

LESLIE K. BROWN

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brownlesliek@gmail.com – www.lesliekbrown.com

EDUCATION

Ph.D. in Art History, Department of History of Art & Architecture, Boston University, Boston, MA,
Fall 2009 – Fall 2018, *Graduation*: January 2019

Specializations: History of Photography with concentrations in Modern and Contemporary Art; Visual and Material Culture; and Landscape and American Studies.

Advisor and Second Reader: Dr. Kim Sichel (History of Photography) and Dr. Keith Morgan (History of Architecture). *Committee*: Dr. Gregory Williams (Contemporary Art); Dr. Ross Barrett (American art); and Dr. William Moore (Material Culture and Director, American & New England Studies Program).

Dissertation: “The Kodak Picture Spot Sign: American Photographic Viewing and Twentieth-Century Corporate Visual Culture.”

M.A. in Art History, University of Texas at Austin, Austin, TX, May 1998.

Specialization: Modern Art. *Advisor*: Dr. Linda Henderson.

Thesis: “Staging the Mystical: The Photographs of Anne Brigman and the Mystical Philosophy of Edward Carpenter.”

B.A. in Art History, College at Geneseo, State University of New York, Geneseo, NY, May 1995.
College Honors Program, Minor in Philosophy, Honors Thesis, *magna cum laude*.

PROFESSIONAL EXPERIENCE

Curator, Photographic Resource Center (PRC), Boston, MA, November 2001 – August 2009

- Curated and oversaw exhibitions for independent non-profit photography organization.
- Responsibilities consisted of coordinating PRC exhibition schedule, including curated, juried, student, and traveling shows; researching, conceptualizing, and mounting of thematic group and solo shows; and conducting portfolio reviews. Oversaw multiple interns.
- Performed registrarial duties, including creating checklists, labels, and condition reports as well as packing, arranging for shipping, and picking up work from galleries.
- Organized, toured, and hosted several major traveling exhibitions, including *there is no eye: Photographs by John Cohen* (2002-2006) and *Innovation/Imagination: Fifty Years of Polaroid Photography* (2001-2006) on behalf of the Polaroid Collection.
- Served as PRC Newsletter editor and author for featured essays, wall text, press releases, and related materials. Acted as media and press contact for exhibitions and related programs.
- Led educational efforts for PRC exhibitions and supported related programs and outreach.
- Managed institutional and exhibition archives and information, physically and online.

Selected PRC Exhibitions Curated:

- *Syntax* (2009) ▪ *Keeping Time: Cycle and Duration in Contemporary Photography* (2008/2009) ▪ *New England Survey* (2008, traveled to the Fruitlands Museum, Harvard, MA)
- *AD / AGENCY* (2008) ▪ *Picture Show* (2007, AICA award) ▪ *PRC/POV: Photography Now and The Next 30 Years* (2006/2007) ▪ *DOCUMENT: Contemporary Social Documentary Work in Greater Boston* (2006) ▪ *Group Portrait* (2005/2006), *Land/Mark: Locative Media and Photography* (2005) ▪ *Contemporary Vernacular* (2004/2005) ▪ *Concerning the Spiritual in Photography* (2004) ▪ *Six Months, A Memorial* (2002).

Selected PRC Exhibitions Overseen and/or Coordinated:

- *Leopold Godowsky, Jr. Color Photography Awards* (2009 and 2005, managed international awards and presented winners) ▪ *Honky Tonk: Portraits of Country Music 1972-1981 by Henry Horenstein* (2004, re-presented traveling show with New England focus)
- *American Perspectives: Photographs from the Polaroid Collection* (2002/2003, re-presented traveling show with BU Art Gallery) ▪ *there is no eye: Photographs by John Cohen* (2002, presented and traveled major retrospective to eight U.S. venues).

Associate Curator of Education, Cheekwood Museum of Art, Nashville, TN, January 1999 – October 2001. Promoted from Assistant to Associate Curator.

