

# Joseph Lamar Underwood, Ph.D.

Assistant Professor of Art History for Africa and the Diaspora  
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## EDUCATION:

**Stony Brook University, Graduate School of Arts and Sciences**, Stony Brook, New York

**Ph.D.** in Art History & Criticism

Dissertation: *Exhibition Platforms & Transnational Networks: Artistic Agency in Senegal*

Research interests: Modern & Contemporary African Art, Museum and Exhibition Practices, Historical Representation of Africa, Visual Culture

Dissertation Advisor: Barbara E. Frank, Ph.D.

**M.A.** in Art History & Criticism

Thesis: *Expectations of the President as Patron and “Protector of the Arts”: Culture as Identity in Postcolonial Senegal*

Thesis Advisor: Barbara E. Frank, Ph.D.

**Transylvania University**, Lexington, Kentucky

**B.A.** *summa cum laude* in Art History & French Language and Literature

Thesis: *The Role of the Museum in Creating National Identity: A Case Study of the National Museum of Ghana in Accra and the Theodore Monod Museum of African Art in Dakar, Senegal*

Thesis Advisor: Nancy Coleman Wolsk, Ph.D.

## TEACHING EXPERIENCE:

**Kent State University**, School of Art, *Assistant Professor of Art History*, Kent, Ohio

*Contemporary Art Now: Conscientious Curating (Spring 2021)*: Given the rise of biennials around the globe, an increase in ‘diversity’ exhibitions from museums, and a pervasive ‘cancel culture’ that thrives on emphasizing weaknesses, how can curators navigate our contemporary terrain to create exhibitions that are enriching and conscientious, but also accommodate these external pressures?

*What is a Curator? (Fall 2019)*: short-term experiential trip in New York City where students are introduced to curators across a variety of institutions (commercial galleries, independent spaces, museums, freelance) and discuss the contemporary issues that curators face when designing exhibitions.

*Making Meaning in Museums (Spring 2019)*: short-term experiential trip in New York City where students visit several museums and galleries to study the history of museums, policies of collecting and display, and contemporary issues that affect such institutions globally.

*Art & Race in the Capital (Fall 2018)*: interdisciplinary art history/studio travel course in Washington, D.C., co-taught with Mahwish Chishty. Through analysis of collections at national museums and foreign embassies, students learn how racial identities have been constructed throughout the history of art and how conceptions of race shaped national(ist) collections.

*From Ancient to Medieval (Fall 2018)*: the first half of art history's survey courses, addressing art from 10,000 BCE through 1300 CE, with emphasis on global exchange as the lens for understanding the creative and material innovations from the world's major people groups.

*Ephemeral Exhibitions: World Fairs, Festivals, and Biennials (Spring 2018, Fall 2020)*: study of time-based exhibition formats throughout recent history. From The Great Exhibition (1851, London), to the World Festival of Negro Arts (1966, Dakar), to *All the World's Futures* (2015, Venice Biennale), students examine a globally-oriented history of landmark exhibitions that were designed to educate, entertain, and dazzle audiences for a few months before being dismantled.

*Arts of Africa (Fall 2017, Spring 2018, Fall 2018, Spring 2019, Fall 2019, Fall 2020, Spring 2021)*: survey of the arts of Africa examined within their cultural contexts of politics, spiritual practices, and aesthetics. The arts of particular societies from these broad cultural areas are seen in case studies from prehistory to the present.

*Contemporary African Art 1980-Present (Fall 2017, Spring 2019)*: study of the major trends in African and Diaspora art after globalization. Students will examine themes and media emanating from the continent and observe how these artists not only participate in the international contemporary art scene, but also work to shape and redefine its borders.

**Skidmore College**, *Lecturer of Art History*, Saratoga Springs, New York  
*Arts of Africa (Spring 2017)*

*Contemporary African Art 1980-Present (Spring 2017)*

*Honors Forum: Curating Contemporary Art (Spring 2017)*: What does the context of the art object add or take away from the artist's intention? Focusing on the art institutions that contemporary African artists have employed or undermined to shape their status as a contemporary artist, this course gives special attention to institutions on the African continent, and to those founded by Africans in the Diaspora.

