

GWENDOLYN DuBOIS SHAW, PhD
Department of History of Art | University of Pennsylvania
3405 Woodland Walk | Philadelphia, PA 19104
T: 215-796-4455 | gshaw@sas.upenn.edu

ACADEMIC EXPERIENCE

- 2005-Present Associate Professor of History of Art
Affiliated Faculty in Africana Studies, Cinema Studies, and Gender Studies
and Women's Studies
Department of the History of Art
School of Arts and Sciences
University of Pennsylvania
- 2012-Present Undergraduate Chair, Department of the History of Art
School of Arts and Sciences
University of Pennsylvania
- 2015-Present Faculty Director, Penn-in-Havana Summer Abroad Program
College of Liberal and Professional Studies
School of Arts and Sciences
University of Pennsylvania
- 2012-2014 Faculty Director, Art in the City Summer Academy
College of Liberal and Professional Studies
School of Arts and Sciences
University of Pennsylvania
- 2010 Barwick Kollar Distinguished Visiting Professor of American Art
University of Washington
- 2007-10 Director, Program in Visual Studies
School of Arts and Sciences
University of Pennsylvania
- 2007-09 Faculty Master
Gregory College House
University of Pennsylvania
- 2005-07 Faculty Fellow
Rodin College House
University of Pennsylvania
- 2000-05 Assistant Professor of History of Art and Architecture and
of African and African American Studies, and member of the
Committee on Higher Degrees in the History of American Civilization
Harvard University

EDUCATION

- 1995–2000 Stanford University
Department of Art and Art History
A. M. 1998, Ph. D. 2000
Dissertation: *Seeing the Unspeakable: The Art of Kara Walker*
- 1991–93 University of California, Los Angeles
Department of Art History
- 1989–91 University of California, Santa Barbara
B. A. 1991
Art History, with High Honors & Honors in the Major
- 1987–89 California College of Arts and Crafts (now California College of the Arts)
Film and Multi-Media Studies

PUBLICATIONS

- Forthcoming *Strictly A Negro Art: Sargent Johnson*. Completed book manuscript currently under review at Duke UP.
- “Interesting Characters by the Lines of Their Faces”: Moses Williams’s Profile Portrait Silhouettes of Native Americans” in Asma Naeem, *Black Out: Silhouettes Then and Now* (Princeton University Press, June 2018).
- 2017 “Andrew Wyeth’s Black Paintings.” In *Andrew Wyeth: In Retrospect*, Brandywine River Museum of Art and Seattle Art Museum, Yale University Press, 2017.
- 2016 “Portraiture in the Age of the Selfie.” Essay for the 2016 Outwin Boochever Portrait Competition Catalogue, National Portrait Gallery, Smithsonian Institution, Washington DC.
- “Norman Lewis’ *Dan Mask* and the Challenge of the African “Thing” in the 1930s.” *The International Review of African American Art*, special issue on Norman Lewis, edited by Ruth Fine, Jacqueline Francis, and Andrianna Campbell (Hampton University Press, Fall 2015).
- 2015 “The Freedom to Marry for All.” In *The Civil War in Art and Memory*, ed. Kirk Savage, Center for the Advanced Study of the Visual Arts (Yale University Press, 2015).
- Michael Ray Charles, (*Forever Free*) *Ideas, Languages and Conversations* (2015) Landmarks, University of Texas, Austin.
<http://landmarks.utexas.edu/artwork/forever-free-ideas-languages-and-conversations>

