup, for leadership in service, Berkeley College, Yale University, 2007

Helen A. Cooper Scholar of American Painting and Sculpture, Bartels Fellowship to fund summer internship in an art museum, Yale University, 2006