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**Curriculum vitae  
(current June 2011)**

**Major Professional Interests:** Art History and Visual Culture in the African diaspora

**Employment:**            Associate Professor of Art History  
African Diaspora and African Art  
Northwestern University, Evanston, Illinois  
Affiliated Faculty in the Department of African American Studies  
Fall 2005-Present (tenured in 2009)

Assistant Professor of Art History  
African Diaspora and African Art  
University of Illinois, Chicago, Illinois  
Fall 2002- Spring 2005

**Education:**            Emory University  
Atlanta, Georgia.  
Ph.D., Culture, History, Theory. African Diaspora Art History, May 2002.  
Dissertation - The Tropicalization of the Anglophone Caribbean:  
The Picturesque and the Aesthetics and Politics of Space in Jamaica and the  
Bahamas  
Advisors: Ivan Karp and Richard Long

Emory University  
Atlanta, Georgia.  
M.A., Art History, July 1999  
Major: African Diaspora Art Minor: African Art

McGill University  
Montreal, Canada  
B.A., Art History. Honors, May 1995

**Publications:**

**Books**

*The Visual Economy of Light in African Diasporic Practice* (Duke University Press, forthcoming)

*An Eye for the Tropics: Photography, Tourism, and Framing the Caribbean Picturesque.* Durham: Duke University Press, 2006. (366 pages)

**Edited Journal Issues**

Co-Editor (with Huey Copeland and Darcy Grimaldo Grigsby), New World Slavery and the Matter of the Visual- Special Issue. *Representations* 113 (Winter 2011).

Co-Editor (with Annie Paul), Caribbean Locales/Global ArtWorlds." Special Issue *Small Axe: A Caribbean Journal of Criticism* 16 (September 2004).

## Articles and Essays

### Forthcoming

“Optic Blackness; or ‘Why Are We Always Shining?’” *Black Is, Black Ain’t* (Chicago: The Renaissance Society). (catalogue essay)

“A Sidelong Glance: The Practice of African Diaspora Art History in the United States.” (article)

### 2011

24. (With Huey Copeland), “Perpetual Returns: New World Slavery and the Matter of the Visual,” *Representations* 113 (Winter 2011): 1-15. (article)

23. “The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies.” *Representations* 113 (Winter 2011): 39-71. (article)

22. “Youth Culture, Diasporic Aesthetics, and the Art of Being Seen in the Bahamas.” *African Arts* 44. 1 (Spring 2001): 26-39. (article)

### 2010

21. “Beyond the Tropical Veneer: Sunscreen and the Aesthetics of Leisure.” *NN (Working Title)*. Ed. Eva Marttsschnig. Graz: Foorum Stadtpark.

### 2009

20. “The Sound of Light: Reflections on Art History in the Visual Culture of Hip Hop.” *Art Bulletin* (Dec 2009): 481-505 (article)

19. “How to See a Work of Art in Blinding Light.” *Black Light*. New York: powerHouse Cultural Entertainment, Inc., 2009: 11-13(catalogue essay).

### 2008

18. “Find Your Father: Figuring Africa Between Colonial, Postcolonial, and Diasporic Worlds.” *Kehinde Wiley: The World Stage: Africa, Lagos Dakar*. Ed. Christine Kim. New York: The Studio Museum of Harlem, 2008: 18-22 (catalogue essay)

17. “‘Call the Police. Call the Army. Call God. And Let’s Have One Helluva Big Story’: On Writing Caribbean Art Histories After Postcoloniality.” *Small Axe: A Caribbean Journal of Criticism* 13.1 (February 2008): 169-181. (article)

16. *Developing Blackness: Studio Photographs of “Over the Hill” Nassau in the Independence Era*. Nassau, Bahamas: The National Art Gallery of the Bahamas, 2008. 1-84. (exhibition catalogue)

15. “Beyond Tarzan and National Geographic: The Politics and Poetics of Presenting African Diasporic Cultures on the Mall.” *Journal of American Folklore* 121. 479 (Winter 2008): 97-111. (article)

### 2007

14. “Performing Visibility: Freaknic and the Spatial Politics of Sexuality, Race, and Class in Atlanta.” *The Drama Review* 51. 4 (Winter 2007): 26-46. (article)

13. “Preoccupied with Haiti: The Dream of Diaspora in African American Art, 1915-1942.” *American Art* 21. 3 (Fall 2007): 75-97. (article)

12. "The Problem of the Visual in Anglo Caribbean Art." *Small Axe: A Caribbean Journal of Criticism* 23 (June 2007): 119-137. (article)

