

HUEY COPELAND

**BFC Presidential Associate Professor of the History of Art (He, Him, His)
Secondary Faculty in Africana Studies | University of Pennsylvania**

Jaffe History of Art Building
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Philadelphia, PA 19104
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Academic Profile

RESEARCH INTERESTS AND TEACHING AREAS

Modern Art and Black Study

19th-21st-century African/Diasporic, European and American art and culture; blackness in the visual field; theories of affect, being, objecthood and subject formation; histories and afterlives of transatlantic slavery; social, sculptural and spatial artistic practices; Afro-pessimist, black feminist and intersectional thought; critical approaches to arts writing and curatorial praxis

FACULTY AND ADMINISTRATIVE APPOINTMENTS

University of Pennsylvania

BFC Presidential Associate Professor, Department of the History of Art; Secondary Faculty, Department of Africana Studies; Affiliate, Center for Africana Studies (tenured), January 2021-present

The Center for Advanced Study in the Visual Arts

Andrew W. Mellon Professor, National Gallery of Art, Washington D.C, September 2020-August 2022

L'École des Hautes Études en Sciences Sociales

Visiting Professor of History of Art, Paris, November 2018

Northwestern University

Ad Hoc Faculty, The Graduate School, January 2021-January 2025

Arthur Andersen Teaching and Research Professor, September 2018-December 2020

Associate Professor (tenured), Department of Art History; Affiliated Faculty: Department of African American Studies, Department of Art Theory and Practice, Department of Performance Studies, Gender and Sexuality Studies Program, Interdisciplinary Cluster in Critical Theory, September 2012-December 2020

Acting Director of Graduate Studies, Department of Art History, September-December 2019

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

Associate Dean-Designate, July-August 2015

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

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

EDITORIAL POSITIONS

Editorial Board, *October*, 2019-present

Contributing Editor, *Artforum*, 2015-present

Contributing Editor, *Callaloo*, 2011-present

Advisory Board, 2010-2011

International Advisory Board, *Art History*, 2018-2021

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)

EDUCATION

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

Whitney Independent Study Program, Critical Studies, 2002-03

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

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

FELLOWSHIPS

Executive

Mellon Fellow, Provost's Leadership Academy, University of Pennsylvania, 2022-23

Northwestern Fellow, Academic Leadership Program, Big Ten Academic Alliance, 2016-17

Post-doctoral

Cohen Fellowship, W.E.B. Du Bois Research Institute, Hutchins Center for African & African American Research, Harvard University, Spring 2019 (semester-long residential)

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

- Co-Organizer 2, Black Arts Initiative, Northwestern University, “The Black Arts Archive: The Challenge of Translation,” Andrew W. Mellon Foundation John E. Sawyer Seminar (\$225,000), October 2019-September 2021
- Winner, David C. Driskell Prize in African American Art and Art History, High Museum of Art, 2019 (\$25,000)
- Principal Investigator with Angela Ray (and Stephanie Brehm), Northwestern University-Social Science Research Council Dissertation Proposal Development Program Initiative Grant (\$205,000), January 2017-December 2019
- 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 in African American Art and Art History, 2017
- 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

- University of Pennsylvania School of Arts and Sciences Conference Support Grant (Fall 2022)
- 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 project 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.

OCTOBER File: Glenn Ligon

This volume, commissioned by the journal *October* for publication by the MIT Press, represents the first critical anthology of edited writings on the work of Glenn Ligon. One of the most important American artists to emerge in the last half century, Ligon’s wide range of visual and conceptual tactics are engaged by an equally diverse roster of artists, critics, cultural theorists, curators, and historians.

‘Touched by the Mother’: On Black Men in American Art from Watts to the Whitney

This book, currently under advance contract with the University of Chicago Press, 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.