Taught and oversaw museum guide training (collection of Modern and Contemporary American fine and decorative arts) and wrote exhibition, educational, and tour materials. Co-conceived, oversaw, and taught award-winning brand new school tour program. Developed and coordinated exhibition related public programming and aided curatorial department.

Independent Curatorial Projects:

- *Cultivated: New Photography from New England*, Co-curated for Magenta Foundation with Michelle Lamunière, Flash Forward Festival, Boston, MA, May 2013. [Invited to curate exhibition of emerging photographic talent by Canadian non-profit.]
- *A Generous Medium: Photography at Wellesley 1972-2012*, Davis Museum, Wellesley, MA, September 12 - December 16, 2012. [One of 65 participants invited to select work from permanent collection for exhibition and to author catalog essays.]
- *Traces: Daniel Ranalli, Cape Work 1987 – 2007*, Provincetown Art Association and Museum, Provincetown, MA, October 15, 2010 – January 16, 2011. [Curated midcareer retrospective, with artist-published catalog.]
- *Out of the Box: Photography Portfolios from the Permanent Collection*, deCordova Sculpture Park and Museum, Lincoln, MA, October 24, 2009 – October 2010. [First invited curator for new series to explore their permanent collection.]
- *Salt of the Earth*, Montserrat College of Art Gallery Beverly, MA, June 5 – July 24, 2009. [One of seven arts professionals invited to select an artist: Deb Todd Wheeler.]
- *Re-Collecting: Photographs from the HRHRC*, Co-curated with David Coleman and Stephan Jost, Harry Ransom Humanities Research Center, University of Texas at Austin, Austin, TX, August 4 – October 24, 1997. [Co-curated, with catalog.]

TEACHING EXPERIENCE

Associate Lecturer: American Studies Department, cross listed with Art, University of Massachusetts Boston, Boston, MA, Spring 2019 and Fall 2019: U.S. Documentary Photography.

Visiting Lecturer: Department of Visual Arts, Art History, College of the Holy Cross, Worcester, MA, Spring 2019: Contemporary Art: 1940 to the Present.

Lecturer: Metropolitan College, Boston University, Boston, MA, Spring 2014 and Spring 2015: Nineteenth-Century Art.

Lecturer: Metropolitan College, Boston University, Boston, MA, Spring 2014: Nineteenth-Century Art and Summer 2011 and 2012, Summer II Session: History of Photography.

Senior Teaching Fellow (Instructor of Record): Department of History of Art & Architecture, Boston University, Boston, MA: Fall 2012: Twentieth-Century Art to 1940.

Visiting Lecturer: Art and Art History Department, Wellesley College, Wellesley, MA, Fall 2011: Modern Art to 1945 and Spring 2012: 19th-Century European Art.

Teaching Fellow: Department of History of Art & Architecture, Boston University, Boston, MA. Fall 2009 – Spring 2011, and Spring 2014: Various art history courses: Art History 111: Ancient to Medieval and History of Photography [Departmental TF Award], 20th-Century Art 1940 to 1980, and Architecture: An Introduction [Departmental TF Award].

Critic (Instructor of Record): Rhode Island School of Design, Providence, RI, Fall 2008: Trends in Contemporary Photography: 1970 to Today, required course for photography majors.

Adjunct Faculty: Art Institute of Boston at Lesley University, Photography Department, Boston, MA, Spring 2005 – 2007: Professional Directions, required professional development capstone course.

ADDITIONAL EXPERIENCE

Symposium Coordinator, History of Art & Architecture, Boston University, Boston, MA
“Seeing Multiple”: The 28th Annual BU Graduate Symposium, 2011 – 2012.
Keynote speaker: Dr. Howard Singerman. Organized national symposium and garnered record number of submissions.

Educational Assistant, Exhibitions Education Department, Austin Museum of Art, Austin, TX, 1996 – 1997. Coordinated summer tour timetable, scheduled museum guides, and supervised annual hands-on gallery for family exhibitions. Wrote and designed first visitor guide for museum’s outdoor sculpture.