- 2014 *Represent: 200 Years of African American Art in the Philadelphia Museum of Art* (New Haven: Yale University Press, 2014).
- 2013 “Malcolm X Rising: Barbara Chase-Riboud’s Phenomenological Art.” In *Barbara Chase-Riboud: The Malcolm X Steles* (Philadelphia Museum of Art and Yale University Press, 2013).
- “Artist Profile: Xaviera Simmons.” *Transition* 110, W. E. B. DuBois Institute for African and African American Research at Harvard University and Indiana University Press.
- “Square Roots.” *Transition* 110, DuBois Institute for African and African American Research at Harvard University and Indiana University Press.
- 2012 “Family and Fortune in Early African American Life and Representation.” In *Artist and Visionary: William Matthew Prior Revealed* (Fenimore Art Museum, Cooperstown, New York, 2012).
- “Creating a New Negro Art in America.” *Transition* 108, W. E. B. DuBois Institute for African and African American Research and University of Indiana Press.
- Exhibition Preview: “Henry Ossawa Tanner.” *Transition* 107, W. E. B. DuBois Institute for African and African American Research and University of Indiana Press.
- 2011 Exhibition Preview: “Now Dig This.” *Transition* 106, W. E. B. DuBois Institute for African and African American Research and University of Indiana Press.
- 2010 Book Review: Richard J. Powell, *Cutting a Figure: Fashioning Black Portraiture* (Chicago: University of Chicago Press, 2009) for CAAReviews, College Art Association, online.
- 2009 “The Paintings at Sunnylands.” *Sunnylands: Art and Architecture of the Annenberg Estate in Rancho Mirage, California*. Edited by David G. De Long. (Philadelphia: Penn Press, 2009)
- 2008 Book Review: Maura Reilly and Linda Nochlin, editors, *Global Feminisms: New Directions in Contemporary Art* (Brooklyn Museum, 2007) for the *Women’s Review of Books*, Wellesley College, May/June 2008.
- 2006 *Portraits of a People: Picturing African Americans in the Nineteenth Century*. (Seattle: University of Washington Press, January 2006).
- “Landscapes of Labor: Race, Religion and Rhode Island in the Painting of Edward Mitchell Bannister” in *Post-Bellum, Pre-Harlem: The Achievement of African-American Writers, Artists, and Thinkers, 1880-1914*. Edited by Barbara McCaskill and Carolyn Gebhard. (New York: NYU Press, 2006).

- “The Rememory of Slavery” in *Trauma and Visuality in Modernity*. Edited by Eric Rosenberg and Lisa Saltzman. (Dartmouth: University Press of New England, 2006).
- “Walker, Kara Elizabeth” in *The Encyclopedia of African-American Culture and History: The Black Experience in the Americas*. Edited by Colin Palmer (MacMillan Reference, 2006).
- 2005 “‘Moses Williams, Cutter of Profiles’: Silhouettes and African American Identity in the Early Republic” in *Proceedings of the American Philosophical Society* (March 2005).
- 2004 *Seeing the Unspeakable: The Art of Kara Walker* (Duke University Press, December 2004).
- 2003 Book Review: *The Black Female Body: A Photographic History*, Deborah Willis and Carla Williams, (Philadelphia: Temple University Press, 2002) for *The Women’s Review of Books* (September, 2003).
- Book Review: *Skin Deep, Spirit Strong: The Black Female Body in American Culture*, edited by Kimberley Wallace-Sanders, (Ann Arbor: The University of Michigan Press, 2002) for *The Women’s Review of Books* (September, 2003).
- “Mojo Hand: History, Healing and Hoodoo in the Watercolors of Richard Yarde” in *Pulse: Art, Healing and Transformation*. Edited by Jessica Morgan. (Steidl / The Institute of Contemporary Art, Boston, 2003).
- 2002 “Race, White and Blue: Artist John Sims Colonizes the Confederate Flag.” www.africana.com (article no longer available online), 3 July 2002.
- 2000 “Final Cut.” *Parkett* (September, 2000).
- 1998 Chronology, Bibliography, and Exhibition History in *Sargent Johnson: African American Modernist*. Lizzetta LeFalle-Collins, et al. (San Francisco Museum of Modern Art, 1998).
- 1996 “Coloring the Annals of Western Art.” *Black Arts Quarterly*, vol. 2, issue 1, Fall 1996.