BOOKS

73. *Black Modernisms in the Transatlantic World*, Seminar Papers 4, Symposium Papers LXI, edited with Steven Nelson; contributions by: Nelson, Adrienne Edwards, Simon Gikandi, Kellie Jones, Simone Leigh, C.C. McKee, Kobena Mercer, Sylvester Ogbechie, Matthew Rarey, and Mabel Wilson. "Introduction: A Troubled Conjuncture," with Nelson (Washington, D.C.: National Gallery of Art; New Haven and London: Yale University Press, forthcoming 2023), 1-17.
72. *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, (Chicago: University of Chicago Press, 2013). Selected reviews by:
 Andrea C. Benzschawel, 12 November 2018: https://www.blackcanadianstudies.com/book_reviews/; Hortense J. Spillers, "Art Talk and the Uses of History," *Small Axe: A Caribbean Platform of Criticism* 48 (November 2015): 175-185; 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; 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

71. "A Questionnaire on Decolonization: 35 Responses" edited with David Joselit, Hal Foster, and Pamela M. Lee; contributions by: Nana Adusei-Poku, Brook Andrew, Sampada Aranke, Kader Attia, Isabella Muci Barradas, Ian Bethel-Bennett, Andrea Carlson, Elise Chagas, Iftikhar Dadi, Janet Dees, Natasha Dhillon, Hannah Feldman, Josh T. Franco, David Garneau, René Green, Iman Issa, ISUMA, Arnold J. Kemp, Thomas J. Lax, Nancy Luxon, Nelson Maldonado-Torres, Saloni Mathur, Tiona Nekkia McClodden, Alan Michelson, Partha Mitter, Steven Nelson, Ugochukwu-Smooth C. Nzewi, Alessandro Petti, Paulina Pineda, Christopher Pinney, Elizabeth Povinelli, Ryan Rice, Andrew Ross, Paul Chaat Smith, Nancy Spector, Francoise Vergès, Marie Watt, Rocío Zambrana, and Joseph Zordan. *October* 174 (Fall 2020): 3-125.
70. "Dossier: Afro-pessimist Aesthetics," edited with Sampada Aranke; contributions by: Aranke, Adrienne Edwards, Athi Mongezeleli Joja, Frank B. Wilderson, III, and Mlondolozzi Zondi. "Afro-pessimist Aesthetics: An Open Question," *ASAP/J* 5.2 (Spring 2020): 241-45.
69. "Afrotropes," article series edited with Krista Thompson; contributions by: Emma Chubb (Spring 2016), Allison Young (Fall 2017), Krista Thompson (Summer 2018), Faye Gleisser (Winter 2019), and C.C. McKee (Summer 2019). "Afrotropes: A User's Guide,"

- with Krista Thompson, *Art Journal* 76.3 (Fall 2017): 7-9; reprinted and translated online in *Le Magazine Centre Pompidou*, 10 January 2021, <https://www.centrepompidou.fr/en/magazine/article/afrotropes-mode-demploi>
68. “The Tactic,” Guest Critics’ Page edited with Hannah Feldman; contributions by: Theaster Gates, Rasha Salti, AbdouMaliq Simone, and Soyoung Yoon. “Tactical Presents, Everyday Futures: Art and the Institutions of Public Space” with Hannah Feldman, *The Brooklyn Rail*, May 2016, 62; <http://brooklynrail.org/2016/05/editorsmessage/tactical-presents-everyday-futures-art-and-the-institutions-of-public-space>.
67. “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* 34 (Spring 2014): 4-7.
66. “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.
65. “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, INTERVIEWS, AND REVIEWS

Forthcoming

64. “Conditions Reporting” in *Things We Aren’t Yet Writing*, ed. Hannah Feldman and Rachel Haidu (Durham, N.C.: Duke University Press, forthcoming 2023). [essay]
63. “Necessary Abstractions, Or, How to Look at Art like a Black Feminist,” africaafricanidades.com.br (forthcoming October 2022; in press). [article with French and Portuguese translations].