Grant-Funded Intern, Jack S. Blanton Museum of Art, University of Texas at Austin, Austin, TX, Curriculum Connections, 1996 – 1997. Worked with museum collections and teachers to design and present pilot educational program.

Intern, George Eastman House, International Museum of Photography & Film, Rochester, NY, Spring 1995. Contributed to exhibition and educational content related to *Insight: Women Photographers from the George Eastman House Collection*, including research and artist biographies. Show traveled to Norton Museum of Art, Photokina, Johnson Museum of Art at Cornell University, Utah Museum of Fine Arts, and Worcester Art Museum.

SELECTED AWARDS AND HONORS

- Dissertation Fellowship, Boston University Center for Humanities, Boston University, Boston, MA, Spring 2016. One of six graduate fellows named for year, stipend.
- Summer Research Fellowship, Graduate School of Arts & Sciences, Boston University, Boston, MA, 2015.
- The Edwin S. & Ruth M. White Prize and The Angela J. James J. Rallis Memorial Award, Boston University Center for Humanities, Boston, MA, 2014.
- Finalist for Joan and Stanford Alexander Award for Doctoral Research in the History of Photography, Museum of Fine Arts, Houston, TX, 2014.
- Outstanding Teaching Fellow Award, Department of History of Art & Architecture, Graduate College of Arts & Sciences, Boston University, Boston, MA, 2013/2014 and 2009/2010 academic years.
- Finalist for Excellence in Historical, Critical and Theoretical Writing, Society for Photographic Education Award, Chicago, IL, 2013.
- “Outstanding eBook Achievement,” Independent Publisher Book Awards, *Psychometry: Photographs by Carol Golemboski*, 2013.
- Women’s Guild Scholarship, Boston University, Boston, MA, 2013.
- Teaching Fellowship, Boston University, Graduate College of Arts & Sciences, Boston, MA, 2009 – 2011, and Spring 2014.
- PRC exhibition *Picture Show*: “Best Show in a University or College Gallery,” 2nd Place, 2007/2008 season, New England chapter of AICA (Association Internationale des Critiques d’art) and show named one of the best exhibitions of the year, “Art in Review, 2007,” *Boston Phoenix*.
- Cheekwood Museum of Art and Botanical Garden, Nashville, TN, awards for various exhibition and educational materials worked on as part of curatorial staff, 2001 – 2000:
 - *Beck and Al Hansen: Playing with Matches* – ADDY Gold award for design of exhibition, educational, and promotional materials (produced by Jackson Design and Cheekwood Museum).
 - *The Art of William Edmondson* – Award of Excellence for educational programming and materials from the Tennessee Association of Museums and Outstanding Exhibition and Catalog of Historical Materials from the Southeastern College Art Association.
 - *The Defining: Moment: Victorian Narrative Paintings from the FORBES Magazine Collection* – Gold Medal for promotional package, Southeastern Museums Conference.

PUBLICATIONS

Essays in Books and Exhibition Catalogs:

- “‘Siting the Specific’: Greg Heins, Timothy O’Sullivan, Carrie Mae Weems, and Abelardo Morell.” In *A Generous Medium: Photography at Wellesley 1972-2012*, edited by Lisa Fischman, Lucy Flint, and Hannah Townsend, 66-67, 86-87, 160-161, 204-205. Exhibition catalog. Wellesley: Davis Museum at Wellesley College, 2012.
- “Lingering in the In-Between.” In *Between Planting and Picking*, edited and photographs by Sandi Haber Fifield. Milano, Italy: Charta, 2011: 80-83.
- Main essay and entries. In *Traces: Daniel Ranalli, Cape Work 1987-2007*, edited with photographs by Dan Ranalli. Exhibition catalog. Cambridge: Provincetown Art Association and Museum, 2010.
- “Introduction.” In *The Wheels Project*, edited and photographs by Ken Richardson, Jasen Strickler, and Andrew M.K. Warren. Somerville, MA: Hoover Flag Press, 2005.
- “A Collection without Walls: The Family Photograph Album.” In Brown, David Coleman, and Stephan F. Florian Jost, eds. *Re-Collecting: Photographs from the Harry Ransom Research Center*. Exhibition catalog. Austin: University of Texas Press, 1997.