CURATORIAL AND MUSEUM ACTIVITIES

- Forthcoming *Kara Walker: Virginia's Lynch Mob and Other Works*
Guest Curator
Montclair Art Museum, Montclair Art Museum
(Opening September 2018)
- Soy Cuba / I am Cuba: The Contemporary Landscapes of Roger Toledo Bueno*
Arthur Ross Gallery, University of Pennsylvania
University of Pennsylvania, Philadelphia, Pennsylvania
(Opening spring 2019)
- 2015 *Represent: 200 Years of African American Art*
<http://www.philamuseum.org/exhibitions/815.html>
Consulting Curator
Philadelphia Museum of Art, Philadelphia, Pennsylvania
(January-April 2015)
- Do/Tell: Erin Bernard, Heather Hart, Rachelle Mozman, and Akosua Adoma Owusu*
<http://icaphila.org/exhibitions/7094/do-tell-erin-bernard-heather-hart-rachelle-mozman-and-akosua-adoma-owusu>
Faculty Curator
Institute of Contemporary Art, Philadelphia, Pennsylvania
(April 2013-July 2013)
- 2013 *Each One As She May: Ligon, Reich, De Keersmaeker*
<http://www.icaphila.org/exhibitions/each-one.php>
Faculty Curator
Institute of Contemporary Art, Philadelphia, Pennsylvania
(April 2013-July 2013)
- 2012 *Samba Sessão: Afro-Brazilian Art and Film*
<http://www.upenn.edu/ARG/upcoming.html>
Faculty Curator
Arthur Ross Gallery
University of Pennsylvania, Philadelphia, Pennsylvania (April 2012-July 2012)
re-exhibited as *Samba Spirit*
Museum of Fine Arts, Boston, Massachusetts (January 2014-October 2014)
- 2006 *Trouble in Paradise: The Art of Polynesian Warfare*
<http://www.arthistory.upenn.edu/trouble/intro.htm>
Faculty Curator
University of Pennsylvania Museum of Archeology and Anthropology
Philadelphia, Pennsylvania (April 2006-December 2006).

- 2006 *Portraits of a People: Picturing African Americans in the 19th Century.*
<http://www.andover.edu/addison/exhibition/2006-Winter/POP.htm>
Guest Curator
The Addison Gallery of American Art, Phillips Academy, Andover,
Massachusetts (January-March 2006).
Traveled to the Delaware Art Museum, Wilmington (April-July 2006), and
the Long Beach Museum of Art, Long Beach, California (August-
November 2006).
- 2003 The Harlem Renaissance and Its Legacy
<http://www.worcesterart.org/exhibitions/Past/harlem.html>
Curatorial Consultant
Worcester Art Museum, Worcester, Massachusetts
- 1999 Research Assistant
Departments of Painting and Sculpture
San Francisco Museum of Modern Art, San Francisco, California
- 1997-99 Chief Gallery Guide
Departments of Education and Special Events
San Francisco Museum of Modern Art, San Francisco, California
- 1997-98 Research Assistant
Department of American Art
Fine Arts Museums of San Francisco, M. H. de Young Museum, San
Francisco, California
- 1996 Research Assistant
Department of Education
Stanford University Museum of Art, Stanford, California
- 1993-95 Romare Bearden Graduate Fellow
Departments of Education and Arts of the Africa, Oceania, and the Americas
The Saint Louis Art Museum, St. Louis, Missouri

FELLOWSHIPS, GRANTS, HONORS, AND AWARDS

- 2017 Sachs Fund for Contemporary Art Travel Grant
- 2016 Senior Fellow, National Portrait Gallery, Smithsonian Institution
- 2015 Trustees' Council of Penn Women Summer Research Stipend
University of Pennsylvania
- Award for Faculty Leadership, James Brister Society of the University of
Pennsylvania

- 2014 Award for Innovation in Teaching, School of Arts and Sciences, University of Pennsylvania
Elected Honorary Life Overseer, Museum of Fine Art, Boston
- 2011 Grant for symposium, "Polo S: Reorienting the Visual Culture of the Early Americas," Terra Foundation for American Art
- 2010 Mellon Foundation Cross-Cultural Initiative Grant, University of Pennsylvania
- 2007 Grant for symposium, "Usable Pasts? American Art from the Armory Show to *Art of this Century*," Terra Foundation for American Art
- 2006 Lenkin Fund Research Grant, Department of History of Art, University of Pennsylvania
- 2005-06 Non-Resident Fellow, W. E. B. DuBois Institute for African and African American Research
- 2002-03 Bunting Fellow, Radcliffe Institute for Advanced Study, Harvard University
Postdoctoral Fellow, Ford Foundation / National Research Council, Boston University, Department of Art History
- 2001 Cooke Grant for Faculty Research, Harvard University
Course Development Grant, David Rockefeller Center for Latin American Studies Harvard University
- 2000 Joseph H. Clark Grant for Faculty Research, Harvard University
- 1999 Alumni Dissertation Grant, Stanford University
- 1997-98 Centennial Teaching Award, Stanford University
- 1995-99 Graduate Fellowship, Department of Art and Art History, Stanford University
- 1994-95 San Francisco Foundation Fellow, Department of Painting and Sculpture
San Francisco Museum of Modern Art
- 1993-94 Romare Bearden Graduate Fellow, The Saint Louis Art Museum
- 1991 Chancellor's Award for University Service, University of California, Santa Barbara

