

BRUCE SILVERSTEIN

Sarah Sense (b. 1980)

Education

Parsons The New School for Design, New York, NY
Master of Fine Arts, Fine Art, May 2005; Dean's List

California State University Chico, Chico, CA
Bachelor of Fine Arts, Studio Art, May 2003; Dean's List

University of Nevada, Reno, Nevada; University Study Abroad Consortium
Santiago, Chile, 2010

Puntarenas, Costa Rica, 2010

San Sebastian, Spain, 2001

Exhibition List

Solo and Two-Person Exhibitions

- 2022 *Power Lines*
Bruce Silverstein Gallery, NY, NY, September - November
- 2020 *Cowgirls and Indians*
Curator, Sherry Leedy
Sherry Leedy Contemporary, Kansas City, Missouri, September
- 2019 *Cowgirls and Indians*
Curator, Nicole Herden
Boise Museum of Art, Boise, Idaho, May - November
- Cowgirls and Indians*
Curator, Daina Warren
Urban Shaman Gallery, Winnipeg, Canada, February – March
- 2018 *Cowgirls and Indians*
Curator, Doug Sink
Duhesa Gallery, Colorado State University, Fort Collins, July - December
- 2017 *cypress*
Curator, Ranelle Knight-Lueth
COE College, Rapid City, Iowa, September

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- 2016 *Her Story Our Legacy*
Curator, Mike Patten
Atrium artwork in conjunction with *Culture Shift Contemporary Native Art Biennial*
McCord Museum, Montreal, Canada, April - June
- 2015 *INTERTWINED, Stories of Splintered Pasts: Sarah Sense and Shan Goshorn*
Curator, heather ahtone
Hardesty Arts Center, Tulsa, Oklahoma, May – July
- 2014 *Weaving Water*
Curator, Jo Prince with scholarship by Max Caroccci
Legends Santa Fe, New Mexico, December - January
- 2013 *Weaving Water*
Curator, Jo Prince with scholarship by Max Caroccci
Rainmaker Gallery, Bristol, UK, July
Philadelphia Street Gallery for Rainmaker Gallery, Bristol, UK, June
The Parlour Showrooms for Rainmaker Gallery, Bristol, UK, August
- 2012 *Weaving the Americas / Tejer las Américas*
Curator, Hernán Miranda
Legends Santa Fe, New Mexico, June - July
- 2011 *Weaving the Americas / Tejer las Américas*
Curator, Hernán Miranda
Galería de Arte Trece, Santiago, Chile, December
- Weaving the Americas / Tejer las Américas*
Curator, Hernán Miranda
Museo de Arte Contemporáneo, Universidad de Austral, Valdivia, Chile
September – October
- Steven Yazzie and Sarah Sense*
Legends Santa Fe, New Mexico, August
- 2009 *Cultural Myths*
Albuquerque Film Festival, Albuquerque, New Mexico, August
- 2008 *Cowgirls and Indian Princesses*
Blue Rain Gallery, Santa Fe, New Mexico, October
- 2005 *Sarah Sense: Native American Heritage Month Exhibition*
MTV / Viacom, Time Square, New York, New York, November

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2002 *Constructs, BFA Solo Exhibition*
California State University Chico, Chico, California, December

Select Group Exhibitions

2023 *Speaking with Light: Contemporary Indigenous Photography*
Curators: John Rohrbach and Will Wilson
Denver Art Museum

Native Photography Exhibition
Curators: Casey Riley, Jaida Grey Eagle, and Jill Ahlberg Yohe
Minneapolis Museum of Art

Title TBD
Curator, Jaune Quick-to-See Smith
Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

Title TBD
Curator, Jared Thompson
Longmont Museum of Art

2022 *More Than: Expanding Artist Identities from the American West*
Curator, Christine Brindza
Tucson Museum of Art, October - March

Speaking with Light: Contemporary Indigenous Photography
Curators: John Rohrbach and Will Wilson
Amon Carter Museum, Fort Worth, Texas, October - January

Transformative Power: Indigenous Feminisms
Curator, Daina Warren
Vicki Myhren Gallery, University of Denver, September - November

Reclaiming Identity
Curator, Dakota Mace
Trout Museum of Art, Appleton, Wisconsin, August – January

Terra Firma
Curator, Marianne McGrath
New Museum Los Gatos, October - March

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Chiefs, Clans and Kin, Art of the Five Civilized Tribes

