

krista thompson
mary jane crowe professor in art history
northwestern university,
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curriculum vitae
(current february 2022)

Major Research and Teaching Area:

African Diasporic and Caribbean Modern and Contemporary Art and Visual Culture; History of Photography, Global Contemporary Art, Critical Race Art History

Employment:

Professor, Department of Art History

Mary Jane Crowe Professor in Art History (appointed Fall 2018)
Northwestern University, Evanston, Illinois
Affiliated Faculty in the Departments of African American Studies and Performance Studies
Fall 2005-Present (tenured in 2009) (full professor in 2015) (investiture 2019)

Co-Facilitator

Black Arts Movement School Modality taught by Black Arts Movement faculty with Romi Crawford (SAIC) (organizer), Fred Moten (NYU) Stefano Harney, Sampada Aranke (SAIC), Theaster Gates (U of C).
August 2021

Assistant Professor, Department of Art History

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

Postdoctoral Fellow/Visiting Professor

Caribbean Art History
The David C. Driskell Center for the Study of the African Diaspora
The University of Maryland, College Park
Fall 2003-2004

Education:

Emory University

Atlanta, Georgia.
Ph.D., Culture, History, Theory. African Diaspora Art History, May 2002.
Dissertation: The Tropicalization of the Anglophone Caribbean: The Picturesque and the Aesthetics and Politics of Space in Jamaica and the Bahamas

Emory University

Atlanta, Georgia.
M.A., Art History, July 1999
Major: African Diaspora Art Minor: African Art
Thesis: 'Life as the Natives Live It': The Tourist Search for Authenticity and the Selling of Amos Ferguson

McGill University

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

Fellowships/Awards:

Post-doctoral:

George Gurney Senior Fellowship, Smithsonian American Art Museum	2019
James A. Porter Book Award in African American art history from the James A. Porter Colloquium for <i>Shine</i>	2019
Charles Rufus Morey Award for distinguished book in the history of art from the College Art Association for <i>Shine</i>	2016
Gordon K. and Sybil Lewis Award for best book about the Caribbean published over the previous three-year period in Spanish, English, French or Dutch from the Caribbean Studies Association for <i>Shine</i>	2016
Alice Kaplan Institute for the Humanities Northwestern University (quarter long residential)	2013-2014
Johannesburg Workshop in Theory and Criticism (selected for two week-long intensive summer program)	2013
American Council of Learned Societies Fellowship (academic year non-residential)	2012-2013
The David C. Driskell Prize in Art History The High Museum, Atlanta, Georgia	2009
The J. Paul Getty Foundation Postdoctoral Fellowship (academic year non-residential)	2008-2009
Institute for the Humanities Fellowship, University of Illinois, Chicago (Fall) (semester long residential)	2004
David C. Driskell Center for the Study of the African Diaspora Fellowship, University of Maryland, College Park (academic year residential)	2003-2004

Pre-doctoral:

Organization of American States, Graduate Student Fellowship	1999-2001
Smithsonian Institution, Center for Folklife and Cultural Studies Research Fellowship	1997
University Fellowship, Emory University	1995-2000
Metropolitan Museum of Art, Internship	1995
Musée d'Art Contemporain de Montréal, Internship	1994

Grants and Research Support:

Mellon Foundation Sawyer Seminar Grant (co-organizer with E. Patrick Johnson (PI), Ramon Rivera-Servera, Huey Copeland, and Aymar Christian), for The Black Arts Archive: The Challenge of Translation, Andrew W. Mellon Foundation John E. Sawyer Seminar, October 2019-September 2021 (\$225,000)	2019
Andy Warhol Foundation Creative Capital Art Writer's Grant for <i>Shine: The Visual Economy of Light in African Diasporic Practice</i> book and related visual essay (\$37,500)	2013
Andy Warhol Foundation Curatorial Grant with co-curator Claire Tancons for <i>En Mas': Carnival and Performance Art of the Caribbean</i> (\$100,000)	2013
University Research Grants Committee, Northwestern University for <i>Black Light: Tom Lloyd and the Effect of Art Historical Disappearance</i> book (\$5000)	2013
Emily Hall Tremain Exhibition Award with co-curator Claire Tancons for <i>En Mas': Carnival and Performance Art of the Caribbean</i> (\$150,000)	2012
University Research Grants Committee, Northwestern University for <i>Shine: The Visual Economy of Light in African Diasporic Practice</i> book (\$5000)	2012

