

# Susan Elizabeth Gagliardi

work: Associate Professor | Director of Graduate Studies      email: susan.e.gagliardi@emory.edu  
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## EDUCATION

- 2002-2010 University of California, Los Angeles, California  
Doctor of Philosophy, Department of Art History  
“Crossing Borders, Pushing Boundaries: Arts of Power Associations on the Senufo-Mande Cultural ‘Frontier’,” Advisors: Z.S. Strother and Steven Nelson  
**Honors:** UCLA’s single nominee for the 2011-12 Council of Graduate Schools / University Microfilms International Distinguished Dissertation Award in the Humanities / Fine Arts
- 2001-2002 Sainsbury Research Unit, University of East Anglia, Norwich, England  
Master of Arts, Arts of Africa, Oceania, and the Americas  
“‘Birifor and ‘Lobi’ Architecture: A Study of the Birifor *Yir* of Danivaar, Northern Region, Ghana”  
**Honors:** Distinction
- 1996-2000 G. W. C. Whiting School of Engineering, The Johns Hopkins University, Baltimore, Maryland  
Bachelor of Arts, Major in Geography and Major in History of Art  
**Study Abroad:** University of Ghana, Legon, fall 1998  
**Honors:** General Honors, Departmental Honors in History of Art, Phi Beta Kappa

## FIELDWORK + SELECTED OTHER RESEARCH

- |      |   |           |                                 |
|------|---|-----------|---------------------------------|
| 2019 | South Africa (2 weeks)                          | 2013      | Burkina Faso (2 weeks)          |
| 2018 | South Africa (2 weeks)                          | 2012      | Burkina Faso (1 month)          |
| 2016 | Côte d’Ivoire (2 weeks), South Africa (2 weeks) | 2005-2007 | Burkina Faso (19 months)        |
| 2014 | Burkina Faso and Côte d’Ivoire (2 weeks)        | 2004      | Burkina Faso and Mali (1 month) |
|      |   | 2002      | Ghana (1 month)                 |
|      |   | 2000-2001 | Ghana (10 months)               |

## MAJOR AWARDS AND FELLOWSHIPS

- 2020 Core Program Fellowship for Scholars (with Constantine Petridis), Camargo Foundation, spring
- 2020 National Endowment for the Humanities (NEH)-Mellon Fellowship for Digital Publication, February to August
- 2019 Mellon Network Fellowship, Clark Art Institute, fall
- 2018 Fellowship, From Prototype to Published, KairosCamp, an Institute for Advanced Topics in the Digital Humanities funded by the National Endowment for the Humanities and hosted by the Digital Publishing Institute, West Virginia University
- 2016-2017 Distinguished Junior External Fellowship, Stanford Humanities Center, Stanford University
- 2014 Kress Summer Institute on Digital Mapping and Art History Fellowship at Middlebury College
- 2013 Spring Term Visiting Research Fellowship, Sainsbury Research Unit, University of East Anglia
- 2008-2009 Chester Dale Art History Fellowship, The Metropolitan Museum of Art
- 2006-2008 The Ittleson Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art
- 2005-2006 Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship (Burkina Faso), U.S. Department of Education
- 2003-2005 Foreign Language and Area Studies (Title VI) Fellowships, U.S. Department of Education
- 2002 Graduate Student Fellowship, National Museum of African Art, Smithsonian Institution
- 2000-2001 Fulbright-IIE Fellowship (Ghana), Council for International Exchange of Scholars, U.S. Department of State

## INTERNAL AWARDS AND FELLOWSHIPS

- 2020 Emory College of Arts and Sciences Digital Publishing in the Humanities TOME@Emory subvention to support open-access publication of *Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier'*
- 2019-2020 Emory University Center for Faculty Development and Excellence Public Scholarship Advancement Fund Award for work with Mark Addison Smith on *Mapping Senufo*
- 2019 Emory University Center for Faculty Development and Excellence Scholarly Writing and Publication (SWAP) Award for development of *Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier'*
- 2018 Emory College of Arts and Sciences Program to Enhance Research and Scholarship (PERS) Award for research and teaching development in South Africa
- 2016-2017 Emory University Research Committee (URC) Award for *Mapping Senufo* development
- 2015-2016 Emory College of Arts and Sciences Program to Enhance Research and Scholarship (PERS) Award for *Mapping Senufo* development
- 2014 Emory University Center for Faculty Development and Excellence Scholarly Writing and Publication (SWAP) Award for development of *Senufo Unbound: Dynamics of Art and Identity in West Africa*
- 2013 Scholar Incentive Award for spring 2013, The City University of New York
- 2012 CCNY Faculty Travel Program Award, The City College of The City University of New York
- 2012 Faculty Fellows Publication Program Award, The City University of New York
- 2011-2013 PSC-CUNY 42 / 43 / 44 Research Awards, The City University of New York
- 2011-2013 Wegman Brothers Faculty Fellows Award, The City College of The City University of New York
- 2011 CCNY Nominee for National Endowment for the Humanities Summer Stipends grant
- 2009-2010 UCLA Department of Art History Departmental Teaching Assistantship (awarded and declined 2003-2004, 2004-2005, 2007-2008, 2008-2009)
- 2005-2006 Edward A. Dickson Fellowship, UCLA Department of Art History (awarded and declined)
- 2004 Mary Kujawski Roberts Memorial Award, UCLA African Studies Center
- 2004 Arnold Rubin Award, UCLA Fowler Museum of Cultural History
- 2004 Patricia McCarron McGinn Memorial Award, UCLA Department of Art History
- 2003 Summer Research Mentorship Fellowship, UCLA Graduate Division
- 2002-2003 Edward A. Dickson Fellowship, UCLA Department of Art History
- 2001-2002 MA Grant Support, Robert and Lisa Sainsbury Art Trust, Sainsbury Research Unit, School of World Arts and Museology, University of East Anglia