Curator, Laura Clark

Choctaw Cultural Center and Tulsa Living Arts, Oklahoma, July - December

2021

A Shared Body

Curators: Meredith Lynn and Annie Booth

Museum of Fine Arts, Florida State University, August to December

2020

Collage as a Political Tool for Indigenous Activism and Resistance

Curator, Peter Dykhuis

Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, Canada

Departures

Curator: Aditi Anand

National Migration Museum, London, England, April

Indigenous Futurism: Transcending Past/ Present/ Future

Curator: Suzanne Fricke with Chelsea Herr and Manuela Well-Off-Man and

MoCNA, Museum of Contemporary Native Art, Institute for American Indian Arts

Santa Fe, New Mexico, February – July

Art Is the Seed: Contemporary Native American Female Art, Cara Romero, Marla

Alison, Sarah Sense, Natani Notah and Darby Raymond-Overstree

Curator, Alyssa Travis

Tucson Desert Art Museum, Arizona, January - May

2019

Ábadakone, Continuous Fire, Feu Continual, Indigenous Contemporary

Curators: Candice Hopkins and Greg Hill

International, National Gallery of Canada, Ottawa, Canada, November - April

Monument Valley

Curator, Laura Burkhalter

DeMoins Art Center, Iowa, October - January

Live Long and Prosper: Science Fiction Images in Contemporary Native

American Art

Curator: Suzanne Fricke with Chelsea Herr

MiraCosta College, Ronald Reagan Museum, San Diego, California, November

We Never Left: Artists of Southeast Indian Tribes

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Curator, Walter Meyer

Collier County Museum, Naples, Florida, November – January

HUB Robeson Galleries, Penn State, September – November

Museum of Arts and Science, Daytona Beach, Florida, April – August

Substrata: Meryl McMaster, Sonny Assu, Patrick Dean Hubbell, Sarah Sense

Curator, Dennison Smith

Baldwin Gallery, London, England, May - August

Out of Tradition: Sacred & Profane

de Saisset Museum, Santa Clara University, California, January - June

2018

IN/SIGHT

Sherry Leedy Contemporary, Kansas City, Missouri, September - October

Live Long and Prosper: Science Fiction Images in Contemporary Native American Art

Curator, Suzanne Fricke with Chelsea Herr

New Mexico State University Art Museum

Las Cruces, New Mexico, October – March 2019

Native American Contemporary

Curator, Josie Mai

Spiva Center for the Arts, Joplin, Missouri, January - March

2017

Home Land

Curator, Carolyn Grosch

Asheville Art Museum, Asheville, North Carolina, July - October

Catch 22, Paradox on Paper, from the Edd Guarino collection

Curator, Nina Sanders

Ralph Coe Foundation, Santa Fe, New Mexico, August – March

Train of Ink

Curator, John Hitchcock

SGC International Printmaking Conference, Atlanta, Georgia, March

Map(ing)

Curator, Mary Hood

Arizona State University, Phoenix, Arizona, Night Gallery, January – February

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- 2016 *The Red Thread*
Curator, Max Carocci and Vanessa von Gliszczynski
Weltkulturen, Frankfurt, Germany, November – August 2017
- Back Where They Came From*
Curators, Tom Jones and Sherry Leedy
Sherry Leedy Contemporary, Kansas City, Missouri, September – October
- Woven*
Curator, Meg Bero
Schingoeth Center of Aurora University, Illinois, October - December
- 2015 *Woven Together, Grandmother Spiderwoman in Contemporary Native Art,*
Curator, Suzanne Fricke
Surgut Regional Studies Museum
Collaboration with American Consulate, Yekaterinburg, Russia, June - October
- Recycle, Re-use, Repurpose*
Curator, Joe Baker and Gerald Clarke
Idyllwild Arts, California, June - July
- Return to Exile*
Curators, Bobby Martin and Tony Tiger
Lyndon House Art Center, Athens, GA, August - October 2015
Museum of Contemporary Native Art, Santa Fe, NM, August - December 2016
Cherokee Heritage Center, Tahlequah Oklahoma, May – August 2017
- CAPTURED*
Curator, Joanne Prince
Rainmaker Gallery, Bristol, England, March – May
- Heard Market Show*
King Galleries, Scottsdale, Arizona, March
- Map(ing)*
Curator, Mary Hood
Arizona State University, Night Gallery, Phoenix, Arizona, January – February
- 2014 *Re-Riding History: From the Southern Plains to the Matanzas Bay*
Curator, John Hitchcock

