Samantha Hull

WRITER

EDITOR

PROJECT MANAGER





Photo by Gary Sexton
Image courtesy of the San Jose Museum of Art

HI, I'M SAM!

Samantha Hull began her career in contemporary art museums, working closely with artists, creatives, and community members to promote arts advocacy and education. She specializes in narrative journalism, developmental editing, and proofreading for academic and commercial humanities projects. With nearly fifteen years in the creative sector, Samantha leverages her extensive network and ability to drive efficiency to ensure that her clients' publications are articulate and engaging. As a writer and editor based in Silicon Valley, she is a fervent believer that creatives are the backbone of a healthy society. It is her mission to tell artists' stories around the globe.

Featured In

SARTLE. Rogue Art History

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CURA

R/R ROBORANT REVIEW

Services

I am an experienced profile writer for both print and online outlets, as well as exhibition and PR-related copy. As an editor, I've worked on nonfiction anthologies, fiction manuscripts, and marketing blogs. Over the years, I've also developed strong skills as a publication project manager and creative liaison. I'm well-equipped to support your creative project in the following areas:

- Profiles
- Reviews
- Exhibition Copy
- Marketing Copy
- Developmental Editing
- Line editing
- Indexing and bibliography support
- Research support
- Publication project management

Happy Clients

“I’ve worked with Samantha for over a year, and she is easily one of the most skilled content editors I’ve encountered. Reliable, communicative, and very easy to work with, she made our entire publication process smoother and more effective. If you need an editor who drives results while being a joy to work with, hire Samantha.”
- Jose Salazar, Salazar Digital

Thank you for helping elevate the quality of the publication by sharing your skills with *Content Magazine* and the creative community!
-Daniel Garcia, The Cultivator, Content Magazine

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Narrative Journalism | Cameron Moberg

Since 2018, Cameron and his wife Crystal have managed Talking Walls, an art studio without walls. Together they run art festivals to bring artists into a community with opportunities to learn from one another and grow together. Artists involved in the week-long festivals are financially taken care of, creating a space where the ego is nonexistent. All of their living expenses and supplies are covered, and they receive an additional artist honorarium for participating. Cameron says, “I really don’t care how famous anyone is. I really don’t care how good they think they are. That doesn’t matter to us. What matters to us is the experience together as artists. We want everybody to leave changed and to feel that was the most fun, restful, or hardworking week.” Talking Walls’ program allows artists to recognize they’re not in competition with one another, addressing an unfortunate side of the art world’s scarcity mindset. Cameron adds, “I feel like I have a specific mission. If I can help artists not turn into those mean people and have a good experience, then they’re going to affect artists and so on. It’s going to create a good cycle.”


Cameron
CAMER1
Moberg
Encouraging change and doing good, one wall and community at a time.

Cameron leads his life following Gandhi’s wise words, “Be the change.” He explains, “I can’t force anyone else to change. I can only be responsible for my own actions and my own creativity. And I would hope that every mural festival we do, every art piece, would leave the world better than before I got there.” Whether it be through his art, festivals, or giving back to the community, Cameron is rooted in doing good, one wall at a time.

“Cameron ‘CAMER1’ Moberg,” Discover Issue 17.1, *Content Magazine*, November 2024

Narrative Journalism | Jacque Rupp



Jacque's quest for deeper meaning, to explore her own femininity and emotions, and how society perceives women, aging, and widowhood, is held through the lens of her camera. Always searching for deeper meaning, to emotionally connect with those around her, and to deepen her understanding of her own emotions, Jacque has shaped loss into art—a story that connects the viewer to their own emotional journey. Jacque hopes her photography shows the viewer that embracing grief and aging is a part of life, and in turn, beautiful. "I'm getting older, and to be able to embrace it I think comes from within. I think having the wisdom to embrace aging, just like embracing grief, is real. And aging is real, but it is beautiful too."

