

HUEY COPELAND

Associate Professor of Art History | Northwestern University

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RESEARCH INTERESTS AND TEACHING AREAS

Modern and Contemporary Art and Culture

African/Diasporic, American, and European art and culture; blackness in the visual field; histories of slavery; twentieth-century sculpture; theories of being and subject formation; transnational intersections of race, class, gender, and sexuality; feminist approaches to art-historical writing

EDUCATION

Johannesburg Workshop in Theory and Criticism, “The Life of Forms,” 2013

Ph.D., History of Art, University of California, Berkeley, 2006

Committee: Anne M. Wagner (Chair), T.J. Clark, Saidiya Hartman, and Kaja Silverman
Dissertation: “Bound to Appear: Figures of Slavery in the Art of Glenn Ligon, Lorna Simpson, and Fred Wilson”

Whitney Independent Study Program, Critical Studies, 2003

Tutor: Robin D.G. Kelley

M.A., History of Art, UC Berkeley, 2000

Thesis: “Brancusi’s *Girls*: Repairing the Subject of Modern Sculpture”

B.A., History of Art and Comparative Literature, University of Michigan, Ann Arbor, 1998

Thesis: “Darrel Ellis, Lyle Ashton Harris, and Glenn Ligon: New Conceptions of the Black Male Body in American Art,” Highest Honors

FACULTY AND ADMINISTRATIVE APPOINTMENTS

Associate Professor (tenured), Department of Art History; Affiliated Faculty: Department of African American Studies, Department of Art Theory and Practice, Gender and Sexuality Studies Program, Interdisciplinary Cluster in Critical Theory, Northwestern University, September 2012-present

Associate Dean for Academic Affairs, The Graduate School, Northwestern University, September 2015-August 2017

Associate Dean-Designate for Academic Affairs, The Graduate School, Northwestern University, July-August 2015

Director of Graduate Studies, Department of Art History, Northwestern University, September 2011-August 2013

Assistant Professor (tenure-track), Department of Art History; Affiliated Faculty, Department of African American Studies, Northwestern University, September 2005-August 2012

EDITORIAL POSITIONS

Contributing Editor, *Artforum*, 2015-present

Associate Editor, *Callaloo*, 2014-present

Contributing Editor, 2011-2014

Advisory Board, 2010-present

Editorial Board, *Qui Parle*, 2000-2003

Issue Editor with Joel Nickels and Benjamin S. Yost, "The Poetics of New Meaning," 12.2 (Spring/Summer 2001)

FELLOWSHIPS

Post-doctoral

Northwestern Fellow, Academic Leadership Program, Big Ten Academic Alliance, 2016-17 (yearlong executive)

American Council of Learned Societies (ACLS) Fellowship, 2013-14 (yearlong non-residential)

Schomburg Center for Research in Black Culture Fellowship, 2013-14 (semester-long residential; declined)

Sheila Biddle Ford Foundation Fellowship, W.E.B. Du Bois Institute for African and African American Research, Harvard University, Spring 2011 (semester-long residential)

Georgia O'Keeffe Museum Research Center for American Modernism Scholarship, 2008-09 (yearlong residential)

Alice Kaplan Institute for the Humanities Junior Fellowship, Northwestern University, 2007-08 (two-course teaching reduction)

Pre-doctoral

Northwestern University College Fellowship, 2005-06

Northwestern University Weinberg Fellowship, 2004-05

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, 2003-04

University of California Chancellor's Opportunity Fellowship, 2001-03

UC Berkeley Dean's Normative Time Fellowship, 2001-02

Ford Foundation Pre-doctoral Minority Fellowship, 1998-2001

GRANTS AND AWARDS

External

Winner, Absolut Art Writing Award, 2017 (\$49,900), *Touched by the Mother: On Black Men and Artistic Practice in the United States, 1966-2016*

Nominee, David C. Driskell Prize, 2017

Principal Investigator with Angela Ray, Northwestern University-Social Science Research Council Dissertation Proposal Development Program Initiative Grant (\$205,000), January 2017-December 2019

Recipient, Creative Capital/Andy Warhol Foundation Arts Writers Grant (\$19,000), *Bound to Appear: Art, Slavery, and the Radical Imagination*, December 2009-March 2011
Principal Investigator with Sarah Fraser, Terra Foundation for American Art Academic Program Grant (\$31,350), “Modernism and the Black Metropolis,” December 2007-April 2010

University

Northwestern University Course Enhancement Grant (Fall 2014, Winter 2012, Winter 2010, Spring 2006, Fall 2006)
Northwestern University Program in African Studies Faculty Research Award, 2013
Northwestern University Research Grant Committee Publication Subvention, 2011
UC Berkeley Graduate Division Summer Grant, 2003
UC Berkeley Outstanding Graduate Student Instructor Award, 2001
UM Ann Arbor Henry P. Tappan Award for Outstanding Honors Student in the History of Art, 1998
UM Ann Arbor Phi Beta Kappa, 1997

WORKS-IN-PROGRESS

In the Shadow of the Negress: A Brief History of Modern Artistic Practice

This book examines the negress—a key figure of Western artistic production—in order to freshly interpret the practices that have at once shaped the visual predication of black womanhood and constituted modern aesthetic form, from Marie-Guillemine Benoist’s *Portrait d’une négresse* (1800) to the collages of contemporary artist Wangechi Mutu.

Touched by the Mother: On Black Men and Artistic Practice, 1966-2016

This book brings together my new and previously published articles, essays, interviews, and reviews on male cultural practitioners of African descent and contemporary visual engagements with black masculinity. As such, the volume offers a counterpoint to *In the Shadow of the Negress* and a focused consideration of identity’s evolving import for contemporary culture in the United States and beyond.

BOOK

46. *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, (Chicago: University of Chicago Press, 2013). Reviewed by:

Hortense J. Spillers, “Art Talk and the Uses of History,” *Small Axe: A Caribbean Platform of Criticism* 48 (November 2015): 175-185; Stephen Best, “Coming and Going,” *Small Axe: A Caribbean Platform of Criticism* 48 (November 2015): 186-204; Nikki A. Greene, “Un-Bound: Sites of Blackness Set Free,” *Art History* 38.5 (November 2015): 994-997; Levi Prombaum, *Immediations: The Research Journal of the Courtauld Institute of Art* 3.3 (2014): 138-141; Cherise Smith, www.caareviews.org/reviews/2241, CrossRef DOI: 10.3202/caa.reviews.2015.16, February 5, 2015; David Marriott, “Black Critical and Cultural Theory,” *The Year’s Work in Critical and Cultural Theory* 22.1 (2014): 1-17; Sampada Aranke, “Objects Made Black,” *Art Journal* 73.3 (Fall 2014): 86-88; Rachel Haidu, “Striking the Ground,” *Oxford Art Journal* 37.2 (2014): 216-219; Kim Bobier, *Nka: Journal of Contemporary African Art* 34 (Spring 2014): 116-118; K.P. Buick, *Choice* 51.10, June

2014, 51-5389; Victoria L. Valentine, “6 Best Black Art Books of 2013,” <http://www.culturetype.com/2013/12/18/6-best-black-art-books-of-2013/>, December 18, 2013; Thelma Golden, *Artforum* 51.10, Summer 2013, 89.

