

FRANCINE WEISS

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EDUCATION

BOSTON UNIVERSITY, Boston, Massachusetts May 20, 2012
Ph.D. in the American Studies Program specializing in American art, photography,
and visual culture.

Dissertation: “Visual Verses: Edward Weston’s Photographs for Walt Whitman’s *Leaves of Grass*, 1941-1942” (Advisors: Patricia Hills and Kim Sichel, Art History).

WELLESLEY COLLEGE, Wellesley, MA 1995
B.A. in English (magna cum laude). Substantial course work in studio art and art history.

TEACHING EXPERIENCE: POSITIONS

WELLESLEY COLLEGE, Wellesley, MA Fall 2012
Visiting Lecturer—art department

SIMMONS COLLEGE, Boston, MA 2005-2007
Lecturer—art history

BOSTON UNIVERSITY, Boston, MA Fall 2001, 2006
Lecturer—art history and American studies
Teaching Fellow—art history and English 2000-2001

WELLESLEY COLLEGE, Wellesley, MA 1994-1995
Student Tutor—Italian and writing

TEACHING EXPERIENCE: COURSES TAUGHT

ARTH 226: The History of Photography: From Invention to Media Age Fall 2012
WELLESLEY COLLEGE, Art Dept., Wellesley, MA
Taught mid-level course on the history of photography from its invention to present. Lecture and discussion-based. Led visits and tours of objects at The Davis Museum. Worked closely with students on writing and on semester-long major research papers. Taught theory and criticism and led discussion on current trends in photography.

Art 245 : “American Art” Spring 2006, Spring 2007

SIMMONS COLLEGE, Art and Music Dept., Boston, MA
Taught American art survey that covered the Colonial period to the present. Class consisted of weekly lectures, museum trips, and discussions. Field trips included Forest Hills Cemetery (for 19th c. and contemporary sculpture), the Museum of Fine Arts (American paintings and sculpture), the Isabella Stewart Gardner Museum (American expatriate painters), Trinity Church (architecture and decorative arts), and the Boston Public Library (architecture, decorative arts, and murals). Met one-on-one with students to help them with writing. Course covered research, presentation, writing, and study skills. Wrote recommendation letters for students.

- AM 246: American Arts and Society** Fall 2006
“The Real Deal’: Realism and ‘Reality’ in American Art and Culture”
BOSTON UNIVERSITY, American Studies Dept., Boston, MA
 Designed discussion and lecture-based American studies seminar that examined realism in American art and culture from the Colonial period to present. Discussed realist art movements in painting and their historical contexts, the impact of photography on other arts and culture, documentary film, and the rise of Reality television. Viewed films and documentaries. Readings on the history and theory of Realism as a concept and artistic movement/style. Lectured to students on trips to the Museum of Fine Arts and Massachusetts Historical Society where we viewed paintings and photographs.
- Art 244: “Twentieth-Century Art”** Fall 2005
SIMMONS COLLEGE, Art and Music Dept., Boston, MA
 In this and discussion-based survey course on 20th c. art, I covered the major artistic movements in Europe and the United States and discussed various media including painting, sculpture, photography, prints, drawings, installation, and new media art. Lectured to students at the Museum of Fine Arts and DeCordova. Worked closely with students on their papers and Individual research projects. Taught the students study and writing skills. Wrote recommendation letters for students.
- Art 141: “Art History: From Egypt to Mannerism”** Fall 2005
SIMMONS COLLEGE, Art and Music Dept., Boston, MA
 Taught first semester of art history survey course covering Pre-historic period to late 16th c. Predominantly lecture-based but included discussions of readings. Frequent field trips to view art and complete assignments at the Isabella Stewart Gardner Museum and the Museum of Fine Arts. Taught students the basic vocabulary of art history and how to analyze and interpret works of art and how to analyze and scrutinize art criticism. Taught study and writing skills. Wrote recommendation letters for students.
- Art History 249: “The History of Photography”** Spring 2005
SIMMONS COLLEGE, Art and Music Dept., Boston, MA
 In this lecture and discussion-based survey course, I presented the history of photography from its inception to present. A major component of the course was off-campus field trips to view photographs in various collections, including the DeCordova Museum (contemporary photography), the Peabody Museum at Harvard (anthropology and photography), the Massachusetts Historical Society (early photographic processes), and the Museum of Fine Arts (Josef Sudek exhibition and Ansel Adams photographs in the Photographs and Prints Dept.). Brought in two guest speakers, active photographers David Prifti and Mary Lang. Worked closely with students on critical writing, research, and presentation skills. Taught students how to analyze photographs using various methodological approaches. Helped students with job searches and interviewing skills.
- Art History 284: “Arts in America”** Summer 2003
BOSTON UNIVERSITY, Art History Dept., Boston, MA
 Taught an intensive American art survey course that covered Colonial art to present. Both discussion and lecture-based with frequent field trips to view art. Field trips included Mt. Auburn Cemetery (late 19th c. sculpture), the Museum of Fine Arts (16th-20th c. painting and decorative arts), Trinity Church and the Boston Public Library (architecture and decorative arts), and the DeCordova Museum (contemporary sculpture and art). Worked closely with students on writing and study skills.
- English 104 D3: “The American Protagonist”** Spring 2001

