

ANTAWAN I. BYRD
Assistant Professor
Department of Art History
Affiliate Faculty, Program of African Studies
Northwestern University
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RESEARCH INTERESTS / TEACHING AREAS

African and African diasporic art history, global modern and contemporary art, black popular culture, curatorial studies, histories of photography, histories of vernacular print culture, sound and media studies, theories and practices of Pan-Africanism

EDUCATION

Ph.D., Northwestern University, Art History, 2022
Dissertation: “Interferences: Sound, Technology, and the Politics of Listening in Afro-Atlantic Art.” Advisor: Krista Thompson; Committee: Huey Copeland, Hannah Feldman, and Alexander Weheliye
M.A., Northwestern University, Art History, 2013
French Immersion Language Studies, Middlebury Language School (Summer 2011); Alliance française, Lagos (Summer 2010)
B.A., Temple University, Tyler School of Art, Art History/Digital Media, *magna cum laude*, 2008; Temple University Rome, Semester Abroad (2007)

PRE-DOCTORAL AWARDS, HONORS AND FELLOWSHIPS

Northwestern University, WCAS, Weinberg Fellowship, Art History, 2021-2022 (pre-doctoral)
Andrew Mellon-COSI Curatorial Fellowship, Art Institute of Chicago, Department of Photography and Media (pre-doctoral), 2017-2018
University of Rochester, Frederick Douglass Institute for African/African American Studies Pre-doctoral Fellowship, 2017-2018 (pre-doctoral; declined)
Winner (with Yves Chatap), Inaugural Award for Curatorial Excellence, 2017, Arts Council of the African Studies Association (ACASA) for *[Re]Générations: Une exploration des archives des Rencontres de Bamako*, 10th Bamako Encounters Biennale of African Photography, 2015
Andrew Mellon Council on Library and Information Resources (CLIR) Fellowship for Dissertation Research in Original Sources, 2015-2016 (pre-doctoral)
Block Museum of Art, Graduate Curatorial Fellowship, 2014-2015
Buffett Institute for International Studies Graduate Research Award, 2015
Professional Development Grant Award, The Graduate School, Northwestern University, 2013
Barbara Shanley Travel Research Grant, Northwestern University, 2012, 2013
Fulbright Fellowship, Nigeria, Centre for Contemporary Art, Lagos, 2009-2011
Pennsylvania Historic Commission Diversity Fellowship, Philadelphia Museum of Art, 2008
International Programs Art History Scholarship, Temple University Rome, 2007

Neil Kosh International Studies Scholarship, Temple University Rome, 2007

POST-DOCTORAL AWARDS, HONORS AND FELLOWSHIPS

Finalist, Fletcher Prize for Excellence in Research Mentorship, Northwestern University, 2026
Northwestern University, WCAS, College Fellowship, Art History, 2022-2023 (post-doctoral)
Winner, Emily Hall Tremain Exhibition Award, 2022 - \$200,000 to the Art Institute of Chicago
in support of the exhibition, *Project a Black Planet: The Art and Culture of Panafrika*

EMPLOYMENT

Assistant Professor, Art History, Northwestern University, 2023-Present
Associate Curator (Special Projects), Photography/Media, Art Institute of Chicago, 2021-2026
Associate Curator, Department of Photography and Media, Art Institute of Chicago, 2019-2021
Assistant Curator, Department of Photography and Media, Art Institute of Chicago, 2018-2019
Curatorial Assistant, Centre for Contemporary Art, Lagos, 2009-2011

INTERNSHIPS / RESIDENCIES

Faculty Member, Àsikò: International Art and Curatorial Program, “Curatorial Intensive,” Accra, Ghana, August 1-9, 2017.
Curatorial Residency, Alice Yard, Port-of-Spain, Trinidad, two months, 2016
Curatorial Residency, Suomenlinna, Helsinki, Finland, Helsinki International Artist Program in conjunction with the Museum of Contemporary Art, KIASMA, Ars 11, one month, 2011
Program Coordinator, Inaugural Àsikò International Art and Curatorial Program, “On Independence & the Ambivalence of Promise,” CCA, Lagos, 2010
Curatorial Intern, exhibition, “Revealing the African Presence in Renaissance Europe,” curated by Joaneath Spicer at the Walters Art Museum, Baltimore, 2009
Museum Studies Internship Program, Philadelphia Museum of Art, 2008

