

**TERRI WEISSMAN**

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**EDUCATION:**

- 2005 **Columbia University**, New York, NY  
**Ph.D.** in Art History  
Dissertation: "Documentary Photography and Communicative Action:  
The Realisms of Berenice Abbott" Primary Advisor: Benjamin Buchloh  
**M.Phil.**, History of Art, May 1998  
Major Field for qualifying exams: 20<sup>th</sup> Century Modern Art and 19<sup>th</sup> Century Visual Culture,  
examiners: Rosalind Krauss and Jonathan Crary  
Minor Field for qualifying exams: African Art, examiner: Zoe Strother  
Pass with High Honors  
**M.A.**, Art History, May 1996  
Thesis: "Personal Destiny and Communal Welfare: The Head as Metaphor in  
Yoruba Society" Advisor: Zoe Strother
- 1992-1994 **Purchase College**: State University of New York, Purchase, NY  
**M.F.A.**, Visual Arts, concentration in Painting/Printmaking
- 1992 **School of the Art Institute of Chicago**, Chicago, IL  
**post-baccalaureate certificate**
- 1987.1991 **Oberlin College**, Oberlin, OH  
**B.A.** in Art and Art History, May 1991

**TEACHING:**

- University of Illinois @ Urbana-Champaign**, Assistant Professor of Art History, 2008 - current  
**University of Notre Dame**, Assistant Professor of Art History, 2006-2008  
**Columbia University**, Instructor, 1999-2000, Art and Humanities: Masterpieces of Western Art  
**Barnard College**, Teaching Assistant, 1998-1999, Introduction to the History of Art  
**Purchase College**, Instructor, Fall 1998, Foundation Drawing  
**Summer Visual Arts Institute**, Program Director and Instructor, Purchase College, 1996-1998,  
Painting/Drawing and Printmaking  
**Manhattanville College**, Instructor, Board of Cooperative Education Services at Manhattanville,  
Rye, NY, 1993-2000, Painting, Printmaking, Photography  
**Purchase College**, Instructor, 1993-1994, Introduction to Painting

**GRANTS, FELLOWSHIPS, AWARDS:**

- 2007-2008 **Post-Doctoral Fellowship**, Center for the Study of Modern Art, Phillips Collection,  
Washington, DC
- 2003-2005 **Wyeth Fellow in American Art**, Center for the Advanced Study in the Visual Arts,  
National Gallery of Art, Washington, DC

- 2002- 2003 **Sara Roby Fellow in 20<sup>th</sup> Century American Modernism**, Smithsonian Institution, Washington, DC
- 2001-2002 **Resident Scholar**, Georgia O’Keeffe Research Center, Santa Fe, NM
- 2000-2001 **Mellon Dissertation Fellow**, Columbia University, New York, NY
- 1996-1998 **President’s Fellow**, Columbia University, New York, NY
- 1992-1994 **Visual Arts President’s Fellow**, Purchase College, Purchase, NY
- 1991-1992 **Presidential Merit Scholarship**, School of the Art Institute of Chicago, Chicago, IL
- 1990 **Summer Printmaking Fellow**, Vinalhaven Press, Vinalhaven, ME

#### **SELECTED PUBLICATIONS:**

##### Books:

*The Realisms of Berenice Abbott: Documentary Photography and Communicative Action* (Berkeley: University of California Press, forthcoming 2009).

*American Modern: Abbott, Evans, Bourke-White*, exhibition catalogue (ed. with Sharon Corwin and Jessica May) (Berkeley: University of California Press, forthcoming Fall, 2010). Chapter title, “Berenice Abbott and Elizabeth McCausland’s Great Democratic Book.”

##### Submitted for Publication:

“Democratic Deficit: Berenice Abbott and Elizabeth McCausland’s *Changing New York*”

##### Articles In Progress:

“This is What Democracy Looks Like: Allan Sekula’s *Waiting for Tear Gas* (1999)”

##### Articles:

Chapter essay for Catalogue for Berenice Abbott retrospective, Galerie Nationale du Jeu de Paume, Paris (forthcoming 2011)

“The Spectacle of Trauma: 9/11 in the Museum,” *Visual Resources* XXI, no. 2 (June 2005), 1-20.

“Supersight: The Realisms of Berenice Abbott,” *Center 25*, National Gallery of Art, Center for Advanced Study in the Visual Arts (Washington DC, 2005), np.

“Cuerpo y Casa: la fotografía de Maria Elena Alvarez,” trans. Tatiana Flores, *El Universal*, Caracas, Venezuela, August 2001.

##### Exhibition Essays:

“Feminist Art after Photography: Elizabeth Cerejido, Teresa Diehl, Nereida Garcia Ferraz, Francie Bishop Good, Leila A. Leder Kremer, Peggy Levinson Nolan,” exhibition essay (Miami, FL: The Feminist Art Project, July, 2007), np.