## 2006

11. "The Junkanoo Museum in the Bahamas." *Museum Frictions: Public Cultures/Global Transformations*. Eds. Ivan Karp, Cory Kratz, Lynn Szwaja, and Tomas Ybarra-Frausto. Durham: Duke University Press, 2006. 500-503. (article)

10. "Junkanoo Rush." *Caribbean Beat* 82 (November/ December 2006): 48-53. (article)

9. "Visualizing the Unseen: The Counter-Picturesque in Contemporary Bahamian Art." *Third National Exhibition*. Nassau, Bahamas: The National Art Gallery of the Bahamas. 7-13. (exhibition catalogue)

## 2005

8. "Postcards to History: Tourist Representations and the Construction of Postcolonial Histories in the Anglophone Caribbean." *Sargasso: A Journal of Caribbean Literature, Language and Culture* 1 (2005): 29-50. (article)

7. "Contemporary Art in the Anglophone Caribbean" *Encyclopedia of African-American Culture and History: The Black Experience in the Americas*. Ed. Colin Palmer. Michigan: Macmillan Reference USA. 143-145. (Encyclopedia entry)

6. "Contemporary Art in the Anglophone Caribbean," and "Albert Huie," *Encyclopedia of African-American Culture and History: The Black Experience in the Americas*. Ed. Colin Palmer. Michigan: Macmillan Reference USA. 1079-1080. (Encyclopedia entry)

## 2004

5. Co-Editor with Annie Paul, Special Issue on Caribbean Art. "Introduction: Caribbean Art in Global Art Worlds." *Small Axe: A Caribbean Journal of Criticism* 16 (September 2004): v-x. (article)

4. "'Black Skin, Blue Eyes': Visualizing Blackness in Modern Jamaican Art, 1922-1938." *Small Axe: A Caribbean Journal of Criticism* 16 (September 2004): 1-32. (article)

## 2003

3. *Bahamian Visions: Colonial Photographs of the Bahamas*. Nassau, Bahamas: National Art Gallery of the Bahamas. 1-31. (exhibition catalogue)

2. "Passage through the Islands of Shallow Water: An Exploration of Migration in Contemporary Bahamian Art." *Marginal Migrations: Cultural Circulation in the Caribbean*. Ed. Shalini Puri. Macmillan Press. 109-137. (article)

## 1997

1. "Chronology." *Transforming the Crown: African, Caribbean, and Asian Artists in Britain, 1966-1996*. Ed. Mora Byrd. New York: The Caribbean Cultural Center. 149-166. (exhibition catalogue)

## Awards, Honors, and Fellowships:

### Post-doctoral

The David C. Driskell Prize in African American Art The High Museum, Atlanta, Georgia	2009
The J. Paul Getty Foundation, Postdoctoral Fellowship	2008-2009
Institute for the Humanities Fellowship, University of Illinois, Chicago (Fall)	2004
David C. Driskell Center for the Study of the African Diaspora Fellowship, University of Maryland, College Park (academic year)	2003-2004

### Pre-doctoral

Organization of American States, Graduate Student Fellowship	1999-2001
Dean's Teaching Fellowship, Emory University (declined)	2000
Smithsonian Institution, Center for Folklife and Cultural Studies Research Fellowship	1997
Metropolitan Museum of Art, Internship	1995
University Fellowship, Emory University	1995-2000

## Areas of Teaching:

African Diaspora Art, Visual Culture, and Performance, Caribbean Art, Contemporary African Art, Critical Race Theory, Postcolonial Theory and Visual Representation, Art and Commodification, Modern Art from the Perspective of the African Diaspora and Global Histories of Photography.

## Teaching Experience:

2005-2011

### **Associate Professor**

Northwestern University  
Department of Art History

- Photography in Africa and the African Diaspora Seminar (AH 486)
- Art and the African Diaspora (AH 384)
- Slavery and the Visual Imagination Seminar (AH 486)
- Race and Representation (AH 390)
- Introduction to African Art (AH 220)
- Art History and the African Diaspora (AH 222)
- Visual Studies in Black Popular Culture (AH 386)
- Art History and the African Diaspora: From “Negro Past” to Refashioned Futures Seminar (AH 486)
- Black Light Seminar (AH 390)
- The Visual Production of the Commodity (AH 460)
- Afterimages: The African Diaspora and the Boundaries of Visual Representation Seminar (AH 460)
- Art in the Age of Hip Hop (AH 101)

Spring 2004                   **Postdoctoral Fellow**  
 The University of Maryland, College Park  
 David C. Driskell Center for the Study of the African Diaspora  
 • Caribbean Art History, ARTH689A

2002-2005                   **Assistant Professor**  
 University of Illinois at Chicago  
 Department of Art History  
 • African-American Art in the 20<sup>th</sup> Century, AH 264  
 • Black Visual Culture: Race and Representation, AH 207  
 • Postcolonial Theory and Visual Representation, AH 570  
 • Introduction to Art History: Vision and Visuality, AH 100

### **Recent Professional Scholarly Talks**

#### **2010**

(Invited Seminar Participant) *Race, Visuality and the Other Senses*. Princeton University. November 17 2010.