EDITED COLLECTIONS

45. “Afrotropes,” article series organized with Krista Thompson, *Art Journal*: Emma Chubb, “Small Boats, Slave Ship; or, Isaac Julien and the Beauty of Implied Catastrophe,” 75.1 (Spring 2016): 24-43; Huey Copeland and Krista Thompson, “Afrotropes: A User’s Guide,” 76.3 (forthcoming Fall 2017). [article]
44. “Tactical Presents, Everyday Futures: Art and the Institutions of Public Space,” guest critics’ page introduced and edited with Hannah Feldman; contributions by Theaster Gates, Rasha Salti, AbdouMaliq Simone, and Soyoung Yoon, *The Brooklyn Rail*, May 2016, 62-67; <http://brooklynrail.org/2016/05/editorsmessage/tactical-presents-everyday-futures-art-and-the-institutions-of-public-space>.
43. “Black Collectivities,” special issue edited with Naomi Beckwith; contributions by John Corbett, Romi Crawford, Theaster Gates, George E. Lewis, Elvira Dyangani Ose, The Otolith Group, Cauleen Smith, Blake Stimson, and Claire Tancons. “Black Collectivities: An Introduction” with Naomi Beckwith, *Nka: Journal of Contemporary African Art* 34 (Spring 2014): 4-7.
42. “New World Slavery and the Matter of the Visual,” special issue edited with Krista Thompson and Darcy Grimaldo Grigsby; contributions by Stephen Best, Christopher Cozier, Hank Willis Thomas, Fred Wilson, and Marcus Wood. “Perpetual Returns: New World Slavery and the Matter of the Visual” with Krista Thompson, *Representations* 113 (Winter 2011): 1-15.
41. “History, Representation, and the Impossible Subject of Race,” dossier edited with Jared Sexton; contributions by Saidiya Hartman, Kara Keeling, David Marriott, Neferti X.M. Tadiar, Frank B. Wilderson, III, and Hank Willis Thomas. “Raw Life: An Introduction” with Jared Sexton, *Qui Parle* 13.2 (Spring/Summer 2003): 53-62; “The Position of the Unthought: A Interview with Saidiya V. Hartman Conducted by Frank B. Wilderson, III” excerpted and reprinted in *How to Sleep Faster* 7 (2016): 37-43.

ARTICLES, ESSAYS, AND REVIEWS

Forthcoming

40. “Afrotropes: A Conversation with Huey Copeland & Krista Thompson,” *October* 162 (Fall 2017). [article]

2017

39. “Red, Black and Blue: The National Museum of African American History and Culture and the National Museum of the American Indian” with Frank B. Wilderson, III, *Artforum* 56.1, September 2017, 252-261. [review]
38. “Making Black Feminist Art Histories,” *American Art* 30th Anniversary Issue: 30 Invited Authors Celebrate 30 Years, 31. 2 (Summer 2017): 27-29. [article]

2016

37. "Betye Saar: Uneasy Dancer," *Artforum*, 55.1, September 2016, 182. [exhibition preview]
36. "Collective Consciousness: A Roundtable" with Dipesh Chakrabarty, David Joselit, Kara Keeling, Michelle Kuo, Kobena Mercer, and Emily Roysdon, *Artforum* 54.10, Summer 2016, 266-277. [critical essay]
35. "Tending-toward-Blackness," *October* 156 (Spring 2016): 141-144. [article]

2015

34. "First Takes: A Conversation with Jennie C. Jones," in *Jennie C. Jones: Compilation*, ed. Valerie Cassel Oliver (Houston: Contemporary Arts Museum, 2015), 24-31. [catalogue essay]
33. "Flow and Arrest," *Small Axe: A Caribbean Platform of Criticism* 48 (November 2015): 205- 224. [article]
32. "Noah Purifoy: Los Angeles County Museum of Art," *Artforum* 54.2, October 2015, 308-311. [exhibition review]
31. "Noah Purifoy: Junk Dada," *Artforum* 53.9, May 2015, 190. [exhibition preview]

2014

30. "Unfinished Business as Usual: African American Artists, New York Museums, and the 1990s," in *Come As You Are: Art of the 1990s*, ed. Alexandra Schwartz (Berkeley: University of California Press and Montclair Art Museum, 2014), 24-32. [catalogue essay]
29. "Sinuous Coordination: On the Photography of Adler Guerrier," in *Adler Guerrier: Formulating a Plot*, ed. Diana Nawi (Miami: Perez Art Museum Miami, 2014), 42-49, 127-34. [catalogue essay with Spanish translation]
28. "Painting After All: A Conversation with Mark Bradford," *Callaloo* 37.4 (Fall 2014): 814-826. [article]
27. "Close-Up: Specters of History," *Artforum* 53.1, September 2014, 342-345. [critical essay]
26. "You *Are* Missing Something: Gardar Eide Einarsson and the Practice of Paranoia" (Lead Essay), in *Stainless Steel/Fluorescent Pink: Gardar Eide Einarsson* (Tokyo: Rathole Gallery, 2014), 7-10. [book chapter]

2013

25. "*Babel* Screened: On Race, Narcissism, and the Predication of American Video Art," in *Black Is, Black Ain't*, ed. Hamza Walker and Karen Reimer (Chicago: Renaissance Society at the University of Chicago, 2013), 44-55. [catalogue essay]
24. "Dark Mirrors: Theaster Gates and *Ebony*," *Artforum* 52.2, October 2013, 222-229. [critical essay]
23. "Some Ways of Playing Antinova," in *Multiple Occupancy: Eleanor Antin's "Selves"*, ed. Emily Liebert (New York: Wallach Art Gallery, Columbia University, 2013), 30-40. [catalogue essay]

22. "Photography, the Archive, and the Question of Feminist Form: A Conversation with Zoe Leonard," *Camera Obscura: Feminism, Culture, and Media Studies* 83 (Fall 2013): 176-189. [article]

2012

21. "*Mal d'Anthologie*: Clifford Owens and the Crises of African American Performance Art" (Lead Essay), in *Clifford Owens: Anthology*, ed. Christopher Y. Lew (New York: MoMA PS1, 2012), 15-30. [catalogue essay]
20. "Radical Presence: Black Performance in Contemporary Art," *Artforum* 51.1, October 2012, 112. [exhibition preview]
19. "Feasting on Scraps," *Small Axe: A Caribbean Platform of Criticism* 38 (July 2012): 198-212. [article]
18. "Rashid Johnson: Museum of Contemporary Art, Chicago," *Artforum* 50.10, Summer 2012, 302-303. [exhibition review]

