

FRANCINE WEISS

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EDUCATION

Boston University – *Boston, Massachusetts*

Ph.D. in American Studies / American Art and the History of Photography – 2012

Wellesley College – *Wellesley, Massachusetts*

B.A. in English – Cum Laude – 1995

Coursework in studio art, art history, and Italian.

Continuing Education:

Emory University, Goizueta Business School – *Atlanta, Georgia*

Certificate in Finance for Non-Financial Managers – 2022

Harvard University, DCE – *Cambridge, Massachusetts*

Graduate Certificate in Non-Profit Management (in progress) – Course in Fundraising completed in 2023

CAREER HISTORY

Newport Art Museum – *Newport, Rhode Island*

Director of Curatorial Affairs & Chief Curator – 2022 – 2024

Senior Curator – 2016 – 2022

During my 8 years as part of the senior leadership team, I reimagined and revitalized the Museum by driving institutional growth, fostering community engagement, and increasing visibility. Through innovative programming, strategic acquisitions, and fundraising, I transformed the Museum into a more inclusive and relevant institution with an expanded footprint both regionally and nationally.

Budgeting & Fundraising: Managed an annual curatorial budget of **\$500,000–\$600,000**, a **\$600K conservation endowment**, and **\$170K acquisitions fund** and successfully led fundraising efforts with major donors, corporations, and foundations. Created donor strategies. Applied for and secured grants for the Museum. This strategic financial management allowed the Museum to enhance its programming and sustainability, ensuring long-term success.

Acquisitions/Advancement: Secured the **largest donation** in Museum history: Christo's *Oceanfront Project* of 50+ works, which not only bolstered the collection but also amplified the Museum's **national and international profile**. This acquisition became the cornerstone of summer exhibitions and cultivation events.

Advancement: Organized and led **4–6 exclusive cultivation events** annually, increasing **donor engagement** and support for the Museum's mission. Designed to reach different donor segments, these events contributed to a **stronger donor base** and **higher annual revenue**, which allowed the Museum to continue its growth and programming.

Worked on the two major annual cultivation events: the Summer Art Party and Wet Paint.

Key Achievements:

- **Strategic Leadership:** Co-authored the Museum's Strategic Plan, *Insight 2020*, with the Executive Director and Education staff. In alignment with my curatorial vision, the Plan shifted the Museum's mission to embrace a **global contemporary art focus**, which played a key role in increasing regional, national visibility, and international. The plan also created clear pathways for institutional growth and inclusivity, increasing the Museum's relevance to a broader audience.
- **Strategic Programming:** Curated high-profile exhibitions like *Georgia O'Keeffe: Things I Had No Words For* and *Andy Warhol: Big Shot*, which **tripled Museum attendance** and significantly increased admissions revenue. Through exhibitions prioritizing **BIPOC, women, and LGBTQIA+ artists**—such as *Hair Stories*, *Arghavan Khosravi*, *Social Fabric*, *Toots Zynsky: Past/Present*, *Bob Dilworth: Backyard*, *Annu Palakunnathu Matthew: Revision(s)*, *Lissa Rivera: Beautiful Boy*, and *Renee Cox: Revolution/Revelation*—I ensured that the Museum became a **more inclusive, welcoming, and visible space**, attracting diverse audiences from the region and beyond.
- **Fundraising & Grants:** Spearheaded major fundraising initiatives, including grants, paddle raises, and targeted donor asks, which collectively raised **\$50K–\$60K annually** for curatorial projects. Secured the Ocean States Charities Trust Grant for three consecutive years for collections equipment and building updates. Co-wrote the Aletta Morris McBean Charitable Trust and annual RISCA Grants for operating funds. Wrote and secured a grant to restore historical galleries from the Lois H. and Charles A. Miller Foundation. These efforts led to the Museum's **financial sustainability** and **increased donor engagement**, enabling the institution to maintain robust programming and year-round.
- **Collection Growth:** Increased the collection by **50%**, growing it to over **3,000 objects** predominantly through gifts. This growth significantly enriched the Museum's holdings and ensured the collection was more inclusive, representing a diverse range of artists, particularly BIPOC, women, and LGBTQIA+ artists. This directly contributed to an increase in **visitor engagement** and **donor interest**.