*African American Art (Fall 2016)*: survey of the visual arts created by African-Americans from 1600 to the present. Includes artistic traditions that Africans sustained and invented during the Middle Passage and enslavement, the work of late 19<sup>th</sup>-century and 20<sup>th</sup>-century African-American artists and leading intellectuals, and contemporary art in media such as film, video, and performance.

*Liberation, Nationalism, and Globalization: African Art 1930-1980 (Fall 2016)*: seminar focusing on the independence movements in Africa and their related artists. Students will conduct case studies in Senegal, Nigeria, and South Africa, and consider how arts and artistic practices served as a sounding board for anti-colonial dissension, liberation sentiments, or new nationalisms.

*Ephemeral Exhibitions: World Fairs, Colonial Expos, Festivals, and Biennials (Fall 2016)*

**City College of New York**, *Instructor*, Manhattan, New York  
*Arts of Africa (Fall 2015)*

*The Postcolonial Moment in Africa (Fall 2015)*: graduate seminar for M.A. students which focuses on the arts of Africa during the moments of independence, with particular focus on case studies in West and

North Africa. With nationalist, international, or transnational aims, African art of the mid-twentieth century shapes current discourse on biennials, fairs, and contemporary production.

**Stony Brook University**, *Instructor*, School of Arts and Sciences, Stony Brook, New York  
*ARH 201- Arts of Africa (Fall 2014, Fall 2015, Spring 2016)*

*ARH 203- Arts of Asia (Summer 2016)*: addressing art from prehistory through contemporary times, this course surveys the global impact of art from the Asian continent throughout history.

*ARH 101- From Ancient to Gothic (Summer 2013, Fall 2013, Spring 2014, Summer 2014)*: a survey covering art from prehistory through 1300 CE, focusing on a global history of the world's major people groups.

*ACH 101- Arts, Culture, and Humanities (Fall 2013)*: an introductory course to Stony Brook University for first-year students; this section is geared towards residents of the *ACH* community.

\*Award for Best New Instructor in *ACH*, Fall 2013.

## **MUSEUM & CURATORIAL EXPERIENCE:**

**Co-Curator**, **Kent State University Museum**, *TEXTURES: The History and Art of Black Hair*, Kent, Ohio, September 2021-August 2022.

Co-curated with Tameka Ellington, this exhibition of 250+ objects and 50+ artists includes material elements, media/visual culture, and art that analyzes, celebrates, and defines the significance of Black hair, as seen in Africa and the Diaspora. Exhibited catalogue published with Hirmer.

**Co-Curator**, *Import/Export*, Kent State University Esplanade, April-May 2021.

Co-curated with Leigh Garcia, under the aegis of the Global Understanding Research Initiative, this large-scale outdoor photography installation features 23 international photographers selected in conjunction with juror Dawit Petros (School of the Art Institute of Chicago).

**Curator**, *Into the Wind, the Veils*, Payto and Crawford Galleries, Kent State University, Jan.-Feb. 2021.

Exhibition of photography, performance, and video work by Franco-Moroccan queer artist Mehdi-Georges Lahlou in advance of his international artist residency at SPACES in Cleveland (June 2021).

**Curator**, *(dis)Mantled: Amber Ford*, Uumbaji Gallery, Kent State University, Nov.-Dec. 2019.

New photography-based installation by Amber Ford, a Cleveland based artist whose practice addresses complexity of blackness in the Midwest.

**Co-Curator**, *Five Views of the Collection*, Center for the Visual Arts Gallery, Kent State University, October-November 2019.

Four faculty members present works from the School of Art collection that resonate with their research expertise. Works by R.B. Kitaj, Zao Wou-Ki, Karel Appel, and others illustrate projects on global Modernisms and sculptures by Bwa, Mende, and Kuba artists speak to courses on African arts.

**Guest Curator**, **The Curated Storefront**, *Blackbird: For A Brown Baby Boy*, Akron, Ohio, September 2019-January 2020.

New sculptural installation by Johnny Coleman (Professor of Art and African Studies at Oberlin

College) that animates a building on Main Street in Akron, as part of the larger Curated Storefront initiative. Installation centers on life of 4-year-old Lee Howard Dobbins, an 1830s' runaway slave.

**Co-Curator**, *We the People*, Kent State University Esplanade, April-May 2019, September 2019.

Co-curated with other faculty from the Global Understanding Research Initiative, this large-scale outdoor photography installation by Erin LaBelle consists of 25 portraits of refugees that have settled in Northeast Ohio. Paired with a social media campaign, this project aims to create visibility for community members who identify as refugees and who want to correct misperceptions.