2011

17. "A Range of Convergences," *Parkett* 89 (Fall 2011): 152-169. [article with German translation]
16. "Northern Soul," *Artforum* 49.9, May 2011, 103. [exhibition review]
15. "Glenn Ligon and Other Runaway Subjects," *Representations* 113 (Winter 2011): 73-110. [article]

2010

14. "How You Look Is How You Look: An Interview with Fred Wilson," *Callaloo* 33.4 (Fall 2010): 1016-1040; reprinted as "After the Voyage," in *Fred Wilson: A Critical Reader*, ed. Doro Globus (London: Ridinghouse, 2011), 303-317. [article; book chapter]
13. "In the Wake of the Negress," in *Modern Women: Women Artists at the Museum of Modern Art*, ed. Cornelia Butler and Alexandra Schwartz (New York: Museum of Modern Art, 2010), 480-497. [catalogue essay]
12. "Openings: Leslie Hewitt," *Artforum* 48.6, February 2010, 184-187. [critical essay]
11. "Post/Black/Atlantic: A Conversation with Thelma Golden and Glenn Ligon," in *Afro Modern: Journeys in the Black Atlantic*, ed. Tanya Barson and Peter Gorschlüter (Liverpool: Tate, 2010), 76-81. [catalogue essay]

2009

10. "Truth to Power," *Artforum* 48.2, October 2009, 59-60. [critical essay]
9. "Figures and Grounds: The Art of Barkley L. Hendricks" (Cover Story), *Artforum* 47.8, April 2009, 142-149. [critical essay]

2008

8. "Outtakes," *Art Journal* 67.4 (Winter 2008): 20-32. [article]
7. "The Blackness of Blackness," *Artforum* 47.2, October 2008, 151-154. [critical essay]

2007

6. “A Family Resemblance,” in *Kori Newkirk: 1997-2007* (New York: Studio Museum in Harlem, 2007), 48-77. [catalogue essay]

2006

5. “Out of the Well” (Lead Essay), in *Fred Wilson: Black Like Me* (Ridgefield: Aldrich Contemporary Art Museum, 2006), 23-30; reprinted in *Fred Wilson: A Critical Reader*, ed. Doro Globus (London: Ridinghouse, 2011), 261-271. [catalogue essay; book chapter]
4. *Interstellar Low Ways* with Anthony Elms (Chicago: Hyde Park Art Center, 2006). [catalogue essay]

2005

3. “‘Bye, Bye Black Girl’: Lorna Simpson’s Figurative Retreat,” *Art Journal* 64.2 (Summer 2005): 62-77; reprinted online in *Le Magazine Jeu de Paume*, 8 May 2013, <http://lemagazine.jeudepaume.org/2013/08/bye-bye-black-girl-lorna-simpson-en/>. [article; article with French translation]
2. “Untitled (Jackpot!),” in *Glenn Ligon: Some Changes* (Toronto: Power Plant, 2005), 119-132. [catalogue essay with French translation]

2003

1. “Being in the Picture: Hank Willis Thomas’s *Frames* Series,” *Qui Parle* 13.2 (Spring/Summer 2003): 137-142. [article]

ARTISTIC AND CURATORIAL PROJECTS

Commentator, *Reflecting Memory* (2016), digital video, 48 min., Kader Attia

Organizer, *Histories Remixed: Jim Enote, Alicia Hall Moran, Rachel Kushner+James Benning*, Lecture Series, Department of Museum Education, Art Institute of Chicago, 2015-2016

Curator with Dawoud Bey, Matthew Girson, Chris Hammes, Kelly Kaczynski, Kate Lorenz, Sze Lin Pang, and Allison Peters Quinn, *Ground Floor*, Hyde Park Art Center, August-October 2010

Exhibition Coordinator with Wayne Modest and Krista Thompson, *An Account of a Voyage to the Island Jamaica with the Un-Natural History of That Place: An Installation by Fred Wilson*, The Institute of Jamaica Gallery, September 2007-February 2008

Curator with Hannah Feldman, *Encore*, 40000, June-July 2007

Curator with Anthony Elms, *Interstellar Low Ways*, Hyde Park Art Center, October 2006-January 2007

Curator with Lane Relyea and Faculty Coordinator with Krista Thompson, the Pick-Laudati Fund for Arts Computing Award Project, *Big House/Disclosure: An Intermedia Suite by Mendi+Keith Obadike*, Northwestern University, September 2006-March 2007

Model, “Cameos and Appearances” (2002-2003), Whitney Museum of American Art, phototext installation, Lorna Simpson

Model, *Ike and Tina Turner with their Genders and Roles Reversed* (2003), color photograph on board, Derek Jackson

INVITED LECTURES AND CONVERSATIONS

- “Conditions Reporting: ‘I AM A MAN,’ and the Writing of Afrotropic Art Histories,”
Department of Art History and Archaeology, University of Missouri,
November 2017
- “Agential Art Histories,” *Histórias Afro-Atlânticas*, Museu de Arte de São Paulo, October
2017
- “Afrotropes,” Guest Speaker with Krista Thompson, Retreat for Black Artists, Dorchester
Projects, September 2017
- “Art Talk: An Evening with Glenn Ligon,” Wadsworth Atheneum Museum of Art/Amistad
Center for Art and Culture, September 2017
- “Relative Fictions,” Black Arts Initiative Brown Bag Lecture Series, Northwestern University,
April 2017
- Guest Speaker, Colloquium, Department of History of Art and Architecture/Humanities Center,
University of Pittsburgh, March 2017
- “Conditions Reporting: ‘I AM A MAN,’ and the Writing of Afrotropic Art Histories,” School of
Art, Carnegie Mellon University, March 2017
- “This Canon Which Is Not One,” *Kerry James Marshall: A Creative Convening*,
Metropolitan Museum of Art, January 2017
- “Conditions Reporting: ‘I AM A MAN,’ and the Writing of Afrotropic Art Histories” *African-
American Artists and the Color Line: Histories, Genealogies, Forms, Gestures*,
Musée du Quai Branly, January 2017
- “Solar Ethics,” San Francisco Art Institute, September 2016
- “Solar Ethics,” Museum of Contemporary Art Detroit, September 2016
- Introduction to *At the River I Stand*, South Side Projections: Alternative Histories of Labor,
Reva and David Logan Center for the Arts, University of Chicago, August 2016
- “Solar Ethics,” Core Program, Museum of Fine Arts Houston, April 2016
- “Solar Ethics,” Sixth Annual Robert Rosenblum Lecture, Guggenheim Museum, April 2016
- “In the Shadow of the Negress,” Bettman Lecture, Department of Art History and Archaeology,
Columbia University, December 2015
- “Dark Matters,” *The Things You Own End Up Owning You: Art in the 1990s*, Department
of the History of Art, UM Ann Arbor, October 2015
- “Afrotropes: A User’s Guide to Black Visual Culture” with Krista Thompson, Program in
African Studies, Northwestern University, October 2015
- “Solar Ethics,” WORM Instituut voor Avantgardistische Recreatie, June 2015
- “In the Shadow of the Negress: A Brief History of Modern Artistic Practice,” W.E.B. Du Bois
Lecture, American Studies, Humboldt-Universität zu Berlin, June 2015
- “Art History Is the New Black: A Conversation with Sampada Aranke,” Art History Society,
School of Art and Art History, University of Illinois Chicago, March 2015