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Crisp-Ellert Art Museum, St. Augustine, Florida

Currents: Native American Voices in Contemporary Art

Curator, Cecily Cullen

Fort Lewis College, Durango, Colorado, October - December

2013

Currents: Native American Voices in Contemporary Art

Curator, Cecily Cullen

Metropolitan State University of Denver, Center for Visual Art

Denver, Colorado, November – February

Fall Photography Exhibition

Legends Santa Fe, Santa Fe, New Mexico, November

Unraveling Time, Creating Space

Curator, Alyssa Frigden

Alexandria Museum of Art, Alexandria, Louisiana, May – August

Heard Indian Market

Berlin Gallery, Heard Museum, Phoenix, Arizona, March

2012

First Continental Biennale of Contemporary Native Arts

Museo de Nacional Culturas Populares, Mexico City, Mexico, August – October

Changing Hands 3

Curator, Ellen Taubman

Museum of Art and Design, New York, New York, June - October

MESSENGER 2012

Curator, Joanne Prince

Rainmaker, Bristol, England, June

Best of Berlin

Curator, Andrea Hanley

Berlin Gallery, Heard Museum, Phoenix, Arizona, March

2011

Sur merc'Art,

Galeria de Arte Trece, Santiago, Chile, December - March

Small Works

Legends Santa Fe, Santa Fe, New Mexico, August

HIDE: Skin as Material and Metaphor

Curator, Kathleen Ash-Milby

Museum of Contemporary Native Art, Santa Fe, New Mexico, April – June

Layers

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Curator, Andrea Hanley
Berlin Gallery, Phoenix, Arizona, April - May

2010

Pieces of Home

Curator, Lara Evans
Evergreen State College, Olympia, Washington, October – January

HIDE: Skin as Material and Metaphor

Curator, Kathleen Ash-Milby
Smithsonian Institution, National Museum of the American Indian; New York,
New York, August – January

Reimagining the West

Curator, Claire Carter
Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, June – August

Native Modern: Against the Grain

Legends Santa Fe and SWIA, Santa Fe, New Mexico, May

Winter 2010

Weinstein Gallery, Minneapolis, Minnesota, February - March

Visions

Curator, Andrea Hanley
Berlin Gallery, Heard Museum, Phoenix, Arizona, February - March

In/SIGHT

Curators, Clarissa Dalrymple and Michael Chapman
Chelsea Art Museum, New York, New York, January – February

2009

Spctclr vws

Curator, Mary Mihelic
One Brooklyn Bridge Park, Brooklyn, New York, April – May

Outsiders Within

Tempe Center for the Arts, Tempe, Arizona, April – May

New Directions

Curator, Andrea Hanley
Berlin Gallery, Phoenix, Arizona, April

2008

HOW: Engagements with the Hollywood Indian

Curator, Ryan Rice
ImagineNATIVE Film Festival, Ace-Gallery, Toronto, Canada, October

Representing Fearless Innovations in Native Art

Blue Rain Gallery, Santa Fe, New Mexico, August

Native Voices: Contemporary Indigenous Art

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- Curator, Hanne Tierney
Long Island University, Brooklyn, NY, March – April
- 2007 *Sarah Sense*
Curator, Andrea Hanley
The Berlin Gallery, Heard Museum, Phoenix, Arizona, December
- View Three*
Nicole Fiacco Gallery, Hudson, New York, March - April
- 2006 *Paumanok*
Curator, Stephanie Dinkins
Staller Center for the Arts, State University of New York at Stony Brook, Stony Brook, New York, September – October
- 2005 *Art Parade*
Collaboration with Brad Kahlhamer
Deitch Projects, New York, New York, September
- Introducing*
Elliott Fouts Gallery, Sacramento, California, August – September
- Primed*
MFA Exhibition, Parsons School of Design, New York, New York, February
- New York Mix: Five Civilized Boroughs*
Curator, Kathleen Ash-Milby
AICH Gallery, New York, New York, January – March
- 2004 *Generations.04*
A. I. R. Gallery, New York, New York, March
- 2002 *BFA Group Exhibition*
California State University Chico, Chico, California, October
- 1998 *Selected Student Works*
Crocker Art Museum, Sacramento, California, March