**Curator**, *The View From Here: Contemporary Perspectives From Senegal*, Waru Studio, Dakar, Senegal, May 1- May 25, 2018; Wright Museum of Art, Beloit College, September 6 – November 11, 2018; Center for the Visual Arts, Kent State University, Kent, Ohio, January 17 – February 22, 2019; Paul W. Zuccaire Gallery, Stony Brook University, New York, July 18 – October 12, 2019.

Featuring work created by artists active in Senegal since 2010, this exhibition offers the viewer a wide panorama of art practice happening on the continent and the African Diaspora, even as the works, taken together as a whole, create a portrait of contemporary life in Senegal.

**Guest Curator**, Iwalewahaus, University of Bayreuth, Object of the Month: Amadou Seck's *Féerie des totems*, January 2018.

A monthly installation at the Iwalewahaus features a different work from the permanent collection, selected by a guest curator. Seck was a leading painter and graphic artist from Senegal's seminal Ecole Nationale des Arts.

**Curator**, *Chez/Home: Spatial Rootedness in the Photography of Ibrahima Thiam and Fiona Cashell*, West African Research Center, May 2016: This exhibition puts the work of Senegalese artist Ibrahima Thiam in dialogue with Irish digital artist Fiona Cashell, comparing how each employs the lens to shape a space as itinerant and unstable. It was part of the OFF programme of Dak'Art Biennale.

**Curatorial Department**, Metropolitan Museum of Art, New York, May 2015 – August 2015, *Arts of Africa, Oceania, and the Americas*.

**Research Associate**, *Artist Onejoon Che and Dr. Sohl Lee*, October 2014 – May 2015: Compile research on the North Korean (Mansudae Studio) impact on African public art for the artist's documentary video piece which is to be presented at the 2015 New Museum Triennial.

Coordinate on-the-ground contacts in Addis Ababa, Ethiopia and Libreville, Gabon who might be interviewed about historic/contemporary art, public monuments, city planning, popular memory, etc.

**Curator**, *Stony Brook Art History & Criticism Lecture Series*, June 2014 – May 2015: Invite notable scholars and artists to share their projects with the Stony Brook community and the New York public at large; this year's series featured artists Paul Chan and Candice Breitz, and art historian Robert Storr.

**Curatorial Department**, Smithsonian Museum for African Art, Washington, D.C., August 2014 – April 2015.

**Curatorial Department**, Brooklyn Museum, Brooklyn, New York, June 2014 – February 2015, *Arts of Africa and the Pacific Islands*.

**Assistant to the Scenographer**, Dak'Art Biennale for Contemporary Art and Musée Boribana, Dakar, Senegal, May 2014 – June 2014

**Assistant to the Curator, Art Museum at the University of Kentucky**, Lexington, Kentucky, *Curatorial Department*, June 2008 – May 2009.

**Robert C. May Photography Lecture Series Coordinator, Art Museum at the University of Kentucky**, Lexington, Kentucky, *Curatorial Department*, June 2008-May 2009.

**Docent, Art Museum at the University of Kentucky**, Lexington, Kentucky, *Education Department*, September 2007 – September 2010.

## **FELLOWSHIPS AND AWARDS:**

*Art Works Grant, National Endowment for the Arts, June 2020*

This award from the NEA supports *TEXTURES: the history and art of Black hair*, an exhibition co-curated with Dr. Tameka Ellington for the KSU Museum. This is in addition to corporate sponsorships from Proctor & Gamble, Bank of America, and L'Oréal.

*Summer Research Appointment, University Research Council, Kent State University, January 2020*

*Tyson Scholar, Crystal Bridges Museum of Art, Bentonville, Arkansas, January-May 2020*

Seven fellows chosen from an international competition; a funded residency program at the Crystal Bridges Museum for the Spring 2020 semester, awarded to write an innovative project.

*Outstanding New Faculty Research and Scholarship Award, Kent State University, April 2019*

An annual award given to three faculty members who are within ten years of service. Awardees are selected based on the quality of their research, scholarship, and societal impact.

*Individual Award, United States of America Embassy in Senegal, Dakar, Senegal, March 2018*

This grant provides funds for the commissioning of two new artworks, as well as the structural and installation costs for *The View From Here: Contemporary Perspectives From Senegal*.