- “Looking Back at *Black Male*: A Conversation with Thelma Golden and Hilton Als,” Whitney Museum of American Art at the New School for Social Research, December 2014
- “How Old Becomes New: A Conversation with Glenn Ligon,” Agnes Gund Presidential Lecture, Creative Arts Council, Brown University, November 2014
- “Aphoristic, Apotropaic, Aphanitic, Afrotropic,” *The Ends of American Art*, Department of Art and Art History, Stanford University, November 2014
- “Solar Ethics,” *Timing Is Everything: A Multi-Disciplinary Symposium on Non-Linear Temporalities*, Northwestern University, October 2014
- “*A Fantastic Journey*: A Conversation with Wangechi Mutu,” Block Museum of Art, September 2014
- “Aphoristic, Apotropaic, Aphanitic, Afrotropic,” *Acts of Politics and Becoming*, Hammer Museum, May 2014
- “Bound to Appear,” Department of Black Studies, Amherst College, April 2014
- “‘The Negress, the bouquet, the cat’: Reanimating *Olympia*’s other Forms of Life,” *Manet: Then and Now*, Department of Art History, University of Pennsylvania, April 2014
- “Bound to Appear,” Program in African American Studies, PhD Program in Visual Studies, and the Department of Art History, University of California, Irvine, March 2014
- “In the Arms of the Negress,” Evanston Northwestern Humanities Lecture Series, Evanston Public Library, March 2014
- “Solar Ethics,” Roski School of Fine Arts, University of Southern California, February 2014
- “Solar Ethics,” Sam Fox School of Design and Visual Arts Public Lecture, Washington University, November 2013
- “‘Live in the Black Pussy’ Riot,” Institute of Contemporary Art, Philadelphia, November 2013
- “Tending-toward-Blackness: Lorna Simpson’s Figurative Transitions,” University of California, Santa Cruz, October 2013
- “Solar Ethics,” Department of History of Art, University of California, Berkeley, October 2013
- “*Babel* Screened: On Race, Narcissism, and the Predication of American Video Art,” Artists’ Collaborative Residencies and Exhibitions (A.C.R.E.), August 2013
- “Relative Fictions, Or, Incidents in the Life of Modernism,” Graduate Lecture Series, Roski School of Fine Arts, University of Southern California, March 2013
- “Relative Fictions, Or, Incidents in the Life of Modernism,” Norman L. and Rosalea J. Goldberg Lecture, Department of History of Art and Program in African American and Diaspora Studies, Vanderbilt University, March 2013
- “Tending-toward-Blackness,” Department of History, DePaul University, February 2013
- “Tending-toward-Blackness: Lorna Simpson’s Object Relations,” Department of Art and Architecture, Middlebury College, November 2012
- “Bound to Appear,” Arts Club of Chicago, October 2012

- “Art History as Black Studies?” Black Arts Initiative Inaugural Symposium, Northwestern University, September 2012
- “Solar Ethics,” Pérez Art Museum Miami, September 2012
- “A Conversation with Jayson Musson,” Albert Gallatin Lecture, Gallatin School of Individualized Study, New York University, September 2012
- “Solar Ethics,” *Cultural Studies Colloquium*, Department of Humanities, History, and Social Sciences, Columbia College, April 2012
- “Relative Fictions,” Department of Fine Arts and Art History, George Washington University, March 2012
- “Relative Fictions,” Closing Lecture, *African-American Art and France: In Henry Ossawa Tanner’s Footsteps*, Musée d’Orsay and L’Institut National d’Histoire de l’Art, November 2011
- “Sisters, Or, Incidents in the Life of Modernism,” School of Art, University of Houston, October 2011
- “Sisters, Or, Incidents in the Life of Modernism,” Karla Scherer Center for the Study of American Culture, University of Chicago, October 2011
- “Solar Ethics,” Ox-Bow Visiting Artist Program, July 2011
- “Sisters, Or, Incidents in the Life of Modernism,” *Challenging 1945: Exploring Continuities in American Art, 1890s to the Present*, Georgia O’Keeffe Museum Research Center for American Modernism, July 2011
- “Bound to Appear,” Baldwin Fund Lecture, Art Department, Oberlin College, May 2011
- “Reflections on the Midcareer Retrospective with Glenn Ligon, Scott Rothkopf, and Huey Copeland,” Whitney Museum of American Art, April 2011
- “Bound to Appear,” Keynote Lecture, *8th Annual American Art Symposium*, Department of the History of Art, Yale University, April 2011
- “Sisters, Or, Incidents in the Life of Modernism,” W.E.B. Du Bois Institute for African and African American Research, Harvard University, April 2011
- “A Conversation with Zoe Leonard,” the Feminist Art Project, *The 99th Annual College Art Association Conference*, New York, February 2011
- “The Third Person,” *Visible Race*, Department of the History of Art, UC Berkeley, October 2010
- “The Peculiar Archive,” Core Program, Museum of Fine Arts Houston, October 2010
- “Voice Lessons,” *Being There: Anne Wagner in the Berkeley Years*, Department of the History of Art, UC Berkeley, April 2010
- “Notes toward a Black Radical Poststructuralist Art History,” “Theory into Practice,” School of the Art Institute of Chicago (SAIC), March 2010
- “Practicing Negressity,” Stanford University, Department of Art and Art History, February 2010