BOSTON UNIVERSITY ENGLISH DEPARTMENT, Boston, MA

Self-designed and taught first-year (required) writing course. Course topic focused on the representation of “heroes” in 19th and 20th c. American literature. Led discussions of literature and reviewed grammar and writing. Addressed the students’ individual writing issues, including ESL. Taught written and oral argument. Regularly met with students to help them develop their ideas and to hone their writing skills. Participated in weekly teaching seminar and tutored students at the Writing Center.

Art History 284: “Arts in America”

Fall 2000

BOSTON UNIVERSITY ART HISTORY DEPARTMENT, Boston, MA

Teaching Fellow for Patricia Hills.

Delivered two course lectures, graded half of the student papers and exams, and met with students to help them with study and writing skills. Lectured to students at the Museum of Fine Arts, the Boston Public Library and Trinity Church. The course included a day trip to New City, on which I lectured to the students on American art at the Metropolitan Museum of Art, and took them to the Whitney Museum to complete an assignment.

CURATORIAL EXPERIENCE

(specific exhibitions listed in the next section of CV)

PHOTOGRAPHIC RESOURCE CENTER at Boston University, MA

Curator and Editor of *Loupe* magazine

Aug. 1, 2012-present

Founded in 1976, the PRC serves as forum for the discussion and exploration of contemporary photography through the presentation of exhibitions, lectures, and classes. As the curator, I research, conceptualize, and organize exhibitions for the PRC galleries and satellite galleries. I do the exhibition design and layout and write all didactic panels and wall texts. I work closely with artists, giving them advice about their work, careers, and opportunities. I conduct monthly portfolio reviews and studio visits. I also serve as a portfolio reviewer for the major photography conferences and festivals and work a juror for local exhibitions and competitions.

As Editor of *Loupe*—published 3 times a year—I develop themes for the issues, select the 3 featured artists and interview them, and write essays about their work. I conceptualize, research, and write a longer substantive critical essay for each issue.

Curatorial Consultant and Editor of *Loupe* magazine

June-July 2012

I conducted research for new exhibitions and developed theme and wrote essays for the October 2012 issues of *Loupe* magazine.

NATIONAL GALLERY OF ART, Dept. of Photographs, Washington D.C.

Acting Assistant Curator (Contractor)

Aug. 22, 2011-May 4, 2012

Worked as the maternity leave replacement for two Associate Curators. Conducted exhibition Research and collections inquiries for “East of the Mississippi: Nineteenth-Century American Landscape Photography.” Wrote detailed and researched loan request letters and managed loans and collections database (TMS) for “Charles Marville, Photographer of Paris.” Wrote Board meeting proposal and short acquisitions essay for National Gallery *Bulletin*. Wrote curatorial essays for 30 new objects for collection website. Assisted with Board meeting planning and set-up (2 weeks). Researched, catalogued, and conditioned new acquisitions (approximately 120 new works).