RESEARCH SUPPORT

Co-Principal Investigator (with Elvira Dyangani Ose, Adom Getachew, and Matthew Witkovsky), “Panafrika: Histories, Aesthetics, Politics,” a multi-year research project and grant of \$177,000 to support a series of scholarly convenings (2021-2024) in Chicago, Dakar, Dar es Salaam, Kampala, Nairobi, Rabat, São Paulo, Sharjah, and Zanzibar.
Awarded by the Neubauer Collegium for Culture and Society, University of Chicago.

PUBLICATIONS

Edited Volumes / Exhibition Catalogues

24. Editor (with Elvira Dyangani Ose, Adom Getachew, and Matthew S. Witkovsky), *Project A Black Planet: The Art and Culture of Panafrika* (Chicago: Art Institute of Chicago; New Haven: Yale University Press, 2024). 384 Pages, 9.50 x 12.50 in, 413 illustrations. Co-authored introduction and contributed standalone essay (see below under Essays); other contributors include Dyangani Ose, Getachew, Witkovsky, KJ Abudu, Sophia Azeb, Bruno Baptistelli, Sandrine Colard, Ntone Edjabe, Fehras Publishing Practices, Brent Hayes Edwards, Sarah Estrela, Merve Fejzula, Tsitsi Jaji, Mpho Matsipa and Musab Younis.
23. Editor (with Elizabeth Siegel), *The Art Institute of Chicago Field Guide to Photography and Media*, collection catalogue, (Chicago: Art Institute of Chicago; New Haven: Yale

University Press, 2023). 424 Pages, 9.25 x 11.50 in, 400 illustrations. Co-authored introduction and contributed standalone essay (see below under Essays); other contributors include Siegel, Carl Fuldner, Matthew Witkovsky as well as Geoffrey Batchen, Ali Behdad, Dawoud Bey, Emilie Boone, Grace Deveney, Patricia Hayes, Georges Didi-Huberman, Hannah Feldman, Tamar Garb, Robin Kelsey, Carrie Lambert-Beatty, Michael Leja, Martha Rosler, Abigail Solomon-Godeau, Drew Thompson, Leslie Wilson, Amanda Williams, Solveig Nelson, Oluremi C. Onabanjo, et. al. Reviewed by Varun Nayaran in *Aperture* (Winter 2023).

22. Editor (with Felicia Mings), *The People Shall Govern! Medu Art Ensemble and the Anti-Apartheid Poster* (1979-1985), exhibition catalogue, (Chicago: Art Institute of Chicago; New Haven, Yale University Press, 2020). 160 Pages, 8.50 x 11.50 in, 132 illustrations. Co-authored introduction and contributed standalone essay (see below under Essays); other contributors include Mings, Khwezi Gule, Ashraf Jamal, Mongane Wally Serote, and Warren Siebrits. Named among the “Best Art Books of 2020” by the *New York Times*; Review: Sindi-Leigh McBride, “The Anti-Apartheid Posters of Medu,” *New Frame* 9 April 2021.
21. Editor (with Yves Chatap and Bisi Silva), *Telling Time: Rencontres de Bamako*, Biennial of African Photography 10th edition, exhibition catalogue (Heidelberg: Kehrer Verlag, 2015). 488 pages, 6.6 x 9.4 inches, color & bw illus, French & English. Contributions by Byrd, Chatap, Silva, Teju Cole, Madame N'diaye Ramatoulaye Diallo, Candace Keller, Abdoulaye Konaté, Moussa Konaté, Erika Nimis, Simon Njami, Samuel Sidibé, Moses Serubiri, et. al.