Publications:

Books

Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice. Durham: Duke University Press, 2015.
(released February, 2015) (349 pages)

En Mas': Carnival and Performance Art of the Caribbean. Co-editor with Claire Tancons. New York and New
Orleans: Independent Curators International and Contemporary Arts Center, 2015. (released January, 2016)
(230 pages)

Developing Blackness: Studio Photographs of "Over the Hill" Nassau in the Independence Era. Nassau, Bahamas: The
National Art Gallery of the Bahamas, 2008. (exhibition catalogue) (84 pages)

An Eye for the Tropics: Photography, Tourism, and Framing the Caribbean Picturesque. Durham: Duke University
Press, 2006. (released March, 2007) (366 pages)

Edited Journal Issues

Co-Editor (with Huey Copeland), Afrotropes. Special multi-issue series in *Art Journal* (May 2016—ongoing).
"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," *Art Journal* 76.3 (Fall
2017): 7-9.

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

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

Articles and Essays

Forthcoming

45. "Surface Viewing: On Blackness, Skin, and Photography in Contemporary Jamaican Art," *Image of the Black in Latin America and the Caribbean*. Ed. David Bindman. Harvard University Press. Forthcoming. (peer-reviewed edited volume)

44. "Nick Cave's Tondos: The Weather and the Force of Bodies Mobilizing *En Mas*," *Nick Cave: Forevermore*. Chicago: Museum of Contemporary Art Chicago. 2021. 202-211.

2021

43. "Seeing Diasporically: Hurvin Anderson's Caribbean 'Territories of Soul,'" *Hurvin Anderson: Anywhere but Nowhere*. Chicago: The Arts Club of Chicago, 2021. Npag.

2020

42. "Video Light: Dancehall and the Aesthetics of Spectacular Un-visibility in Jamaica," *Dancehall: A Reader on Jamaican Music and Culture*. Ed. Sonjah N. Stanley Niaah. Mona, JA: The University of the West Indies Press. (a part of *Shine* reprinted in volume)

41. "Hank Willis Thomas: *Available in a Variety of Sizes and Colors, 1977/2007*," *Thinking About History*. Ed. Essi Rönkkö. Evanston: Block Museum of Art, (exhibition catalogue). 158-159.

40. "History on the Underside: Refiguring the *Rückenfigur* in Frank Walter's Painted Landscapes and Photographs," *Frank Walter*. Frankfurt: Museum MMK für Moderne, Kunst. 371-375. (exhibition catalogue)

2019

39. "Kerry James Marshall: The Land that Time Forgot," *The American Art Collection at the Columbus Museum of Art*. Columbus, Ohio: Columbus Museum of Art. (catalogue essay)

2018

38. "Castleton Gardens, 1908" *Victorian Jamaica*. Eds. Tim Barringer and Wayne Modest. Durham: Duke University Press, 2018. 115. (edited volume essay)

37. "I WAS HERE BUT I DISAPPEAR": Ivanhoe 'Rhygin' Martin and Photographic Disappearance in Jamaica, *Art Journal*. (Summer 2018): 80-99. (peer-reviewed article)

36. (with Huey Copeland), "Afrotropes: A User's Guide," *Art Journal* 76 3-4 (2018): 7-9. (peer-reviewed article)

2017

35. "Afrotropes: A Conversation with Huey Copeland & Krista Thompson," *October* 162 (Fall 2017): 3-18. (conversation)

34. Discussion with Mark Ledbury, Pierre Wat and Olivier Weller, moderated by Anne Lafont. "L'histoire de l'art à l'aune de la fiction. Pour une extension du domaine de la recherche," *Perspective* 1 (2017) : 31-46. (conversation)

2016

33. "The Black Body as Photographic Image: Video Light in Postcolonial Jamaica." *Migrating the Black Body: The African Diaspora and Visual Culture*. Eds. Leigh Raiford and Heike Raphael Hernandez. Seattle: University of Washington Press. (edited volume essay)