FOGG MUSEUM OF ART / HARVARD UNIVERSITY ART MUSEUMS, Cambridge, MA

Graduate Research Assistant, American Art **May 2006-Sept. 2006, July 2007-Sept. 2008**

Conducted archival research for “The Last Ruskinians,” an exhibition focusing on the American Pre-Raphaelite painters. Read and summarized 500 letters by John Ruskin, Charles Herbert Moore, and Isabella Stewart Gardner. Suggested quote-worthy passages for curators’ Catalogue essays. Recommended specific letters for exhibition and wrote label text for them. Researched and viewed Charles Eliot Norton’s collections of prints and classical art at Harvard (300-400). Gave gallery talk for exhibition.

Completed major de-accession project: viewed, evaluated, and took notes on 1330 works of art by 19th c. Harvard art professor Denman Ross (in storage and on display around campus). Recommended 600 works for de-accession. Prepared materials for appraiser. Accession. Prepared materials for appraiser.

Curatorial Fellow, American Art **Sept. 2006-July 2007**
Worked with committee of fellows to develop, organize, and design a handbook for Harvard’s 3 art museums. Researched and wrote entries for American paintings and decorative arts (from the Colonial to Modern periods) from the Fogg Art Museum Collection. (23 entries)

DECORDOVA MUSEUM AND SCULPTURE PARK, Lincoln, MA

Curatorial Fellow **Jan. 2003-Jan. 2004**
Curated, co-curated, coordinated, and researched exhibitions in the Museum. Managed, produced, edited, and wrote exhibition catalogues. Organized and conducted portfolio reviews and studio visits in New England and NYC independently and with the curators. Helped select artists for upcoming shows. Gave orientations to docents and gallery talks and tours to visitors, students, and journalists/reviewers.

Presented upcoming exhibitions at monthly Collections Committee meeting and prepared presentation for Annual Board Meeting. Supervised 1-2 interns per season. Acted as primary liaison with artists, marketing and development departments, other museums, and graphic designer.

Collections Management: Updated and ran reports from collections management program. Completed condition reports. Added images to the collections database. Managed loans.

Funded Graduate Intern **Jan.-Sept. 2002**
Assisted with development of exhibitions and exhibition research. Reviewed new artists’ work and accompanied curators on studio visits. Assisted registrar with maintenance of collections database and transition to new database. Conditioned arriving works of art. Researched and wrote artists’ biographies for catalogue, “Painting in Boston, 1950-2000.”

MUSEUM OF FINE ARTS, Boston, MA

Fall 1999-Summer 2000

Funded Graduate Intern, Art of the Americas Dept.

Researched artists, objects, and historical/social context in archives and libraries for “A Studio of Her Own: Boston Women Artists, 1870-1940.” Wrote reports and summaries of research for exhibition curator. Viewed and helped select objects for exhibition with curatorial team.

EXHIBITIONS: RESEARCH AND CURATION

PHOTOGRAPHIC RESOURCE CENTER, Boston, MA

“The Doors of Perception: Vision and Innovation in Alternative Processes”

Feb.-March 2012

Developed and curated this show focusing on contemporary photographers using historical

Processes. Artists include: Jerry Spagnoli, Mark Osterman and France Scully Osterman, Jesseca Ferguson, Ron Cowie, Scott McMahon, and Gretjen Helene.

“Unconventional Inventions” March-April 2012
Juried this satellite exhibition at Endicott College, Salem, MA. Wrote the call for submission and reviewed submissions from 115 artists. Fellow jurors: Howard Yezerski and Christopher James.

NATIONAL GALLERY OF ART, Washington D.C.

“East of the Mississippi: Nineteenth-Century American Landscape Photography” 2015?
Exhibition Research.

“Charles Marville, Photographer of Paris” 2013
Exhibition Research and loan management.

FOGG ART MUSEUM, Harvard University, Cambridge, MA Spring 2007

“The Last Ruskinians: Charles Eliot Norton, Charles Herbert Moore, and Their Circle”
Research Assistant and Fellow
Archival research and selected correspondence to display in the exhibition.