Essays, Articles, Interviews

20. “Model Citizens: Architecture and Print Media in Western Africa at Midcentury” in *Architects of Liberation: Modernism in Western Africa*, ex. cat., ed. Martino Stierli and Ikem Okoye, (New York: Museum of Modern Art, 2026), 138-145 (peer reviewed).
19. “J.D. ‘Okhai Ojeikere, *Ife Bronze*, 1972” in *Highlights of the Art Institute of Chicago*, ed. James Rondeau, (Chicago: The Art Institute of Chicago, 2026), 232.
18. “Elaborar la historia. Panafricanism y contrarrelato” in *PANÁFRICA*, ed. Elvira Dyangani Ose, (Barcelona: MACBA Museu d’Art Contemporani de Barcelona, 2026), 219-268. [Spanish translation of Byrd, “Working Through History: Pan-Africanism and Counter-Narration” (2024)].
17. “Introduction: The Long Century” and “Working Through History: Pan-Africanism and Counter-Narration,” in *Project A Black Planet: The Art and Culture of Panafrika*, eds. Antawan I. Byrd, Elvira Dyangani Ose, Adom Getachew, and Matthew S. Witkovsky (Art Institute of Chicago; New Haven: Yale University Press, 2024), 17-21; 226 - 246.
16. “The Tonga ‘Craft Club’ Aesthetic: On Anawana Haloba’s Intent to Gather,” in *Together as To Gather: 12th Nordic Biennale of Contemporary Art*, ed. Billie MacTernan and Bukola Oyeboode (Moss, Norway: Galleri F15, 2023), 26-27.
15. “Introduction: An Ecology of Photography and Media” and “Sound,” in *The Art Institute of Chicago Field Guide to Photography and Media*, eds. Antawan I. Byrd and Elizabeth Siegal, collection catalogue, (Chicago: Art Institute of Chicago; New Haven: Yale University Press, 2023), 12-13; 64-66.

14. "Marilyn Nance's Pan-African Crowdwork," in *Marilyn Nance: Last Day in Lagos*, ed. Oluremi C. Onabanjo (Johannesburg: Fourthwall Books, 2022), 114-129.
13. "The Body and the Tropics: Antawan I. Byrd on Mimi Cheron Ng'ok" and "Instruments of Circulation and Resistance: Frieda Ekotto in Conversation with François Vergès, Moderated by Antawan I. Byrd," in *Lucid Knowledge: On the Currency of the Photographic Image*, eds. Koyo Kouoh and Rasha Salti (Berlin: Hatje Cantz Verlag, 2022), 84-100; 162-175.
12. "Demas Nwoko's Folly," in *African Modernism in America*, ed. Perrin M. Lathrop (New York: American Federation of Arts, 2022), 164-165.
11. "Admire Kamudzengerere and Rachel Monosov," in *Who Says, Who Shows, Who Counts: Thinking about History with the Block's Collection*, eds. Essi Ronkko and Kate Hadley Toftness (Evanston: Northwestern University Press, 2021), 142-143.
10. "Ernest Cole's House of Bondage," in *Aperture Photobook Review*, No. 018, ed. Deborah Willis (Fall 2020), 9.
9. "Introduction" and "Medu Art Ensemble's Operative and Aesthetic Montage," in *The People Shall Govern: Medu Art Ensemble and the Anti-Apartheid Poster 1979-1985*, eds. Antawan I. Byrd and Felicia Mings (Chicago: Art Institute of Chicago; New Haven: Yale University Press, 2020), 14-19; 25-35.
8. "Kiluanji Kia Henda: In the Days of the Dark Safari," *FOAM: International Photography Magazine*, No. 56, The Other Issue: Elsewhere (February 2020), 153-164.
7. "Amplifications: Sanlé Sory's Great Movements Between Photography and Music," in *Sanlé Sory: Volta Photo* (Chicago: Art Institute of Chicago; Göttingen: Steidl, 2018), 144-157.
6. "On the Origins and Evolution of Àsikò: A Conversation between Bisi Silva and Antawan I. Byrd," *Àsikò: On the Future of Artistic and Curatorial Pedagogies in Africa*, ed. Bisi Silva (Lagos: CCA, 2017), 243-254.
5. "By Sight and Sound: Along the Wayfarings of Em'kal Eyongakpa and Dawit L. Petros" in *Recent Histories: Contemporary African Photography and Video Art*, ed. Oluremi C. Onabanjo (Neu-Ulm: The Walther Collection; Göttingen: Steidl, 2017), 267-273.
4. "Malala Andrialavidrizana's Figures" *Aperture*, No. 227, Platform Africa (2017): 68-73.
3. "Turning Heads: Process and Production in Ojeikere's Hairstyles," in *J.D. 'Okhai Ojeikere*, ed. Bisi Silva (Lagos: Centre for Contemporary Art, 2014), 128-137.
2. "Lagos" in *Art Cities of the Future: 21st Century Avant-Gardes*, ed. K. Rittenbach (London: Phaidon, 2013), 166-189.
1. "Face Me I Face You: 'Agbo Rago' and the Performance Art of Jelili Atiku," in *Agbo Rago in Performance*, ed. Jelili Atiku (Lagos: Ateckhu Press, 2011), 19-25.

