Sarah Hollenberg received a BFA in Fine Art from NSCAD University and a PhD in Art History from the University of Southern California in 2012. She specializes in the art and visual culture of the twentieth century, with a focus on the intersections of mass culture and visual art in North America. Her current research examines the overlap of new media and public culture in the late 1960s and 1970s, specifically in video art produced in and aired on public television stations in the United States. “Televisual Process: Bruce Nauman’s *Flour Arrangements* at KQED-TV,” published in *American Art* (Summer, 2016) explores these issues through the lens of a single work, while her current book project, *When Video Was New* focuses on the relationship between artistic practices and institutional structures in the early years of video art. Her research and teaching interests extend to contemporary new media, patronage, gender and identity, and postcolonial practices. A contributor to *The Beauty is Relentless: The Short Films of Emily Vey Duke and Cooper Battersby* (Toronto: Coach House Books, 2012), she has written catalogue essays for exhibitions at the Art Gallery of Nova Scotia, YYZ Artists Outlet in Toronto, and for *Bridget Moser: Is This Thing On*, at Mount Saint Vincent University Art Gallery.