*Summer Research Appointment, University Research Council, Kent State University, January 2018*

*Professional Conference Award, University Research Council, Kent State University, 2017, 2018, 2019*

*Teagle Foundation Grant, Teaching and Learning with Museum Exhibitions, Skidmore College & The Tang Museum, January 2017*

*Faculty Development Grant, Skidmore College, October 2016*

*Distinguished Travel Award, Graduate Student Organization, June 2016*

*Professional Development Award, Graduate Student Employee Union, 2013, 2016*

*Goldberger Fellow, Department of Art, Stony Brook University, May 2015*

*Graduate Studies Fellowship, College of Arts and Sciences, Stony Brook University, August 2012 – May 2016*

*Omicron Delta Kappa Foundation Scholar, June 2012*

*Holleian Society, Transylvania University, May 2012*

*Benjamin A. Gilman Scholar, Bureau of Educational & Cultural Affairs-U.S. Department of State, 2010*

*James G. Stemler Scholar, Alpha Lambda Delta Honor Society, 2010*

*Transylvania Scholar, 2010-2012*

## **PUBLICATIONS:**

“Paulin S. Vieyra’s *Iba N’Diaye* (1982): Seminal Modernists in Paint and Film,” *Black Camera*, vol. 15 (expected Fall 2021).

“ar•chi•pel•a•go: Trends in Contemporary Art from Africa and its Diaspora,” *Visual Arts of Africa: Gender, Power, and Life Cycle Rituals*, eds. Judith Perani and Fred Smith, London: Oxford University Press, expected 2021.

“From Dakar to Diaspora: The Festival Mondial des Arts Nègres as Nexus and Network,” *Sites of Contest: Cultural Cold War Diplomacy and the Global South*, eds. Kerry Bystrom, Monica Popescu, and Katherine Zien, New York: Routledge, expected 2021.

Entries for “Iba N’Diaye” and “El Hadji Sy” in the African compendium of the *Encyclopedia Treccani*, ed. Cédric Vincent, Rome: Institute of the Italian Encyclopedia, expected 2021.

“Views Across the Atlantic: An American Vision of the First World Festival of Negro Arts,” *William Greaves: Filmmaking as Mission*, edited by Scott MacDonald and Jacqueline Najuma Stewart, Columbia University Press, 2020: 175-187.

“Under the Lens: Photography and Black Hair,” *TEXTURES: the history and art of Black hair*, eds. Tameka Ellington and Joseph L. Underwood, Hirmer Verlag Publishers, 2020: 45-49.

*TEXTURES: the history and art of Black hair*, eds. Tameka Ellington and Joseph L. Underwood, Hirmer Verlag Publishers, 2020.

“Parisian Shadows: Iba N’Diaye and the Ripple of African Modernisms,” *Arrival Cities: Migrating Artists and New Metropolitan Topographies in the 20<sup>th</sup> Century*, eds. Burcu Dogramaci, Mareike Hetschold, Laura Karp Lugo, Rachel Lee, and Helene Roth. Leuven University Press, 2020: 161-178.

Entry for “AfriCOBRA” in *African American Culture: From Dashikis to Yoruba*, ed. Omari Dyson, Santa Barbara: ABC-CLIO publishing, 2020: 22-24.

“Nástio Mosquito and the Collaborative Model in Contemporary Art,” *SUNU: Journal of African Affairs, Critical Thought + Aesthetics*, vol. 1, 2020. (<https://www.sunujournal.com/essays/nastio-mosquito-and-the-collaborative-model-in-contemporary-art-y793f-2pb5t>)