"Jacque Rupp," Perform, Issue 17.3 *Content Magazine*, May 2025

Narrative Journalism | CURA Contemporary

Cura Contemporary is not your stereotypical art gallery. First and foremost, the architecture adds warmth and comfort unimaginable in the standard white cube space many associate with contemporary galleries. Secondly, the unequivocal support of Dan, who Ellie and Nicole regard as “a modern patron for the arts,” has provided the staff with a gift—the opportunity to experiment and to reimagine how a gallery could feel by cultivating a space that inspires creativity and invites curiosity, a gallery that emphasizes welcoming, educating, and guiding the community on their own creative exploration.

“We’re a gallery, but we’re finding out that we’re more of a center for the arts. Being privately funded gives us flexibility so we can do things really quickly. We don’t have to go to a board first. We can do what we think is right for our community in our space. We’re very kid-friendly: we welcome children into our space, we have programming specifically for them, and we really enjoy participating in talking to people about the artwork, showing them how things are made,” Ellie shares with pride. As traditional funding sources for the arts drastically shift regionally and nationally, Cura Contemporary offers a respite from the norm, bringing artists to the forefront to explore, create, and inspire the community in Morgan Hill and the greater Bay Area. It is a model that shines bright and offers inspiration to all who walk through the front door.

“CURA Contemporary,” Profiles, Issue 17.4, *Content Magazine,* August 2025



CURA
CONTEMPORARY

A gallery committed to providing a welcoming space for both artists and the public to explore, create, and be inspired

Downtown Morgan Hill bustles with activity as neighborhood restaurants activate Monterey Road. On the corner of West Second Street stands a sculptural structure, home to gallery Cura Contemporary and its sister restaurant, Vera. Exposed timber and floor-to-ceiling windows permeate the two-story gallery, combining warmth and color with contemporary sophistication accessible to the passerby. Cura Contemporary is more than a gallery; it is an artist workshop studio, community hub, and restaurant, with the goal of providing all people with the opportunity to appreciate and be inspired by the arts.

Designed by KTGY architecture firm, at the direction of local entrepreneur Dan McCranie, Cura Contemporary is a long time coming. Dan and his late wife, Kathy, who made Morgan Hill their home in the 1980s, were determined to give all their money away and had always planned to give back to the community. Cura Contemporary’s gallery director, Ellie Honl Herman, had worked with Dan for several years before the gallery opened its doors last November. Ellie is a printmaker and first met Dan as a framer at his frame shop, now Colibri Gallery, located down the street from Cura Contemporary. In 2019, Colibri added a gallery space with Ellie at the helm, until she transitioned into her role as the inaugural gallery director of Cura Contemporary in late 2024. Colibri is now Cura Contemporary’s sister gallery, featuring more traditional artwork.

Written by
Samantha Hull
Team Portrait by
Daniel Garcia
Architecture photograph by
Mike Schwartz
Provided by CURA

17395 Monterey Road
Morgan Hill, California 95037
curacontemporary.com
Instagram: cura_contemporary

Narrative Journalism | Natalia Drachinskaya



As an artist, speaking truth to power, history, and the forgotten stories of millions who dared to think differently and rebel against authoritarian and totalitarian regimes is critical to making the changes necessary to live in a peaceful society. For Nata, being an artist is a privilege, and the ability for her to use her voice, especially now that she lives in America, is a blessing that does not go unnoticed. Her artwork is indebted to personal memory, the resilience of her loved ones, and her own courage to speak up in the face of violence and human suffering: “I believe in art that has some meaning behind it. It can be pleasing, aesthetically beautiful, but if you know the story, if you know what’s underneath–that makes you feel, remember, and think–you’re in dialogue with the art.”

“Natalia Drachinskaya: Reconstructing Personal and Collective Memory Into an Act of Resiliency and Strength,”
Sight and Sound, 18.2, *Content Magazine*, February 2026

Narrative Journalism | Jeremiah Matthew Davis

As the director, he is building a triangular base of artists, ideas, and audiences--rooted in deep collaboration. “Collaboration is what I’ve always done, Jeremiah states, “I’ve never been a solo artist. It’s always been about teamwork and collective action to realize anything: a work of art, an idea, an ephemeral experience, or an object. I think that, whether we see it this way or not, the visual arts are and have historically been just as collaborative, but it has been masked by the idea of the cult of the lone genius.” He revokes the notion of the lonely artist stereotype, in turn, learning with respect and encouraging the museum to serve as a true mediator between the artist and the public.