2022

62. “Critical Care: Huey Copeland Talks with Janet Dees about ‘A Site of Struggle’,” *Artforum* 61.1 (60th Anniversary Issue), September 2022, 276-281. [interview]
61. “Black Being and Modernist Iconicity,” “Members’ Reports,” *Center* 42, 2022: <https://www.nga.gov/research/casva/publications/center-report/center-42/members-reports/huey-copeland.html>. [essay]
60. “Alreadymade: Marcel Duchamp, Black Visual Thought, and the Ends of White Art History circa 2020,” in *Marcel Duchamp*, ed. Susanne Pfeffer (Frankfurt: Museum MMK Für Moderne Kunst, 2022), 229-239. [essay]
- 59, 58. “Clément Cogitore,” and “Noel W. Anderson,” in *Still Present!: 12th Berlin Biennale for Contemporary Art*, ed. Iris Ströbel (Berlin: Berlin Biennale, 2022), 74-75; 142-143. [essays]

57. "Between Visual *Scenes* and Beautiful *Lives*: A Conversation with Saidiya Hartman," with Leah Dickerman and Pamela M. Lee, *October* 180 (Spring 2022): 81-104. [interview]
56. "Le Grande Entretien: Glenn Ligon," *Numéro Art* 24, June 2022, 82-99. [interview with French translation]
55. "Preface," in *A Site of Struggle: American Art against Anti-Black Violence*, ed. Janet Dees (Princeton: Princeton University Press, 2022), 15.

2021

54. "Lorna Simpson," in *Who Says, Who Shows, Who Counts: Thinking about History with the Block's Collection*, ed. Essi Ronkko and Kate Hadley Toftness (Evanston: Northwestern University Press, 2021), 154-155. [essay]
53. "Modern Art and the Black Anthological," "Members' Reports," *Center* 41, 2021: <https://www.nga.gov/research/casva/publications/center-report/center-41/members-reports/huey-copeland.html>. [essay]
52. "Taking Care: Huey Copeland and Allison Glenn on 'Promise, Witness, Remembrance'; Introduction by Huey Copeland," *Artforum* 59.10, Summer 2021, 186-191. [interview]
51. "1000 Words: Arnold J. Kemp Talks about 'False Hydras'; Introduction by Huey Copeland" *Artforum* 59.5, March 2021, 144-147. [article]

2020

50. "In Conversation: Huey Copeland and Garrett Bradley" in *Garrett Bradley: American Rhapsody*, ed. Rebecca Matalon (Houston: Contemporary Arts Museum, 2020), 26-34; reprinted as "On Black Affective Forms: A Conversation with Garrett Bradley," in *October* 178 (Fall 2021): 100-120. [interview]

2019

49. "One-Dimensional Abstraction: Darby English, *1971: A Year in the Life of Color* (Chicago: University of Chicago Press, 2016)," *Art Journal* 78. 2 (Summer 2019): 116-118. [book review]
48. "A Seat at the Table: Notes of an Institutional Creature," *October* 168 (Spring 2019): 63-78. [article]
47. "About Time: Meg Onli in Conversation with Huey Copeland," *Artforum* 57.9, May 2019, 238-243; reprinted in *Colored People Time*, ed. Meg Onli and Amber Rose Johnson (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 2020), 73-82. [interview]
46. "Drafts: Steffani Jemison on the Stroke, the Glyph, and the Mark; Introduction by Huey Copeland," *Artforum* 57.8, April 2019, 148-153. [essay]
45. "Huey Copeland: Second Part," interview by Olivia Anani and Anna-Alix Koffi, *Something We Africans Got* 7 (February 2019): 12-14. [interview]

2018

44. "Relatando condições: rumo a uma história da arte afrotrópica," in *Histórias Afro-Atlânticas: Antologia* (São Paulo: Museu de Arte de São Paulo, 2018), 507-518. [book chapter]

43. "Huey Copeland," in Jarrett Earnest, *What It Means to Write About Art: Interviews with Art Critics* (New York: David Zwirner Books and DAP, 2018), 68-82. [interview]
42. "Huey Copeland," interview by Olivia Anani and Anna-Alix Koffi, *Something We Africans Got* 6 (December 2018): 206-209. [interview]
41. "Love Is the Message, The Message Is Death," b.O.s. 1.3, *ASAP/J*, 4 June 2018: <http://asapjournal.com/love-is-the-message-the-message-is-death-huey-copeland/> [critical essay]