WORK NOW IN PROGRESS

Being Seen Listening: Art, Pan-Africanism, and the Sound Politics of the Sixties,
book manuscript, in progress.

EXHIBITIONS / CURATORIAL PROJECTS

- Curator (with Elvira Dyangani Ose, Adom Getachew, and Matthew Witkovsky), Project A Black Planet: The Art and Culture of Panafrica, Art Institute of Chicago, December 15, 2024 - March 30, 2025; Museum of Contemporary Art, Barcelona, November 6, 2025 - April 6, 2026; Barbican Centre, London, June 10 - September 6, 2026. Reviewed in *Artforum*, *African Studies Review*, *Nka: Journal of Contemporary African Art*, *ArtNews*, *Art in America*, *Chicago Tribune*, *Two Coats of Paint*, *Forbes*, and *NewCity Chicago*, with coverage in *The New York Times*, *The Art Newspaper*, and *Northwestern Now*. Named one of the “Best Art Shows Around the World in 2025” by *Hyperallergic*, December 18, 2025. Shortlisted, *ArtNews* 2025 Best Thematic Museum Exhibition.
- Curator, Mimi Cheron Ng’ok: Closer to the Earth, Closer to My Own Body, Art Institute of Chicago, June 18, 2021-February 7, 2022.
- Curator (with Felicia Mings), The People Shall Govern! Medu Art Ensemble and the Anti-Apartheid Poster, Galleries 1 - 4, Art Institute of Chicago, April 27 - September 2, 2019.
- Curator (with Tosin Oshinowo and Oyindamola Fakeye), How to Build a Lagoon with Just a Bottle of Wine? The Second Lagos Biennial of Contemporary Art, Independence House, Lagos, October - November 2019.
- Co-Organizer (with Matthew Witkovsky), Volta Photo: Starring Sanlé Sory and the People of Bobo-Dioulasso in the Small but Musically Mighty Country of Burkina Faso, Bucksbaum Gallery, Modern Wing, Art Institute of Chicago, April 26 - August 19, 2018.
- Curator (with Kathleen Bickford Berzock and Janet Dees), Kader Attia: Reflecting Memory, Mary and Leigh Block Museum of Art, Northwestern University, Alsdorf Gallery, January 21 - April 16, 2017.
- Associate Curator (with Bisi Silva, Artistic Director, and Yves Chatap, Associate Curator), Telling Time, the 10th Bamako Encounters Biennale of African Photography, Mali, October 31 - December 31, 2015. Co-Curator (with Silva), William Kentridge: Secondhand Reading, Musée Modibo Keita; Co-Curator (with Chatap), [Re]Générations: Une exploration des archives des Rencontres de Bamako, Musée de Bamako.
- Research and Editorial Assistant (under Abdellah Karroum), Inventer le Monde: L'artiste Citoyen, the 2012 Biennale Bénin, Cotonou.
- Curatorial Assistant (under Bisi Silva and Aura Seikkula), J.D. ‘Okhai Ojeikere: Moments of Beauty, Museum of Contemporary Art, KIASMA / ARS 11, 2011, April 15 - November 27, 2011.