Catalog Entries and Contributions:

- *Encyclopedia of Nineteenth-Century Photography*. New York: Routledge/Taylor & Francis Group, 2008. Entries on X-ray photography and botanical photography.
- *Encyclopedia of Twentieth-Century Photography*. New York: Routledge/Taylor & Francis Group, 2005. Entries on Francis Bruguière, Alvin Langdon Coburn, Louise Dahl-Wolfe.
- *An Enduring Legacy: Art of the Americas from Nashville Collections*. Exhibition catalog. Nashville: Frist Center for the Visual Arts, 2001: 107 & 112. Entries on Anne Brigman and Clarence John Laughlin.

Articles in Periodicals:

- “Amy Thompson Avishai: Revealing a Hidden World,” *Women’s Review of Books* 28, no. 3 (May/June 2011): 18-19.
- “Witness: A Psychic Collaboration, Nate Larson & Marni Shindelman.” Feature essay and interview in *Exposure: Journal of the Society for Photographic Education* 42, no. 2 (Fall 2009): 24-32.

Essays and Contributions in other materials:

- “Of Mind and Matter: John Chervinsky’s Photographic Still Lives, ‘An Experiment in Perspective.’” Essay in *John Chervinsky: An Experiment in Perspective*, limited-edition artist book with photographs by John Chervinsky. Self-published with support from Lightwork/Syracuse University, 2013.

- “The Medium and the Message: Carol Golemboski’s ‘Psychometry’ Series.” Essay in interactive self-published, artist’s book *Psychometry: Photographs by Carol Golemboski*, edited by Carol Golemboski. iPad application, 2013. [Won Outstanding eBook Achievement, IPPY awards.]
- Critical featured essays contributed to issues of the Photographic Resource Center’s bimonthly (later quarterly) publication, *in the loupe*, in conjunction with curated exhibitions and various topics. [Reprinted as component of online exhibitions, 2001 – 2009: <https://www.prcboston.org/archived/online.htm>.]
- Biographies of 16 photographers and front matter in limited-edition *The PRC Portfolio*, with essay by Dr. Kim Sichel. Boston: Photographic Resource Center, printed by Color Services, LLC and Palm Press, Inc., 2008. [Portfolio held in numerous photography museums and private collections.]
- *Beck and Al Hansen: Playing with Matches*, contributed writing to 8-page exhibition booklet, Terri Smith, et al., 2000. [Published and distributed as an insert in arts weekly *Nashville Scene*, October 2000.]

SELECTED PRESENTATIONS

Papers and Presentations:

- “Picture Ahead! The Kodak Picture Spot Sign and the American Roadside,” Panel on *Crossing America-Road Matters in Art, Photography, and Visual Culture*, SECAC Annual Conference, Chattanooga, TN, October 2019.
- “From the Parkway to the Park: Kodak Picture Spots and the Perfect Picture,” Invited lecture as a part of the Focus 45 lecture series and in conjunction with the exhibition *Photography and America's National Parks*, George Eastman Museum, Rochester, NY, August 2016.
- “Mastering and Sharing the View: The Kodak Picture Spot,” *College Art Association* panel: “A Social Medium: Photography’s History of Sharing,” chaired by Stephen Pinson and Elizabeth Cronin, New York Public Library, CAA, New York, NY, February 2015.
- “The Value of a View: The Viewsheds of Frederick Edwin Church and Winslow Homer,” *Poignant Prospects: Landscape and the Environment in American Visual Culture, 1750-1890*, Historic American Visual Culture, American Antiquarian Society, November 2013.
- “A Field Guide to the Kodak Picture Spot,” *Conferring Significance: Celebrating Photography’s Continuum*, Society for Photographic Education, Chicago, IL, March 2013.
- “Institutionalizing the Artist’s View: The Viewshed of Frederic Edwin Church and Olana,” *Rethinking the Hudson River School*, panel organized by Dr. Alan Wallach, Southeastern College Art Conference, Savannah, GA, November 2011.
- “Institutionalizing the Artist’s View: The Viewsheds of Frederic Edwin Church and Winslow Homer,” *IFA/NYU-Frick Symposium on the History of Art*, jointly sponsored by The Frick Collection and New York University’s Institute of Fine Arts, April 2011. [Departmental nomination.]
- “Nostalgia with a View: Meditations on the Tower Optical Coin-Operated Binocular Viewer,” *Place: The 26th Annual Boston University Graduate Student Symposium on the History of Art*, Museum of Fine Arts, Boston, MA, March 2010.