2017

40. "Afrotropes: A Conversation with Huey Copeland and Krista Thompson," interview by Leah Dickerman, David Joselit, and Mignon Nixon, *October* 162 (Fall 2017): 3-18. [interview]
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. [interview]
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. [discussion]
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* 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. [interview]
27. "Close-Up: Specters of History," *Artforum* 53.1, September 2014, 342-345; revised and reprinted in *OCTOBER Files: Carrie Mae Weems*, ed. Sarah Lewis with Christine Garnier (Cambridge, MA: MIT Press, 2021), 7-14. [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. [interview]

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* 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. [critical essay]
15. "Glenn Ligon and Other Runaway Subjects," *Representations* 113 (Winter 2011): 73-110; reprinted in *Psychic Wounds: On Art and Trauma*, ed. Gavin Delahunty (New York: MW Editions, 2021), 222-237. [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. [interview; 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. [article]
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. [interview]

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. [exhibition review]

2008

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

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; revised and 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

- Member, Scientific Committee of the Media, *Berlin Biennale*, 2021-22
- Creator with Dan Berger, Doug Ischar, John Neff, Carrie Schneider, Rebecca Walz, and Maggie Wong, *Iceberg Tablecloth*, 2020, commissioned by Hyde Park Art Center for “Artists Run Chicago 2.0,”
- Author, Liner Notes, *Here Today* (2017), album, Alicia Hall Moran
- 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
- Model, LaMont Hamilton, *75 Portraits* (2011), black-and-white photograph
- 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

- “Alreadymade: Black Visual Thought, Duchamp’s *Fountain*, and the Ends of White Art History (circa 2020),” CASVA, Colloquium CCCXXVII, April 2022
- “Conditions Reporting,” James A. Porter Distinguished Lecture, *Fearless Endeavors: Daring Art History Methodologies and Art Practices: The 32nd Annual James A. Porter Colloquium*, Howard University and CASVA, April 2022
- “‘The Eye Is a Correcting Mirror’,” Distinguished Speaker, Graduate Art History Association, Department of Art and Archaeology, University of Maryland, College Park, March 2022
- “Alreadymade,” *Ideas for Lunch*, Museum of Modern Art, Research Programs, February 2022
- “‘The Eye Is a Correcting Mirror’,” Department of History of Art, University College London, December 2021
- “In the Shadow of the Negress,” *Rosenthal Lecture*, Department of Art History, Dartmouth College, October 2021
- “Mastery and Deformation: African American Art as Modern Cultural Critique,” Palazzo Strozzi, June 2021

- “Garrett Bradley and Huey Copeland in Conversation,” Block Cinema and the School of Communication, Northwestern University, May 2021
- Keynote Conversation with Krista Thompson, *Afrotropes and Art History’s Global Imagination*, The Centre for American Art, The Courtauld, April 2021
- Going There: Black Visual Satire*, Richard J. Powell Bookwatch Discussion, John Hope Franklin Humanities Institute, Duke University, March 2021
- “‘Touched by the Mother,’” Visiting Artist and Scholar Series, School of Art, University of Arizona, February 2021
- “Seeing Weems (with Feeling),” *Forum on Contemporary Photography: A Tribute to Carrie Mae Weems*, Museum of Modern Art, February 2021
- “‘Touched by the Mother,’” Department of Art History, New York University, November 2020
- “Necessary Abstractions, Or, How to Look at Art as a Black Feminist,” Art and Art History Department, Wesleyan University, October 2020
- “‘I AM A MAN’ and the Writing of Afrotropic Art Histories,” Department of Art and Archeology, Princeton University, October 2020
- “Art and Dialogue: Chicago with Adrienne Edwards,” Artadia/School of the Art Institute of Chicago (SAIC), September 2020
- “Touched by the Mother,” Rewald Seminar, Department of Art History, The Graduate Center, City University of New York, May 2020
- “Touched by the Mother,” David C. Driskell Prize Lecture, High Museum of Art, February 2020
- “Touched by the Mother,” Department of Art, Art History, and Design, University of Notre Dame, February 2020
- “Annual Distinguished Artist Interview: Arnold Kemp,” *The 108th College Art Association Conference*, Chicago, February 2020
- “Talk: Huey Copeland and Rebecca Matalon in Conversation,” Contemporary Arts Museum Houston, February 2020
- “Necessary Abstractions, Or, How to Look at Art as a Black Feminist,” University of Pennsylvania, Department of History of Art, January 2020
- “Necessary Abstractions, Or, How to Look at Art as a Black Feminist,” Keynote Lecture, *Art History and Visual Culture Symposium*, Department of Art, Art History, and Design, Michigan State University, November 2019
- “Afrotropes Extended: Huey Copeland and Krista Thompson in Conversation,” Lawrence University, September 2019
- “Conditions Reporting: ‘I AM A MAN’ and the Writing of Afrotropic Art Histories,” Keynote Lecture, Winter School: *Dissensus*, Center for Humanities Research, University of the Western Cape, July 2019
- “Blackness, Modernism, and the Future of the Archive: A Conversation” with Erin Gilbert and Steven Nelson, National Gallery of Art, Washington D.C., April 2019