SYMPOSIA ORGANIZED

- 2016 “Racial Masquerade in Contemporary Art and Culture.”
National Portrait Gallery, Smithsonian Institution
Washington DC
November 4-5, 2016
- 2012 “Polo S: Reorienting the Visual Culture of the Early Americas.”
McNeil Center for Early American Studies
University of Pennsylvania
April 13-14, 2012
- 2007 “Usable Pasts? American Art from the Armory Show to *Art of this Century*.”
<http://www.arthistory.upenn.edu/usablepasts/>
University of Pennsylvania, Department of History of Art
Co-organized with Michael Leja and Richard Meyer
March 23-24, 2007
- 2003 The Harvard Symposium in American Art, 2004
“Surface, Space, and Interface”
Co-organized with Jennifer L. Roberts
October 29-30, 2004

SELECTED SCHOLARLY PRESENTATIONS

- “Wyeth’s Black Paintings.” Seattle Art Museum, Seattle, Washington, November 2017.
- “Moses Williams, Cutter of Profiles: An Illustrated Presentation.” The American Philosophical Society and The Wagner Free Institute of Science, Philadelphia, Pennsylvania, May 2017.
- “The Wandering Gaze of Carrie Mae Weems’ Louisiana Project,” Association for Critical Race Art History panel at the College Art Association Annual Conference, February 2017.
- “Andrew Wyeth’s Black Paintings.” Pratt Institute, Brooklyn, New York, October 2016.
- “What is American Art?” Washington College, April 2015.
- “Sculpting the New Negress: May Howard Jackson and the Politics of Black Female Respectability, 1900-1930.” Smithsonian Institution, Archives of American Art, March 2015.
- “Anything But Civil: Kara Walker’s Vision of the Old South.” The Saint Louis Art Museum, June 2014.
- “Sargent Johnson’s Invisible Woman.” Keynote Lecture, Yale American Art Graduate Student Symposium, May 2014.

Chair, CAA Distinguished Scholar Panel for Wanda M. Corn, College Art Association Annual Meeting, Chicago, February 2014.

“Memory and Migration: Portraiture, Place, and the Preservation of Family Ties During the Era of the Civil War.” Invited paper at the symposium, *The Civil War in Art and Memory*, Center for the Advanced Study of the Visual Arts, The National Gallery, Washington DC, November 2013.

“Self-Taught Artists: Horace Pippin and His Peers.” The Barnes Foundation, Philadelphia, May 2013.

“The Ambassador's Picador: Walter Annenberg, Pablo Picasso, and Ernest Hemingway.” Arthur Ross Gallery, University of Pennsylvania, April 2013.

“Malcolm X Rising: Barbara Chase-Riboud's Phenomenological Challenge to Art Criticism.” Newcomb Art Department, Tulane University, April 2013.

“Framing Family in 19th During the Era of the Civil War.” Church of the Redeemer, Morristown, New Jersey, April 2013.

“Robert S. Duncanson and the Artistic Communities of the 19th Century.” Wallach Gallery of Art, Columbia University, Oct. 2012.

“Topsy's Legacy: Imagining Uncle Tom's Cabin After the Civil War,” The Wadsworth Atheneum, Hartford, Connecticut, February 8, 2012

“James A. Porter's Modern Negro Art.” Africana Classics Lecture, Center for African Studies, University of Pennsylvania, October 25, 2011

“Righting Biography: Race, Religion, and the Internet in the Revision of American Art History.” Invited lecture at Elon University, October 24, 2011

“Transforming Scholarly Research in the Digital Age,” Panel Presentation, American Studies Association Annual Meeting in Baltimore, October 21, 2011

“Apocryphal Katrina: Cyclical History, Civil Religion, and Visual Culture.” College Art Association Annual Meeting, New York City, as a part of the panel “Imagining Art History in Proximity to Race.” February 10, 2011.