“A Leader’s Commitment to Collaboration and Audience Engagement,” Profiles, 18.4, *Content Magazine*, August 2026



JEREMIAH MATTHEW DAVIS

A LEADER'S COMMITMENT TO COLLABORATION AND AUDIENCE ENGAGEMENT

"My role, wherever I go, is to determine how I can make the biggest impact," shares Jeremiah Matthew Davis, the San José Museum of Art's new Oshman director and chief executive officer. Impact is just one aspect of Jeremiah's leadership ethos; intentional collaboration and a deep commitment to audience engagement are also integral. Jeremiah explains, "I'm always thinking about the audience and what they're going to take away from this experience. I'm not going to do this because I think that it can exist in a vacuum. I do it for the circular connection that engaging with audiences can create." His resume, unlike many leaders in his sector, is in theater; he came to museums by chance and stayed by choice. He is a leader committed to making an impact within the community he serves.

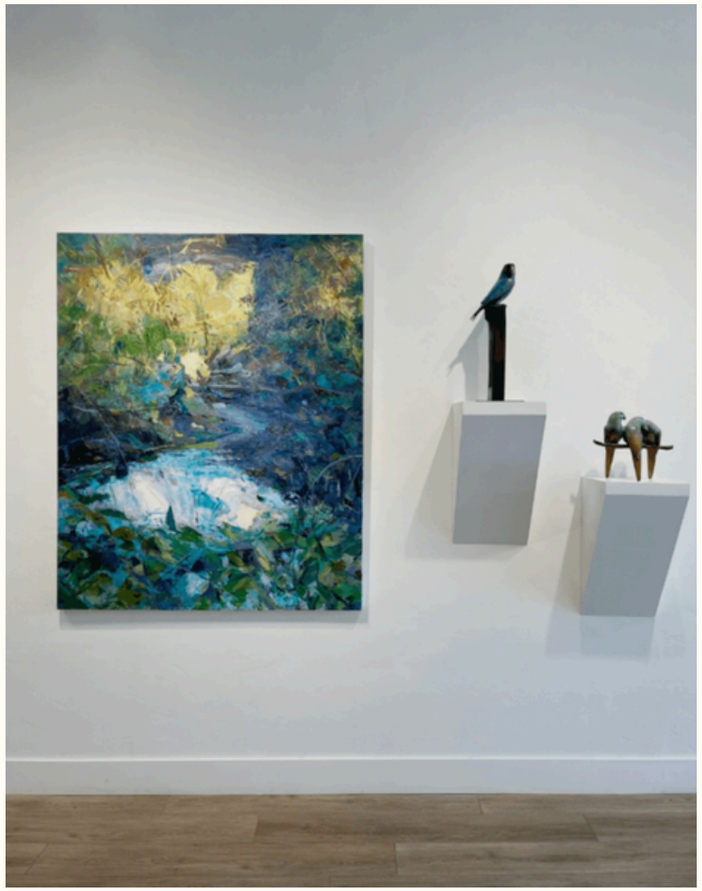
Born in Oklahoma, Jeremiah grew up on an organic farm in Osage County, about an hour outside of Tulsa. Surrounded by farm animals and nature, he was always a creative child with an affinity for drawing, singing, and reading. He found opportunities for experiencing art through public programming at his local library and by exploring the Smithsonian museums while visiting his grandmother every summer. For Jeremiah, art has been omnipresent. He says, "Art for me was always a window. It was a window to explore, to experience the world, and to recognize that there was something greater than my immediate experience."