Professional Affiliations and Activities

- 2023 Commission for new work for exhibition, Title TBD, Longmont Museum of Art
- 2022 Commission for new work for exhibition, *Speaking with Light: Contemporary Indigenous Photography*, Amon Carter Museum
- Panel discussion and workshop, *More Than: Expanding Artist Identities from the American West*, Tucson Museum of Art

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Commission for new work for exhibition, *A Shared Body*, Museum of Fine Arts, Florida State University

2021 Artist Talk, Tulane University, New Orleans, Louisiana

Artist Talk, Florida State University

2020 Commission for new work for exhibition, *Departures*, National Migration Museum, London, England

2019 *Ábadakone, Continuous Fire, Feu Continual*, Indigenous Contemporary International, Gallery Talk, National Gallery of Canada, Ottawa, Canada, November - April

Listen to the Atlantic, It's Speaking to you, permanent installation for the National Marine Aquarium, Plymouth, England with sponsorship from Take A Part for the Mayflower 400 Anniversary. A large steel parabolic disc with names of Native North Americans who died or went missing in London between the years of 1603 – 1630 (list provided author of Indigenous London, Coll Thrush), during the time the Mayflower set sail, drawing attention to the colonization that was already occurring in North America and treatment of Indigenous in the United Kingdom. Installed in November, Plymouth, England

Indigenous Art and Activism in Changing Climates, University of Mississippi and Caroline Wigginton: guest artist, lecturer and workshop leader, Oxford, Mississippi, October 24-26

Decolonising Mayflower 400, National Marine Aquarium with Northstar Study Group, Lecture and Panel Discussion with Laura Hopes, moderated by Lucy Stella Rollins, in lead-up to installation, Plymouth, England, September 28
Art in the Aquarium, with the National Marine Aquarium and Take A Part Workshop leader, in lead-up to installation, Plymouth, England, September 27-28

Plymouth Art Workshop, with Take A Part, workshop leader, in lead-up to installation, Plymouth, England, August 21

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Re-envisioning North American Presence in Britain, Beyond the Spectacle,
Sainsbury Centre for the Visual Arts, East Anglia University, Norwich, England,
July 19-21

Source Material, Summer Scholars Lecture, British Library, London, England, July
15

Keywords in Trans-Indigenous Studies, Early Americanist Society Conference,
University of Oregon, Eugene, Oregon, March 1

Source Material, artist talk, Early Americanist Society, University of Oregon,
Eugene, Oregon, February 28

Source Material, artist talk, MAWA Mentoring Artists for Women's Art,
Winnipeg, Canada, February 1

University of Manitoba School of Art, artist talk and studio visits, Winnipeg,
Canada, January 27

Workshop – Weaving and Collage with Sarah Sense, Manitoba Craft Council,
Winnipeg, Canada, January 26

2018 *Cowgirls and Indians Workshop*, Colorado State University, Fort Collins,
Colorado, November

Decolonising Mayflower 400, Take A Part and Kim Wide, lecturer, September 25

Commission for Choctaw Headquarters, Oklahoma

Indigenous Art in Britain, University of Bristol, Transnational Indigenous Art: An
Artists' Roundtable, June

2017 *Sensoramic 004*, Laura Jones, vinyl cover
British Council, video interview with Mario Caro on Indigenous arts of the
Americas
<https://us.live.solas.britishcouncil.digital/contemporary-indigenous-arts-americas>

cypress, artist talk, COE College, Cedar Rapids, Iowa

No DAPL, StandingRock Protest Art, American Indian Workshop, Goldsmith
College, University of London, UK, Markus Lindner, July

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Sensoramic 003, Laura Jones, vinyl cover

University of Kansas, commission for hospital, Lawrence, Kansas

art studio 101, commission for Harrah's Ak Chin Casino, Maricopa Arizona

Train of Ink, print exchange, SGC International Printmaking Conference, Atlanta, Georgia with John Hitchcock, the University of Wisconsin - Madison

Map(ing), Printmaking Residency, Arizona State University, School of Art, Printmaking Department, Professor Mary Hood, January 2 – 10