“ ‘We Build our Temples for Tomorrow’: Writing African American Art History.” Invited Lecture for Black History Month, National Gallery of Art, Washington DC, February 6, 2011.

“Nascent: Raphaele Peale, Sargent Johnson and the Problem of Artistic Identity.” Seattle Art Museum, Seattle, Washington, October 28, 2010.

“The New Negress: Kara Walker Does Josephine Baker.” Invited paper presentation at “Autobiography/Performance/Identity: A Symposium on African American and African

Diasporan Women in the Visual Arts,” at the University of Maryland, College Park, March 2010.

“Trauma After the Deluge.” Invited paper presentation at “Trauma Studies Conference,” Robert Penn Warren Center, Vanderbilt University, Nashville, Tennessee, March 2010.

Panelist, University of Pennsylvania, Founder's Day Symposium, “Forbidden Knowledge: Science, Art and Censorship,” Philadelphia, Pennsylvania, January 15, 2010.

“Postracial America.” Political Science Lecture Series, Lehigh University, Bethlehem, Pennsylvania, February 25, 2010

“Portraiture, and Prejudice,” lecture accompanying the exhibition, “The Author's Portrait,” Princeton University Firestone Library, Princeton, New Jersey, January 2010.

“To Know to Know to Love Her So: Sargent Johnson, Gertrude Stein and Motherless Moderns,” A Great American Thing: A Symposium in Honor of Wanda Corn,” Stanford University, Stanford, California, November 2009.

“A Flood of Rememory: Hurricane Katrina and Visual Trauma.” Allen and Mary Kollar Lecture on American Art and Artists, University of Washington, Seattle, Washington, October 2008.

“Topsy at the Dressing Table: Visual Apocrypha and Uncle Tom’s Cabin.” Invited talk at the *The Landscape of Slavery* Conference, University of Virginia, Charlottesville, Virginia, March 2008.

“Topsy at the Dressing Table: Visual Apocrypha and Uncle Tom’s Cabin.” Keynote for the Duke University Art History Graduate Student’s Symposium, Durham, North Carolina, February 2008.

“Kara Walker and Hurricane Katrina: *After the Deluge* at the Metropolitan Museum of Art.” Paper presentation as a part of the panel “The Shadows of Kara Walker's Art,” at the Whitney Museum of American Art, New York City, November 2007.

“Ur Stories and the Future of American Art History.” *American Art Histories and Transdisciplinary Practices*, Mellon Conference organized by the University of Illinois at Urbana-Champaign, April, 2007.

“Creoles, Krewes, and Quadroon Balls: ‘The Louisiana Project’ by Carrie Mae Weems.” *Out of Sight: New World Slavery and the Visual Imagination*, conference at Northwestern University, Evanston, Illinois, March 2007.

“Trauma and Memory in Carrie Mae Weems' The Louisiana Project.” University of Texas, Austin, March, 2007.

Moderator for Plenary Session II: Incorporating Diversity in Design Practice. "Unspoken Borders." University of Pennsylvania, School of Design, Philadelphia, Pennsylvania. March, 2007.

"The Ideal and the Real: Portraying African-Americans from Henry Ossawa Tanner to Augusta Savage." The Newark Museum, Newark, New Jersey. Newark Museum, February, 2007.

"On Deathless Glories, Cast Thine Ardent View: Phillis Wheatley and the Mythical Origins of Anglo-African Portraiture in New England." Atlantic Studies Seminar, the McNeil Center for Early American History, University of Pennsylvania, Philadelphia, Pennsylvania, January 2007.

"Carrie Mae Weems, *The Louisiana Project*." Art at Lunch Series, The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, November, 2006.

"Trouble in Paradise: The Art of Polynesian Warfare." One-day course for the College of General Studies at the University of Pennsylvania Museum of Archaeology and Ethnology, Philadelphia, Pennsylvania, October, 2006.

"(Un)lovely Louisiana: Prescient History in the Recent Work of Carrie Mae Weems." Invited Paper Presentation, University of California, Irvine, October, 2006.

"(Un)lovely Louisiana: Prescient History in the Recent Work of Carrie Mae Weems." Invited Paper Presentation as a part of the lecture series, "Liminal Visions, Elusive Objects," University of Delaware, Newark, Delaware, October 2006.

