



# NANCY ZASTUDIL

ARTS EDITOR / WRITER / CURATOR

## ABOUT

I am an experienced arts editor, writer, and curator dedicated to equitable representation in and access to the arts. I am currently based in Albuquerque and Taos, New Mexico.

## PROFESSIONAL SKILLS

- Writing and editing
- Grant writing and project proposals
- Curating contemporary American art
- Privately endowed artist foundations management
- Archiving, cataloging, and registration
- Collections management
- High-level administration
- Public programs
- Project management
- Advising and consulting
- Teaching workshops and trainings
- Marketing and branding

## PERSONAL SKILLS

- "Big picture" systems thinker
- Creative, entrepreneurial spirit
- Reliable and professional
- Excellent time management
- Collaborator
- Quick learner
- Community-building
- Self-starter
- Organized
- Motivated
- Passionate about environmental and social justice issues

## CONTACT

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## EDUCATION

MASTER OF ARTS, CURATORIAL PRACTICE  
California College of the Arts | Degree Received: 2007

BACHELOR OF FINE ARTS, PAINTING AND DRAWING  
The Ohio State University | Degree Received: 2001  
Minor: Art History

## PROFESSIONAL EXPERIENCE - EDITING AND WRITING

### OWNER/EDITOR

[The Necessarian, LLC](http://thenecessarian.com) | 2014–Present

Provide a full range of editing services for artists and arts organizations. Recent clients and publications include:

- Wende Museum, Los Angeles, CA, exhibition didactics, 2023 (copy editor)
- Jen Delos Reyes, *Defiantly Optimistic: Turning Up In a World on Fire*, Trumpeter Press, 2022 (copy editor)
- Bridge Projects, Los Angeles, CA, exhibition catalogs, 2019–2022
- Marcelyn McNeil, *Marcelyn McNeil: Works*, Radius Books, 2022 (editor + project manager)
- University of South Florida, 2021 (editor + tenure packet consulting)
- University of New Mexico Art Museum, 2021 (copy editor)
- Tamarind Institute, 2021 (copyeditor + project manager)
- Abbey Hepner, *The Light at the End of History*, Daylight Books, 2021 (copy editor)
- Christopher Sperandio, *Comics Making: Teaching the Technology of Comics*, Argle Bargle Books, 2021 (copyeditor); *Fundamental Camarena*, Argle Bargle Books, 2020 (copy editor)
- Pamela Fraser, *How Color Works: Color Theory for the 21st Century*, Oxford University Press, 2017 (copy editor)

### ASSISTANT EDITOR

[Hyperallergic](http://hyperallergic.com) | 2022–2023

### VISUAL ARTS EDITOR

[Arts + Culture Texas](http://artsandculture.texas.gov) | 2016–2018

### GUEST EDITOR

[Edible New Mexico](http://edible.newmexico.com) | 2015, 2016, 2020 (Theme: Food as Art)

## COMMITTEES

2018–2022  
Urban Enhancement Trust Fund, City of Albuquerque

2022  
Consulting Curator, National Museum of Women in the Arts

2021  
Juror, Mid-America Arts Alliance Interchange grant

Juror, The Idea Fund (Houston)

New Mexico Chapter Coordinator, Editorial Freelancers Association

2020  
Advisor, Tipping Points for Creatives, Cultural Affairs and Economic Development, City of Albuquerque

2019  
Juror, Eureka Artist Fellowship Program, Fleishhacker Foundation

Juror, Common Field Convening

Evaluator, Creative Capital Award

2014–2018  
Downtown Albuquerque Arts & Culture District Coordinating Council

2017  
Harpo Foundation Screening Committee

## SELECTED GRANTS + AWARDS

2021  
AAMC Foundation Engagement Program for International Curators (EPIC), U.S. Liaison

Fellowship, Women's International Study Center (WISC)

2017–18  
Albuquerque Community Foundation, The FUND  
Project funded: Visiting Curator Series

Common Field  
Project funded: Visiting Curator Series

National Endowment for the Arts, Our Town Grant  
Project funded: Research/planning phase, ABQ Artist-in-Residence program