- “A *kabra tafra* for the Ancestors: Jungerman at the 58<sup>th</sup> Venice Biennale Dutch Pavilion,” *Remy Jungerman: Where the River Runs*, ed. Rob Perree, Amsterdam: Jap Sam Books, 2019: 79-85.
- “Who’s In and Who’s Out?: A Dialogue about Biennials in Africa,” ed. Sidney Kasfir, *African Arts*, vol. 52, no. 2, Summer 2019, 7-8.
- “Review: *Abstract Minded: Works by Six Contemporary African Artists*, N’Namdi Center for Contemporary Art, October 6, 2017 to January 6, 2018, *African Arts*, vol. 52, no. 2, Summer 2019, 82-83.
- “*Tendances et Confrontations: An Experimental Space for Defining Art from Africa*,” *World Art*, vol. 9, no. 1 (Spring 2019): 43-65.
- “Historical Perspectives from Senegal: The Earlier View from Here,” in *The View From Here: Contemporary Perspectives From Senegal*, Kent State University School of Art Collection & Galleries, 2018: 19-29.
- “Taking Stock: A Conversation with Fatou Kandé Senghor and Ibrahima Thiam,” in *The View From Here: Contemporary Perspectives From Senegal*, Kent State University School of Art Collection & Galleries, 2018: 30-42.
- The View From Here: Contemporary Perspectives From Senegal*, ed. Joseph L. Underwood, Kent State University School of Art Collection & Galleries, 2018, 98 pages.
- “A Review of *El Hadji Sy: Painting, Performance, Politics*, edited by Clémentine Deliss and Yvette Mutumba, Zürich, Berlin: Diaphanes, 2015.” *African Arts*, vol. 51, no. 2 (Summer 2018), 95-96.
- “Review: *Art, Honour, and Ridicule: Asafo Flags from Southern Ghana*, Royal Ontario Museum, September 3, 2016 to September 4, 2017,” *African Arts*, vol. 51, no. 2 (Summer 2018), 89-92.
- “*Ken Aïcha Sy: A Portrait by Omar Victor Diop*,” *Accelerate: Access and Inclusion at the Tang Teaching Museum*, no. 1, 2017: 63.
- Interviewer, “Fatou Kandé Senghor on Filmmaking in Senegal,” *Accelerate: Access and Inclusion at the Tang Teaching Museum*, no. 1, 2017: 70-75.
- “Senegal,” *Time Frames: Conservation Policies for Twentieth-Century Architectural Heritage*, eds. Massimo Visone and Ugo Carughi, Basingstoke: Taylor & Francis Routledge, 2017: 68-70.
- Artist Entries for Ernest Mancoba, Gerard Sekoto, Uche Okeke, Ibrahim El-Salahi, Ben Enwonwu, Colette Oluwabamise Omogbai, Lucas Sithole, Erhabor Emokpae, Albert Newall, Alexander “Skunder” Boghossian, Uzo Egonu, Twins Seven Seven, Jacob Lawrence, Susanne Wenger, Iba N’Diaye, Valentin Ngwenya Malangatana, and Demas Nwoko, *Short Guide for Postwar: Art Between the Pacific and the Atlantic, 1945–1965*, Haus der Kunst, Prestel: Munich, 2016.
- “Framing African Modernism: A Defining Decade for Nigerian Art. A Review of Chika Okeke-Agulu’s *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*,” *Art Journal*, vol. 75, no. 2, Summer 2016: 94-97.
- “Picturing Home: Spatial Rooting in Photography,” essay for *Chez/Home*, Dak’Art Biennale OFF exhibition at the West African Research Center (WARC), May 2016. (<http://chezhomeexhibition.com/>)

“Always Emerging, Never Established: Africa’s Presence at the 2016 Armory Show,” *Another Africa*, ed. Missla Libsekal, 6 May 2016. (<http://www.anotherafrica.net/art-culture/always-emerging-never-established-africas-presence-at-the-2016-armory-show>)

“An Artist’s Perspective on Africa at the Armory: An Interview with Ato Malinda,” *Another Africa*, ed. Missla Libsekal, 3 May 2016. (<http://www.anotherafrica.net/art-culture/an-artists-perspective-on-africa-at-the-armory-an-interview-with-ato-malinda>)

Thierry Fabre, *Ward et Cartouches*, trans. Joseph Underwood. Tunis: Galerie Alain Nadaud, 2016.

“Memory, Between Nostalgia and Archive: A Review of Clement Siatous’ *Sagren* Exhibition,” *Africa Is a Country*, October 2015. (<http://africasacountry.com/2015/10/memory-between-nostalgia-and-archive-a-review-of-clement-siatous-sagren-exhibition/>)

“Zanele Muholi: *Faces and Phases* 3 Years, 3 Continents, 3 Venues,” *Another Africa*, ed. Missla Libsekal, October 2015. (<http://www.anotherafrica.net/art-culture/zanele-muholi-faces-and-phases-3-years-3-continents-3-venues>)

“No One Told Me: A Gap,” *Why Africa?* Column on Doppiozero, ed. Elena Korzhenevich, September 2015. (<http://www.doppiozero.com/materiali/why-africa/no-one-told-me-gap>)

*Mehdi-Georges Lahlou*, ed. In Flanders Field Museum (Ypres, Belgium), trans. Joseph Underwood. Brussels: La Mulette éditions, 2015.