- “A Case Study: *Keeping Time* and *New England Survey*,” “Framing Time and Place: Repeats & Returns in Photography,” University of Plymouth, Plymouth, UK, April 2009.
- “Exhibiting 9-11: A Historiographic Approach,” *Art Remembers, The Sixteenth Annual National Conference*, School of Visual Arts, New York, NY, October 2002.
- “On the Claude Glass,” *Art History Today Graduate Symposium*, University of Illinois, Urbana-Champaign, IL, April 1997.
- “The Metaphorical and Metaphysical Landscape Mirror: The Claude Glass,” *The 13th Annual Eleanor Greenhill Graduate Art History Symposium*, University of Texas, Austin, TX, March 1996.

Panels and Moderation:

- “Itinerant Photography Panel Discussion,” invited moderator in conjunction with *BRINK v1* curated by Lexi Lee Sullivan, Mills Gallery, Boston Center for the Arts, Boston, MA, March 20, 2014.
- “The Online World: New Models for Publishing, Teaching, and Research,” co-organizer and moderator with Mitra M. Abbaspour, Associate Curator, Department of Photography, The Museum of Modern Art, FOCUS, New Orleans Museum of Art, New Orleans, LA, October 25, 2013.
- “Piece of Cake (POC): Reinvesting in Collective Creativity & Community,” Invited moderator by POC artistic collective, Griffin Museum of Photography, Winchester, MA, January 2013.
- “Regional Photography Non-Profits in New England,” Panel chair and moderator, Northeast Regional SPE Conference, Boston, MA, November 2006.
- *Photojournalism and Ethics* symposium, Invited panelist and speaker on Weegee, First Amendment Center, Freedom Forum, Nashville, TN, February 2001.

Gallery Talks, Invited Lectures, and Visiting Critic:

- Invited speaker: “Study Day for *Ansel Adams in Our Time* exhibition” for regional photographers, scholars, photographers, and educators, Museum of Fine Arts, Boston, January 2019.
- Invited speaker: “Curating Contemporary Photography and Careers,” School of the Museum of Fine Arts, Boston, Jim Dow, History of Photography course, March 2016.
- Visiting lecturer and critic: Montserrat College of Art, Beverly, MA, April 2012 and November 2007.
- Gallery talk: Surrealism and Photography, Davis after Dark event, Davis Museum at Wellesley College, Wellesley, MA, December 2011.
- Guest lectures: Histories of Photography and Nineteenth-Century Photography courses, Dr. Dalia Habib Linssen, RISD, Providence, RI, November 2010.
- Gallery talk: deCordova Sculpture Park and Museum, *Out of the Box: Photography Portfolios from the Permanent Collection*, Lincoln, MA, November 2009.
- Various gallery talks and educational seminars: Photographic Resource Center, Boston, MA, 2001 – 2009.
- Guest critic: Final junior and senior photography critiques, Art Institute of Boston, Boston, MA, 2008, 2005, 2004, and 2003.

