

EMILY SHOYER

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Curriculum Vitae

Bio: [Emily Shoyer](#) (she/her) is a curator and doctoral candidate in the history of art at Bryn Mawr College. Her dissertation focuses on global contemporary artistic expressions of ecological grief through installation art that memorializes traumatic histories in ways that include more-than-human species. She strives to platform the work of underrepresented voices in the field and work at the intersection of academia and public-facing exhibition organizing. Shoyer has contributed to exhibition planning and publications at the ICA/Boston, the Museum of Sex, NYC, the Museum of Modern Art, NY, the 9/11 Memorial & Museum, the Whitney Museum of American Art, the Smithsonian American Art Museum and the Jewish Museum, NY. Her writing has been featured in *Diffractions*, *caa reviews* and *Postcolonial Interventions*. Shoyer graduated from Barnard College with Latin Honors and a BA in art history. She earned her master's degree in art history from the Institute of Fine Arts, New York University.

Education

Bryn Mawr College, Bryn Mawr, PA

Doctoral candidate, History of Art (August 2021 – present)

Primary Advisor: Lisa Saltzman

Dissertation Committee: C.C. McKee, Hoday King and Ikem S. Okoye

Honors: Areté Fellow

Institute of Fine Arts, New York University, New York, NY

Master of Arts (May 2019)

M.A. Thesis: "Picturing That Which Has Not Been Imaged: The Photograph Upended in the Work of Owanto and Aida Silvestri" advised by Professor Prita S. Meier

Specialization: Modern & Contemporary Art History

GPA: 4.0/4.0

Honors: Thesis Pass w/ Distinction

Barnard College, Columbia University, New York, NY

Bachelor of Arts (May 2017)

B.A. Thesis: "The Affect of Semi-Abstract Painting After Genocide: Maryan S. Maryan and Obiora Udechukwu" advised by Professor Zoe S. Strother

Major: Art History

GPA: 3.9/4.0

Select Graduate Coursework:

- "Black Art Histories," taught by Huey Copeland and Gwendolyn D. Shaw at the University of Pennsylvania
- "Black Otherwise Worlds: The Art of Contemporary Blackness" taught by Christina Knight at Haverford College
- "Topics in Contemporary Art: Monuments and Memory" taught by Lisa Saltzman at Bryn Mawr College

- “Performing Identity, Animating Experience: Art at the Intersection of Sound, Installation, Video and Film” taught by Matthew Feliz at Bryn Mawr College
- “The Digital - Transitional Objects: Between Old and New Media” taught by Homay King at Bryn Mawr College
- “Recalibrating “American” in American Art” taught by Lowery Stokes Sims at IFA, NYU
- “Is Contemporary Art History?” taught by Robert Slifkin at IFA, NYU
- “Art & Power in the Age of Dictatorships” taught by Lola Jiménez Blanco at NYU
- “Technical Art History in a Museum Setting” taught by Karl Buchberg at NYU

Select Professional Experience

Institute of Contemporary Art, Boston, McPherson Curatorial Fellow Sept. 2024 – May 2025

Organizing a spring 2025 exhibition of collection artworks, contributing interpretive materials and giving tours to enhance public engagement and understanding of the collection. Assisting in the research, checklist development, proposal and grant writing for a spring 2027 group exhibition of artwork by a prominent family of 20th century American artists.

Venus Over Manhattan Gallery, NYC, Research Associate Aug. 2020 – present

Managing the catalogue raisonné for a prominent living American artist with ties to pop art and expressionism. Producing press releases for this artist’s exhibitions at the gallery, assisting in checklist development for his exhibitions, managing collector relations, running an Instagram for the artist, and developing/editing a website page for future catalogue submissions.

Museum of Sex, NYC, Curator Dec. 2020 – Sept. 2024

Led the exhibition program including strategic planning and program development for 6000 square footage of gallery space across two locations (New York and Miami). Realized eight art and history loan exhibitions by spearheading the inception, proposal, research, fundraising, installation and archiving phases. Successfully fundraised over 300,000 with for-profit and non-profit institutional partners for exhibitions. Acquired over fifteen artworks and historical artifacts for the collection. Managed colleagues across departments to oversee the daily gallery maintenance and operations.