“The Unfolding of a Biennale: A Timeline of the Exposition Internationale at Dak’Art 2014,” *African Arts*, vol. 47, no. 4 (Winter 2014): 1, 4-6.

## COMMISSIONED LECTURES:

*Department of Art, University of Kentucky, October 10, 2019*  
Curating the Local in the Global: Contemporary Art from Senegal

*Zuccaire Gallery, Stony Brook University, New York, September 24, 2019*  
The Dynamism of a Space: Contemporary Art and Senegal

*The Humanities Institute at Stony Brook University, New York, September 23, 2019*  
On Curating Art Histor(ies)

*2018-19 Campbell Lecture Series, University of Akron, April 3, 2019*  
The “Global” Contemporary: African Biennials and the Art Market

*African Studies Colloquium, Indiana University, Bloomington, Indiana, February 1, 2019*  
Contemporary Concerns on Artmaking in Senegal: A Dialogue with Ibrahima Thiam

*METROMOD: Migrating Artists and New Metropolitan Topographies, Munich, November 30, 2018*  
Parisian Shadows: Iba N’Diaye and the Ripple of African Modernisms



*Creating Space: Curating Black Art Now Symposium, Allen Memorial Art Museum, Oberlin College, November 1-2, 2018*

Africa in the Global Contemporary: Biennial Visibility

*Wright Museum of Art, Beloit College, Beloit, Wisconsin, September 16, 2018*

The Dynamism of a Space: Contemporary Art and Senegal

## **GUEST LECTURES:**

*Art Byte, School of Art, Kent State University, October 4, 2019*

Visibility (biennialauctionfairmuseum)

*Kent Rotary Club, Ohio, August 27, 2019*

The Economy of Art: The Biennial Phenomenon

*3<sup>rd</sup> Salon at C-Flickering, North Shore, New York, July 20, 2019*

On Curating

*Department of Art, University of Cincinnati, March 25, 2019*

The 1931 International Colonial Exposition: Human Zoos and Other Spectacles

## **CONFERENCE PRESENTATIONS:**

Panel Convener & Chair, *Senegal's 60<sup>th</sup>: Six Decades of Art Worlding*, Arts Council of the African Studies Association (ACASA) Triennial, Chicago, June 2021

Presentation: Networks of the Contemporary: Contemporary Art of Senegal (1974-1984).

*Panel Title TBD*, International Conference Mapping South-South Connections: Networks, Alliances and New Actors on the International Scene during the Decolonization Process and Cold War in Latin America, Asia and Africa (1810-1990), Allameh Tabataba'i University, Tehran (Iran), November 2020

Diaspora, Blackness, and Globalization: Transnational Dynamics at the First World Festival of Negro Arts (1966)

Panel Convener & Co-Chair with Allison K. Young, *The Changing Same: New Diaspora Aesthetics in the Americas*, 108<sup>th</sup> Annual College Art Association (CAA) Conference, Chicago, February 2020

*Art Movements, Africana Studies, Fests and Exhibitions: Africa, Europe, US, Black Portraiture(s) V: Memory and the Archive: Past/Present/Future*, New York University, New York City, October 2019

Finding Americas: Contemporary Art of Senegal in Canada, Mexico, Brazil, and the U.S.

Panel Convener & Chair, *Spaces of Exchange: Africa in Global Networks*, 47<sup>th</sup> Midwest Art History Society (MAHS) Conference, Cincinnati, Ohio, March 2019