- “How to Hold on to Nothing,” *Critical African American Studies Seminar Series*, Department of African American Studies, Northwestern University, February 2010
- “How to Hold on to Nothing,” *American School: American Art and Pedagogy*, Colby College Museum of Art, October 2009
- “The Peculiar Archive: Renée Green’s Historical Imagination,” Georgia O’Keeffe Museum Education Annex, June 2009
- “Spectral Sound,” Department of Art and Archaeology, Princeton University, April 2009
- “Spectral Sound,” School of Art, Northern Illinois University, April 2009
- “The Blackness of Things,” Georgia O’Keeffe Museum Research Center for American Modernism, October 2008
- “Open Season,” Opening Lecture, *From FESTAC to Documenta: Crossing Boundaries, Constructing Identities, Expanding the Discourse in African American Art and Art of the African Diaspora: The 19th Annual James A. Porter Colloquium on African American Art*, Howard University, April 2008
- “Faux Real! Fictions of Black Femininity in a Post-Kara Walker World,” Interlink Visiting Artist Program, SAIC, March 2008
- “Running, Walking, Cruising, Talking: On the Ground with Glenn Ligon,” Visual Art Program, Vermont College, February 2008
- “Fred Wilson and the Rhetoric of Redress,” Alice Kaplan Institute for the Humanities, Northwestern University, January 2008
- “Blackness in the Expanded Field,” *Here and Now: African and African American Art and Film*, New York University, November 2007
- “‘If Niggers Could Fly’: Glenn Ligon and Other Runaway Subjects,” Department of Art History, University of Wisconsin, Madison, October 2007
- “The Blackness of Things,” Art History Graduate Forum, UW Madison, October 2007
- “Practicing Negressity,” *Extended Provocations: New Lectures in Dialogue with the Pioneering Scholarship of Judith Wilson*, Department of Art History, University of California, Irvine, October 2007
- “*Negress Notes*: On Meaning, Materiality, and Modes of Internationalism in Twentieth-Century Art,” VONZWECK, August 2007
- “Figure, Structure, Phantom: Bodily Images in the Art of Lorna Simpson,” Kalamazoo Institute of Arts, May 2007
- “Making Room: Lorna Simpson and the Site of Slavery,” Department of Art History, University of Southern California, April 2007
- “Under Construction: An Interview with Glenn Ligon,” The Power Plant, Toronto, July 2005

CONFERENCE PRESENTATIONS

- “Relative Fictions,” *Arts Council of the African Studies Association 17th Triennial Symposium*, Accra, August 2017

- “How to Hold on to Nothing,” *Beyond Disciplinarity: Interventions in Cultural Studies and the Arts: Cultural Studies Association Conference*, Chicago, May 2013
- “Fred Wilson and the Rhetoric of Redress,” *Imagination, Reparation, Transformation: The American Studies Association’s Annual Meeting*, Baltimore, October 2011
- “In the Arms of the Negress,” *Modernism and Global Media: The 10th Annual Conference of the Modernist Studies Association*, Nashville, November 2008
- “Outtakes: Picturing Masculinity in the Work of Lorna Simpson,” *The 96th Annual College Art Association Conference*, Dallas, February 2008
- “Already/Not Yet: Fred Wilson and the Materialization of Blackness,” *Variations on Blackness*, Indiana University, April 2006
- “Enter the Mythic Being: Adrian Piper’s Uncanny Self-Portraiture and the Ends of Modernism,” *Crossroads of Cultures: The American Studies Association’s Annual Meeting*, Atlanta, November 2004
- “‘Bye, Bye Black Girl’: Lorna Simpson’s Figurative Retreat,” *The 92nd Annual College Art Association Conference*, Seattle, February 2004
- “‘Lack of Location Is My Location’: Glenn Ligon and the Politics of Fugitivity,” *Critical Perspectives on Visual Culture*, Whitney Museum of American Art, May 2003
- “Slave as Fetish, Subjection as Sight: Pat Ward Williams, Glenn Ligon, and the Figure of Henry ‘Box’ Brown,” *The 12th Annual Northwestern Art History Symposium*, May 2001
- “In- or Off-Frame: Picturing the Slave and Figuring the Fetish in Recent American Art,” *Race in the Humanities*, University of Wisconsin, Lacrosse, November 2001
- “The Present Tense of Roden Crater,” *The Matter of Earthworks*, UC Berkeley, May 2000
- “Brancusi’s Desire: Reproducing the Subject of Modern Sculpture,” *The 11th Annual Berkeley Symposium*, March 2000
- “One Girl after Another: Constantin Brancusi’s Metaphorics of Reproduction,” *Thinking Gender*, University of California, Los Angeles, February 2000

RELATED PROFESSIONAL EXPERIENCE

Conferences

- Moderator and Organizer with Sampda Aranke, *Afro-Pessimist Aesthetics: A Roundtable*, SAIC, November 2017
- Organizing Committee, *Black Arts International: Territories and Temporalities*, Black Arts Initiative, Northwestern University, October 2017
- Organizing Committee; Closing Commentator, *Black Arts United States: Institutions and Interventions*, Black Arts Initiative, Northwestern University, June 2015
- Organizer with Naomi Beckwith, *Black Collectivities*, Block Museum of Art; Museum of Contemporary Art Chicago; University of Chicago Arts Incubator, May 2013
- Organizer with Wayne Modest and Krista Thompson; Session Chair, “‘From Here I Saw What Happened and I Cried’: Slavery in Contemporary Art and Visual Culture,” *Out of*

Sight: New World Slavery and the Visual Imagination, Northwestern University, March 2007

Organizer, ***Circa 1970: Miwon Kwon, Blake Stimson, and Frazer Ward***, UC Berkeley, February 2001

Chair with Eve Meltzer and Bibiana K. Obler, ***The 10th Annual Berkeley Symposium***, UC Berkeley, March 1999

Chaired Panels

Session Chair and Respondent, “Archives, Art, and Pedagogy,” ***Pedagogies of Dissent: American Studies Association Annual Meeting***, Chicago, November 2017

Session Chair with Krista Thompson, “Afrotropes,” ***Caribbean Studies Association Conference***, Port-au-Prince, June 2016

Session Chair with Krista Thompson, “Afrotropes,” ***The 104th Annual College Art Association Conference***, Washington DC, February 2016

Session Chair, “Visualizing Black Chicago: AfriCOBRA Now,” ***Black Arts Chicago: Moves And Movements***, Black Arts Initiative, South Side Community Art Center, May 2013

Session Chair, “Effects,” ***The 101st Annual College Art Association Conference***, New York, February 2013

Session Chair, “Keywords of Black Visuality,” ***Dimensions of Empire and Resistance: Past, Present, and Future: American Studies Association Annual Meeting***, San Juan, November 2012

Session Chair with Alexandra Schwartz, “Pedagogy and Activism,” ***Art Institutions and Feminist Politics Now***, Museum of Modern Art New York, May 2010

Session Chair, “Blackness as Model,” ***The 98th Annual College Art Association Conference***, Chicago, February 2010

Session Chair with Eve Meltzer, “Scenes beyond the Picture,” ***The 94th Annual College Art Association Conference***, Boston, February 2006

Symposia

Moderator, “Murmurs Echoes, Shouts,” ***Legacies of the Wall of Respect: Art, Politics, and Public Space***, Block Museum of Art, April 2017

Moderator, Session IV, “The African American Art World in Twentieth-Century Washington, DC,” ***Wyeth Foundation for American Art Symposium***, March 2017