- “Necessary Abstractions, Or, How to Look at Art as a Black Feminist,” Keynote Lecture, *Anthropology and Contemporary Visual Arts from the Black Atlantic*, Musée Théodore Monod d’Art African, March 2019
- “*The Fae Richards Photo Archive (1993-1996): A Conversation*” with Garrett Bradley, Rebecca Matalon, and Lanka Tattersall, The Geffen Contemporary at the Los Angeles Museum of Contemporary Art, February 2019
- “Necessary Abstractions, Or, How to Look at Art as a Black Feminist,” Hutchins Center for African & African American Research, Harvard University, February 2019
- “Afrotropic Art Histories,” L’Institut National de l’Histoire de l’Art (INHA), November 2018
- “Touched by the Mother,” EHESS, November 2018
- “Black Feminist Materialisms,” INHA, November 2018
- “Solar Ethics,” EHESS, November 2018
- “Notes of an Institutional Creature,” “Institution and its Discontents,” *Independent Study Program 50th Anniversary Symposium*, Whitney Museum of American Art, October 2018
- “Huey Copeland in Conversation with Steffani Jemison,” Iceberg Projects, September 2018
- “JPC in the Black Imagination: Huey Copeland in Conversation with Ayana Contreras” Stony Island Arts Bank, July 2018
- “An Expansive Practice—Howardena Pindell as Artist/Curator/Activist” with Naomi Beckwith and Pablo Helguera, Museum of Contemporary Art, Chicago, May 2018
- “Dialogue: Huey Copeland and Michelle Kuo,” Artists Space, May 2018
- “Huey Copeland in Conversation with Hank Willis Thomas,” Northwestern University Mary & Leigh Block Museum of Art, April 2018
- “Touched by the Mother: On Black Men and Artistic Practice, 1966-2016,” Northwestern Alumni Club of Orange County, Bowers Museum, March 2018
- “Huey Copeland Presents Arthur Jafa,” ArtCenter College of Design, March 2018
- “Touched by the Mother,” Smithsonian Lunch Bag Lecture, Archives of American Art, January 2018
- “Conditions Reporting: ‘I AM A MAN’ and the Writing of Afrotropic Art Histories,” Humanities Center, Johns Hopkins University, November 2017
- “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 (UIC), 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
- “*Black Pussy* Galore,” 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 INHA, 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 Sampada 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

- Chair and Moderator, Pre-Publication Workshop: *Death’s Futurity: The Visual Life of Black Power* with Sampada Aranke, Northwestern University, November 2020
- Chair and Respondent, “Black Radical Aesthetic Practices: Revolutionary Optimism and Afro-Pessimism,” *Decolonizing Critical Theory (Decolonial Aesthetics and Epistemic Violence)*, Northwestern University, November 2018
- Chair with Fumi Okiji, “Afro-pessimism, North and South,” *Transformations of Critical Theory*, Northwestern University, November 2017
- 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

Organizer and Moderator, “*Scenes of Subjection* 25th Anniversary Celebration,” University of Pennsylvania, October 2022

Panelist, “Appropriation and its Discontents,” *Transformations of Critical Theory*, Northwestern University, November 2017

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 and Organizer with Alexandra Schwartz, *In the Wake of ‘Identity Politics,’* Montclair Art Museum, May 2015