2016 *The Red Thread*, galley talk, Weltkulturen, Frankfurt, Germany, November

Sensoramic 002, Laura Jones, vinyl cover

2015 *Sensoramic 001*, Laura Jones, vinyl cover

Woven Together, Gallery talk and workshop, Surgut Regional Studies Museum in Collaboration with American Consulate, Yekaterinburg, Russia, September 2 - 3

Recycle, Re-use, Repurpose, Idyllwild Arts, Gallery Talk, Idyllwild, California, June 29

INTERTWINED, Stories of Splintered Pasts, artist residency, gallery talk, panel discussion, artist talk, Hardesty Arts Center, Tulsa, Oklahoma, April 20 – May 3
Grant recipient of the National Endowment for the Arts (NEA) and the Mid-America Art Alliance (MAAA)

National Endowment for the Arts, grant for exhibition, *INTERTWINED, Stories of Splintered Pasts*

Map(ing), Printmaking Residency, Arizona State University, School of Art, Printmaking Department, Professor Mary Hood, January 3 – 11

2014 *Creative Alliances: The Transitional Designs of Indigenous Women's Poetry*, Molly S. McGlennen, University of Oklahoma Press, cover image
Weaving the Boundary, University of Arizona Press, Karenne Wood, cover image

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- 2013 *Currents: Native American Voices in Contemporary Art*, Gallery Talk, Metropolitan State University of Denver, Center for Visual Art, Denver, CO, November 22
- Decolonizing the Exhibition*, Vassar College, Panelist, Poughkeepsie, NY, Dec 5
- Weaving Water*, Rainmaker Gallery, Exhibition Lecture, Bristol, England, June 13
- Rainmaker Gallery, Artist in Residence, June 3 – August 10
- Unraveling Time, Creating Space*, Alexandria Museum of Art, Exhibition Lecture, Alexandria, LA, May 31
- Foundation for Contemporary Art, New York, NY, Emergency Grant Recipient
- New Orleans Jazz and Heritage Festival*, Featured artist in the demonstration pavilion, May 1 - 5
- 2012 - 2013 *Weaving Water; A journey comparing cultural landscapes of the Caribbean and Southeast Asia*, focusing on the migration of culture through waterways
- 2012 *Changing Hands 3*, Museum of Art and Design, New York, NY, Panelist, June 25
- Weaving the Americas*, Legends Santa Fe, Gallery Talk, Santa Fe, NM, June 2
- Weaving the Americas*, book presentation, Berlin Gallery, Heard Museum, Phoenix, AZ, March 3
- Sociales Seminar: History and Anthropology of North American Indian Societies*; Guest Speaker; Ecole des Hautes Etudes en Sciences, Paris, France, Feb 1
- 2011 Santa Rosa Factoría de Arte, Resident Artist, Santiago, Chile, July - August
- Origin Projects; Founder and Director; A company committed to searching and sharing information about art and culture of under-recognized communities while providing ways for people to help support the communities' health and culture
- Weaving the Americas*; A seven month journey from Canada to Chile in search for Indigenous art by traveling to the communities, resulting in a collection of video interviews, a traveling exhibition, short documentary and catalogue.
- Longhouse Education and Cultural Center with the Ford Foundation
Nation Grant Recipient, Evergreen State College, Olympia, WA
- Revolution 2012*, Thematic Visual Arts Residency, Banff Centre, Canada
- 2010 *HIDE: Skin as Material and Metaphor*; National Museum of the American Indian, Smithsonian Institution; Museum Talk
- Longhouse Education and Cultural Center with the Ford Foundation

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- Nation Grant Recipient, Evergreen State College, Olympia, WA
- 2009 *Laid Over To Cover*, Walter Phillips Gallery, Banff Centre, Canada, Workshop
Self-Directed Residency, Banff Centre, Canada, Artist Residency
Archive Restored, Banff Centre, Canada, Artist Residency
Native + U; Berlin Gallery, Heard Museum; Gallery Talk; April 17
- 2008 - 2009 Vision Project, Director; Institute of American Indian Arts; Santa Fe, NM
- 2007 - 2008 Assistant to the Director; Hammer Museum, University of California Los Angeles
- 2008 *Water Legends*; Chitimacha Tribal School, Charenton, LA; Smithsonian National Museum of the American Indian, Native Arts Programs, Community Youth Project, Fellowship Recipient
- 2007 *Markham Ravine Mural Project: Preservation of the Wetlands*; Foskett Ranch Elementary, Lincoln, CA; Teacher and Muralist
Yaamahana Mural Project: Preservation of Oral Traditions; Early Learning Center, Chitimacha Reservation, Charenton, LA; Researcher and Muralist
- 2006 State University of New York at Stony Brook, Department of Fine Arts; Visiting Artist
What is Native American Art, State University of New York at Stony Brook, Department of Art History, Symposium, Panelist
- 2005 – 2007 American Indian Community House Gallery; Director and Curator; New York, NY