Panelist, “***Eliza’s Cabinet***: History, Objects, and Black Imagination,” Lynden Sculpture Garden, October 2016

Moderator, “Keywords,” ***Black Feminist Futures***, Northwestern University, May 2016

Moderator, ***In the Wake of Identity Politics***, Montclair Art Museum, May 2015

Facilitator, “The Past is Present: Black Artists and the Issue of Abstraction,” Black Artists Retreat [B.A.R.], Dorchester Projects, August 2014

Panelist, “African American Art Scholarship: A Condition Report,” Princeton University, April 2014

Moderator, “Black Is, Black Ain’t,” Renaissance Society at the University of Chicago, December 2013

Participant, “A Conversation with Terry Adkins,” Block Museum of Art, January 2013

Moderator, “Gender Trouble,” *This Will Have Been: Art, Love, and Politics in the 1980s*, Scholars’ Day, Museum of Contemporary Art Chicago, April 2012

Participant, “Robert Morris Is Unavailable,” Museum of Contemporary Art Chicago, October 2011

Moderator, “Reading the Photograph (Visual Art as Translation),” *2011 Callaloo Conference: Translations: Practice and Production*, Texas A&M University, October 2011

Workshop Discussant, “Art and Visual Culture of the African Diaspora,” Duke University, February 2011

Moderator, “Meaning and Methodology: Henry Moore and Robert Motherwell,” Block Museum of Art, Northwestern University, October 2009

Participant, “Pedagogies of Contemporary Art,” Clark Art Institute, June 2009

Moderator, “Talking with Your Mouth Full: New Language for Socially Engaged Artistic Practices,” *2nd Annual Symposium*, threewalls, July 2008

Panelist, “Black Enough? Racial Representation and Contemporary Art,” Experimental Station, May 2008

Moderator, “Diasporic Identities,” *New Critical Perspectives on African American Art History*, University of Maryland, College Park, March 2008

Moderator, “Panel Four,” *Black Performance Studies Symposium*, Northwestern University, October 2006

Convener with Jennifer Devere Brody, “New Dimensions in Sculpture: A Reading Group,” Northwestern University, September 2006-June 2007

Panelist, “Roundtable Discussion,” *Political Realisms of the 1930s: America and its Totalitarian Others*, Art Institute of Chicago, September 2006

Moderator, “Down for Whatever: A Roundtable on the Current States of African American Art,” Los Angeles Museum of Contemporary Art, June 2006

Moderator and Respondent, “The Queer Real: Sex and Documentation,” *Ground Work: Space and Place in American Cultures: The American Studies Association’s Annual Meeting*, Washington DC, November 2005

Moderator, “Post-Modern/Post-Medium,” *The 13th Annual Berkeley Symposium*, UC Berkeley, March 2002

INTERSHIPS

Assistant to the Director, *36th Ann Arbor Film Festival*, September 1997-August 1998

Gallery Intern, Metro Pictures, June-August 1997

Exhibitions Intern, Whitney Museum at Philip Morris, June-August 1996

LANGUAGES

French: reading, speaking, and writing (proficient)

German: reading (proficient)

Portuguese: reading and speaking (beginning)

REVIEW ACTIVITIES

ACLS; A.C.R.E.; *American Art*; *American Quarterly*; *African American Review*; *Art Bulletin*; *Art Journal*; At the Edge: Innovative Art in Chicago Program, Gallery 400, University of Illinois, Chicago; [B.A.R.]; Core Program, Museum of Fine Arts, Houston; Creative Capital/Warhol Foundation; Duke University Press; Georgia O’Keeffe Museum Research Center for American Modernism; Hyde Park Art Center; Institute for Advanced Study, School of Historical Studies, Princeton University; Issues in Critical Investigation Manuscript Competition, Vanderbilt University; National Endowment for the Arts, Visual Arts; Propeller Fund, threewalls and Gallery 400, University of Illinois, Chicago; Richard H. Driehaus Foundation Individual Artist Awards; Scholastic Art and Writing Awards; Studio Museum in Harlem Artist-in-Residence Program; Studio Museum in Harlem Annual Joyce Alexander Wein Artist Prize; United States Artists, Visual Arts Panel (Chair); University of Chicago Press; *Word and Image*

CONSULTANCIES

Board of Advisors, Center for the Advanced Study of the Visual Arts (CASVA), 2016-19

Exhibition Board, Iceberg Projects, 2017

Visiting Critic, “Sculpture Dialogues,” SAIC, February 2017

Visiting Scholar, Africana Research Center, Pennsylvania State University, November 2016

Guest Scholar, Museum Research Consortium Study Session, Museum of Modern Art New York, May 2016

Visiting Critic, Core Program, Museum of Fine Arts Houston (April 2016, October 2011, October 2010)

Guest Critic, Carter G. Woodson Institute, University of Virginia, March 2014

Visiting Critic, Chicago Artists’ Coalition BOLT Residency Program, February 2014

Visiting Critic, A.C.R.E., August 2013

Visiting Critic, M.F.A Program, Roski School of Art, University of Southern California, March 2013

Visiting Critic, M.F.A. Thesis Exhibition, SAIC, May 2012

Curatorial Consultant, *Come As You Are: Art in the 1990s*, Montclair Art Museum, February 2012

Visiting Critic, Ox-Bow School of Art and Artists’ Residency, July 2011

Curatorial Consultant, *2012 Whitney Biennial*, February 2011

Visiting Critic, 1st-year M.F.A. Review, Northwestern University, May 2010

Contributor, “Feminist Lines of Flight in Art and Politics,” *How Do We Go On? A Project by Faith Wilding and Kate Davis*, Centre for Contemporary Arts, Glasgow, November 2009

Visiting Critic, University of Illinois, Chicago M.F.A. Thesis Exhibition, April 2008

Visiting Critic, SAIC, March 2008

Visiting Critic, Visual Art Program, Vermont College, February 2008

ACADEMIC AFFILIATIONS

Arts Council of the African Studies Association, 2017-present

Caribbean Studies Association, 2016-present

Cultural Studies Association, 2012-present

Modernist Studies Association, 2008-present

American Studies Association, 2005-present

College Art Association (Association of Critical Race Art Historians, Society of Contemporary Art Historians), 2002-present

TEACHING

*Primary or Co-Instruction (all new course preparations unless marked with an *)*

2017-18

“Appropriation” Art History 460, graduate seminar

“Introduction to Modernism,”* Art History 255, undergraduate lecture, Guest Lecturers: Sarah Estrela, Brian Leahy, and Talia Shabtay

2016-17

“Black Men and Masculinities in Contemporary American Art,” Art History 460, graduate seminar

“Art-historical Methods in Theory and Practice,” Art History 391, undergraduate seminar