*New art at the Corcoran College of Art and Design*, juror and exhibition essay (Washington, DC: Corcoran College of Art and Design, November, 2005), np.

“Contemporary Photography: Maria Elena Alvarez and Claudia Jaguaribe,” exhibition essay (New York: latincollector, August 2001), np.

“Photographic Imagination,” exhibition essay (Cleveland, OH: Here Here Gallery: An Alternative

Space for idea in Architecture, Art and Design, May 2000), np.

Reviews (Books and Exhibitions):

*The Abu Ghraib Effect*, by Stephen F. Eisenman, *caa.reviews*, College Art Association (November, 2007).

“Everything is Separated by Water: Maria Magdalena Campos-Pos,” *ArtNexus*, no. 66 (May-June 2007).

“Mónica Castillo: The Painter and the Body,” *ArtNexus*, no. 60 (January-February 2006).

“Inventions: Recent Paintings by Caio Fonseca,” *ArtNexus*, no. 56 (March-April 2005).

“Gabriel Orozco: Extension of Reflection,” *ArtNexus*, no. 55 (December-February 2005).

**CURRENT CURATORIAL PROJECTS:**

*American Modern: Abbott, Evans, Bourke-White*, major exhibition traveling to three museums: The Amon Carter in Dallas/Fort Worth, TX; The Colby College Museum of Art in Waterville ME; and the Snite Museum of Art, Notre Dame University, Notre Dame, IN. 2010-2011.

**CONFERENCES, PAPERS AND INVITED LECTURES:**

Invited respondent, “She’s so Articulate: 11 contemporary African American Women Artists,” panel discussion, Arlington Arts Center, Arlington, VA, July, 2008.

Invited respondent, “Painting in the 21<sup>st</sup> Century” Symposium, University of Illinois, Urbana-Champaign, April 2009.

“Modern Document: the Making of Berenice Abbott’s *Changing New York*,” The Documentary Image in American Photography, a Wyeth Foundation for American Art Foundation, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., November 2006

“Photography and Political Realism in the 1930s,” Political Realisms of the 1930s: America and its Totalitarian Others, conference sponsored by the Chicago Consortium of Art Historians, Art Institute of Chicago, Chicago, IL, September 2006.

“*Changing New York’s* Secret Life,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., April 2005.

“Berenice Abbott’s Science Photography (1958-1961): realism of another sort,” Smithsonian National Museum of History, Washington, D.C., February 2005.

Co-chair with Sarah Newman, “Realism and Its Discontents,” College Art Association Annual Conference, Atlanta, February 2005.

“Failure as History,” Paper for presentation at the Association of Art Historians Annual Conference, Panel: “Failure,” chaired by Sarah Monks and Gavin Parkinson, Nottingham, UK, April 2004.

“Spectacles of Trauma: Mass Media in the Museum,” Paper for presentation at the CAA Annual Conference, Panel: “Photojournalism, Mass Media and the Politics of Spectacle,” chaired by Amy Lyford and Carol Payne; New York, NY, February 2003.

“Democracy is in the Lens: Berenice Abbott, Alfred Stieglitz and the Contest for Meaning in American Photography,” Public Lecture Series, Georgia O’Keeffe Museum, Santa Fe, NM, February 2002.

Steering Committee Member, Barnard Feminist Art History Conference, Barnard College, New York, NY, November, 2001.

“Recording History and Creating an Archive: Eugene Atget and Berenice Abbott,” Feminist Art History Conference, Barnard College, New York, NY, November 2001.

“Cold War Currency: American Photography in the 1950s,” Cold War History Group annual Conference, University of California at Santa Barbara, Santa Barbara, CA, May 2001.

“The Legacy of Documentary Photography and 1950s Photographic Sensationalism,” The Politics of Art-making Conference, University of Kansas, Kansas City, MO, March 2001.

“Women, Photography, and American Consumer Culture in the early twentieth century” Feminist Art History Conference, Barnard College, New York, NY, October 1999.

**TEACHING INTERESTS:**

History of Photography, Post-60s Lens-based Media, Contemporary and 20<sup>th</sup> Century Art, Feminist and Critical Theory, Film and Video Art, Latin American Contemporary Art, Contemporary and Traditional Sub-Saharan African Art

**THESES ADVISED AND STUDENT ACCOMPLISHMENTS:**

Sara Method: M.A. in Art History, “Ghada Amer: Translation, Fragmentation, Contradiction” (2008); Alison Muscolino: M.A. in Art History, “Tamara de Lempicka,” (2008) (committee member); Katherine Cunningham: M.F.A. in Photography, “With God on their Side,” (2008) (committee member); Adam Fung: M.F.A. in Painting, “Anti-Discovery” (2008) (committee member). Efroymsen Fund Award for work in the University of Notre Dame MFA Exhibition: Adam Fung, Katherine Cunningham (honorable mention); The Radwan and Allan Riley Undergraduate Prize in Art History: Melissa Yuen, for a paper on representations of Tiananmen Square.