DEAI Work:

- Prioritized **DEAI** within the **Collections Development Plan**, ensuring the Museum's acquisitions and exhibitions reflected a broad range of perspectives. This priority led to **an increase in representation of underrepresented artists**, which directly contributed to the Museum's reputation for inclusivity.
- **Increased Representation:** Actively increased the representation of **BIPOC, women, and LGBTQIA+ artists** in both the collection and exhibitions, making the Museum more **relevant** and **inclusive** to contemporary audiences. This approach resulted in **higher attendance** and **positive feedback** from diverse communities.
- Promoted diversity in the **Artist-in-Residence Program**.

- **Bloomberg Connects:** Oversaw launching the Bloomberg Connects App, giving visitors digital access to tours, collections, and multilingual content.
- **Newportal:** Increased access to the collection by collaborating with Redwood Athenaeum & Library, Newport Restoration Foundation, Preservation Society, and Newport Historical Society on the ongoing grant-funded project to offer create and maintain a searchable Newport collections database.
- **DEAI Working Committee:** Formed and co-led the Museum's DEAI initiatives, fostering a more inclusive and accessible institution internally and externally.
- **Collection Labels:** Oversaw initiative to write more complex narratives on museum object labels, acknowledging Newport's connections to the **Transatlantic Slave Trade**.

Visibility & Media Engagement:

- **Press Coverage:** Significantly increased the Museum's visibility through appearances and interviews on **WGBH (Boston Public TV) – Jared Bowen's Open Studio** and **NPR**, and positive reviews in *The New Yorker*, *The New York Times*, *Art Daily*, *The Providence Journal*, *Art New England*, *Boston Globe*, and *Women in the Arts*. This led to increased public awareness and attendance and elevated the Museum's position to a leading contemporary art institution in the region.
- **International Press Coverage:** Led outreach efforts that resulted in media coverage on **BBC Persian** and **Big Red & Shiny**, which helped expand the Museum's audience beyond Rhode Island and attracted **international attention**.

Committee & Advisory Work:

Actively participated in several committees, driving change and implementing new strategies that helped elevate the Museum's operations:

- **Collections Committee:** Led the revitalization of the Committee to ensure alignment with the updated **Collection Development Plan**, which **prioritized DEAI**. This helped to enhance the Museum's public profile **as a more inclusive institution**.
- **Buildings & Grounds Committee:** Collaborated with the Committee on building upgrades, including essential **HVAC system upgrades for collections storage and galleries**, which preserved the collection and allowed for high-profile loan exhibitions and collaborations with other museums.
- **Community Engagement Advisory:** Developed exhibitions and programs with external partners that strengthened the Museum's relationships with local and regional communities, creating meaningful engagement and enhancing the Museum's reputation as an **inclusive community-oriented institution**.

- **Community Engagement Committee:** Actively participated in meetings about programs and partnerships with staff and trustees.

AAM Re-Accreditation:

- Played a key role in the Museum's **AAM re-accreditation** process, ensuring the Museum met all required standards. My contributions included writing essential documents and narratives, such as the **Collection Management Policy**, **Collection Development Plan**, and the **Disaster Plan**, all of which were critical to the Museum's success in being re-accredited and maintaining its status among the top 3% of accredited museums in the U.S. This milestone enhanced the Museum's credibility and positioned it as an institution committed to best practices in museum management.

Operational Innovations:

- **Exhibition Budgeting & Planning:** Created **3-year curatorial plans, budgets**, and exhibition schedules, setting clear goals and staffing plans that directly contributed to **increased exhibition sponsorships** and **program funding**. These efforts led to more diverse exhibitions that connected with new audiences and increased attendance.
- **Building & Collections Management:** Managed **two historical buildings**, overseeing crucial **climate control upgrades** to preserve the collection and maintain climate in exhibition galleries. Led **HVAC upgrades** that improved the long-term preservation of the collection, ensuring the Museum could host major traveling exhibitions, which ultimately raised the Museum's profile.
- Reinstalled 100% of the collection galleries.
- **Personnel Management:** Expanded the Curatorial Department from 1 FT employee to 3FT and 2 - 4 PT employees. Created FT Registrar and Curatorial Assistant positions and PT Preparator position. Hired and scheduled contractors, preparators, and other vendors. As a result, the Curatorial Team could carry out the new Strategic Plan and deliver an ambitious roster of exhibitions (13-15 annually) and collection gallery displays (every 3-4 months).
- **Best Practices:** Established best practices by creating new policies and procedures and creating new loan agreements and condition reports.
- **Staff Development:** Invested in staff professional development, implementing **best practices** in collections management and curatorial work, which raised the **Museum's operational efficiency** and led to a **more professionalized staff**.

Education & Outreach:

- **Curatorial Fellowship Program:** Created and launched this inaugural fellowship program, which provided professional mentorship to emerging curators. This initiative enhanced the

Museum's **national reputation** and demonstrated a commitment to **diversity and inclusion** in curatorial staff.

- **Community Engagement:** Developed impactful partnerships with organizations such as **Sankofa, Rhode Island Black Storytellers, NewportOut, Newport Pride, and The Women's Resource Center** among others to create programming around exhibitions that resonated with diverse communities and helped foster a stronger sense of community engagement. Designed and participated in over ten programs annually as a speaker, presenter, and moderator.
- **Educational Outreach:** Worked with **Salve Regina University** to curate student-focused exhibitions and provided lectures, building stronger ties with the academic community and enhancing the Museum's reputation as a center for curatorial scholarship.
- **Newport Artist-in-Residence program:** Oversaw this new program, providing a platform for emerging and established artists to create and present new work while engaging with the community. Organized exhibitions and public for the artists, helping to raise the Museum's profile and strengthen relationships with artists and local communities.
- **Museum Partnerships:** Partnering with the **Norton Museum of Art**, I brought the traveling exhibition *Gertrude Vanderbilt Whitney: Sculpture* to the Museum; added new loans, handled exhibition design; and led cultivation events and tours. Both the exhibitions and programming increased visibility and revenue for the Museum.

Publication Program:

- Successfully restarted and managed the **Museum's exhibition publications program**, which had been dormant for several years. I organized the production of exhibition catalogues that included **scholarly articles** written by curatorial staff and guest writers, increasing the intellectual rigor and visibility of Museum exhibitions.
- **Catalogue Highlights:** Key publications included **The Shapes of Birds: Contemporary Art of the Middle East and North Africa – 2018, Hair Stories – 2021, Social Fabric: Contemporary Issues and Textiles – 2023, and Bob Dilworth: Backyard – 2023.** These catalogues not only documented the exhibitions but also served as important scholarly resources that elevated the Museum's reputation and scholarly presence in the field.
- **Impact:** The publication program not only contributed to **increased visibility** and **academic engagement** but also served as a **fundraising tool**, as both a gift for donors and a revenue stream through sales while supporting the Museum's broader goals of **educational outreach** and **curatorial excellence**.

Weiss Art Advisory – Newport, Rhode Island
Sole Proprietor – 2014 – present

- Wrote comprehensive **exhibition proposal for Charles Seliger Trust**, which was submitted to the **Seattle Art Museum**.
- Facilitating donations and sales of artwork to museums and other non-profits.
- Advise **museums, collectors, and family foundations**.
- Write and revise fellowship applications, exhibitions texts, artist statements, and teaching philosophies for artists.
- Provide professional development advice and marketing strategies for artists.
- Writing articles for ***Sculpture Magazine***.

Fitchburg Art Museum – Fitchburg, Massachusetts

Collection Manager – 2015 – 2016

- Managed a diverse collection of **6,000+ objects** across two buildings, including photography, African, contemporary, and American art.
- Spearheaded the first **museum-wide collection inventory**, ensuring comprehensive documentation and accurate cataloging.
- Oversaw the successful transition to a **new collections database**, improving accessibility and management of the collection during a period of institutional transformation focused on DEAL initiatives.
- **Supervised** a team member while handling complex loan agreements, reviewing legal documents, and managing long-term loans for major exhibitions.
- **Designed and implemented a new storage room** with custom shelving and bins, preparing for future acquisitions and improving collection storage conditions.
- Contributed to a more **inclusive and engaging** museum experience by working closely with colleagues who were incorporating bilingual signage and creating inclusive experiences.