DECORDOVA MUSEUM AND SCULPTURE PARK, Lincoln, MA

“Self-Evidence: Identity In Contemporary Art” Winter 2004

Co-Curator

(Co-Author and Editor of accompanying catalogue)

Developed the exhibition concept with 2 co-curators; selected artists and works of art for exhibition (23 artists; 78 works of art); researched themes for the exhibition; researched and co-authored exhibition catalogue essay. Edited catalogue and managed its production; wrote all wall text panels (explanatory panels for each artist and main panels for exhibition). Decided exhibition layout with co-curators and preparator. Delivered gallery talks for exhibition (to general public and art seminar students from Wellesley College). Gave radio interview on WICN about show and its organization. Managed loans and loan forms for show and dealt individually with exhibition lenders and artists regarding loans and the logistics of displaying new media works. Exhibition co-curated with Director of Curatorial Affairs Rachel Rosenfield Lafo and New Media Curator George Fifield.

Media included: new media: installation works, digital prints, holograms, video; sculpture; paintings; drawings; and photographs.

Artists included: Steve Aishman, Sachiko Akiyama, Karl Baden, Gerry Bergstein, Walead Beshty, Ambreen Butt, Maria Magdalena Campos-Pons, Harriet Casdin-Silver, Patty Chang, Chrissy Conant, Randall Deihl, Ann Fessler, Tom Friedman, Jennifer Hall, Susan Hauptman, Tim Hawkinson, Denise Marika, Annu Palakunnathu Matthew, John O'Reilly, Danica Phelps, Barbara Poole, Gary Schneider, Duane Slick, Sage Sohler, Karin Stack, Linn Underhill, Bill Viola, Dan Younger.

“DeCordova Collects: Gifts from Stephen and Sybil Stone” Fall 2003

Curator (Author of accompanying catalogue)

Independently curated permanent collection show of works donated by Stephen and Sybil Stone. Selected 40 works (paintings, sculptures, drawings, and prints) from the 164 works the Stones gave DeCordova. Planned catalogue format and researched and wrote exhibition essay. Decided show and catalogue's organization around Expressionist and Realist works in the Collection. Interviewed Sybil Stone and spoke to living artists in the show about their work and her career. Wrote all wall text/panels. Delivered gallery talks.

Artists included: Laura Anderson, James Aponovich, David Aronson, Leonard Baskin, Robert Birmelin,

Hyman Bloom, Bernard Chaet, Alfred Duca, Robert Eshoo, Chaim Gross, Nancy Hagin, Ernst Halberstadt, Elizabeth Johansson, Gyorgy Kepes, Jack Kramer, Jack Levine, Conger Metcalf, Marianna Pineda, Peter Plamondon, Scott Prior, Henry Schwartz, Ben Shahn, William Shattuck, Charles Sheeler, Mitchell Siporin, Andrew Stevovich, Barbara Swan, Elbert Weinberg, and Karl Zerbe.

“Puppets, Ghosts, and Zombies: The Sculpture of Pat Keck” Fall 2003

Research Fellow and author

Show organized by Curator Nick Capasso. Participated in meetings with the artist. Interviewed the artist about her work for the exhibition catalogue. Gave gallery talks to visitors, students, and reporters/reviewers.

“The 2003 DeCordova Summer Annual Exhibition” Spring 2003

Co-Curator

(Editor and Co-Author of accompanying catalogue)

Selected 11 artists from 30-40 for the exhibition with three other curators. Met with artists at their studios to decide on works for the exhibition. Wrote three of the catalogue's short essays on the 11 artists. Coordinated photography, loans, and receipt of artists' materials. Managed and edited exhibition catalogue working closely with designer.

Artists included: Hannah Barrett, Bruce Bemis, John Bisbee, Morgan Cohen, Dave Cole, Lars-Erik Fisk, Heather Hobler-Keene, Steve Hollinger, Jennifer Maestre, Jane Masters, Laura McPhee.

“Street Portraits: Jules Aarons, 1946-1976” Winter 2003

Research Fellow and Intern

Helped select photographs for exhibition. Interviewed artist and wrote explicative wall text for exhibition.