Facilitator, “The Past is Present: Black Artists and the Issue of Abstraction,” [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, Johannesburg Workshop in Theory and Criticism, “The Life of Forms,” June 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

LANGUAGES

French: reading (proficient)
Portuguese: reading (beginning)

REVIEW ACTIVITIES

ACLS; A.C.R.E; *American Art*; *American Quarterly*; *African American Review*; *Art Bulletin*; *Art History*; *Art Journal*; At the Edge: Innovative Art in Chicago Program, Gallery 400, UIC; B.A.R.; Bucksbaum Award, Whitney Museum of American of Art; Core Program, Museum of Fine Arts, Houston;

Creative Capital/Andy Warhol Foundation Arts Writers Grant; Duke University Press; Georgia O’Keeffe Museum Research Center for American Modernism; Getty/ACLS Postdoctoral Fellowships in the History of Art; 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; Richard H. Driehaus Foundation Individual Artist Awards; Robert Rauschenberg Foundation Residency; Scholastic Art and Writing Awards; Studio Museum in Harlem (SMH) Artist-in-Residence Program; SMH Annual Joyce Alexander Wein Artist Prize; United States Artists, Visual Arts Panel (Chair); University of California Press; University of Chicago Press; *Word and Image*

BOARDS AND CONSULTANCIES

Board of Directors and Programming Committee Chair, Terra Foundation for American Art, 2021-2025

Advisory Board, Vision & Justice Book Series, Aperture Books, 2022-

Committee to Visit the Harvard University Department of History of Art and Architecture, 2022

Selection Committee, Ford Foundation Scholars in Residence Program, Museum of Modern Art (Inaugural Cohort: Kader Attia, Brent Hayes Edwards, Joan Kee), 2022

Steering Committee, International Consortium of Critical Theory Programs, 2020-2022

Curatorial Board, Iceberg Projects, 2017-2022

Board of Advisors, CASVA, 2016-20 (Chair, 2018-19)

Visiting Critic, Core Program, Museum of Fine Arts Houston (February 2020, April 2016, October 2011, October 2010)

Visiting Critic, M.F.A. Program, ArtCenter College of Design, March 2018

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

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

Evaluator, The Andy Warhol Foundation Arts Writers Grant, 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, UIC, M.F.A. Thesis Exhibition, April 2008

Visiting Critic, SAIC, March 2008

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

PROFILES AND PRESS

- “Afro-Pessimist Aesthetics, Appropriation, and Critical Theory,” 25 May 2021, <https://www.youtube.com/watch?v=w7Z762VWoxM>
- “Your Impact: Creativity and Discovery,” *Northwestern University Leadership Circle 2019 Impact Report*, 14-15.
- Sarah Higgins, “Dr. Huey Copeland: A More Capacious and Promiscuous Art History,” *Art Papers*, 12 June 2019, <https://www.artpapers.org/huey-copeland/>
- LaMont Jones, “Art Historian Explores African Diaspora, Intersections,” *Diverse Issues in Higher Education*, 16 April 2019, <https://diverseeducation.com/article/143122/>
- “‘Touched by the Mother’: Huey Copeland Wins Absolut Award for Art Writing,” *Berlin Art Link: The Insider’s Guide to Contemporary Art and Culture*, 5 October 2017, <http://www.berlinartlink.com/2017/10/05/interview-touched-by-the-mother-huey-copeland-wins-absolut-award-for-art-writing/>
- Charlotte Jansen, “Anne Imhof and Huey Copeland toasted at the 2017 Absolut Art Awards,” *Wallpaper*, 5 October 2017, <https://www.forbes.com/sites/abinlot/2017/09/28/huey-copeland-anne-imhof-awarded-2017-absolut-art-awards-in-stockholm/#3cb6caa17567>
- “In Conversation: Huey Copeland,” *C-print: A journal about contemporary art*, 3 October 2017, <http://www.c-print.se/single-post/2017/10/03/In-Conversation-Huey-Copeland>
- Ann Binlot, “Huey Copeland, Anne Imhof Awarded 2017 Absolut Art Awards in Stockholm,” *Forbes*, 28 September 2017, <https://www.forbes.com/sites/abinlot/2017/09/28/huey-copeland-anne-imhof-awarded-2017-absolut-art-awards-in-stockholm/#3cb6caa17567>
- Philomena Epps, “On Black Men and Artistic Practice,” *Elephant*, 28 September 2017, <https://elephant.art/on-black-men-and-artistic-practice/>
- Karolina Modig, “Absolut Artvinnaren skriver om konst,” *Rum Design*, NR8 2017, 35.
- “Art 50: Chicago’s Visual Vanguard,” *New City*, 24 September 2015, 16.
- Russell J., “An Interview with Huey Copeland,” 27 February 2014 <https://www.epl.org/an-interview-with-huey-copeland/>
- “What are you reading?” *Writing Matters* 10.3 (Spring 2010): 4-5.
- Independent Study Program: 40 Years* (New York: Whitney Museum of American Art, 2008), 71.
- Nara Schoenberg, “Artists draw on the enduring images of slavery,” *Chicago Tribune*, 7 March 2007, http://articles.chicagotribune.com/2007-03-07/features/0703070321_1_slave-ship-new-world-slavery-images
- Hugh Hart, “Absences make her art stronger,” *Los Angeles Times*, 17 April 2006, <http://articles.latimes.com/2006/apr/17/entertainment/et-simpson17>