Photographic Resource Center @ Boston University – Boston, Massachusetts

Curator – 2012 – 2014

Editor, Loupe Journal – 2012 – 2014

Managed curatorial program and **annual budget of \$110K–170K** and organized and oversaw *Loupe Journal*, published 3x annually.

During my tenure at the PRC, I successfully elevated the organization's profile, growing its national and international reputation as a leading force in contemporary global photography. I developed and executed innovative programs, exhibitions, and publications that attracted media attention, increased visibility, and positioned the PRC as a key player in the global photography scene.

Achievements:

Organized The Leopold Godowsky Jr. Color Photography Awards, an international photography competition (held every 5 years) with a **\$50K budget**, soliciting nominations from global curators and directors. The exhibition and accompanying artist talks attracted significant attention, elevating the PRC's global standing and supporting the careers of four photographers with generous awards.

Curated 6 loan exhibitions annually featuring emerging to established photographers. Wrote all wall texts and educational materials. **Selected Exhibitions:** *Doors of Perception* (antiquarian photographic processes), *Framed* (contemporary portraiture), and *Lydia Harris: Collier Heights*.

Increased Media Attention: Led thought-provoking exhibitions that garnered coverage in prestigious outlets like the *Boston Globe*, *WBUR*, *Artscope*, and *BU Today*. One exhibition was named by *Aesthetica Magazine* in the UK as one of the "Top 10 Shows to See in the World," **solidifying the PRC's international reputation.**

Strategic Partnerships: Collaborated with the *Magenta Foundation* (based in Canada) to curate a New England photography exhibition to headline the *Flash Forward Festival of Boston*, which increased the PRC's international network and visibility.

Gala Planning & Fundraising: Led the planning and execution of the PRC's Gala, honoring renowned photographer *Marie Cosindas*. The event, featuring special guests such as author *Tom Wolfe* and curator *Peter Galassi*, increased awareness and strengthened donor relationships.

Revitalized *Loupe Journal*: Transformed *Loupe Journal* (published thrice annually) from a small publication into a globally recognized photography journal, featuring renowned photographers such as *JR*, *Suzanne Opton*, and *Richard Renaldi*. Introduced a new editorial direction with conceptual themes for each issue, writing all essays and content. I also expanded the journal's visibility by having it digitized and indexed in key library databases, making it accessible to a wider audience.

Public Engagement: Conducted public talks and tours for diverse groups of donors, faculty, students, and the broader community, fostering stronger engagement with the PRC and its exhibitions.

National Gallery of Art – Washington, DC

Acting Assistant Curator – Department of Photographs – 2011 – 2012

Performed research, writing, and other tasks under the leadership of Dr. Sarah Greenough.

Achievements:

- Managed **loans and research** for American and French photography exhibitions, contributing to the success of major exhibitions: **Charles Marville** and **East of the Mississippi**
- Cataloged **new acquisitions** and organized **acquisitions presentations** for the Collections Committee.
- Wrote for **museum publications** and the **website**, enhancing scholarly content for public engagement.
- Collaborated with the **legal department** to manage **image copyright** issues, ensuring compliance and minimizing legal risks.

Harvard University Art Museums – Cambridge, Massachusetts

Curatorial Fellow and Research Assistant – American Art Department – 2006 – 2008

Conducted research and writing for exhibitions and publications.