Catalogues, Books Radio and Reviews

- 2022 Book cover for *Indignuity* by Caroline Wigginton, University of North Carolina Press
- 2021 Not Invisible: Native Peoples on the Frontlines, Episode 14: Sarah Sense, interview with LeAndra Nephin
<https://podcasts.apple.com/us/podcast/episode-14-sarah-sense/id1511755585?i=1000548389807>
Indigenous Mississippi, Indigenous Art and Activism of the Mississippi River: An Interview with Sarah Sense, Northwestern University
<https://indigenoumississippi.com/artists/an-interview-with-sarah-sense/>
- 2019 British Library, Visiting Fellow, Eccles Centre, London, England, 2019-current

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Monument Valley, exhibition catalogue, Des Moines Art Center

Proud, Resilient and Native American, Ramblings, Clare Balding, BBC Radio 4, June 8

Stories to Tell: Boise Art Museum Exhibits Native American Art, Boise Weekly, review of *Cowgirls and Indians* by Lex Nelson, May 21, 2019

Indigenous Conference, artist Princeton University

Cowgirls and Indians, American artist, Sarah Sense challenges myths and stereotypes about Indigenous women in popular culture, Galleries West, review by Stacey Abramson, February 23

Weaving A New History, Winnipeg Free Press, review by Jill Wilson, February 15

Sarah Sense's scintillating new mixed media exhibition, Cowgirls and Indians is being showcased at the Urban Shaman Gallery, The Manitoban, University of Manitoba Newspaper, review by Amin Montazeri Pour Agha, February 6, 2019
USI Radio Interview, Winnipeg, Canada, January 31

NCI FM Radio, The Spirit of Manitoba, Interview, Winnipeg, Canada, January 30

Nicht langer unsichtbar, Art Das Kunstmagazin, Hamburg, Germany, magazine article featuring Jeffrey Gibson, Merritt Johnson, Nicolas Galanin and Sarah Sense, February

2018 *The Imagistic, Indigenized "I": Native Self-Portraiture in Photography*, Michelle Lanteri, First American Art Magazine, No. 18, Spring 2018

2017 Devorah Romanek, dissertation, University College London

Artists Explore Indigenaity Through Printmaking, Erin Joyce, Hyperallergic, April 17,
<https://hyperallergic.com/352039/artists-explore-indigenity-through-printmaking/>

Company Editions, online magazine, <https://companyeditions.com/sarah-sense>

2016 esse Arts + Opinions, Portfolio, Sarah Sense, fall 2016, pg 88 – 91

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Contemporary Native Art Biennial; Northern Pavilion, Inuit Art Foundation, Fall, vol 29 issue 3, pp. 44 – 45 (review by D.J. Fraser)

Getting Personal: Sarah Sense's My Basket Story Series, an Artist's Journey Expressed Through Art, King Galleries, by Edd Guarino's Collector's Blog, April 1, 2016

Family Values: Sarah Sense's Grandmother's Stories Series, King Galleries, by Edd Guarino's Collector's Blog, January 1, 2016

2015 NEA Art Talk, National Endowment for the Arts, November 15, 2015
<https://www.arts.gov/art-works/2015/art-talk-sarah-sense>

INTERTWINED, Stories of Splintered Pasts, Shan Goshorn & Sarah Sense, Hardesty Arts Center, Exhibition Catalogue, Forward by Kathy McRuiz, Curatorial and Contemporary Essay by heather ahtone, Historical Essay by Max Carocci.

Cleo, Liz, Sarah and Me: The Genesis of a Commissioned Work of Art, King Galleries, by Edd Guarino's Collector's Blog, October 1, 2016

American Art Magazine, review, *INTERTWINED, Stories of Splintered Pasts, Shan Goshorn & Sarah Sense*, by America Meredith, fall 201, pg. 93

Weaving the Boundary, University of Arizona Press, book cover image, March 2015

Sarah Sense, Summers spent on the Chitimacha Reservation in Louisiana led the artist to join two worlds — blending contemporary photography with traditional basket weaving.