2017  
Fulcrum Fund  
Project funded: Visiting Curator Series

2014–2018  
Albuquerque Community Foundation, The FUND  
Project funded: Show Up Show Down

## CONTRIBUTOR:

[Hyperallergic](#) | March 2022–Present

Southwest Contemporary | June 2018 –Present

[Arts + Culture Texas](#) | 2010–Present

*art ltd.*, 2014–2017

*Temporary Art Review*, Dec 2012  
"Natural Assumptions: the Living Culture Initiative at The Ohio State University"

*Artlies: A Contemporary Art Quarterly*, Summer 2010  
Exhibition reviews, *The Dissolve*, SITE Santa Fe Eighth International Biennial 2000; *In Lieu of Unity*, Ballroom Marfa

*...might be good*, Issue #165, March 2010  
Exhibition review, Ruth Claxon, Amy Cutler, and Runa Islam, SITE Santa Fe

*SPOT Magazine*, Houston Center for Photography, Fall/Winter 2008–09  
Exhibition review, *New American Talent: The Twenty-Third Exhibition*, Arthouse At the Jones Center

*...might be good*, Issue #96, April 2008; #112, Nov 2008  
Exhibition review, *Zoe Crosher: 1 Yr Later*, DiverseWorks Art Space; film and video review, *Tapas: A Sampler of Cinema and Media from the Americas*, Aurora Picture Show

### Catalogue Essays:

"Already," [Henni Alftan at Tamarind Institute, 2021 Frederick Hammersley Artist in Residency](#) (Albuquerque: Tamarind Institute, 2022), 8–15.

"This, That, and Another," *Ted Larsen: Proof of Life* (Paris: Galerie Dutko, 2022)

"Working Area," *Frederick Hammersley: To Paint without Thinking* (San Marino: The Huntington Library, Art Collections, and Botanical Gardens, 2017) 71–73.

*Raychael Stine: Chuparosa* (Houston: Art Palace, 2015)

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## PROFESSIONAL EXPERIENCE - CURATORIAL

### GALLERY DIRECTOR

[Tamarind Institute](#) | Oct 2018–May 2021  
Albuquerque, NM

- Curated on-site gallery exhibitions and public programs, including the development and execution of 2020 COVID-response virtual programs *Tamarind Talks* and *Behind Closed Drawers*
- Oversaw gallery functions including the management of a custom database, image files, sales records, consignments, loans, and exhibition details; communicated with artists; established sales prices in consultation with artists, partner galleries, and Tamarind Director; responded to inquiries regarding sales and all aspects of Tamarind public programs
- Oversaw and coordinated the business operations of Tamarind Institute's gallery
- Handled logistics of art fairs, including curating, framing, packing, shipping, installation, and sales of artworks
- Edited the production of printed promotional and educational materials including advertisements, catalogues, brochures, flyers, and articles for publication
- Cultivated relationships with patrons, collectors, dealers, and museums
- Identified potential print publishing projects
- Developed and managed annual gallery budget
- Developed and expanded market by initiating new contacts and maintaining communication with current clients
- Planned, developed, and organized promotional activities including participation in art fairs, advertising, and printed materials

## SELECTED GRANTS + AWARDS

(continued)

2012–2014

Graham Foundation for Advanced Studies in the Fine Arts  
Project funded: PLAND, "Boundary Maintenance: Internal Improvement"

2012

Creative Capital  
Grantee finalist, PLAND

2011

The McCune Foundation  
Discretionary funds grant, PLAND

Edwards Mother Earth Foundation  
Operations grant, PLAND

2010

The Idea Fund  
Project funded: Phase One of PLAND

## CERTIFICATES

2020

Poynter ACES Certificate in Editing

UNM Course Completion  
ENGL517 Editing

2018

Seminar on Strategy for Artist  
Endowed Foundation Leaders, Aspen Institute

## BIBLIOGRAPHY

Wells, Melody. "Creative Spotlight – Nancy Zastudil," March 7, 2016.

Conde, Clarke. "Exposures: Nancy Zastudil at Central Features Contemporary Art," March 11, 2016.