Achievements:

- Contributed to the **Harvard Art Museum Handbook (2008)** by writing American Art entries for this comprehensive collection catalogue. Co-organized the handbook with the European art Department Head and fellow fellows.
- Conducted archival research on John Ruskin by reading all of his correspondence with American artists. Wrote a lengthy report summarizing the letters and presenting choices for exhibition.
- Curated a section of John Ruskin's letters from the archives for **The Last Ruskinians** and developed the thematic approach for the display, writing wall texts and labels.
- Conducted a **major de-accession project**, streamlining the collection and ensuring that it aligned with institutional goals.
- Delivered **public talks and tours**, engaging with visitors and sharing insights into the museum's collection.
- Authenticated American furniture in the collection through research and consultations.

deCordova Sculpture Park & Museum – Lincoln, MA**Curatorial Fellow – 2003 – 2004****Graduate Intern – 2002**

Curated and co-curated contemporary art exhibitions including a major donor exhibition, two large loan exhibitions, and several exhibitions of regional artists.

Achievements:

- Curated and **co-curated exhibitions**, including a **major collection-based exhibition** and **two large loan exhibitions**, contributing to the museum's visibility and fundraising efforts.
- Worked closely with **donors** and organized a major donor exhibition and exclusive cultivation event.
- Co-curated *Self Evidence: Identity in Contemporary Art* and co-authored and edited accompanying catalogue.
- Developed exhibitions across **all media**, including **video, sound, and new media**, broadening the museum's programming.
- Presented exhibitions to the Board of Trustees Collections and Exhibitions Committee.
- Supervised 3 **interns annually**, providing mentorship and fostering the next generation of curatorial talent.
- Wrote and edited **museum publications**, including exhibition catalogues and marketing materials, enhancing the museum's reputation.

Museum of Fine Arts, Boston – Massachusetts**Graduate Intern – Art of the Americas Department – 1999 – 2000**

Conducted archival research for a **A Studio of Her Own: Boston Women Artists, 1870 – 1940**. Gave gallery tours to college student groups. Assisted with proofreading book content.

TEACHING EXPERIENCE

New England College (formerly NHIA) – *Henniker, New Hampshire*

Professor – MFA Program in Visual Arts and Photography – 2014 – 2020

Thesis Advisor & Critic – 2014 – 2021

Courses:

- Critical Theory II (Graduate Seminar) – Photography
- Critical Theory II (Graduate Seminar) – Visual Arts

Wellesley College – *Wellesley, Massachusetts*

Visiting Lecturer – 2012

Course:

- ARTH 226 – History of Photography from Invention to the Media Age

Boston University – *Boston, MA*

Visiting Assistant Professor – Dept. of Art & Architecture – 2016

Adjunct Professor, MET College – 2003, 2014 – 2015

Courses:

- AH 295: History of Photography (2016)
- AH 372: Modern Art (2x)
- AH 284: Arts in America
- Received the highest teaching rankings in the MET College – 2014 and 2015

Visiting Assistant Professor – American Studies Department – 2006

Course:

- Designed the Seminar AM 246: American Arts and Society: The Real Deal: Realism and Reality in American Art and Culture.

Graduate Teaching Fellow – Instructor of Record – English Department – 2001

Course:

- EN 104 D3: Designed and taught first-year writing course, "The American Protagonist"
- Tutored students in the Boston University Writing Center

Simmons University – *Boston, Massachusetts*

Adjunct Professor – Art & Music Department – 2005 – 2007

Courses:

- Art 245 : American Art (2x)
- Art 244: Twentieth-Century Art (2x)
- Art 141: Art History: From Egypt to Mannerism
- Art History 249: The History of Photography

PUBLICATIONS

Widely published in exhibition catalogues, art publications, scholarly journals, anthologies, and monographs including: Sculpture Magazine, African Arts, The European Journal of American, Art Journal, Bookforum, among others. Wrote a chapter for Reframing Andrew Wyeth (U CA Press, 2014).