SYMPOSIA AND CONFERENCE PANELS ORGANIZED

- Co-Convener (with Adom Getachew, Elvira Dyangani Ose, and Matthew Witkovsky), Dialogues on Panafrica Symposium, participants included Louis Chude-Sokei, Huey Copeland, Kodwo Eshun, Koyo Kouoh, Hélio Menezes, Serubiri Moses, Marilyn Nance, Ebony Patterson, Dieter Roelstraete, Krista Thompson, Ivy Wilson, Leslie M. Wilson, and Lynette Yiadom-Boakye, Art Institute of Chicago, February 28, 2025.
- Co-Convener (with Leslie Wilson and Phil Taylor), Photography in the First-Person: The Interview as Source, Roundtable Discussion with Sandrine Colard, Jennifer Bajorek, and John Pepper, 19th ACASA Symposium on African Art, Chicago, August 7, 2024.
- Co-Convener (with Leslie Wilson and Phil Taylor), Photography and Africa: Primary Sources, Paper Presentations and Discussion with Imani Roach, Giulia Paoletti, Dawit Petros, Annual College Art Association Conference, Chicago, February 15, 2024.

PROFESSIONAL TALKS

(*astericks indicate by invitation)

- “Being Seen Listening: Photography, Pan-Africanism, and the Public Square,” University of St. Andrews, Scotland, School of Art History, June 8, 2026.*
- “Institutional Frameworks and Archival Gaps,” panelist, *Exposure: Black Queer Visual Constellations* Symposium, Brown University, May 8, 2026.*
- “Being Seen Listening: Photography, Pan-Africanism, and the Public Square,” *Pan-Africanism & Indigeneity in Contemporary Aesthetics* Symposium, Yale University, April 10, 2026.*
- “Being Seen Listening: Photography, Pan-Africanism, and the Public Square,” University of Illinois Chicago, Art History Colloquium, November 14, 2025.*
- “Pan-Africanism and the Uncanny Politics of Being Seen Listening,” Moderna Museet, Stockholm, Sweden, August 29, 2025.*
- “Other Africas,” The Robert Goldwater Roundtable on African Art History, in conversation with Annisla Malvoisin and Drew Thompson, moderated by Kinaya Hassane and Prita Meier, Institute of Fine Arts (IFA), New York University, February 4, 2025.*
- “Portraiture and the Industry of ‘Visibility’,” Photography, South Africa, Legacies Symposium, Yale University Art Gallery, April 11, 2025.*
- “The Future of Art History,” presentation and conversation with Kathleen Bickford Berzock, Block Museum, Northwestern University, Board of Advisors Meeting, October 24, 2024.*
- “Pan-Africanism and the Sonic Imagination,” School of Visual Arts, Columbia College, Chicago, October 9, 2024.*
- “Being Seen Listening: Sound Politics and Performance in African Photography,” Performance Studies Institute, Northwestern University, July 10, 2024.*
- “Pan-Africanism and the Curatorial Imagination,” Keynote lecture, School of the Art Institute of Chicago, May 3, 2024.*
- “Being Seen Listening: Sound Politics in African Photography,” Keynote lecture, University of Notre Dame, April 22, 2024.*
- “Listening Out: Sound Politics and Decolonization in the Photography of Seydou Keïta,” NU Art History Spring Department Colloquium, April 11, 2024.
- “Dawoud Bey and Antawan I. Byrd on Elegy,” public conversation, Arts Club of Chicago, April 9, 2024.*
- “Human Display: Africa at the World’s Columbian Exposition,” paper presentation, Exhibiting Africa: State of the Field in African Art and the Diaspora symposium, Bard Graduate Center and Brooklyn Museum of Art, New York, October 20, 2023.*
- “Pan-Africanism, Photography, and the Public Square,” paper presentation, Panafrica: Image, Sound, Text Symposium, KANAL-Centre Pompidou, Brussels, June 9, 2023.
- “Medu Art Ensemble’s Photographic Reinventions,” panel presentation, Not All Realisms: Photography, Africa, and the long 1960s, Smart Museum of Art, University of Chicago (virtual), June 1, 2023.*
- “Virtual Play in African Pasts and Futures: A Conversation with Craig Stevens,” Augmented Reality Dialogues, Herskovits Library, Northwestern University, May 18, 2023.*
- “The Chicago 00 Project: A Conversation with John Russick,” Augmented Reality Dialogues, Herskovits Library of African Studies, Northwestern University, May 11, 2023.
- “INFINITY minus Infinity: A Conversation with Anjalika Sagar and Kodwo Eshun of the Otolith Group,” Block Museum of Art, Northwestern University, May 7, 2023.*