“Tools As Art: Works from the Hechinger Collection” Winter 2003

Fellow

Coordinated with International Art and Artists on this traveling exhibition. Edited and proofed Wall labels and text.

“Painting in Boston, 1950-2000” Fall 2002

Intern, Research Assistant, Writer

Wrote artists' biographies for the exhibition catalogue; assisted with proofreading and editing of catalogue. Assisted with research on educational institutions and artists' biographies.

“The 2002 DeCordova Annual Exhibition” Summer 2002

Intern, Research Assistant, Writer

Wrote curatorial essay on sculptor “Mario Kon” for exhibition catalogue; wrote wall text on artist as well. Accompanied curators on studio visits and helped select work for exhibition.

MUSEUM OF FINE ARTS, Art of the Americas Dept., Boston, MA

“A Studio of Her Own: Boston Women Artists, 1870-1940” Aug.-Dec. 2001

Intern, Research Assistant

Researched artists, objects, and historical/social context in archives and wrote reports and summaries of research for exhibition curator. Accompanied curator on visits to view works of art and helped review and select objects for exhibition with curatorial team.

CONFERENCES

Participated: **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.**

Presented: “The Limited Editions Club’s *Leaves of Grass* (1942) as Photobook,” American Image-Text conference at **University of East Anglia, June 18-19, 2011.**

Ethical Boundaries: The Photographer’s Subject and Society.” Gave lecture and moderated event at annual conference for **New England Women in Photography** in Boston, MA, **March 22, 2007.** Event focused on photography of children with reading by author Miranda Beverly-Whittemore.

“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.**

Organized: **“The Society for Preservation of New England Antiquities and Boston University Fifth Annual Graduate Student Conference”** **2001-2002**
Conference Coordinator/Organizer
Organized graduate conference with committee members: Read and selected abstracts with other committee members (from BU and SPNEA). Planned conference program. Handled all correspondence with applicants and final presenters; discussed papers with them and conference logistics.

PUBLIC LECTURES & TALKS

- “A Little History of Art Photography”** Nov. 16, 2012
Invited to present a lecture on the history of art photography at DeCordova Museum in conjunction with their exhibition on abstract photography.
- “Highlights of the PRC Benefit Auction”** Oct. 13, 2012
Gallery talk highlighting historic and contemporary works at auction.
- “Visual Verses: Edward Weston’s Leaves of Grass Photographs, 1941-1942”** May 5, 2010
Public Lecture at Smithsonian Institution as Predoctoral Fellow.
- “Visual Verses: Edward Weston’s Photographs for Leaves of Grass”** Nov. 19, 2008
Public Lecture at Georgia O’Keeffe Museum, as Visiting Scholar.
- “American Modernism, Abstract Expressionism, and Pop Art”** Dec. 2007
Guest lecture for Prof. Ciregna’s American art survey at Wentworth Institute of Technology, Boston.
- “Edward Weston and Walt Whitman: Leaves of Grass”** Oct. 2007

Lecture at Center for Creative Photography (Univ. of AZ, Tucson), as the Ansel Adams Fellow.

- “The Last Ruskinians”** April 2007
Gallery talk and exhibition tour at Fogg Art Museum, Harvard University.
- “Using Visual Culture as Evidence”** Feb. 2007
Guest lecture for Prof. Jessica Sewell’s American Studies 200 at Boston University.
- “Ethical Boundaries: The Photographer’s Subject and Society”** March 2007
Lecture for event sponsored by the New England Women in Photography.
(see under “Conferences”)
- “Inquiry with Mark Lynch”, WICN Public Radio** (Worcester, MA) Spring 2004
Interviewed by Mark Lynch, with co-curators of “Self-Evidence: Identity in Contemporary Art” (DeCordova Museum) about the exhibition themes and artists.
- “Self-Evidence: Identity In Contemporary Art”** Feb. 2004
Gallery talk and exhibition tour at DeCordova Museum for Prof. Judy Black’s Wellesley College Students.
- “Meet the Curator”** Dec. 2003
Gallery talk at DeCordova Museum for “DeCordova Collects: Gifts from Stephen and Sybil Stone.”
- “Opportunities for Women Artists in Boston”** Nov. 2001
Gallery talk and tour of “A Studio of Her Own: Boston Women Artists 1870-1940” at the Museum of Fine Arts to students for Prof. Hotten-Somers’ women’s history class at Boston University.
- “Spirit and Nature in Architecture and Landscape Design”** Oct. 2000
Lecture given as the teaching fellow of “Art History 284: “Arts in America,” Boston University, taught by Prof. Patricia Hills.
- “Trends in Photography 1900 to Present”** Nov. 2000
Lecture given as the teaching fellow of “Art History 284: “Arts in America,” Boston University, taught by Prof. Patricia Hills.
- “Quixotic, Imperialistic, and Capitalistic Dreams: The Destruction Of Womanhood and Motherhood in Fitzgerald’s *The Great Gatsby*”** April 1995
Undergraduate paper presented as a guest lecture during senior year to “Early Modern American Literature” students at Wellesley College, at the invitation of Prof. Susan L. Meyer.