- Weiss, Francine. "Nafis M. White: Forms of Change." *Sculpture Magazine*. (Forthcoming).
- Weiss, Francine, and Megan Horn, with Lisa Gail Collins, Ph.D., and John Frederick Walz, Ph.D. *Social Fabric: Textiles and Contemporary Issues*. Hollis Publishing, 2023. 96 pp.
- Weiss, Francine. *Bob Dilworth: Backyard*. Hollis Publishing, 2023. 34 pp.
- Weiss, Francine. *Ana Flores: Shaman Ladders and Other Stories*. Newport Art Museum, 2023. 30 pp.
- Weiss, Francine. *Hair Stories*. Hollis Publishing, 2021. 100 pp.
- Weiss, Francine, with Shiva Balaghi, Ph.D., Sarah Rogers, Ph.D., Anna McNeary, and Hillary Fortin. *The Shapes of Birds: Contemporary Art of the Middle East and North Africa*. Hollis Publishing, 2018. Hardcover, 127 pp.
- Weiss, Francine. "From Surface to Self: Jenee Mateer's Waterscapes." In *Jenee Mateer: Break Boundary*, 79–83. George Thompson Publishing, 2018.
- Weiss, Francine. "Joan Hall: Beauty and Peril." *Hand Papermaking Magazine* 33, no. 1 (June 2018): 34–36.
- Weiss, Francine. *Domestic Affairs: Domesticity, Identity, and the Home*. Hollis Publishing, 2018. 30 pp.
- Weiss, Francine. "Pictures & Windows: The Paintings of Christopher W. Benson, 1975–2017." In *Christopher W. Benson, Pictures & Windows: Paintings by Christopher W. Benson, 1975–2017*. Fisher Press, 2017.
- Weiss, Francine. "Kindred Spirits: Andrew Wyeth and Robert Frost." In *Rethinking Andrew Wyeth*, edited by David Cateforis, University of California Press, 2014. (Peer-reviewed)
- Weiss, Francine. "New Approaches to Portraiture: Vivian Keulards, Natan Dvir, and Jen Davis," and essays on Richard Renaldi, Lindsay Morris, and Michael Joseph. *Loupe* 4, no. 1 (October 2013): 2–25, 28.
- Weiss, Francine. "The Limited Editions Club's *Leaves of Grass* (1942) and the American Imagetext." *European Journal of American Culture* 32, no. 2 (Summer 2013): 137–151. (Peer-reviewed)
- Weiss, Francine. Essays on JR, Suzanne Opton, and Mary Beth Meehan. *Loupe Journal* 3, no. 3 (June 2013): 2–23.
- Weiss, Francine. "The Allure of the Abstract," and essays on Emma Livingston, William Miller, and Dan Borden. *Loupe Journal* 3, no. 2 (Feb 2013): 2–25, 28.
- Weiss, Francine. "Chasing the Ephemeral: Contemporary Photographers Representing the Process of Decay," and essays on Kevin Bauman, C.E. Morse, and Katherine Westerhout. *Loupe* 3, no. 1 (Oct 2012): 2–17, 20.
- Weiss, Francine. "Gifts and Acquisitions: William Bell, *Looking South into the Grand Cañon, Colorado River, Sheavwitz Crossing*." *National Gallery of Art Bulletin*, no. 46 (Spring 2012): 18–19.
- Weiss, Francine. Book review of *The Beautiful Time: Photography by Sammy Baloji*, by Bogumil Jewsiewicki. *African Arts* 44, no. 4 (Winter 2011): 91.
- "F.W." American art entries (23) for *Harvard Art Museum Handbook*, edited by Stephan Woolihojian. Cambridge, MA: Harvard University Press, 2008.
- Weiss, Francine. "Alexander Gardner." *The Encyclopedia of Nineteenth-Century Photography*, vol. 1, 570–572. Edited by John Hannavy. New York/London: Taylor & Francis/Routledge, 2008.