- Guest critic: Graduate photography critiques and lecture, Rhode Island School of Design, Providence, RI, 2008 and 2004.
- Guest lecture, Career Day: New England School of Photography, Boston, MA, 2007 and 2006.
- Guest critic: Final senior photography critiques, Massachusetts College of Art and Design, Boston, MA, 2006, 2004, and 2003.
- Guest lecture: Graduate seminar on Landscape Photography, Associate Professor Kim Sichel, Boston University, Boston, MA, November 2005.
- Various museum gallery talks and seminars: Cheekwood, Nashville, TN, 1999 – 2000.
- Gallery talk: Curators' discussion, *Re-Collecting*, Harry Ransom Humanities Research Center, University of Texas at Austin, Austin, TX, September 1997.
- Gallery talk: "A Yankee Rubens: Kenneth Hayes Miller's *Sidewalk Merchant*," James A. Michener Collection, University of Texas at Austin, Austin, TX, April 1997.

SELECTED REVIEWS OF EXHIBITIONS CURATED

- Cate McQuaid, "Fleeting moments in sands of time, Ranalli's beach images remain, as art vanishes," *Boston Globe*, December 4, 2010. [Provincetown Museum exhibition, *Traces*]
- Mark Feeney, "Sharp shooters hit the mark: Two shows at the deCordova show the power of the photograph," *Boston Globe*, May 22, 2010. [deCordova Museum exhibition, *Out of the Box*]
- David Raymond, *Art New England*, February/March 2009. [PRC exhibition, *Keeping Time*]
- Mark Feeney, "Tracing the outlines of time," *Boston Globe*, November 28, 2008. [PRC, *Keeping Time*]
- Mark Feeney, "Exploring the Edge of Region: New England Survey looks at who, what, where we are," *Boston Globe*, April 8, 2008. [PRC, *New England Survey*]
- Greg Cook, "Next Stop Wonderland: Part Mad Hatter, part Wizard of Oz, an artist welcomes visitors into his world of fanciful contraptions," *Boston Globe*, August 12, 2007. [PRC, *Picture Show*]
- Mark Feeney, "The wonder years: Recalling the visual revolution that brought about motion pictures, new works are an enchanting mix of imagination and technology," *Boston Globe*, April 20, 2007. [Feeney's review of the PRC exhibition *Picture Show* was one of the 10 nominated reviews for his 2008 Pulitzer Prize in Criticism.]
- Matthew Nash, "Picture Show at PRC," *Big Red & Shiny*, Volume 1, Issue #62, April 23, 2007. [PRC, *Picture Show*]
- Ken Johnson, "Back to the future: New technologies meet old ideals at the Boston Cyberarts Festival," *Boston Globe*, April 27, 2007. [PRC, *Picture Show*]
- Mark Feeney, "Big Picture, Small Space: Dizzily Varied Exhibition Looks to Future," *Boston Globe*, November 17, 2006. [PRC 30th anniversary, *PRC/POV*]
- Shawn Hill, "PRC: Focus on Future," *Art New England*, February/March 2007. [PRC 30th, *PRC/POV*]
- Mark Feeney, "They're connected by community: Exhibit captures local residents who share a bond," *Boston Globe*, February 26, 2006. [PRC, *DOCUMENT*]
- Ben Sloat, "Group Portrait at PRC," *Big Red & Shiny*, Volume 1, Issue #32, December 5, 2005. [PRC, *Group Portrait*]

- Cate McQuaid, “All over the map: New technology inspires projects that are redefining the artistic landscape,” *Boston Globe*, April 15, 2005 [PRC, *Land/Mark*]
- Matthew Gamber, “Henry Horenstein at PRC,” *Big Red & Shiny*, Volume 1, Issue #5, April 18, 2004. [PRC, *Honky Tonk*]
- Mark Feeney, “The Haunting: Ghostly sights and otherworldly images inhabit imaginative ‘Spiritual’ exhibit,” *Boston Globe*, February 6, 2004. [PRC, *Concerning the Spiritual in Photography*]
- Mark Feeney, “Exhibit joins nature and culture, the literal and the abstract,” *Boston Globe*, December 12, 2003. [PRC, *Vaughn Sills and Pelle Cass*]
- “Polaroid’s Photographic Magic,” *The Chronicle Review*, December 13, 2002. [PRC & BU Art Gallery, *American Perspectives: Photographs from the Polaroid Collection*]

JURYING AND REVIEW

Portfolio reviewer:

- International biennial portfolio review events and festivals, including Photolucida (2007) and Fotofest, (2008).
- National annual conferences, Society for Photographic Education, 2003 – 2008.
- Cambridge Art Association review day, Cambridge, MA, 2009 and 2008.
- Artist’s Professional Toolbox, Volunteer Lawyers for the Arts, Boston, MA, 2008.