2015

32. "'Our Good Democracy': The Social Practice of Carnival and Junkanoo Aesthetics," *En Mas': Carnival and Performance Art of the Caribbean*. Eds. Claire Tancons and Krista Thompson. New York and New Orleans: Independent Curators International and Contemporary Arts Center, 2015. 30-45. (edited volume essay)

2014

31. "I am Rendered Speechless by your Idea of Beauty: The Picturesque in History and Art in the Postcolony." *Empires of Vision: A Reader*. Eds. Martin Jay and Sumathi Ramaswamy. Durham and London: Duke University Press, 2014. (a part of *An Eye for the Tropics* reprinted in volume)

2013

30. "'Negro Sunshine': Figuring Blackness in the Neon Art of Glenn Ligon." *Black Is, Black Ain't*. Ed. Hamza Walker. Chicago: The Renaissance Society at the University of Chicago, 2013: 13-25. (catalogue essay)

29. "Postcolonial Insecurity: John Beadle's Iron Silhouettes." *The John Beadle Project: Personal Space...Secure Space*. Nassau: National Art Gallery of the Bahamas, 2013. 2-5. (catalogue essay)

28. "Destroying While Preserving Junkanoo: The Junkanoo Museum in the Bahamas." *Plantation to Nation: Caribbean Museums and National Identity*. Eds. Alissandra Cummins, Kevin Farmer, and Roslyn Russell. Champaign: University of Illinois Press, 2013. 241-244. (reprinted essay)

2012

27. "On Masking and Performance Art in the Postcolonial Caribbean." *Caribbean: Art at the Crossroads of the World*. Eds. Deborah Cullen, Elvis Fuentes, Yolanda Wood, and Derek Walcott. New Haven, CT: Yale University Press, 2012. 284-303. (catalogue essay)

26. "How to Install Art as a Caribbeanist." *Curating the Caribbean*. Eds. Axel Lapp, David A. Bailey, Alissandra Cummins, and Allison Thompson. Berlin: The Green Box, 2012. 97-112. (article)

25. "Ivan Karp (1943-2011)." *African Arts* 452 (Summer 2012): 8-11. (article)

2011

24. "A Sidelong Glance: The Practice of African Diaspora Art History in the United States." *Art Journal* (Fall 2011): 6-31. (centennial year commemorative essay) (peer-reviewed article)

23. (With Huey Copeland), "Perpetual Returns: New World Slavery and the Matter of the Visual." *Representations* 113 (Winter 2011): 1-15. (peer-reviewed article)

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

21. "Youth Culture, Diasporic Aesthetics, and the Art of Being Seen in the Bahamas." *African Arts* 44. 1 (Spring 2011): 26-39. (peer-reviewed article)

2010

20. "Beyond the Tropical Veneer: Sunscreen and the Aesthetics of Leisure." *NN (Working Title)*. Ed. Eva Martsschnig. Graz: Forum Stadtpark, 2010. 13-15. (catalogue essay)

2009

19. "The Sound of Light: Reflections on Art History in the Visual Culture of Hip Hop." *Art Bulletin* (December 2009): 481-505. (peer-reviewed article)

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

2008

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

16. "'Call the Police. Call the Army. Call God. And Let's Have One Helluva Big Story': On Writing Caribbean Art Histories After Postcoloniality." *Small Axe: A Caribbean Journal of Criticism* 13.1 (February 2008): 169-181. (peer-reviewed article)

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

2007

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

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

12. "'No Abstract Art Here': The Problem of the Visual in Anglo Caribbean Art." *Small Axe: A Caribbean Journal of Criticism* 23 (June 2007): 119-137. (peer-reviewed article)

2006

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

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

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

2005

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

7. "Art in the Anglophone Caribbean." *Encyclopedia of African-American Culture and History: The Black Experience in the Americas*. Ed. Colin Palmer. Michigan: Macmillan Reference USA, 2005. 143-145. (encyclopedia entry)

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

2004

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

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

2003

3. *Bahamian Visions: Colonial Photographs of the Bahamas*. Nassau, Bahamas: National Art Gallery of the Bahamas, 2003. 1-31. (sole author of exhibition catalogue)