With three degrees in hand—two undergraduate degrees in theater and social studies, and an MFA in theater—Jeremiah was living in Brooklyn when fate struck. His wife stumbled upon an opening for an artistic director at Oklahoma Contemporary, a non-collecting arts organiza-

Written by Samantha Hall
Photography by Stan Olszewski
Layout Design by Jesse Garcia

sjmuseart.org
Instagram: jeremiahmatthewdavis

Reviews



The Shape of Nature reminds us not only of the incredible beauty that surrounds us, but also of its ability to bring joy and fulfillment to all living creatures. This exhibition brings together three artists who share a deep appreciation and respect for the natural world, resulting in a cacophony of life in the traditional white-cube gallery space. It is a feat not only of curatorial vision and creativity, but also of bringing the voices of nature and wildlife to life with keen sincerity. Studio Shop Gallery gives space for each artwork to sing.
The Shape of Nature, Studio Shop Gallery

Roborant Review | Samantha Hull

ROBORANT REVIEW

Exhibition Copy | Kathryn Polk

"If I say, be, or do anything in my art, I want to support women in their lives."
- Kathryn Polk

At the age of fifty, Kathryn Polk quit her lucrative business career to make art full-time. Although she took a self-described thirty-year sabbatical from making art, Kathryn has always been an artist. Her earliest memories of making art can be traced back to when she was just three years old, keeping herself occupied while at church. The women in Kathryn's family—her mother, grandmothers, sister, daughter, and granddaughters—serve as artistic inspiration. A self-described visual storyteller, Kathryn draws freely from memory about personal lived experiences of her past and present. Her prints are an honest expression of her perspective growing up as a woman in the 1950s and '60s and in response to contemporary issues that concern the female experience. Kathryn's artwork visually communicates the importance of female empowerment, and her ultimate hope is to inspire the positive advancement of women's equality in our society.

Kathryn's sketchbooks are integral to her practice, and her drawings reflect her own private world. She sketches experiences from memory, allowing for experimentation and play to take place. The process of drawing freely gives Kathryn permission to visually communicate topics or lived experiences on her mind at any given time. Kathryn believes that a lot of good work can be found in chaos. For example, her drawings are often laid out randomly so she can witness the juxtapositions that take place, giving space for her to make sense of her inner world and discover what themes visually come together as a result.



Kathryn Polk, *The Fireman's Daughter*, 2023, Stone Lithography, hand-tinted with watercolor and colored pencil
Courtesy of CURA Contemporary Gallery

Exhibition Copy | Kathryn Polk

From there, she transfers her drawings to a smooth flat stone, which she then etches using the method of lithography, a printing process where oil and water repel one another, and the result of the inked image in stone is translated to paper. Kathryn learned and fell in love with lithography from her husband, Andy Polk, a lithographer himself. An immediate obsession took hold once Kathryn discovered that the medium gave her the closest feeling to drawing using a graphite pencil. Her classical training, coupled with her love of free expression, has provided Kathryn the opportunity to explore contradictions in her work, treating the stone as an extension of her sketchbook drawings. To Kathryn, lithography is a gift of multiples, which provides her with ample opportunity to share her artwork and make it accessible to a wide audience.

This freedom of expression, made way for a personal iconography and visual lexicon to take shape within her practice; a cathartic process that allows Kathryn to communicate feelings or ideas around personal or societal issues. A red thread appears throughout many prints symbolizing Kathryn's bloodline–herself, mother, grandmother, and great-grandmother–all seamstresses. Symbols of fire reference cleansing, purifying, or even destruction. The depiction of logs symbolizes the heavy burdens we all carry, a powerful reminder from Kathryn to not let them stop us from where we need to go. Additionally, tattoos appear on the figures in her prints, serving as personal messages from Kathryn to combat societal intolerance. However, Kathryn's use of symbols is not literal, in fact, she hopes the viewer brings their own experiences and emotions to her artwork.