- Weiss, Francine. Book review of *American Women Modernists: The Legacy of Robert Henri, 1910–1945*, by Marian Wardle. *Bookforum/Artforum* (Dec 2005): 57–58.
- Weiss, Francine. Book review of *Create and Be Recognized: Photography on the Edge*, by Deborah Klochko and John Turner. *In the Loupe* 29, no. 1 (Jan/Feb 2005): 5.
- Lafo, Rachel Rosenfield, Francine Weiss, and George Fifield. *Self-Evidence: Identity in Contemporary Art*. DeCordova Museum and Sculpture Park, 2004.
- Weiss, Francine. "A 'Room' in American Art for the Woman Artist from the Gilded Age to the Modern Period." *Art Journal* 62, no. 3 (Fall 2003): 110–113.
- Weiss, Francine. *DeCordova Collects: Gifts from Stephen and Sybil Stone*. DeCordova Museum and Sculpture Park, 2003.
- Weiss, Francine. "Dave Cole," "Heather Hobler-Keene," and "Laura McPhee." In *The 2003 DeCordova Summer Annual Exhibition*, edited by Francine Weiss et al., 12–25. DeCordova Museum and Sculpture Park, 2003.
- Weiss, Francine. "The Artist at Work: An Interview with Pat Keck." In *Puppets, Ghosts, and Zombies: The Sculpture of Pat Keck*, edited by Nick Capasso, 21–28. DeCordova Museum and Sculpture Park, 2003.
- Artist Biographies. In *Painting in Boston: 1950–2000*, edited by Rachel Rosenfield Lafo, Nick Capasso, and Jennifer Uhrhane. DeCordova Museum and Sculpture Park, 2000.

PUBLIC LECTURES & PRESENTATIONS

Strong record of public lectures including talks and paper presentations at the Smithsonian Institution, Georgia O’Keeffe Museum and Research Center, The Huntington, Center for Creative Photography, RISD Museum, Simmons College, and RISD Museum.

Panel Discussions and Conversations:

- "The Answers Take Time" — Public conversation with Annu Palakunnathu Matthew — RISD — 2023.
- "Social Fabric: Incarceration, Art, and Restorative Justice" — Panel Discussion with artist Jessie Krimes, Wendy Sawyer of the Prison Policy Initiative, Cheryl Robinson of Turning Around Ministries, and Cheryl Hatch from The Public’s Radio — Newport Art Museum — 2021.
- "Searching for Peace At Home: A Community Conversation on Domestic Violence" — Presentation and Panel Discussion with photographer Donna Ferrato, the Women’s Resource Center of Newport, Rhode Island Coalition Against Domestic Violence, Survivors and Members of Sisters Overcoming Abusive Relationships, and Antonia Ayres-Brown of The Public’s Radio — 2021.
- "Hair Stories" — Virtual Panel Discussion with artists Anne Wilson and Nneka Kai — Newport Art Museum — 2023.
- "Curatorial Conversation about Andy Warhol with Vincent Fremont and John Smith" — Newport Art Museum — 2020
- "Artist Salon" — A Weekly Interview/Conversation with Artists including artists Gohar Dashti, Alan Metnick, and Joseph Norman -- 2020.
- "Conversation with Curators" — Public Conversation with curator and U RI professor Annu Palakunnathu Matthew in conjunction with the exhibition "Betwixt and Between: Photography, Time, and Place" – Jamestown Art Center-- 2018.

- “Q & A”— Providence Film Festival / Newport Art Museum, RI. For screening of Erol Morris’s “The B-Side: Elsa Dorfman’s Portrait Photography” – Newport Art Museum -- 2017.
- “Conversation with Writer Miranda Beverly-Whittemore” -- New England Women in Photography Conference with Simmons College Center for Leadership-- March 22, 2007.

Public Lectures:

- Master Lecture Series at the Griffin Museum of Photography, MA – 2014-2015:
 - “Women in Photography: 1838-1939”
 - “Women in Photography: 1940-present
 - “An Introduction to Japanese Photography”
 - “A Short History of Art Photography”
- “‘I Too Sing America’: Edward Weston’s *Leaves of Grass* Portraits”— Smithsonian American Art Museum / National Portrait Gallery, Dec. 3, 2015.
- “Messengers and Promises: Animals in Art”— Keynote lecture for Griffin Museum’s 9th Annual Focus Awards – 2014.
- “Flashback: Women in Photography” — Public Lecture for “Turning the Wheel: The Emergence of Women Artists” — at Brandeis University, Women’s Studies Research Center, Nov. 2013.
- “A Little History of Art Photography”— deCordova Museum & Sculpture Park, MA. Nov. 16, 2012.
- “Visual Verses: Edward Weston’s *Leaves of Grass* Photographs, 1941 – 1942”— Smithsonian Institution, D.C. May 5, 2010.
- “Visual Verses: Edward Weston’s Photographs for *Leaves of Grass*,” Georgia O’Keeffe Museum, NM, Nov. 19, 2008.
- “Edward Weston and Walt Whitman: *Leaves of Grass*,” Center for Creative Photography, University of Arizona, Oct. 2007.
- “The Last Ruskinians,” – Public Talk and Tour -- Harvard University Art Museums, MA -- April 2007.
- “Ethical Boundaries: The Photographer’s Subject and Society” -- Keynote lecture for New England Women in Photography Conference with Simmons College Center for Leadership-- March 22, 2007.