Respondent, “Violent Possessions: Cultural Heritage and the Politics of Knowledge,” lecture by Banu Karaca, Critical Theory Program, Northwestern University, May 2, 2023.*

“On Harlem’s National African Memorial Bookstore,” panel presentation, Decentering the Document: Forum on Contemporary Photography, Museum of Modern Art, New York (virtual), April 19, 2023.*

“Pan-Africanism at the ‘Home of Proper Propaganda,” paper presentation, Black Arts Consortium, Work-In- Progress Colloquium, Northwestern University, Feb 15, 2023.

“Globetrotting: Yinka Shonibare CBE’s Pan-African Imagination,” lecture in conjunction with the exhibition, Yinka Shonibare CBE: Planets in My Head, Frederik Meijer Gardens & Sculpture Park, October 1, 2022.*

“Residue Film Screen + Discussion,” discussant (with Merawi Gerima, Justin Williams, and Honey Crawford; moderated by Adom Getachew), April 1, 2022, Arts Incubator, South Side Home Movie Project, Arts + Public Life at the University of Chicago.*

“On the 2nd Lagos Biennial of Contemporary Art,” lecture, Arts Club of Chicago, Jan 21, 2020.

“Turning In: Self-Portraits and Photography,” panel presentation, Smart Museum of Art, University of Chicago, March 9, 2019.

“Listening Out: Seydou Kéïta’s Radio and the Problem of Decolonization,” lecture, C-MAP Initiative, Museum of Modern Art, New York, March 6, 2019.*

“Technosonic Episodes from the History of Photography in Africa,” paper presentation, Àsikò Curatorial Intensive at ACASA, University of Ghana-Legon, Accra, August 8, 2017.

“Africa’s Photographic Futures,” paper presentation, 17th Triennial Symposium, University of Ghana- Legon, Accra, Arts Council of the African Studies Association, August 8, 2017.

“Kader Attia: Reflecting Memory,” moderator, roundtable discussion with Kader Attia and anthropologists Peter Locke and Caroline Bledsoe, Block Museum of Art, Evanston, Illinois, January 21, 2017.

“Photography Platforms in Africa,” paper presentation, Beyond the Frame: Contemporary Photography from Africa and the Diaspora, Symposium, Columbia University, NY, October 21, 2016. *

“On Art Publishing in Africa,” panel moderator, professional week, 10th Bamako Encounters Biennale of African Photography, Musée National du Mali, November 4, 2015.

“Wangechi Mutu: A Fantastic Journey,” gallery talk, Block Museum of Art, Northwestern University, November 19, 2014.

“Sabelo Mlangeni’s Country Girls,” gallery talk, Iceberg Projects, Chicago, November 10, 2012.

“Being There/Being Seen: Locality and Afterlife in Jelili Atiku’s Agbo Rago,” panelist, Shifting Plane of Performance Symposium, University of Toronto Art Museum, August 27, 2012.

“Where Is There? On the “Local” and “Global” in Contemporary Art,” panelist, Centre for Contemporary Art, Lagos, May 23, 2011.

“On Contemporary Nigerian Art,” gallery talk, Museum of Contemporary Art, KIASMA, Helsinki, March 11, 2011.

“Safaa Erruas & Pinar Yolacan,” presentation on CCA, Lagos’ exhibition program, Sharjah Art Foundation, March Meeting Conference, Sharjah, United Arab Emirates, March 15, 2011.