(Invited Speaker) "Performing Visibility: Street Photography, Black Youth and the Art of Being Seen." McGill University. September 23 2010.

(Invited Speaker) "Keeping It Real: Club Photography, Black Youth, and the Visual Economy of Light." Comini Lecture. March 25 2010

(Invited Speaker) "Of Shine, Bling, and Bixels." High Museum of Art. March 13 2010.

(Invited Speaker) "Andrea Chung's Cut Outs: Photography and Rememory in the Caribbean." *Autobiography/Performance/Identity: A Symposium on African American Women in the Visual Arts*. University of Maryland, College Park. March 6, 2010.

(Invited Speaker) Vernacular Photographic Practices and the Performing Body in the African diaspora." Brown University. February 17, 2010.

(Co-Chair) African Diaspora: State of the Field panel. College Art Association. Feb 10-13, 2010.

#### **2009**

(Speaker) "The Art of Black Light." Columbia University, November 9, 2009.

(Speaker) "Photography and the Art of Being Seen in the African Diaspora." Kansas City Art Institute. September 10, 2009.

(Speaker) "Photography and the Art of Being Seen in the African Diaspora." Annual Jacob and Gwendolyn Lawrence Lecture, Telfair Museum, Savannah, Georgia, September 17, 2009.

(Roundtable panelist) "Journals in the Caribbean," Caribbean Studies Association Annual Conference, Kingston, Jamaica, June 1-5, 2009.

(Speaker) "Reframing Slavery: Photography, History, and (Re)Memory." Edna Manley Memorial Lecture March 5, 2009.

(Keynote Speaker) "The Sound of Light." 15<sup>th</sup> Annual Graduate Student Symposium in Art History. Feb 18, 2009.

**2008**

(Invited speaker) “Bling in the Circum-Caribbean.” The Academy at the University of Trinidad and Tobago for Arts, Letters, Culture and Public Affairs. Port of Spain, Trinidad. May 6, 2008.

(Speaker) “The Work of Art in the Age of Hip Hop.” African American Art and Globalization: Critical Perspectives, *College Art Association* conference. Dallas, Forth Worth, Texas. February 20-23, 2008.

(Invited speaker) “‘Making Them Slaves Again’: History and the Shadow of Photography in Colonial Jamaica.” *Modernities: Visual and Political Economies* workshop series. Berkeley University, Oakland, California. January 25, 2008.

**Conference Organization:**

*Out of Sight: New World Slavery and the Visual Imagination* was a two-day interdisciplinary conference held at Northwestern University in March 2007, marking the 200th anniversary of the abolition of the transatlantic slave trade. Conference participants offered comparative perspectives on the part visual images played in representing, remembering, and refiguring slavery in different societies in the modern Americas.

[www.wcas.northwestern.edu/arthistory/outofsight/](http://www.wcas.northwestern.edu/arthistory/outofsight/)

**Curatorial Experience:**

2008

**Curator**

*Developing Blackness: Studio Photographs of “Over the Hill” Nassau in the Independence Era.* Nassau, Bahamas: The National Art Gallery of the Bahamas, 2008.

2007

**Co-Organizer**

*An Account of a Voyage to Jamaica with the Unnatural History of That Place.*

Fred Wilson’s reinstallation of the collections of the Institute of Jamaica, an exhibition marking the 200<sup>th</sup> anniversary of the abolition of the slave trade. Institute of Jamaica, Kingston, Jamaica.

2006

**Faculty Co-Organizer** of *Big House/Disclosure*, a digital art project addressing the City of Chicago’s Slavery Disclosure Ordinance by Keith+Mendi Obadike.  
<http://bighouse.northwestern.edu>

2006

**Curator**

“Visualizing the Unseen: The Counter-Picturesque in Contemporary Bahamian Art.” *Third National Exhibition.* Nassau, Bahamas: The National Art Gallery of the Bahamas.

2002-2003

**Curator**

*Bahamian Visions: Photographs 1870-1920*, the first exhibition and written account of the early history of photography in the Bahamas  
National Art Gallery of the Bahamas, Nassau, Bahamas

1999

**Curator**

*Passage: Travel and Migration in Contemporary Bahamian Art*  
The Central Bank of the Bahamas’ Art Gallery, Nassau, Bahamas