PUBLICATIONS

Francine Weiss. “Kindred Spirits: Andrew Wyeth and Robert Frost. “ *Critical Perspectives on Andrew Wyeth*. Eds. Wanda Corn and David Cateforis. Berkeley: University of California Press. **(forthcoming)**.

Francine Weiss, “The Limited Editions Club’s *Leaves of Grass* (1942) and the American Image-Text.” *The European Journal of American Studies* (Special Issue: “The American Image-Text”). **(forthcoming)**

Francine Weiss. "The Allure of the Abstract." *Loupe* (Feb. 2013) Vol. 3, No. 2. (also wrote the 3 artists essays on Emma Livingston, William Miller, and Dan Borden for this issue)

Francine Weiss. "Chasing the Ephemeral: Contemporary Photographers Representing the Process of Decay." *Loupe* (Oct. 2012) Vol. 3, No. 1, pp. 16-17, 20. (also wrote the 3 artists essays on Kevin Bauman, CE Morse, and Katherine Westerhout for this issue)

Francine Weiss. "Gifts and Acquisitions: William Bell, *Looking South into the Grand Cañon, Colorado River, Sheavwitz Crossing*." *National Gallery of Art Bulletin* (Spring 2012) No. 46. pp. 18-19.

Francine Weiss. Book review of Bogumil Jewsiewicki's *The Beautiful Time: Photography by Sammy Baloji* (New York: Museum for African Art, 2010) for *African Arts* (Winter 2011) 44:4. p. 91.

"F.W." American art entries (23) for *Harvard Art Museum Handbook*. Ed. Stephan Woolihojian. Cambridge, MA: Harvard Univ. Press, 2008.

Francine Weiss. "Alexander Gardner." *The Encyclopedia of Nineteenth-Century Photography*. 2 vols. Ed. John Hannavy. New York/London: Taylor & Francis Group/Routledge, 2008. Vol. 1, pp. 570-572.

Francine Weiss. Book review of Marian Wardle's *American Women Modernists: The Legacy of Robert Henri, 1910-1945* (Rutgers, 2005). *Bookforum/Artforum*, December 2005. pp. 57-58.

Francine Weiss. Book review of Deborah Klochko and John Turner's *Create and Be Recognized: Photography on the Edge* (San Francisco: Yerba Center for the Arts and Chronicle Books, 2004). *In the Loupe* (Jan/Feb 2005) 29:1. p. 5.

Rachel Rosenfield Lafo, Francine Weiss, and George Fifield. *Self-Evidence: Identity In Contemporary Art*. Lincoln: DeCordova Museum and Sculpture Park, 2004.

Francine Weiss. "A 'Room' in American Art for the Woman Artist from the Gilded Age to the Modern Period." Book review of Kirsten Swinth's *Painting Professionals: Women Artists and the Development Of Modern American Art, 1870-1930* (2001) and Erica E. Hirshler's *A Studio of Her Own: Women Artists in Boston, 1870-1940* (2001). *Art Journal* (Fall 2003) 62:3, pp 110-113.

Francine Weiss. *DeCordova Collects: Gifts from Stephen and Sybil Stone*. Lincoln: DeCordova Museum and Sculpture Park, 2003.