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 *)*

University of Pennsylvania**2022-23**

- “What Is Modern Art?,”* Art History 1100, undergraduate lecture
- “Methods,” Art History 3000, undergraduate seminar
- “Black Art Histories,” Art History 7880, 20th-century American art graduate seminar (with Gwendolyn DuBois Shaw)

Northwestern University**2019-20**

- “Introduction to Modernism,”* Art History 255, undergraduate lecture, Guest Lecturers: Jessy Bell, Benjamin Jones, and McKenzie Stupica
- “Appropriation (‘North’ and ‘South’),”* Art History 460, graduate seminar
- “Afro-pessimist Aesthetics,” Art History 390, under/graduate seminar (with Sampada Aranke)

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 Julius, Bongani Kona, Alfred Magwaca, Zayd Minty, Ezra Mokgope, Riason Naidoo, Theo Ndwinda, Siphwiwe 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

“Negressity 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

Northwestern Art History

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

Art History Faculty Advisor: Nicholas Liou, Mary Eleanor Vail

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

Northwestern Art History

Dissertation Advisor and Field Examiner

Sarah Estrela, “Diffracting Future Fictions: The Visual Culture of Resistance in Lusophone Africa, 1961-1974,” Ph.D. expected 2023

C.C. McKee (with Anne Lafont), “Cultivating Visible Order: Representations of Race and Ecology in the French Atlantic,” Ph.D. 2019 (Assistant Professor of History of Art [tenure-track], Bryn Mawr College)

Xinran Guo (with Sarah Fraser), “Afterimages of Socialism: Contemporary Chinese Art, 2000-2010,” Ph.D. 2018 (Art Director, Fu Qiumeng Fine Art)

Nicholas Miller, “Primitivist Encounters? African American Painters, Diasporic Objects, and the Making of Modern Art, 1927-1977,” Ph.D. 2016 (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 (Assistant Professor of Art History [tenure-track], Indiana University)

Dissertation Committee and Field Examiner

- Maryam Athari, "Scalar Frames: Modern Art in Iran through the Prism of *Jahani* (1953-1979)," Ph.D. expected 2023
- Caitlin DiMartino, "Sovereign Bodies: The Overdetermination of Blackness and the Madonnas of France and Spain, 1500-1700," Ph.D. expected 2023
- Hamed Yousefi, "The Secularity of the Avant-Garde and Other Modernist Myths: Art and Mysticism in Iran (1953-1979)," Ph.D. expected 2023
- Thomas Love, "Ticket of No Return: Queer Exoticism in West Germany, 1969-1994," Ph.D. expected 2022
- Antawan Byrd, "Interferences: Sound, Technology, and the Politics of Public Listening in Black Atlantic Art," Ph.D. 2022
- Grace Deveney, "News, Weather, and Sports: Televisual Tactics and Black Art, 1973-1994," Ph.D. 2022
- 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