"Imagined Subjectivity: Portraits of the Past in Fred Wilson's *Mining the Museum*." Invited paper presentation, Temple University, Philadelphia, Pennsylvania, April 2006

"Imagined Subjectivity: The Reclamation of Stereotypes in Fred Wilson's *Mining the Museum*." Invited paper presentation as part of the symposium "Reclaiming Negative Imagery," University of Rochester, Rochester, New York, April 2006.

"Carrie Mae Weems, *The Louisiana Project*." Invited paper presentation, Selby Art Gallery, Ringling School of Art and Design, Sarasota, Florida, March 2006.

"Imagined Subjectivity: Portraits of the Past in Fred Wilson's *Mining the Museum*." Lee Frank Lecture, Swarthmore College, Swarthmore, Pennsylvania, March 2006.

"On Deathless Glories, Cast Thine Ardent View: Phillis Wheatley and the Mythical Origins of Anglo-African Portraiture in New England." Burke Lecture at Indiana University, Bloomington, Indiana, October 2005.

"Negro Portraits: Painting Slaves, Picturing People." Invited paper presentation at the Center for Visual Culture at Bryn Mawr College, Bryn Mawr, Pennsylvania, October 2005.

"Phillis Wheatley and the Mythic Origins of Anglo-African Portraiture in New England." Invited paper presentation at the HTC Forum at the Massachusetts Institute of Technology, Cambridge, Massachusetts, May 2005.

"Razing the Flag: Nationalism and Dissent in Contemporary Art." Invited paper presentation at Gettysburg College, Gettysburg, Pennsylvania, September 2004.

"African American Art: An Academic Perspective." Invited paper presentation at the 15th Annual James A. Porter Colloquium on African American Art, Howard University, Washington DC, April 2004.

"Portraits and Papers: Freedom and African American Identity in the 19th Century." Invited paper presentation at the Detroit Institute of Arts, Detroit, Michigan, March 2004.

"The Future of African American Art History." Presented as part of "The Americanist Agenda," sponsored by the Association of Historians of American Art, College Art Association Annual Meeting, Seattle, Washington, February 2004.

"Portraiture and the Development of African American Identity in the 19th Century." Autumn Meeting, American Philosophical Society, Philadelphia, Pennsylvania, November 2003.

"Mojo Hand: The Watercolors of Richard Yarde." Viewpoints series, Institute of Contemporary Art, Boston, Massachusetts, June 2003.

"The Problem of Artistic Personae." Canada Council lecture, University of Western Ontario, Visual Arts Department, London, Ontario, Canada, May 2003.

"The New Negress: Kara Walker, Josephine Baker and the Legacy of the Harlem Renaissance." Invited paper presentation as part of the exhibition "The Harlem Renaissance and Its Legacy," Worcester Art Museum, Worcester, Massachusetts, March 2003.

"Identity and Transgression in African American Art." Invited paper presentation as part of Black History Month programming, Wesleyan University, Middletown, Connecticut, February 2003.

"Past Passing: Artistic Personae in the Work of Kara Walker." Paper presentation as part of the panel, "Passing and Self-portraiture," chaired by Cherise Smith and Amy Mooney, College Art Association Annual Meeting, New York City, February 2003.

"Hot Topics in Contemporary African American Art." Roundtable discussion at the National Center for African American Artists, Boston, Massachusetts, May 2002.

"Eldzier Cortor's *Odalisques*: Sexual Slavery or Racial Subversion?" Invited paper presentation, Boston Psychoanalytic Society, Boston, Massachusetts, March 2002.

“The Feted, the Fetid, and the Fed Upon: Kara Walker and the Contemporary Artistic Imago.” Invited paper presentation, Ringling School of Art and Design, Sarasota, Florida, February, 2002.

“The Black Artist in the White Box.” Invited paper presentation at the Art Gallery of the University of Rochester, Rochester, New York, April 2001.

“The Lactation of John Brown.” Paper presentation as part of the panel, “Painting Whiteness: The Other Race in American Art,” chaired by Martin Berger, College Art Association Annual Meeting, Chicago, Illinois, February 2001.