Presentation: Senegal and the Americas: Transatlantic Exchanges in 1979

- Geographies and Art Histories: Diaspora, Decolonizing and Praxis*, 107<sup>th</sup> Annual College Art Association (CAA) Conference, New York City, February 2019  
A Peripatetic Exhibition as Diaspora Builder: *Contemporary Art of Senegal, 1974-1982*
- StoryTelling and Narrative: Pan-African Film and Culture*, Africa and the Global Atlantic World Conference, Intersectional Approaches to Survival: Legacies of Resistance, Department of Pan-African Studies, Kent State University, April 2018  
Portraits and Authority: Controlling Images of the Self in Fatou Kandé Senghor's Video Art
- Video Art and Animation: Notes on the Televisual Experience*, Black Portraiture(s) IV: The Color of Silence, Hutchins Center for African & African American Research, Harvard University, Cambridge, Massachusetts, March 2018  
Self-Reflection in Contemporary Video Art: The Gaze of Fatou Kandé Senghor
- Panel Convener & Chair, *Biennials of the Global South: Charting Transnational Networks of Exchange*, 106<sup>th</sup> Annual College Art Association (CAA) Conference, Los Angeles, California, February 2018  
Presentation: How to Hijack a Biennial: Simultaneous Nationalist and Transnationalist Participation
- The Performance of Pan-Africanism: from Colonial Exhibitions to Black and African Cultural Festivals*, Winthrop-King Institute for Contemporary French and Francophone Studies, Florida State University, October 2016  
Art Moderne as Catalyst for Art Contemporain: FESMAN's Role in Modernizing Africa's Artists
- Global Perspectives on Nineteenth-Century Visual Art*, Southeastern College Art Conference, Pittsburgh, Pennsylvania, October 2015  
The French Imagination of Tunisia: Colonial Expansion in North Africa
- Panel Convener and Chair, *Identity Politics in South African Art: Visual Effects of Apartheid Law*, New York African Studies Association, Albany, New York, April 2015  
Presentation: Brutalized, Feral, Fragmented: Treatment of the Body in (Post)Apartheid Art
- International Collaborations in Contemporary African Art*, Arts Council of the African Studies Association Triennial, New York City, March 2014  
Situating Contemporary Video Art Practice in Angola: *My African Mind* (2010) by Nástio Mosquito
- Art and International Relations in the 20<sup>th</sup> Century*, Southeastern College Art Conference, Greensboro, North Carolina, October 2013  
From the 'First World Festival of Negro Arts' to the 'Dak'Art' Biennale: The Senegalese Government as Patron
- Too Soon: The Contemporary as Method*, Ontario College of Art and Design, Toronto, Canada, March 2013  
The Role of the Biennial in Defining Contemporary Art: A Case Study on the Dak'Art Biennale of Senegal
- International Studies Symposium*, Transylvania University, Lexington, Kentucky, April 2012  
The Legacy of Négritude in Contemporary Senegalese Art: Barkinado Bocoum at the 2010 Dak'Art Biennale

## EVENTS ORGANIZED:

*Collection Preservation & Management Today*, Kent State University, October 2019

A discussion with registrar and preservation specialist Daniel Menzo (New York Transit Museum) for students pursuing higher education/careers in the field of collection management.

Film Screening and Discussion of *An Opera For the World* by Manthia Diawara, Kent State University, September 2019

Screening and discussion with artist Tariq Tarey and Eke Anthony (refugee participant) in conjunction with *We the People* exhibition.

*Dialogues: A Preview of The View From Here*, The Africa Center, Harlem, New York, July 2019

Presentation and discussion with artists Laylah Barrayn and Ibou N'Diaye.

*Making the Global Soweï: Producing the Iconic Identity of a West African Mask*, Kent State University, March 2019

Kristin Otto, Ph.D. candidate from Indiana University, Bloomington, gave a public lecture on her work, including research on objects in the School of Art collection.

Film Screening and Discussion of *Negritude: A Dialogue Between Wole Soyinka and Léopold Senghor* by Manthia Diawara, February 2019

Hosted in Oscar Ritchie Hall in conjunction with the exhibition, *The View From Here*.

*Coming Together: Postcolonial Art and Literature*, Center for Visual Arts Gallery, February 2019

Co-sponsored by the Read Center for International and Intercultural Education, I conducted an exhibition tour of *The View From Here* with Dr. Babacar M'Baye.

*Decolonizing the Arts: Museums and Restitution*, School of Art, Kent State University, January 2019

Colloquium on the restitution of African art, with reading and discussion coordinated by Michelle Bumatay (Beloit College).

*Mobility, Migration, and Movement: Contemporary Diasporas*, School of Art, Kent State University, January 2019

Panel discussion and exhibition tour featuring Talise A. Campbell (Djapo Cultural Arts Institute) and Joseph Underwood. Moderated by Abby Hermosilla (School of the Art Institute of Chicago).