2. "Passage through the Islands of Shallow Water: An Exploration of Migration in Contemporary Bahamian Art." *Marginal Migrations: Cultural Circulation in the Caribbean*. Ed. Shalini Puri. London: Macmillan Press, 2003. 109-137. (article)

1997

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

Current Book Manuscripts:

The Evidence of Things Not Captured: On Photographic Disappearance and the Archive in Jamaica (under contract Duke University Press)

This book explores significant absences in the photographic record in colonial and postcolonial Jamaica and examines how they have become productive and figurative sites of representation, memory, and history. The book begins with a consideration of the fact that no photographs exist of slavery in Jamaica because the medium of photography was invented just as slavery came to an end in 1838. It goes on to consider a newly discovered photography album that relates to the Morant Bay Rebellion on the island (1865), to examine the lack of police photographs that sparked an island-wide search for the folk hero Ivanhoe Martin, who famously disappeared from local authorities in the 1940s, and to investigate the redacted surveillance footage of the state incursion into Tivoli Gardens for the wanted U.S. fugitive Christopher Coke, which left 70 residents of the island dead in 2010. A chapter from this project, "The Evidence of Things Not Photographed," appeared in *Representations* in Winter 2011 and another chapter "I WAS HERE BUT I DISAPPEAR": Ivanhoe 'Rhygin' Martin and Photographic Disappearance in Jamaica, was published in *Art Journal* (Summer 2018): 80-99.

Black Light: Tom Lloyd and the Effect of Art Historical Disregard (under consideration University of Chicago Press)

This manuscript centers on Tom Lloyd, an American artist who began working with light and electronic technologies in the 1960s. Lloyd was central in the American art scene in the mid 1960s and within the activist group, the Art Workers' Coalition (formed in 1969), which pressured museums to diversify their collections and audiences. The project grapples with why the artist has largely been written out of art history, interrogating the role his race may have played in his disregard and scrutinizing the limits of the archival remains of Lloyd's career. The book uses his work on light as a provocation to explore the sources through which art historians structure knowledge. The book uses the methodology of "critical fabulation," as theorized by Saidiya Hartman, to construct an imagined history for Lloyd, exploring what his work would have looked like had his career not been overshadowed by the politics of race in American art and culture.

Recent Professional Scholarly Talks:**2021**

(Co-Speaker with Isaac Julien) Marilyn T. & Byron C. Shutz Lecture Series. "Reimagining Suppressed Histories of Racial Violence," University of Missouri-Kansas City. November 4, 2021.

(Speaker) "Tom Lloyd and the Art of Black Study," Talk and Graduate Seminar Discussion, Louisiana State University. October 19, 2021.

(Speaker) The Alfred Glassell Jr. Endowed Lecture, "Black Light: Tom Lloyd, Refraction, and Art Historical Disregard," Louisiana State University. October 19, 2021.

(Moderator and Curator of Speakers), "Black Archives: Translating Across Media, Time, and Space," Summer Institute: Black Arts Archive Sawyer Seminar. Northwestern University, IL. June 22, 2021.

(Seminar) Graduate Student Seminar. Goldfarb Summer Institute on “Photography: In and Out of the Archive.” York University, TO. May 6, 2021.

(Keynote Lecture) “The Fugitive Photograph and Archival Escape in Jamaica,” Goldfarb Summer Institute on “Photography: In and Out of the Archive.” York University, TO. May 6, 2021.

(Seminar) Graduate Student Seminar. The University of Texas at Austin. April 30, 2021.

(Speaker) “Death in Tivoli”: Christopher ‘Dudus’ Coke, Fugitive Sociality, and the Body of Photographic Evidence,” The University of Texas at Austin. April 29, 2021.

(Speaker and Participant with Huey Copeland) “Afrotropes and Art History’s Global Imagination,” Courtauld Museum, UK. April 23, 2021.

(Speaker) “Patrons Circle Lecture: Tom Lloyd and the Art of Black Study,” Ohio State University. April 16, 2021.

(Participant) “Winslow Homer: Crosscurrents.” Advisory Convening. Metropolitan Museum of Art, New York City. January 11, 2021.

