

## Catherine Craft, Curator

An expert on Dada, Abstract Expressionism, and Neo-Dada, Catherine Craft joined the staff of the Nasher Sculpture Center in 2011, initially as Adjunct Assistant Curator for Research and Exhibitions, a two-year appointment funded by the Texas Fund for Curatorial Research at the University of Texas at Dallas. Since her arrival, she has collaborated on the exhibitions *Rediscoveries: Modes of Making in Modern Sculpture* (2012) and *Assemblage in the Nasher Collection* (2012), as well as contributing catalogue essays on Katharina Grosse for *Katharina Grosse: WUNDERBLOCK*, Isamu Noguchi for *Return to Earth: Ceramic Sculpture of Fontana, Melotti, Miró, Noguchi, and Picasso, 1943-1963*, and Lara Almarcegui, Rachel Harrison, and Liz Larner for *Nasher XChange: 10 Years. 10 Artists. 10 Sites*. In January 2015, the Nasher opened *Melvin Edwards: Five Decades*, the first retrospective in more than twenty years for this seminal American sculptor. The exhibition, which Dr. Craft curated, traveled to The Zimmerli Art Museum and the Columbus Museum of Art and is accompanied by a major publication featuring essays by Dr. Craft and other authors.

In addition to *Melvin Edwards: Five Decades*, Dr. Craft is working on other projects for the Nasher, including the first major U.S. exhibition of Jean Arp's work in more than a quarter-century, as well as a group exhibition focused on contemporary sculpture and its relation to literature. In connection with the former, she was the keynote speaker at a conference on Arp and the United States, sponsored by the American Academy, Berlin and the Stiftung Hans Arp and Sophie Taeuber-Arp, in June 2015.

Dr. Craft holds a B.A. in art history from Texas Christian University and an M.A. from the University of Virginia. She worked in the Department of Modern and Contemporary Art at the National Gallery of Art in Washington, D.C., where she worked on Robert Rauschenberg and Ellsworth Kelly exhibitions, before receiving her doctoral degree in art history from the University of Texas at Austin. She is the author of *An Audience of Artists: Dada, Neo-Dada, and the Emergence of Abstract Expressionism* (University of Chicago, 2012) and *Robert Rauschenberg* (Phaidon, 2013), as well as numerous articles and reviews. She has presented talks at the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, and the Museum of Modern Art, New York; the National Portrait Gallery, Washington, D.C.; and Yale University Art Gallery, New Haven. As a senior research fellow at the Metropolitan Museum of Art, she conceived and co-curated the 2011 exhibition *Paper Trails: Selected Works from the Permanent Collection 1934-2001*.