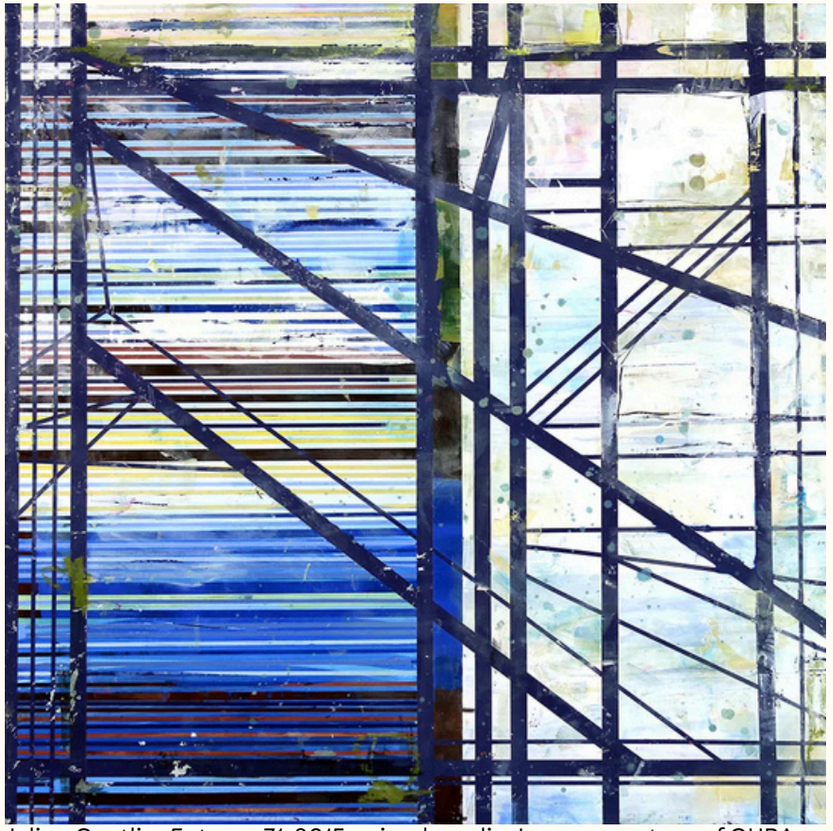
Born in Memphis, Tennessee, Kathryn studied painting at the Memphis Academy of Art and Memphis State University. She lived in Tucson, Arizona, for several decades and now calls Indiana home. Her work is held in many national and international collections, including The National Academy of Fine Art (China), University of Wales (UK), and The Denver Art Museum (CO). She is also the co-owner of L VIS Press, a lithography print studio.

Exhibition Copy | Jylian Gustlin

"I'm not a typical artist as I am both a computer programmer and an artist."
–Jylian Gustlin

Jylian Gustlin was raised by technology. A native of Silicon Valley, Jylian grew up in Almaden, San Jose. Both of her parents worked at IBM, her father as the director of the computer center and her mother as a senior vice president. A self-prescribed "computer baby," Jylian and her siblings grew up crawling around the computers at IBM. Because of her upbringing, computers have always held a sort of magic, and technology has always been intertwined with her art. She proclaims, "My brain can't think of making art in any other way because I've been raised by technology."

Jylian is a computer programmer and artist; both parts of her identity have always been interchangeably intertwined. She spent the first half of her career working at Apple as a computer programmer and art director. For the past twenty-five years, she's worked as a full-time artist creating large-scale mixed-media work that utilizes traditional materials with computer applications. Embedded in her artwork is a nod to her love and experience experimenting with technology. Her paintings convey the same complex layering often seen in computer programs such as Adobe Photoshop and Illustrator.



Jylian Gustlin, *Entropy 71*, 2015, mixed media. Image courtesy of CURA Contemporary.

Exhibition Copy | Jylian Gustlin

Jylian is an artist who loves color. On view are works from her recent series, Prophecy and Alchemy, which explore layering of color and abstract elements to evoke an appreciation for nature and to celebrate its chaotic beauty. In Entropy 56, she explores the scientific theory of entropy–a lack of order or predictability–that is translated onto canvas, building layer upon layer to illustrate the inevitable changes that surrounds us. Equus is a painting created in collaboration with her brother, the artist Dave Gustlin. Both have a love for horses and between Dave's realism mixed with Jylian's expressionist style, the two dance around one another to create a work of art that celebrates and captures a sincere appreciation for nature.