Conference Presentations:

- “The Limited Editions Club’s *Leaves of Grass* (1942) as Photobook,” American Image-Text conference at University of East Anglia, England, June 18 – 19, 2011.
- “Kindred Spirits: The Art of Robert Frost and Andrew Wyeth.” Panel: “Rethinking Andrew Wyeth”, College Art Association, Atlanta GA, Feb. 16 – 19, 2005. Session Chair: Anne Classen Knutson, High Museum of Art, Atlanta, GA; Respondent: Wanda Corn, Stanford University.
- “Modern Kindred Spirits: The Poetry of Robert Frost and the Painting of Andrew Wyeth.” Panel on Literature and the Visual Arts, Midwest Modern Language Association Annual Conference, Chicago, IL, Nov. 7 – 9, 2003.
- “Modern Kindred Spirits: The Poetry of Robert Frost and the Painting of Andrew Wyeth.” Panel on Literature and the Visual Arts, South Atlantic Modern Language Association Annual Conference, Baltimore, MD, Nov. 15 – 17, 2002.

Guest Lectures:

- Lectured on curatorial issues to Senior Art Seminar at University of Rhode Island; helped students plan and install their final exhibitions. For Prof. Annu Palakunnathu Matthew– 2025.
- Lectured and led Discussion for Professor Odette England’s RISD photography seminar – 2021.
- “Visual Artists & Alternative Exhibition Spaces”— Berkelee College of Music, Boston. Guest lectured to two classes on alternative artist spaces for “LENS P-101: Engaging with Artistic Space.” Nov. 3, 2017
- “Migration & Acculturation: An Introduction to Japanese Photography,” New Hampshire Institute of Art — 2017.
- “American Modernism, Abstract Expressionism, and Pop Art”— Guest Lecture at Wentworth Institute of Technology, MA-- Dec. 2007.
- “Opportunities for Women Artists in Boston,” MFA Boston— Boston University Women in History— Nov 2001.

Invited Participant:

FOCUS LAX, at The Getty and LACMA, Los Angeles. Participated in all of the panels on new media, multiple prints, and led the panel on DEAI. October 2018.

Center For Advanced Study in the Visual Arts/National Gallery of Art A.W. Mellon Curatorial Conservation Colloquy in Modern and Contemporary Art: “Three Perspectives: The Commissions of Roger Fenton, Linnaeus Tripe, and Timothy O’Sullivan,” May 17 – 19, 2010.

AWARDS / GRANTS / FELLOWSHIPS

Harry Ransom Research Center Dissertation Fellowship – Univ. of Texas, Austin – 2011

Kate and Hall Peterson Scholarship – Boston University – 2006, 2010

Smithsonian Institution Predoctoral Fellowship in American Art – 2009 – 2010

Diane and Trevor Morris Fellowship – The Huntington – San Marino, California – 2009

Visiting Scholar – The Georgia O’Keeffe Museum of Art Research Center – Santa Fe, NM – 2008

The Angela J. and James R. Rallis Memorial Award – The Humanities Foundation, Boston University, MA – 2007

Ansel Adams Fellowship – Center for Creative Photography, Univ. of AZ, Tucson – 2007

College Art Association Annual Conference Travel Grant – 2005

First-Year Distinction – Wellesley College – 1992

PROFESSIONAL MEMBERSHIPS

American Alliance of Museums

Association of Academic Museums and Galleries

College Art Association

New England Museum Association

International Council of Museums

Irish Museums Association

FOCUS

LANGUAGES

English: Fluent.

Italian: Beginner/Intermediate.

French: Beginner/Intermediate.

Spanish: Beginner.