2015-16

“The Transnational 1960s,” Art History 460, graduate seminar (with Krista Thompson), Guest Lecturer: Erin Reitz

2014-15

“Art, Affect, and the Ends of Psychoanalysis,” Art History 460, graduate seminar

“What is a Sculpture?”* Art History 369, undergraduate lecture, Guest Lecturers: Faye Gleisser, Kelly Kaczynski

“Introduction to Contemporary Art,” Art History 260, undergraduate lecture

“Contemporary Art and Public Culture in Post-Apartheid South Africa,” Art History 570, Myers Fund Art History Graduate Travel Seminar (with Krista Thompson), Guest Lecturers: Graeme Arendse, Natasha Becker, Melanie Eva Boehi, Joost Bosland, Lucy Campbell, Tony East, Tony Elvin, Patricia Hayes, Athi Mongezeleli Joja, Grant Jurius, Bongani Kona, Alfred Magwaca, Zayd Minty, Ezra Mokgope, Riason Naidoo, Theo Ndwinda, Siphwe Ngwenya, and Ciraj Rassool

2012-13

“Black Collectivities,” Art History 384/460, undergraduate and graduate seminar (with Naomi Beckwith)

“Writing Art History,” Art History 402, graduate seminar

“Introduction to Modernism,”* Art History 255, undergraduate lecture, Guest Lecturers:
Antawan Byrd, Ashley Dunn, Henry Hamilton, and Rory Sykes

2011-12

“Art of the 1980s,” Art History 390, undergraduate seminar, Guest Lecturer: Helen Molesworth
“Introduction to Modernism,” Art History 255, undergraduate lecture, Guest Lecturers: Alison
Boyd, Jill Bugajski, Faye Gleisser, Nicholas Miller, and Kate Tahk
“Afrotropes,” Art History 460, graduate seminar (with Krista Thompson)

2009-10

“The Race for Things,” Humanities 301, undergraduate and graduate seminar
“‘A’ is for Afrofuturism,” Art History 101, freshman seminar, Guest Lecturer: Kara Keeling
“Negressivity and its Discontents,” Art History 402, graduate seminar
“What is a Sculpture?”* Art History 369, undergraduate lecture, Guest Lecturer: Kelly
Kaczynski

2007-08

“Modernism and the Black Metropolis,” a Chicago Consortium for Art History course funded by
the Terra Foundation for American Art, Art History 465, graduate seminar (with Darby
English), Guest Lecturers: Michael Flug, Robin D.G. Kelley, Patric McCoy, Victor
Margolin, Pamela Cash Menzies, G.R. N’Namdi, Fred Moten, and Kymberly Pinder
“The Work of Andy Warhol,” Art History 101, freshman seminar

2006-07

“Incidents along the Color Line,” Art History 365-2, undergraduate lecture, Guest Lecturers:
Mendi+Keith Obadike
“Narrating the Visual,” Art History 390, undergraduate seminar
“Sites of Subjection,” Art History 369, undergraduate lecture, Guest Lecturer: Gregg Bordowitz
“New World Slavery and the Visual Imagination,” Art History 486, graduate seminar (with
Krista Thompson)
“Slavery, the Archive, and the Museum in Postcolonial Jamaica,” Art History 570, Myers Fund
Art History Graduate Travel Seminar (with Krista Thompson), Guest Lecturers: Barry
Chevannes, Petrina Dacres, Laura Facey Cooper, Leader Mars, Wayne Modest, Annie
Paul, Sonja Stanley Niaah, and Fred Wilson

2005-06

“Art History and its Others,” Art History 402, graduate seminar
“What is a Sculpture?” Art History 369, undergraduate lecture, Guest Lecturer: Mai-Thu Perret

2004-05

“Approaching Blackness,” Art History 390, undergraduate seminar, Guest Lecturer: Glenn
Ligon

Graduate Student Instruction

“Problems in Twentieth-Century Sculpture,” History of Art 187B, Anne M. Wagner, Spring
2002, UC Berkeley
“Art and Colonialism,” History of Art 183, Darcy Grimaldo Grigsby, Fall 2000, UC Berkeley

UNDERGRADUATE ADVISING

Undergraduate Thesis Advisor

- Marni Barta, "Reexamining the Freedman: A Contemporary Public Art Controversy Concerning Black Representation in an American City," Honors, 2013
- Jasmine Jennings, "The Problem in Room 24: Racial Constructions and the Making of National Identity in the National Museum of Fine Arts in Buenos Aires," Honors; Winner, J. Carson Webster Prize for Distinguished Honors Thesis, 2013
- Victoria Sun, "Confrontations with Life and Death in James Van Der Zee's Postmortem Portraiture of the Harlem Renaissance," Honors, 2012
- Margaret Whitesides, "Glenn Ligon's Neon Works: Race, Visibility, and the Act of Seeing," Honors, 2011 (with Krista Thompson)
- Jessica Bell, "Grounded Figures, Floating Worlds: Navigating 'Asia' in the Art of Kehinde Wiley and Iona Rozeal Brown," Honors, 2009 (with Krista Thompson)
- Jane Hutchinson, "A Bean in the Eyes of the People: *Cloud Gate* and the City of Chicago," Honors, 2007
- Gemma Mangione, "Lee Bontecou, Eva Hesse, and the Gendering of Minimalist Critique," Honors, 2007
- Mara Motley, "Conquering Stereotype: Archibald J. Motley, Jr.'s *Between Acts*," 2007
- Mentor, Cristobal Alday, Posner Fellowship Program, Summer 2015
- Independent Study Advisor, Matthew Joynt, Winter 2012
- Undergraduate Research Grant Advisor, Luke Fidler, Fall 2011
- Mentor, Brittney Edmonds, Summer Research Opportunity Program, "The Objectified Other: Reclamation through Re-visioning and Re-writing," Summer 2008

GRADUATE MENTORING

Art History

Dissertation Advisor and Field Examiner

- C.C. McKee, "Cultivating Visible Order: Representations of Tropical Flora and Race in the French Atlantic World," Ph.D. expected 2019
- Xinran Guo (with Sarah Fraser), "Afterimages of Socialism: Contemporary Chinese Art, 2000-2010," Ph.D. expected 2018
- Nicholas Miller, "Primitivist Encounters? African American Painters, Diasporic Objects, and the Making of Modern Art, 1927-1977," Ph.D. 2016 (Placement: Assistant Professor of Art and Art History [tenure-track], Gettysburg College)
- Faye Gleisser, "Guerrilla Tactics: Performance Art and the Politics of Identity in American Visual Culture, 1967-1983," Ph.D. 2016 (Placement: Assistant Professor of Art History [tenure-track], Indiana University)