Jylian sees technology as art and her marriage of the two provides a canvas for her to explore her appreciation for nature, scientific theories, and her own inner consciousness, ultimately communicating our connection to each other and the world around us.



Jylian Gustlin, *Serenus (Calm, Peaceful) 103*, 2025, mixed media. Image courtesy of CURA Contemporary. Copyright of the Artist.

Travel Guides | Writer & Editor



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Artist Profiles





Samantha Hull

Contributor

Live fast, die young – a sentiment to describe Bob Thompson's short but spectacular life.

Although his artistic career was brief (a mere 8 years working as a professional artist), Thompson created such a vast body of work that some scholars consider him the "Original Jean-Michel Basquiat." Over his short career he produced over 1,000 canvases, often working on two to three at the same time. His insatiable appetite to create catapulted him to success, although it was heartbreakingly cut short.

Robert Louise Thompson was born in Louisville, Kentucky. His father died suddenly in a car accident when he was a teenager and art became a solace for the young man as he grappled with his grief. Thompson originally planned on being a doctor, but soon fell bored and depressed with the coursework. It was his step-brother who encouraged him to pursue his art instead. While studying art at the University of Louisville, Thompson spent a summer semester in Provincetown, Rhode Island at the Seong Moy School of Painting and Graphic Arts, which deeply influenced his practice and introduced him to a number of artistic peers.

After graduating, Thompson moved to New York City where his practice flourished and he became a well-known bohemian artist. He was heavily influenced by music, especially jazz; the ways in which jazz musicians created exuberant melodies through sound, Thompson sought to achieve with paint. In addition, he was inspired by the Italian Renaissance Masters, Fra Angelico, Piero della Francesca, Titian, Tintoretto, and Nicolas Poussin, and interpreted these classics by infusing expressive abstract figuration and color. While living abroad, Thompson devoured the art of Europe from France, to Italy, to Spain. While in Spain, Thompson discovered Francisco Goya, who is believed to have heavily influenced the artist's style. His artwork is also believed to have been influenced by the Fauvist art movement which included modernist heavyweights, Gauguin, Paul Cezanne, and Henri Matisse.

Unlike many of his contemporaries, Thompson found renowned success during his short life. His appreciation of the classics, interpreted in his own rebellious style, led to art world success unheard of at the time for many artists, especially African American artists. A free spirit at heart, Thompson suffered from a heroin addiction that ultimately led to his untimely death. While recovering from gallbladder surgery in Rome, Thompson died from complications a few months after the procedure.