- 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

Master's Thesis Advisor

- Henry Hamilton, "Isaac Julien's Outsider Nocturnes: Queer Temporality, Criminal Intimacy, and the Politics of Desire in *Looking for Langston* (1989) and *Young Soul Rebels* (1991)," M.A. 2013

Mentor, Emilie Boone, Searle Center for Teaching Excellence Graduate Teaching Certificate Program, 2011

Northwestern University

Dissertation Advisor and Field Examiner

- Mlondolozzi Zondi (with E. Patrick Johnson), "Unmournable Void: Tending-toward the Black Dead and Dying in Contemporary Black Performance and Visual Art," Performance Studies, Ph.D. 2020 (Assistant Professor of Comparative Literature [tenure-track], University of Southern California)

Dissertation Committee

- Chelsea M. Frazier, "Repurposing Queens: Interrogating Race, Gender, and Nature in a Time of Ecological Peril," African American Studies, Ph.D. 2019
- Tyrone S. Palmer, "(Anti-)Blackness and the Grammars of Affect," African American Studies, Ph.D. 2019
- 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

Mlondolozzi Zondi, Performance Studies, 2017

Austin Parks, History, Spring 2010

Chloë Johnston, Performance Studies, Spring 2008

External

Exam and Dissertation Committee, Marissa Baker, “The Nation Within: The Black Arts Movement in Chicago,” Department of Art and Art History, UIC, Ph.D. 2022

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

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, 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

Northwestern Art History

Caitlin DiMartino (Winter 2020), Risa Puleo (Winter 2020), Benjamin Jones (Fall 2019, Summer 2017), Maryam Athari (Fall 2019), Hamed Yousefi (Fall 2019), Sarah Estrela (Summer 2018), Bethany Hill (Summer 2018), Brian Leahy (Summer 2018), 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)

Northwestern University

Chloë Johnston, Performance Studies (Fall 2007)

UPENN SERVICE

Department of History of Art

Colloquium Series Co-Organizer, 2022-23

Ad Hoc Sachs Chair Search Committee, 2021-22

NORTHWESTERN SERVICE

University

Chair, Screening Committee, Dean of The Graduate School/Associate Provost of Graduate

Education (Hire: Teresa K. Woodruff), 2016-17
 Search Committee, Dean of the Weinberg College of Arts and Sciences (Hire: Adrian Randolph), 2014-15

The Graduate School

Steering Committee, Northwestern University-SSRC Dissertation Proposal Development Program, 2017-2020
 Chair, Advisory Council for Academic Affairs, 2015-17
 Chair, Workgroup on Graduate Student Progress, 2016-2017
 Assessment/Accreditation Council, 2015-2017
 Clinical Psychology Executive Committee, 2016-2017
 Educational Technologies Advisory Committee, 2015-2017
 Mentoring Council, 2015-2017
 Program Review Council, 2017
 Professional Master's Program Council, 2015-2017
 Presidential Fellowship Review Committee, 2013-15

Weinberg College of Arts and Sciences

Program in Critical Theory Committee, 2017-2020
 Senior Professor of Art History Search Committee, Program in African Studies, 2017-18
 Ad Hoc Tenure Committee, 2012-13

Department of African American Studies

Graduate Affairs Committee, 2014-15

Department of Art History

Committee on Graduate Affairs, 2007-08, 2017-18, 2019-20
 Research Committee, 2016-2018
 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
 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 Art, Theory, Practice

Painting Faculty Search Committee (Hires: Mike Cloud, Caroline Kent), 2019-2020

Program in Gender and Sexuality Studies

Advisory Board, 2012-15
 Senior Honors Committee, 2012-13

Alice Kaplan Institute for the Humanities

Artist-in-Residence Selection Committee, 2017-18

Black Arts Initiative

Interim Director, 2019-20

Chair, Black Arts Consortium Steering Committee, 2016-2020

Postdoctoral Fellowship Review Committee, 2017, 2020

Graduate Assistant Selection Committee, 2017, 2020

Advisory Board, 2012-2020

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

Undergraduate Research Symposium

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

REFERENCES

Available upon request