Cowboys and Indians Magazine, March

Basket Makers Breaking Boundaries, Native Peoples Magazine, pg. 54 January

2014 *Native American Artists Reclaim Images that Represent Them Sarah Sense, Jason Lujan and Ryan Red Corn*, NPR, National Public Radio, Code Switch Blog, August 31,
<https://www.npr.org/sections/codeswitch/2014/08/31/344306508/native-american-artists-reclaim-images-that-represent-them>

Sarah Sense: Weaving Place and Memory, Theresa Barbaro, February Smithsonian American Indian Magazine

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Art District: Cross Currents, Rocky Mountain PBS, Public Broadcasting Service, January

Native North American Art, by Janet Berlo and Ruth Phillips, published by Oxford University Press, April 2014

- 2013 *Weaving Water*, Resurgence and Ecology, Dory Walker, December
Weaving Water: Sarah Sense, The Wild Times, Dory Walker, September
Review of Sarah Sense, Weaving Water, Stephanie Pratt, First American Art Magazine
- 2012 *Indigenous Perspectives on Contemporary Native Art, Indigenous Aesthetics and Representation*, University of New Mexico, John Paul Rangel dissertation for Doctorate in Philosophy, Language, Literacy and Sociocultural Studies, December 2012, pg. 140 - 153
A Rare Sense-Ability, Weaving the Americas, Native Peoples, June
Weaving the Americas, Paseo Times, June
- 2011 *Tejiendo Las Américas*, Radio Zero; Radio Story, December 16
Tejiendo Las Américas, Play 100.9; Radio Story, December 12
Artista Gringa Que Teje Fotografías Trae sus técnicas secretas a Chile, Las Últimas Noticias, December 9
Art Attack, Capital Eyes, <http://capital-eyes.blogspot.com/2011/12/art-attack.html> December 7
USAC Alumni Profile: Sarah Sense, University of Nevada Reno, <http://usac.unr.edu/news/stories.aspx>, November 1
Temporada de Exposiciones en el Mac de Valdivia Chile, artslatino.com, September 6
MAC Valdivia UACH Inauguro Nueva Temporade de Exhibiciones, Noticias UACH, September 5
Crossing Cultures, Steven Yazzie and Sarah Sense; Western Art Collector; August, pg. 140-143, August
Weaving the Americas, Kickstarter campaign February - March
- 2010 *HIDE: Skin as Material and Metaphor*; Exhibition Catalogue; Editor, Kathleen Ash-Milby; National Museum of the American Indian, Smithsonian Institution

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- 2009 *Trailblazers*; Southwest Art; August, pg. 103
The World of Sarah Sense; THE Magazine; August, pg. 14 - 15
- 2008 *Revolutionizing Hollywood Westerns*; Western Art Collector; November, pg. 94-97
2nd Anniversary Show; Native Peoples; November – December, pg. 58
A Sense of Time; Desert Living; September – October, pg. 26
Small Work, Big Impact; by Kate Crowley; Front Door Press; September-October, pg. 37
Trademark Intersectionality; Lecture by Sonia K. Katyal; Loyola Law School; May
Art Ltd. West Coast Art + Design; March-April, pg. 39
Exhibit of Native Art Debuts in Brooklyn; by Stephanie Woodard; Indian County Today; Canastota, NY, March 24
- 2007 *Lincoln Wetlands: Foskett Ranch Mural Project*; News From Indian Country: The Independent Native Journal; Hayward, WI; June 25
Foskett Ranch Mural Project; News From Indian Country: The Independent Native Journal; Hayward, WI; June 25
Foskett Ranch Elementary Etches It's Legacy in Stone; Lincoln Messenger; Lincoln, CA; May 31
Yaamahana Mural Project; Franklin Banner; Jeanerette, LA; March 16
- 2006 *Paumanok: Land of Tribute*; The Stony Brook Statement; Stony Brook, NY, September 18
Paumanok, Exhibition catalogue; Author, Lara Evans; State University of New York; Stony Brook, NY
Contemporary Native American Art in the 21st Century; Lecture by Kathleen Ash-Milby; Museum of Art and Design; New York, NY; March
- 2005 *Contemporary Native American Art in the 21st Century: Overcoming the Legacy*; Kathleen Ash-Milby; European Review of Native American Studies
We'll Take Manhattan; A presentation of the Smithsonian Institution, National Museum of the American Indian Native Arts Symposium Fellow, Nadema Agard; Metropolitan Museum of Art, New York, NY; October
Homeward Bound: Parade tries to draw artists back to Soho; The Villager; New York, NY, September