https://www.sartle.com/profile/samantha-hull

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Academic Writing

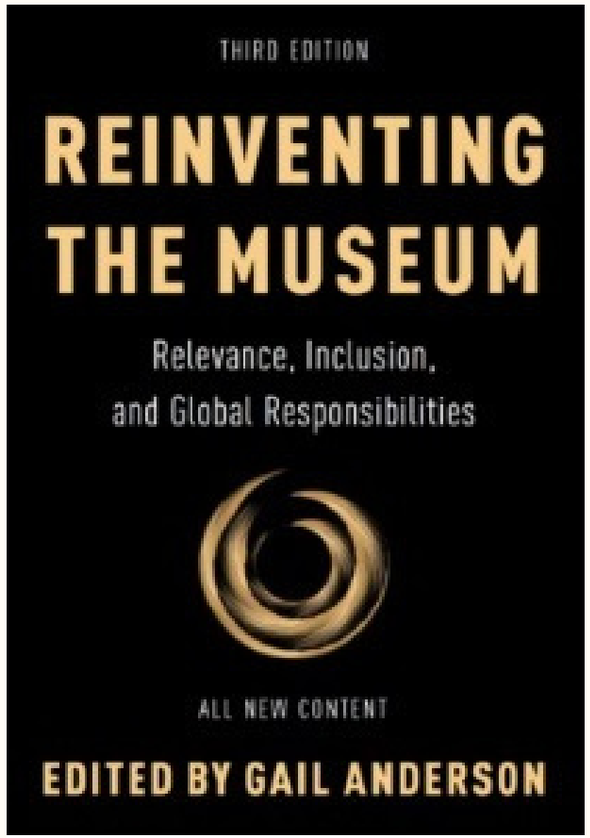
Letter

What does institutional curatorial engagement look like? At the beginning of the panel discussion, Tucker referenced The Participatory Museum by Nina Simon in which the author challenges museums to reckon with their own lack of public relevancy and how to incorporate community participation in exhibitions and programming. Simon (2010, 232) argues, “a successful collaboration creates new relationships and opportunities that may span over many years.” The key component here is “over many years.” How can institutions facilitate meaningful collaborations that carry on for years to come? How can institutions evolve out of expertise of the scholar and instead invite expertise from the community? One curator from the panel offered insight as to how their role shifted from expert to facilitator, demonstrating that engagement curating starts with a reimagined approach to organizing art exhibitions. Martina Tanga, Curatorial Research and Interpretation Associate at the MFA Boston, shared her on-the-ground approach to co-collaborative curatorial projects that involve the community from inception to completion.

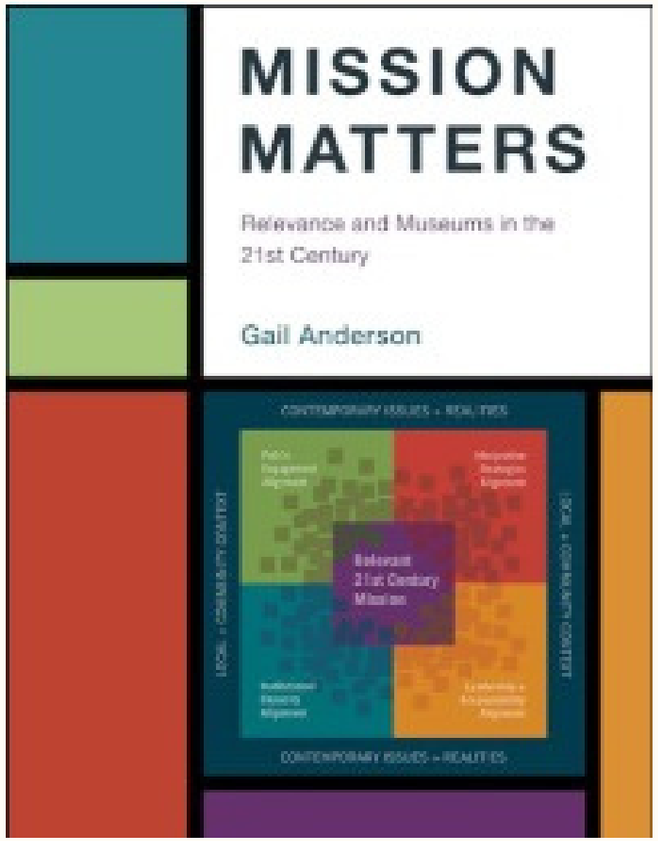
“Beyond Individual Gumption: A Letter to the Field about Institutionalizing Engagement Curating,”
The International Journal of the Arts in Society, April 2024.

https://cgscholar.com/bookstore/works/beyond-individual-gumption?category_id=the-arts-in-society

Developmental Editor | Publication Manager



Rowman & Littlefield, 2023



Rowman & Littlefield, 2019

Producer & Editor



The Museum Worker is a subseries of the CAA Conversations podcast about pathways to careers in museums, featuring candid conversations with professionals in the field. Museum workers share how they got where they are today, what they do, and the role of diversity, equity, access, and inclusion in day-to-day work as well as hopes for the future of the field.

Episode Five: Leaving the Museum

Episode Four: Museum Curators

Episode Three: Challenges for Changemakers

Episode Two: Museum Exhibition Design and Installation

Episode One: Museum Educators

Work with Me

EMAIL ADDRESS samantharteditorial@gmail.com

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