Scott, Damon. "Gallery Putting Its Foot Down in Albuquerque," July 29, 2014.

Irwin, Matthew. "Opening a Gallery in a Contemporary Art Desert," *Hyperallergic*, Oct 24, 2014.

Cunningham, Liz, ed. *Remarkable Women of Taos*, June 2013.

Koenig, Abby. "Pamela Fraser at the Blaffer; It's Funny Ha-ha But Also Not," *Houston Press*, May 31, 2013.

Sbarga, Suzanne and Andrea Polli, eds. "Power: Gridlocked," *Machine Wilderness: 18th International Symposium on Electronic Arts*. Santa Fe: Radius Books, 2012.

## ADMINISTRATIVE DIRECTOR AND ACTING REGISTRAR

[Frederick Hammersley Foundation](#) | Jan 2012–Oct 2018

Albuquerque, NM

- Managed artist-endowed private foundation activities, including cash gifts and artwork donations, focused on furthering Frederick Hammersley's artistic legacy through charitable and educational activities
- Managed 5,000+ record Artsystems database and artworks in physical inventory
- Processed object handling (shipping, consignments, loans, donations, purchases)
- Drafted and executed contracts, agreements, and policies
- Tracked financial gifts and artwork donations to museums, universities, and other organizations
- Coordinated with sole representative gallery L.A. Louver (Venice, CA) on image requests and archival information for exhibitions and related publications
- Led public tours of Foundation and managed day-to-day administrative needs
- Registrar duties included monitoring and recording artwork condition, provenance, and storage; implemented filing and other organizational systems; managed archives, images, and loan requests

## OWNER/DIRECTOR

Central Features Contemporary Art | Sept 2014–June 2018

Albuquerque, NM

- Conceptualized and launched organizational mission and vision
- Developed and produced gallery program in alignment with mission and vision
- Curated six to eight exhibitions per year
- Presented public events with local and visiting artists
- Led workshops built on nationally-recognized curriculum via Springboard for the Arts
- Collaborated with local partners on marketing and promotion for city-wide programs
- Managed all operational aspects of the gallery including finances (sales, grant writing, and fundraising), marketing and promotion, and facilities
- Managed the build-out and budget of an 850 sq. ft. storefront space in 2012, followed by a relocation to and build-out of a 2,500 sq. ft. space in 2015

## ADMINISTRATIVE ASSISTANT

[The Lightning Field](#), Dia Art Foundation | Jan 2012–May 2016

Quemado, NM

- Managed all aspects of guest visits including reservations, correspondence, calendar, and logistics
- Provided information for and maintained communication with potential donors, visitors, and other interested patrons
- Liaised with Dia Art Foundation staff and artwork caretakers
- Streamlined reservations process

## CO-FOUNDER/CO-DIRECTOR

PLAND | Jan 2012–May 2016

Tres Piedras, NM

- Collaboratively directed, managed, and produced residencies, educational programming, institutional partnerships, and on-site construction of off-grid artist residency program
- Acted as Development Director and Curator
- Primary manager of budgets and fiscal sponsorship, lead grant writer, coordinator of agricultural pursuits, and website developer

## COORDINATOR (TAOS PROJECTS)

ISEA2012: Machine Wilderness Albuquerque | April 2011–Sept 2012

Taos, NM

- Acquired, coordinated, promoted, and presented Taos art and culture organizational partnerships, artist residencies, special projects and events for "ISEA2012 Taos Day" under the ISEA2012 theme "Machine Wilderness"
- Fostered and confirmed major partnerships between ISEA2012 host city of Albuquerque and the town of Taos
- Organized transportation along the Albuquerque-Santa Fe-Taos arts corridor
- Secured funding for local projects and related events

## BIBLIOGRAPHY

(continued)

Hooper, Rachel. "Sustainable Practice: Nancy Zastudil," Feb 24, 2012.

"Becoming PLAND," *Temporary Art Review*, May 10, 2012.

Dwyer, Bryce, ed. "How to Start with Nothing," Phonebook 3 Chicago: InCubate, 2011.