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Deitch Projects 2005 Art Parade, Miss Ft. Gotham Indian Princess; Pic Patrol, September

Deitch Art Parade; Downtown Express; New York, NY, September

Art Pick of the Week: Deft Weft; Sacramento News and Review; Sacramento, CA, August 25

Art Pick of the Week: Deft and Weft; Reno News and Review; Reno, NV, August 25

Primed; New York Times; New York, NY, February

Primed; Village Voice; New York, NY, February

New York Mix, Native American Artist Series; Manhattan Neighborhood Network; New York, NY, January

Native Americans in New York; Gotham Gazette; New York, NY, January

2002 *Juried Student Exhibition; The Orion, California State University Chico; Chico, CA, April*

2000 *Aspiring Artist; The Orion, California State University Chico; Chico, CA, November*

Curatorial Projects

2011 *Vicariously through You, Group exhibition presentation by AMERINDA, Inc. Curator; Wilmer Jennings Gallery; March – April; New York, NY*

2007 *Definitions of the Exotic, Erica Lord; Curator American Indian Community House Gallery; June – July; New York, NY*

Fly by Night Mythology, Larry McNeil; Curator American Indian Community House Gallery; April – May; New York, NY

Clash of the Titans, Anna Tsouhlarakis; Curator American Indian Community House Gallery; March – April; New York, NY

Ancestral Patterns, Joe Feddersen and Gail Tremblay; Curator American Indian Community House Gallery; February – March; New York, NY

2005 *Contemporary American Indian Art Exhibition: A Celebration of the Diversity of Native American Artists in New York; Curator; Citigroup, Tribeca; New York, NY*

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Publications

- 2013 *Knots of Chile*, First American Art Magazine, Review, March
- 2012 *Weaving the Americas / Tejer las Américas*, Book, Pascoe Publishing Inc.
- 2011 *Vicariously through You*, AMERINDA Inc., Exhibition Catalogue
- 2007 *Contemporary Indigenous Art*, AICH Gallery Exhibition Catalogue

Teaching Experience

- 2009 *The Business of Art*; Instructor; An overview of how to be a professional artist in the art world through an understanding of the markets, networking, professional portfolio development, targeting your desired audience and fundraising.
Institute of American Indian Arts, Santa Fe, NM
- 2005 *Figure Drawing and Fashion Illustration*; Instructor; Learning figure drawing through a variety of media while exploring conceptual and material inspiration through research.
New York University, Summer Programs, Fashion Camp, New York, NY
- 2005 Core Studies, Foundation Program; Teaching Assistant; Guiding students toward their outcome in laboratory class to create projects dealing with art and design within a social, economic and cultural context.
Parsons the New School for Design, New York, NY

Collections

Amon Carter Museum, Fort Worth, Texas
Asheville Art Museum, Asheville, North Carolina
Autry Museum of the American West, Los Angeles, California
Chitimacha Tribe of Louisiana Museum, Charenton, Louisiana
Choctaw Headquarters, Oklahoma
Colorado State University, Fort Collins, Colorado
Cypress Bayou Casino, Chitimacha, Charenton, Louisiana
Eaton, Corporate Collection, Cleveland, Ohio
Harvard University, Kennedy School, Cambridge, Massachusetts
Museo Nacional de Culturas Populares, Mexico City, Mexico
Nerman Museum of Contemporary Art, Overland Park, Kansas
Smithsonian National Museum of the America Indian, New York, New York
Schingoethe Center of Aurora University, Aurora, Illinois
Tia Collection, Santa Fe, New Mexico
Tweed Museum of Art, University of Minnesota, Duluth, Minnesota

BRUCE SILVERSTEIN

Weltkulturen Museum (World Cultures Museum), Frankfurt, Germany
Santa Clara University, de Saisset Museum, Santa Clara, California
Private collections: Australia, Canada, Chile, Colombia, England, France,
Germany, Ireland, New Zealand, Switzerland, United States of America