“On Digital Media in Contemporary Art,” lecture, University of Nigeria, Nsukka, Department of Art and Art History, November 25, 2009.

“Revisiting Globalization: Transnationalism in the work of Yinka Shonibare & Fatimah Tuggar,” Temple University, Global Studies Conference, November 11, 2008.

“The Evolution of Brancusi’s Mademoiselle Pogany,” gallery talk, Philadelphia Museum of Art, August 12, 2008.

PEER-REVIEWING ACTIVITY

Duke University Press, Book manuscript review, 2024-5
Art Journal, Article manuscript review, 2023

BOARDS / ADVISORY ROLES

Trustee, Graham Foundation for Advanced Studies in the Fine Arts, Chicago, 2023 - Present
Member, Board of Artistic Advisors, Centre for Contemporary Art, Lagos, 2023 - Present
Advisory Committee, Modern Architecture in West Africa, MoMA, New York, 2024-2025

PROFESSIONAL AFFILIATIONS

African Studies Association / Arts Council of the African Studies Association
Association for the Study of the Worldwide African Diaspora
Association for the Study of Arts of the Present
College Art Association
Photography Network
Society of Contemporary Art Historians

TEACHING AND ADVISING

Courses Taught, Primary Instructor - Northwestern University

“Introduction to Contemporary Art,” Art History 260, undergraduate lecture, Spring 2026
“The Art of Listening,” Art History 390, undergraduate seminar, Winter 2026
“Photography and Africa,” Art History 386, undergraduate seminar, Winter 2026, Fall 2023, Winter 2022
“Pan-Africanism: Histories, Aesthetics, and Politics,” Art History 460, graduate seminar co-taught with Adom Getachew (University of Chicago), Winter 2025
“Black Portraiture,” Art History 390, Spring 2025
“Contemporary African Art,” Art History 386, undergraduate seminar, Spring 2025, Spring 2024
“First-Year Seminar: Black Portraiture,” Art History 101, undergraduate seminar, Spring 2026, Winter 2024, Spring 2023
“Black Printed Matters,” Art History 460, graduate seminar, Winter 2024
“Museum Seminar: Art & Culture of Pan-Africanism,” Art History 395, undergraduate seminar, Spring 2023

Undergraduate Thesis Advisor

Muyang Chen, “Tough Art Objects: The Endurance of Affect and Politics in the Work of Felix Gonzalez-Torres,” Honors, 2026; Winner of the 2026 J. Carson Webster Prize for Distinguished Honors Thesis.
Raya K. Bryant-Young, “From Harlem to The Met: Exhibiting the Harlem Renaissance and Its Legacy,” Honors, 2025

Undergraduate Independent Studies

Art History 399: Nozizwe Msipa (Spring 2024), Marcela Okeke (Spring 2024)

Undergraduate Research Advising and Assistantships

Cameron Sacks, Research Assistant, “Pan-Africanism of the Sixties: Portable Sound and Civic Imagination,” Winter and Spring 2026

Nozizwe Msipa, Independent Research Project, “Curating Revolution: African Cinema Explored Through Film Curation,” Summer 2023

DISSERTATION AND EXAM COMMITTEES

PhD Advisor

Joitree Alam, admitted 2024

Dissertation Committee

David Jones, “The Beautiful Struggle to Survive: Econoclasm, Photography, and the Black Interior in the Long Twentieth Century,” Art History, in progress.

Uche Okpa-Iroha, “A Stately Neglect: Pius Akpan, Organic Photography Archives, and the Unmaking of Nigeria’s National Memory,” Art History, in progress.

Kahlil Oatis, “Freak No More? The Aesthetics of Albinism & Vitiligo,” Black Studies, in progress.

