K E I T H S E C H R E S T

432.230.5963 sechrest@post.com pronouns: they/them www.shadetreader.com MT116119

From working backstage with various performing artists to caring for an ailing parent, from managing a bed & breakfast in the Big Bend Region of West Texas to helping a non-profit art space produce independent music events, I bring a range of personal and professional experiences as well as a love of learning to each fresh challenge.

E D U C A T I O N

Lauterstein-Conway Massage School — Austin, Texas
500-Hour Program & Advanced Clinical Training — 2010 – 2012

S K I L L S & C E R T I F I C A T I O N S

Associated Bodywork & Massage Professionals & National Certification Board for Therapeutic Massage & Bodywork

Licensed & practicing massage therapist since 2012; trained in Swedish, sports massage, Deep Massage – The Lauterstein Method, fascial release, oncology massage, Zero Balancing, and cranio-sacral therapy. I have over twenty years of experience both as a stage manager, working with various theatre and dance companies, and as visual artist, working primarily in acrylic on canvas and graphite on paper.

E X P E R I E N C E

Visual Artist — 1994 – Present

Spavia Day Spa — Austin, Texas
Massage Therapist — 2018 – Present

Hand & Stone Massage and Facial Spa — Austin, Texas
Massage Therapist — 2016 – 2018

Lyft — Austin, Texas
Driver — 2015 – 2016

Shrewd Productions — Austin, Texas
Stage Manager — 2014 – 2015

Poison Apple Initiative — Austin, Texas
Stage Manager — 2013 – 2014

Kathy Dunn Hamrick Dance Company — Austin, Texas
Stage Manager — 2012 – 2015

Adobe Rose Inn B&B — Marathon, Texas
Manager — 2007 – 2010

Marathon Volunteer Fire Department — Marathon, Texas
Wildlands Auxiliary — 2007 – 2010

Ballroom Marfa — Marfa, Texas
Production Manager — 2005 – 2007

Caregiver — 2003 – 2008

Sul Ross State University — Alpine, Texas
Stage Manager — 1997 – 2003

My minimum rate is $20/hour, and I am working remotely during pandemic conditions.

"Their work is so new, so damn fresh, that a human whose life is dedicated to confirming their own soliloquies does not even have the emotional vocabulary to recognise the genius. Very Great Art of course demolishes these closed doors. If their work were in an environment where it could be met on its own terms, then Sechrest becomes one of those artists with enough subtlety and strength to open one's windows to the new. Still, something as new as their work requires a vanguard to prepare Average Jan to receive it. I want to be that vanguard." – Abel Coelho, late creative director of the Kyoto Butoh-Kan