Exhibitions organized:

- “Modern Sex: 100 Years of Design and Decency,” Miami (November 2024 – ongoing)
- “Hajime Sorayama: Desire Machines,” Miami (November 2024 – ongoing)
- “Portia Munson: The Pink Bedroom,” NYC (January 27, 2023 – July 26, 2023)
- “Self Power | Self Play: 50 Years of Erotic Portraiture by Linda Troeller,” NYC (October 19, 2022 – January 9, 2023)
- “F*ck Art: the Body & its Absence,” NYC (June 10, 2022 – October 11, 2022)
- “Reclaiming & Making: Art, Desire, Violence,” NYC (November 4, 2021 – June 4, 2022)
- “Porno Chic to Sex Positivity: Erotic Content & the Mainstream, 1960 till Today,” NYC (June 4, 2021 - October 2024)

- “Artifact (XXX): Selections from Secret Collections,” NYC (June 2021 – ongoing)

Museum of Modern Art, NYC, Project Coordinator for Sarah Suzuki

Aug. 2018 – July 2020

Coordinated MoMA’s 2019 collection rehang, renovation and reopening by working with colleagues across departments to organize and manage all aspects of this large-scale project directed by then curator, now assistant director, Sarah Suzuki. Assigned tasks, monitored progress, scheduled meetings, produced agendas, organized scholar and artist travel, and generally ensured the project ran smoothly, kept to deadlines and stayed within budget and on scope. Coordinated and assisted with the research, loan request processes and installations for the following exhibitions:

“Redaction: A Project by Titus Kaphar and Reginald Dwayne Betts” (March – May 2019 at MoMA PS1), “Projects 110: Michael Armitage” (October - January 2020) and early research for “Frédéric Bruly Bouabré: World Unbound” (March 13 - Aug 13, 2022).

9/11 Memorial & Museum, NYC, Exhibitions Research Assistant

Aug. 2017 – Aug. 2018

Conducted in-depth research, wrote interpretive educational and label texts and provided administrative assistance with editing, fact-checking documents, insurance and condition reports, image licensing and digital content sourcing, producing presentations and overseeing the installation for “Comeback Season: Sports After 9/11” (6/2018- 6/2019).

Achieved additional curatorial experience as a curatorial intern at the Whitney Museum of American Art (Fall 2016 – Spring 2017), the Smithsonian Archives of American Art (Summer 2016) and the Jewish Museum (Spring 2016 and Summer 2015).

Publications

“Ancestors, Animacy & Alterity in the Work of Mary Sibande & Owanto”. *Diffractions*, no. 9 (February 28, 2025), 13-39. <https://doi.org/10.34632/diffractions.2025.16129>.

“Afterlives: Contemporary Art in the Byzantine Crypt,” *caa reviews*, July 29, 2024, DOI: 10.3202/caa.reviews.2024.42.

“Picturing That Which Has Not Been Imaged: The Photograph Upended in Owanto’s La Jeune Fille à la Fleur Series.” *Postcolonial Interventions*, 5, 1: 70–107 (Jan. 2020). ISSN 2455 6564.

“The Work of Post-Memory in This Happened Here at Charlotte Jackson Fine Art.” *IFA Contemporary* (May 3, 2018). <https://bit.ly/2ZRYo1l>.

“Precarious,” Catalogue Essay for the NYU Curatorial Collaborative Exhibition. Spring 2018. <https://rb.gy/lbxffs>.

Talks, Teaching and Criticism

Guest Juror, Bromfield Gallery, Boston, SOLO 2026 exhibition competition (Spring 2026).

Guest Critic for 2nd year MFA students in the Digital + Media department at the Rhode Island School of Design (December 5, 2024).

Presenter, "Ancestors, Animacy & Alterity in the Work of Mary Sibande & Owanto," *An Environment for Black Feminism: History, Theory, Aesthetics*, The Saxo Institute, University of Copenhagen (June 14, 2024).

Presenter, "From Permanent Memorial to Ephemeral Installation: Grada Kilomba's *O Barco | The Boat* in Belem, Portugal," *Understanding Displacement in Visual Art and Cultural History: 1945 to Now*, University of Manchester (October 24, 2024).

Presenter, "Timelessness in Grada Kilomba's *O Barco | The Boat* in Belem, Portugal," *Contretemps: Time in Art and Thought*, Tenth Annual Wollesen Memorial Symposium, University of Toronto (October 14, 2024).

Guest Lecturer for "Curating Contemporary Art" graduate seminar taught by Han Hongzheng at Sotheby's Institute of Art, NYC (March 1, 2023).

Guest on "Ep. 25: the Role of Art in Healing Trauma & the Museum of Sex ft. Emily Shoyer" *The Sensual Revolution Podcast* (February 23, 2022).

Co-presenter, "Reclaiming & Curating: Confronting Sexual Trauma through Art at the Museum of Sex, NYC," *Exhibitionism: Sexuality at the Museum Conference*, Kinsey Institute, Indiana University (December 9, 2021).

Presenter, *15 Minute Talk on Michael Armitage*, MoMA, New York (January 17, 2020).

Co-Moderator, *Amy Yao: Artist Talk*, Institute of Fine Arts, NYU (September 10, 2019).

Presenter, "Rendering the Victims of the Nigerian Civil War: the Paintings of Obiora Udechukwu," *War, Art & Visual Culture Symposium*, Curtin University, Sydney, AU (February 25, 2019).

Co-moderator and co-organizer, *Finding Space in Modernism: Considering the Graphic Art of Elaine Lustig Cohen*, Institute of Fine Arts, NYU (February 21, 2019).