Dissertation Committee Member and Field Examiner

- Thomas Love, "'Out of the Toilets and into the Streets': The Publicity of Sexual Liberation in West Germany 1969-1994," Ph.D. expected 2020
- Antawan Byrd, "Interferences: Sound, Technology, and the Politics of Public Listening in Black Atlantic Art," Ph.D. expected 2018
- Grace Deveney, "Moving Stills: Photography and the Rise of Television, 1956-1994" Ph.D. expected 2018
- Erin Reitz, "From Oakland to Outer Space: The Art and Films of the Black Panthers, 1966-1982," Ph.D. 2017

- Emma Chubb, "Migration Forms: Contemporary Art in and out of Morocco, 1999-2012," Ph.D. 2017
- Alison Boyd, "Modernism for America: Primitivisms at the Barnes Foundation, 1919-1951," Ph.D. 2016
- Brynn Hatton, "Via Vietnam: Racial Coalition and Social Collapse in Transnational Protest Art, 1965-75," Ph.D. 2016
- Emilie Boone, "Producing Harlem: The Photographs of James Van Der Zee and the Making of Local and African Diasporic Visual Cultures of the Twentieth Century" Ph.D. 2016
- Dissertation Committee Member
- Patrick Tomlin, "Origins of Abstraction: Arthur Dove and American Modernism, 1910-1930," Ph.D. 2013
- Chad Elias, "Surviving Images: The Visual Culture of the Lebanese Wars," Ph.D. 2011
- Mentor, Emilie Boone, Searle Center for Teaching Excellence Graduate Teaching Certificate Program, 2011

University

- Dissertation Committee Member
- Tyrone S. Palmer, "Inhabiting Vestibularity: On the Affective Grammars of Blackness," African American Studies, Ph.D. expected 2019
- Mlondolozzi Zondi, "Unmournable Void: Death and Corporeal Integrity in Contemporary Dance and Performance Art," Performance Studies, Ph.D. expected 2019
- Chelsea M. Frazier, "Repurposing Queens: Interrogating Race, Gender, and Nature in a Time of Ecological Peril," African American Studies, Ph.D. expected 2018
- Frederick Staidum, "Locating New Orleans: Race, Sexuality, and Geographies of Difference in the American Imaginary, 1803-1903," African American Studies, Ph.D. 2015
- Exam Committee Member
- Mlondolozzi Zondi, Performance Studies, 2017
- Austin Parks, History, Spring 2010
- Chloë Johnston, Performance Studies, Spring 2008

External

- Collaborator with Athi Mongezeleli Joja, University of the Witwatersrand, "Appropriation and its Discontents," Critical Theory in the Global South Inter-University Teaching Cooperation, Winter 2018
- Exam and Dissertation Committee Member, Marissa Baker, "The Nation Within: Chicago's Black Arts Movement and the Figuration of Black Liberation," Department of Art and Art History, University of Illinois, Chicago, Ph.D. expected 2018
- Examiner, Massa Lemu, "The Biopolitics of Gugulective against Global Capitalism," Arts, Stellenbosch University, Ph.D. 2017
- Second Supervisor, Nana Adusei-Poku, "'Rooted in but not Limited by': Reiterations of Post-Black Art," American Studies, Humboldt-Universität zu Berlin, Ph.D. 2015, Magna cum Laude
- Dissertation Committee Member, Ellen Tani, "Black Conceptualism and the Atmospheric Turn, 1968-2008," Department of Art and Art History, Stanford University, Ph.D. 2015

External Counsellor, Vanina Géré, “L’oeuvre de Kara Walker (1994-2009): Stratégies Figuratives” American Studies and Art History, Université Sorbonne Nouvelle-Paris 3, Ph.D. 2012, Highest Honors

INDEPENDENT STUDIES

Art History

Benjamin Jones (Summer 2017), Thomas Love (Fall 2016), Alissa Schapiro (Fall 2016), C.C. McKee (Fall 2015), Antawan Byrd (Fall 2013), Xinran Guo (Fall 2013), Grace Deveney (Winter 2013), Henry Hamilton (Fall 2012), Erin Reitz (Fall 2012), Faye Gleisser (Spring 2012/Fall 2011), Emilie Boone (Winter 2012), Emma Chubb (Fall 2011), Molly MacKean (Fall 2006), Edna Togba (Fall 2006), Chad Elias (Spring 2006)

University

Chloë Johnston, Performance Studies (Fall 2007); Julie Rudder, Art Theory and Practice (Fall 2006)

SERVICE

Northwestern University

Chair, Screening Committee, Dean of The Graduate School/Associate Provost of Graduate Education (Hire: Teresa K. Woodruff), 2017
Search Committee, Dean of the College (Hire: Adrian Randolph), 2014-15

The Graduate School

Chair, Advisory Council for Academic Affairs, 2015-17
Chair, Workgroup on Graduate Student Progress, 2016-2017
Clinical Psychology Executive Committee, 2016-2017
Assessment/Accreditation Council, 2015-2017
Educational Technologies Advisory Committee, 2015-2017
Mentoring Council, 2015-2017
Professional Master’s Program Council, 2015-2017
Program Review Council, 2017
Presidential Fellowship Review Committee, 2013-15

Weinberg College of Arts and Sciences

Open-Rank Professor of Art History Search Committee, Program in African Studies, 2017-18
Ad Hoc Tenure Committee, 2012-13

Department of Art History

Research Committee, 2016-present
Planning Committee, Mellon Foundation Chicago Objects Study Initiative, 2014-15
Representative to the Faculty Senate Budget Committee, 2014-15
Chair, Terra Foundation Postdoctoral Fellowship in American Art 1600-1950 Search Committee (Hire: Jason D. LaFountain), 2011-12
Elizabeth and Todd Warnock Lecture Series Coordinator, 2009-12
Lecture Series Coordinator, 2009-10

Terra Foundation Postdoctoral Fellowship in American Art 1600-1950 Search Committee (Hire: Melody Barnett Deusner), 2009-10
Committee on Graduate Affairs, 2007-08
Early Modern Faculty Search Committee (Hire: Jesús Escobar), 2007-08
Graduate Admissions Committee, 2006-07
Commencement Committee (Honorary Doctorate: Fred Wilson), 2006-07
Undergraduate Fellowships Advisor, 2006-07

Department of African American Studies

Graduate Affairs Committee, 2014-15

Program in Gender and Sexuality Studies

Advisory Board, 2012-15

Senior Honors Committee, 2012-13

Mary and Leigh Block Museum of Art

Modern and Contemporary Curator Search Committee (Hire: Janet Dees), 2014-15

Accessions Committee, 2009-10

Board of Advisors, 2006-10

Black Arts Initiative

Black Arts Consortium Steering Committee, 2016-present

Advisory Board, 2012-present

Undergraduate Research Symposium

Moderator, "Past, Present, and Future Effects of Race in the United States," 2008

REFERENCES

Available upon request