Field Examiner

Malaika Shuck, Concentration Exam, “Pan-Africanism and the Spatial Imagination”

David Jones, Concentration Exam, “Histories of Photography”

Uche Okpa-Iroha, Secondary Exam, “Contemporary African Art”

GRADUATE STUDENT TEACHING ASSISTANT

Northwestern University

“Introduction to Modernism,” Art History 255, Winter 2014, Prof. Christina Kiaer

“Black Visual Culture,” Art History 385, Spring 2014, Prof. Krista Thompson

“Introduction to African Art,” Art History 220, Fall 2013, Prof. Leslie Wilson

“Introduction to Modernism,” Art History 155, Spring 2013, Prof. Huey Copeland

“Introduction to Contemporary Art,” Art History 260, Winter 2013, Prof. Hannah Feldman

“Impressionism,” Art History 359, Fall 2012, Prof. S. Holly Clayson

UNIVERSITY SERVICE

Department of Art History

Committee on Undergraduate Affairs, 2022 – Present

Member-At-Large, Committee on Graduate Affairs, Winter 2024 - Spring 2024

Chicago Objects Study Initiative Steering Committee, 2023 - Winter 2025

Member-At-Large, Curriculum Committee, Winter 2023 - Spring 2023

Faculty Advisor, Northwestern Art Review, 2022 - 2024

Northwestern University’s Black Arts Consortium

Advisory Board, 2022 - Present

Mary and Leigh Block Museum of Art

Faculty Advisory Committee, Curator of Modern and Contemporary Art Search, Winter 2025

Search Committee, Curator of Modern and Contemporary Art, 2014 – 2015

Alice Kaplan Institute for the Humanities

Artist-in-Residence Selection Committee, Winter 2025

Office of Undergraduate Research

Academic-Year Undergraduate Research Grant Committee, Winter 2024

SERVICE TO THE PROFESSION

Nominator, 2025 Pérez Art Museum Miami Prize

Juror, 2025, 3Arts Awards, Chicago

Juror, 2023-4 ACASA Award for Teaching Excellence, Arts Council of the African Studies

Association Nominator, the 2022 Norval Sovereign African Art Prize, The Norval Art Foundation

Juror, 2022 Sarr Prize, The Sarr Collection, Chicago

Co-Chair, Black Caucus, 2020-2021, Art Institute of Chicago

Nominator, 2021 Aperture-Baxter Street Next Step Award, Aperture Foundation, NY

Juror, 2020 ACASA Award for Curatorial Excellence, Arts Council of the African Studies

Association Juror, 2020 Lucie Photo Book Prize, Lucie Foundation, Los Angeles

Nominator, 2020 Robert Gardner Fellowship in Photography, Peabody Museum of Archaeology and Ethnology at Harvard University

Nominator, 2020 Smithsonian Artists Research Fellowship (SARF), Smithsonian Institution

ICP Infinity Awards 2019 Nominating Committee, International Center of Photography, New

York Nominator & Council Member, 4th Vera List Center Prize for Art and Politics,

2018, Vera List Center for Art and Politics at The New School, New York

MEDIA APPEARANCES RELATED TO RESEARCH AND PROJECTS

“Ideas of Africa: Portraiture and Political Imagination,” exhibition audio guide speaker, Museum of Modern Art (MoMA, New York), December 2025.

“Art from Africa and the Diaspora,” interview, *Northwestern Magazine*, People and Profiles, by Diana Babineau, Spring 2025.

“‘Project a Black Planet’ is a history-making survey of Pan-African art,” *WBEZChicago* radio interview with Antawan I. Byrd by Cianna Greaves and Sofie Hernandez-Simeonidis, January 21, 2025.

“A Visual History of Pan-Africanism,” *Yale University Press Podcast*, interview with Antawan I. Byrd and Matthew Witkovsky by Jessica Holahan, January 30, 2025.

“Conversation with Mpho Matsipa and Antawan Byrd,” *The Nexus Podcast*, Harvard University Graduate School of Design, Season 3, Episode 4, January 29, 2024.

“Around Town explores the Art Institute of Chicago” television segment feature by Ana Belaval and Natalie Skryd, Chicago WGN9, Jun 25, 2021.

LANGUAGES

English: Native fluency

French: Proficient reading, Intermediate speaking and writing

Portuguese: Intermediate reading