“Of Buttresses and Bustiers: Femininity and Art History in the Work of Juliann Cydylo.” Paper presentation as part of the panel “Brainwaves: The Impact of Globalization and Homogenization of the Contemporary Discourse.” Rose Art Museum, Brandeis University, Waltham, Massachusetts, November 2000.

“Abolition, Miscegenation, and African American Art.” Invited paper presentation as part of the exhibition, “Looking Forward, Looking Black.” Tufts University Gallery, Tufts University, Medford, Massachusetts, October 2000.

“The Lactation of John Brown.” Colloquium. W. E. B. DuBois Institute for Afro-American Research, Harvard University, Cambridge, Massachusetts, October 2000.

“In the Shadow of the Peale Family.” Paper presentation as part of the panel, “Identity and the Limits of Representation,” chaired by David Joselit and Richard Meyer, College Art Association Annual Meeting, Los Angeles, California, February 1999.

FACULTY TRAVEL LECTURES

- 2017 *Prospect 4: Contemporary Art in New Orleans*, Sachs Fund for Contemporary Art Graduate Travel, History of Art, University of Pennsylvania.
- 2016 *Art and Architecture of Cuba*, Academic Arrangements Abroad, Penn Alumni Travel.
- Across Portugal and Spain*, Odysseys Unlimited, Penn Alumni Travel.
- 2015 *Art and Architecture of Cuba*, Academic Arrangements Abroad, Penn Alumni Travel.
- Prospect 3: Contemporary Art in New Orleans*, Spiegel Wilks Seminar in Contemporary Art, History of Art, University of Pennsylvania.
- 2014 *Iberian Trade Roots*, Thomas P. Gohagen and Co., Penn Alumni Travel, October 2014. Penn Alumni Travel.

Art and Architecture of Cuba, Academic Arrangements Abroad, Penn Alumni Travel.

- 2013 *Latin American Art at the Venice Biennial*, Spiegel Seminar in Contemporary Art, History of Art, University of Pennsylvania.
Paris to Normandy, Orbridge, Penn Alumni Travel.
- 2012 *Sketches of Spain*, AHI International, Penn Alumni Travel.
Treasures of Peru, Odysseys Unlimited, Penn Alumni Travel.
São Paulo and Rio de Janeiro, Brazil, Halpern-Rogath Curatorial Seminar, History of Art, University of Pennsylvania.
- 2011 *The Lesser Antilles*, Thomas P. Gohagen and Co., Penn Alumni Travel.
- 2010 *Treasures of Argentina and Chile*, AHI International, Penn Alumni Travel.
- 2007 *Art Basel Miami Beach*, Spiegel Seminar in Contemporary Art, History of Art, University of Pennsylvania.
- 2006 *Oahu, Hawaii, and London, England*, Halpern-Rogath Curatorial Seminar, History of Art, University of Pennsylvania.

PROFESSIONAL MEMBERSHIPS & ACTIVITIES

African American Studies Resource Center, Oxford University Press: Board of Advisors, 2005-present. <http://www.oxfordaasc.com/>

Member, Board of Advisors for the Journal of the Archives of American Art

American Studies Association: Member, 1997-present. Chair, Visual Culture Caucus, 2009-2012; Chair, Site Resource Committee, Annual Meeting 2007 in Philadelphia.

College Art Association: Member, 1997-present. Chair, Art Journal Award Committee, 2002-05. Chair, Distinguished Scholar Panel in honor of Wanda M. Corn, 2014.

Museum of Fine Arts, Boston: Elected Honorary Life Overseer, 2014; Member, Board of Overseers, 2002-present; Collections Committee, 2002-05; Education Committee, 2002-05; Trustees and Overseers Diversity Advisory Committee, 2002-05 and 2010-2014; Museum Council, 2002-2010; Visiting Committee for Contemporary Art, 2002-05; Heritage Fund Committee, 2010-present.

Pennsylvania Academy of the Fine Arts: Member, Collections Committee, 2006-present.

Philadelphia Museum of Art: Member African American Art Collections Committee, 2006-present.

Manuscript Reviewer: Duke University Press, University of Pennsylvania Press, Penn State Press, University of Georgia Press, University of California Press, University of Chicago, University of Kansas Press, University of Illinois Press, and University of Washington Press.

Visual Arts Editor, *Transition*, W. E. B. DuBois Institute at the Hutchins Center for African and African American Research, Harvard University. 2010-2017.