"PLAND: Practice Liberating Art Through Necessary Dislocation," *Proximity*, Chicago, vol. 7, Spring 2010.

## PRESENTATIONS

Dosshaus in Conversation, Sept 25, 2016  
Interviewer for The Paseo  
Taos, NM

Curator's Talk, Sept 26, 2015  
The Paseo  
Taos, NM

*Fieldwork*, March 15–17, 2012  
PLAND presentation  
Conference  
Marfa, TX

Hand in Glove, Oct 23, 2011  
PLAND presentation  
Conference  
Chicago, IL

PechaKucha 20x20, Oct 6, 2011  
*ISEA2012: Machine Wilderness*  
Taos, NM

Southern Methodist University, Taos, NM, Sept 20–21, 2011  
PLAND: a seminar  
Graduate Studio

The Land Heritage Institute  
Sept 2–4, 2011  
The Necessarian and PLAND  
presentation  
*Land as Lab Symposium*  
San Antonio, TX

Open Engagement Conference,  
May 13–15, 2011  
PLAND: Hosting and Residency  
Portland, OR

*Bad at Sports*, Feb 15, 2011  
PLAND radio interview  
Episode 285  
Chicago, IL

## ASSOCIATE DIRECTOR

[Cynthia Woods Mitchell Center for the Arts](#) | Aug 2007–April 2010  
University of Houston, TX

- Directed, managed, and produced multi-faceted, interdisciplinary, collaborative programs at the Center including the visual, performing, and literary arts
- Worked alongside the Director in accordance with the Center's mission to conceptualize, develop, and implement new public/city-wide and campus-based programming and events, artist commissions and residencies, academic arts curriculum, and student scholarships
- Co-managed and maintained administrative and programming budget
- Developed and executed marketing, promotion, and public relation strategies for all programs
- Drafted and edited press releases and other marketing content
- Worked alongside University department heads, faculty, and instructors
- Cultivated and maintained partnerships with local and national arts and cultural organizations
- Supervised support staff and work study students, delegating responsibilities as needed
- Organized and managed artists' travel, accommodations, installation, de-installation, and organizational needs
- Maintained website and social networking accounts

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## INDEPENDENTLY CURATED EXHIBITIONS

[Knew Normal](#), Aug 29–Oct 31, 2015  
516 ARTS, Albuquerque, NM

- An exhibition of recent works from established and emerging contemporary artists who use paintings, drawings, photography, sculpture and wearable art to bear witness to the moments when environments, including the body, become more difficult or awkward to inhabit for reasons generally attributed to climate change.

*Show Up Show Down*, 2014–2015

- Pop-up exhibitions in vacant storefront, Albuquerque, NM  
Show Up Show Down was a short-term exhibition series that staged world-changing art through visiting artist presentations and short-run photography exhibitions. It featured exceptional artists who use the built environment to impact contemporary life in beneficial ways.

*Raychael Stine: my little dust*, Sept 5–Oct 31, 2014

Inpost Artspace, Outpost Performance Space, Albuquerque, NM

- An exhibition of Stine's paintings that make visible—literally, picture—experiences, memories, and the passing of time.

[The Fourth Dimension was Ha-Ha, in Other Words, That it is Laughter](#),

June 1–Aug 19, 2013, Blaffer Art Museum, University of Houston,

- Pamela Fraser's first solo museum exhibition. Paintings of the complexity and general lack of consensus on what color is—i.e., where it resides, how it operates, and its relative significance.

*Slab in temporary space*, June 18–25, 2010

Co-curator, the temporary space, Houston, TX

- Projected image installation that elaborates on the idea of the slab itself and the temporal relationships that exist between an artwork and its location—both physically and conceptually.

*Paper Trail*, Feb 4–March 7, 2009

Co-curator, University of Illinois Chicago, Gallery400, Chicago, IL

- Exhibition of historical material from Chicago's original Rainbow Coalition, visual reproductions of the Barack Obama presidential campaign, language of the newly formed Rainbow Coalition Council of Elders, and publications from contemporary initiatives that re-engage with the principal of grassroots political organizing and cross-cultural solidarity.