Francine Weiss. "Dave Cole", "Heather Hobler-Keene", and "Laura McPhee", curatorial essays for *The 2003 DeCordova Summer Annual Exhibition*. Co-authors for catalog: Rachel Rosenfield Lafo, Nick Capasso, and George Fifield. Ed. Francine Weiss. Lincoln: DeCordova Museum and Sculpture Park, 2003. pp. 12-13, 16-17, 24-25. (also editor for this catalog)

Francine Weiss. "The Artist at Work: An Interview with Pat Keck." *Puppets, Ghosts, and Zombies: The Sculpture of Pat Keck*. Ed. Nick Capasso. Lincoln: DeCordova Museum and Sculpture Park, 2003. pp. 21-28.

Francine Weiss. "Mario Kon", curatorial essay for *The 2002 DeCordova Annual Exhibition*. Eds.

Nick Capasso and Jennifer Uhrhane. Lincoln: DeCordova Museum and Sculpture Park, 2002. pp. 12-13. (also wrote and edited artists' biographies)

Researched, wrote, and edited artists' biographies for *Painting in Boston: 1950-2000*. Eds. Rachel Rosenfield Lafo, Nick Capasso, and Jennifer Uhrhane. Lincoln: DeCordova Museum and Sculpture Park, 2000.

FELLOWSHIPS & AWARDS

Harry Ransom Research Center Dissertation Fellowship, Univ. of Texas, Austin	Feb. 2011
Kate and Hall Peterson Scholarship, Boston Univ. American Studies Dept.	Fall 2010
Smithsonian Predoctoral Fellowship in American Art (NPG)	Mar. 2009-Mar. 2010
Diane and Trevor Morris Fellowship, The Huntington, San Marino, California	June 2009
Georgia O'Keeffe Museum Research Center Scholar	Sept. 8-Dec. 8, 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
Curatorial Fellowship in American Art, Fogg Art Museum, Harvard Univ.	Sept. 2006-June 2007
Graduate Scholarship (continuing student tuition accompanying fall lectureship)	Spring 2007
Peterson Award, Boston University Art History Dept.	Summer-Fall 2006
College Art Association Annual Conference Travel Grant	February 2005
Graduate Scholarship, Boston University (continuing student tuition)	2004-2005
Curatorial Fellowship, DeCordova Museum, Lincoln, MA (stipend)	2003-2004
Graduate Scholarship, Boston University (continuing student tuition)	2003-2004
Museum Fellowship Award, Boston University (stipend)	Jan.-Aug. 2002
Graduate Scholarship, Boston University (tuition)	Fall 2001
Teaching Fellowship Award, Boston University (tuition and stipend)	2000-2001
Graduate Assistantship, Boston University (tuition and stipend)	1999-2000
First-Year Distinction, Wellesley College, Wellesley, MA	1992

PORTFOLIO REVIEWS & JURIES

<i>Reviewer/Juror:</i> Critical Mass, photolucida (OR)	Summer 2013
<i>Portfolio Reviewer:</i> Society for Photography Education Annual Conference (Chicago, IL)	March 2013
<i>Juror:</i> Cape Cod Art Association, High School Photography Competition (MA)	March 2013
<i>Juror:</i> Plymouth Center for the Arts (MA)	Feb. 2013
<i>Juror (2 Rounds):</i> Greater Piscataqua Artists' Advancement Grant (\$30K), NH	Summer 2003

PROFESSIONAL/ACADEMIC ORGANIZATIONS

College Art Association (2000-), American Studies Association (2000-), Modern Language Association (2000-2005), American Association of Museums (2002-), New England Museum Association (2002-2009), Association of Historians of American Art (2007-), Society for Photographic Education (2011-).

SKILLS

Computer Skills: Advanced knowledge of HTML, web page design, the Internet, Word, Powerpoint, Photoshop, Frontpage, Dreamweaver, database programs and museum collections database software. Familiarity with Excel and Illustrator. Experience in both Mac and PC environments.

Languages: Italian and French (passed language proficiency exams in both).