*The Internationalism of Senegalese Art*, Waru Studio, Dakar, Senegal, May 2018

Co-organized with the United States of America Embassy in Senegal, I gave a tour of *The View From Here* to students from Senegal's *Ecole Nationale de Beaux-Arts*.

Visiting Artist Coordinator, Frances Tang Teaching Museum & Gallery, Saratoga Springs, October 2016

Invited filmmaker and video artist Fatou Kandé Senghor to screen two works (which the Tang Museum then acquired), including *Giving Birth* (2015 Venice Biennale); I also facilitated a video interview with Fatou and Tang Director Ian Berry for the museum education department, her visits to my colleagues' classrooms, and the artist's return to Senegal.

Coordinator of the Art History Department Annual Lecture, Frances Tang Teaching Museum & Gallery, Saratoga Springs, March 2017

Invited Royal Ontario Museum curator Dr. Silvia Forni to speak as the Art History Department's Guest Lecturer to the Skidmore campus. In conjunction with a spring exhibition, Dr. Forni also conducted a gallery talk and filmed interview about Ghanaian Asafo flags at the Tang Museum.

## WORKSHOPS:

*The Restitution of African Art*, co-organized by Columbia University and The Italian Academy, October 17-18, 2019. Fifty African art scholars and specialists have been invited from around the world to discuss the landmark Savoy-Sarr Report on African Art Restitution with the report authors.

*African Art and Pedagogy*, co-organized by Oberlin College and the Cleveland Museum of Art, March 29-30, 2018. Fourteen regional Africanists were invited to engage the new installations in the CMA African Art galleries and present current/developing directions for pedagogy.

*Africa in Film*, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Los Angeles, February 24, 2018. Four historians and curators of African art were invited to tour the library and its archives, to engage with the posters, props, scripts, costume sketches, etc. related to U.S. and foreign films produced in Africa, and to define strategies for the library's future research projects and new acquisitions.

## CITATIONS:

As of August 2020, digital copies of my publications on Academia.edu have been read by 1,500 people throughout the United States, Europe, Asia, Africa, and South America.

Press related to *We the People*

- "Portraits that Speak," *Boomer and Beyond*, July/August 2019: 32-33.
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- Deidre Greben, "Stony Brook gallery showcases Senegalese artists," Newsday, 7 September 2019 <<https://www.newsday.com/entertainment/long-island/museums/the-view-from-here-senegal-1.35973834>>
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- Maddy Haberberger, "Professor brings African art to Kent," kentwired.com, 18 Feb. 2019. <[http://www.kentwired.com/article\\_79b1f5e4-33db-11e9-a3c0-dfd880b43d9c.html](http://www.kentwired.com/article_79b1f5e4-33db-11e9-a3c0-dfd880b43d9c.html)>
- David Dix, "Impressive African art display at KSU leaving soon," Record Courier, 17 Feb. 2019: B3.

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- Gwynned Vitello, “Kent State University to show ‘Contemporary Perspectives from Senegal’,” *JUXTAPOZ*, n. 208 (Winter 2019): 64.
- “The View From Here,” *Beloit College Magazine*, Winter 2019: 3.
- Paul Harrison, “Get Read: August Bestsellers from Lulu,” 21 August 2018.  
<<https://blog.lulu.com/2018/08/21/get-read-august-bestsellers-from-lulu/>>

Grabski, Joanna. 2017. *Art World City: The Creative Economy of Artists and Urban Life in Dakar*, Bloomington: Indiana University Press.  
One of my publications is cited and two of my research photos were used as illustrations.

Buggenhagen, Beth. *Photography Beyond the Frame: Portraiture in Muslim Senegal*, in press.  
The exhibition I curated in 2016, *Chez/Home*, is a focal case study for one chapter of this book; it also includes 2 of my research photos.

## **PROFESSIONAL AFFILIATIONS:**

*College Art Association (CAA)*

*Arts Council of the African Studies Association (ACASA)*

*Association for the Study of the Middle East and Africa (ASMEA)*

*Council on Undergraduate Research (CUR)*

*Founding member and signatory, ‘Emotionistes’ De l’apologie du beau à l’éloge de l’émotion dans l’art du contemporain. Tunis, Tunisia. August 30, 2018.*