Curatorial Experience:

2021

Curator

Antonius Roberts: Art, Ecology, and Sacred Space

This exhibition examines how Antonius Roberts, OBE (b. 1958), over decades, has used the island’s environmental, ecological, and architectural remnants to call attention to under-recognized Black and Indigenous building, spatial, and aesthetic practices, while simultaneously creating decolonial spaces for artists in the postcolonial Bahamas.

2016-2019

Co-Curator (with Claire Tancons)

En Mas’: Carnival and Performance Art of the Caribbean

The exhibition explores the intersections of public performance art and carnival practices. It opened at the Contemporary Arts Center in New York in March 2015 and will travel to three countries and six venues between 2016-2019.

<http://curatorsintl.org/exhibitions/en-mas>

2008

Curator

Developing Blackness: Studio Photographs of “Over the Hill” Nassau in the

Independence Era. Nassau, Bahamas: The National Art Gallery of the Bahamas, 2008.

2007

Co-Organizer

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

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

2006

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

<http://bighouse.northwestern.edu>

2006

Curator

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

Bahamas.

2002-2003

Curator

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

1999

Curator

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

Teaching and Advising:

Areas of Undergraduate and Graduate Teaching

African Diaspora Art; Caribbean Art; Race and Representation; Photography in Africa and the African Diaspora; African Diaspora Performance and Masquerade Arts; Postcolonial Theory and Visual Representation; Theories of Art and Commodification; Photography and the Archive; Black Visual Culture.

2005-Present

Northwestern University
Department of Art History

Undergraduate Courses:

- African Diaspora History Art (AH 222), Fall 2015
- Postcolonial Urban Art and Aesthetic Practices (AH 368), Winter 2015
- Black Visual Culture (AH 385), lecture, Spring 2014
- Art History and the African Diaspora (AH 222), lecture, Winter 2012
- Black Visual Culture: Race and Representation (AH 385), lecture, Winter 2012
- Photography in Africa and the African Diaspora (AH 369), lecture, Winter 2010
- Art History and the African Diaspora (AH 222), lecture, Fall 2009
- Black Visual Culture (AH 385), lecture, Fall 2009
- Visual Studies in Black Popular Culture (AH 386), Fall 2007
- Introduction to African Art (AH 220), Spring 2007
- Race and Representation (AH 390), Winter 2007
- Performance and Carnival Arts in the African Diaspora (AH 384), Fall 2005

Undergraduate Seminars:

- Art and the Aesthetics of Black Power (AH 390), Winter 2016
- African American Art (AH 390), Spring 2015
- Art and Aesthetics in the Age of Hip Hop (AH 101), Spring 2011
- Photography in the African Diaspora (AH 390), Winter 2011
- Black Light: A History from Shine to Bling, Bling (AH 390), Spring 2010

Graduate Seminars:

- Art and the Transnational in the 1960s: Art, Politics, and Identity in the Age of Dissent (AH 460), (Co-taught with Prof. Huey Copeland), Winter 2016
- Art Historical Fictions (AH 460), Fall 2015
- Contemporary Art and Public Culture in Post-Apartheid South Africa (AH405), (Summer Course in Cape Town, South Africa) (Co-taught with Prof. Huey Copeland), Summer 2015

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

- Photography and the Archive in the African Diaspora (AH 460), Winter 2015
- Dissertation Prospectus Writing (AH 406), Spring 2013
- Afrotropes (AH 460) (Co-taught with Prof. Huey Copeland), Fall 2011
- The Visual Production of the Commodity (AH 460), Spring 2010
- Afterimages: The African Diaspora and the Boundaries of the Visual (AH 460), Spring 2011
- Art History and the African Diaspora: From “Negro Past” to Refashioned Futures (AH 486), Fall 2007
- The Archive and the Museum in Postcolonial Jamaica (Summer Course in Kingston, Jamaica) (Co-taught with Prof. Huey Copeland), Summer 2007
- Slavery and the Visual Imagination (AH 486) (Co-taught with Prof. Huey Copeland), Winter 2007
- Photography in Africa and the African Diaspora (AH 486), Fall 2005

Spring 2004

Postdoctoral Fellow

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

2002-2005

Assistant Professor

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

february