Nominator and Grant Reviewer:

- Nominator: Leopold Godowsky, Jr. Color Photography Awards, Photographic Resource Center, Boston, MA, 2013.
- Nominator: One of 50 invited professionals for “f100” series, *phototazo* online magazine, June 2011.
- Grant reviewer: Photography, Connecticut Art Fellowship Program, Hartford, CT, 2007.
- Nominator: Foster Prize, Institute of Contemporary Art, Boston, MA, 2008 and 2004.

Invited Juror, selected:

- Pre-screening juror, Critical Mass, one of approximately 25 jurors vetting 700+ international entries, Photolucida’s photography competition, 2019, 2014, 2013, 2011, and 2010.
- Photolucida’s annual international juried photography competition, Critical Mass, 2004 to present.
- Yousef Karsh Photography Prize, School of the Museum of Fine Arts - Boston, Boston, MA, jury panel for 2008, 2005, and 2004.
- Various regional art associations juried exhibitions and review days: Newburyport, Jamaica Plain Open Studios, Pembroke, Duxbury, South Shore Art Center, Cambridge.
- *All School Show 2012*, Fine Arts category, Massachusetts College of Art and Design, Boston, MA, 2012.
- Artist’s Professional Toolbox, Volunteer Lawyers for the Arts, Boston, MA, 2008.
- Reviewer, Connecticut State Art Fellowship Program, photography, Hartford, CT, 2007.

- Members' Juried Exhibition, Danforth Museum of Art, Framingham, MA, 2006.
- Publication, *Taking In: The Best of AIB Photography*, Art Institute of Boston (now Lesley Art + Design at Lesley University), Boston, MA, 2006.
- Photography and Sculpture exhibition, Cambridge Art Association, Cambridge, MA, 2005.
- *New England Photography* biennial exhibition, Danforth Museum of Art, Framingham, MA, with Blake Fitch, then Executive Director/Curator of the Griffin Museum of Photography, 2005.
- *Photo(lab)*, selected theme and juried thematic photography exhibition, Artspace@16, Malden, MA, 2004.
- Best Still Image, EVVY awards, Emerson College, Boston, MA, 2002.
- Watkins College of Art and Design Competition, photography, Nashville, TN, 2001.
- Young Scholastic Art Competition, all media - Grades 7-9, 2001, and photography - Grades 10-12, Nashville, TN, 2000.

SERVICE AND AFFILIATIONS

Society for Photographic Education (SPE), various capacities:

- Abstract review committee for conference proposals: Northeast Regional SPE Conference, "The Experiential in Photography," Rhode Island School of Design, Providence, RI, 2010
- Publications Committee: *Exposure* journal and SPE website, 2007 – 2009
- Peer review committee for conference proposals: National SPE Conference, "Sprawl," Society for Education Conference, Dallas, TX, 2008
- Portfolio reviewer: National SPE Conferences, 2003 – 2008

Tenure and Promotion Reviewer, Art and American Studies departments, 2012, 2011, 2010, 2008

Advisory Board Member: Artists Foundation, Boston, MA, 2006 – 2009

Memberships: College Art Association, Society for Photographic Education, Oracle International Photo Curators, and FOCUS (national emerging photocurators and photohistorians group)

Languages: French - Intermediate speaking and reading; Spanish - Basic reading

Skills: Online: Constant Contact and Mailchimp; Blackboard, Sakai, Moodle; basic html coding; as well as various blog, social media, and website software. Programs: Microsoft Office, including Word, Excel, and Outlook, Gmail, Google Docs, Photoshop, Powerpoint, PageMaker and similar design software, basic Dreamweaver.

References: Available upon request