## PEER-REVIEWED PUBLICATIONS

### BOOKS

- In press Single-authored book, "Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier'" (under contract with Indiana University Press; revised manuscript, images, and image permissions submitted to the press September 2021)
- 2014 Single-authored book, *Senufo Unbound: Dynamics of Art and Identity in West Africa*, Cleveland: The Cleveland Museum of Art; Milan: 5 Continents Editions. Translated by Anne-Marie Bouttiaux as *Senufo sans frontières. La dynamique des arts et des identités en Afrique de l'Ouest* (Cleveland: The Cleveland Museum of Art ; Milan : 5 Continents Editions, 2014 / 2015)  
**Honors:** One of three books in English nominated for *Tribal Art's* Prix International du Livre d'Art Tribal (PILAT), October 2015

## ARTICLES

- 2021 “So, What Do We Do Now?” a Dialogue essay co-authored by Susan Elizabeth Gagliardi and Yaëlle Biro, *African Arts* 54, 2 (2021): 8-11  
NB: Gagliardi and Biro co-authored a response to two sets of responses to their 2019 state-of-the-field essay. In the 2021 response, Gagliardi and Biro address shared concerns about the study and presentation of so-called historical arts of Africa, extending the earlier argument. Gagliardi served as the lead author and worked closely with Biro to revise and refine the text.
- 2021 “Mapping Senufo: Reframing Questions, Reevaluating Sources, and Reimagining a Digital Monograph,” co-authored by Susan Elizabeth Gagliardi and Constantine Petridis, *History in Africa*  
NB: The co-authored essay reflects Gagliardi and Petridis’s joint analysis of unpublished documentation and published texts on Senufo arts in conjunction with their development of *Mapping Senufo*, an in-progress, collaborative, born-digital publication. Gagliardi served as the lead author and worked closely with Petridis to revise and refine the analysis and writing. Gagliardi developed an earlier version of the “Scales of Analysis” subsection of the article (pp. 22-31) for a solo presentation at the 2019 European Conference on African Studies.
- 2019 “Beyond Single Stories: Addressing Dynamism, Specificity, and Agency in Arts of Africa,” a First Word essay co-authored by Susan Elizabeth Gagliardi and Yaëlle Biro, *African Arts* 52, 4: 1-2, 4-6; see also Gagliardi and Biro, “Some Preliminary Responses to ‘Beyond Single Stories,’” *African Arts* 53, 3 (2020): 16-21
- Responses to the state-of-the-field essay published by Leslie Wilson, John Monroe, Salia Malé and Marguerite de Sabran, Maxime de Formanoir, and Joshua I. Cohen in 2020; and by Juliana Ribeiro da Silva Bevilacqua, Claire Bosc-Tiessé, and Mbongiseni Buthelezi in 2021.  
NB: Gagliardi and Biro co-authored a state-of-the-field essay outlining shared concerns about the study and presentation of so-called historical arts of Africa. The essay joins Gagliardi’s research on arts and identity with Biro’s research on the art market. Gagliardi served as the lead author, and Biro contributed to the crafting of the text.
- 2018 “Art and the Individual in African Masquerades,” introduction to a partial special issue, *Africa: Journal of the International African Institute* 88:4, 702-17
- 2018 “Seeing the Unseeing Audience: Women and West African Power Association Masquerades,” *Africa: Journal of the International African Institute* 88:4, 744-67
- 2017 “Introduction to the Special Issue: Spatial Art History in the Digital Realm,” co-authored by Susan Elizabeth Gagliardi and Joanna Gardner-Huggett, *Historical Geography* 45, 17-36  
NB: The co-authored introduction offers a frame for the special issue. Gagliardi served as the lead author, and Gardner-Huggett contributed to the writing of all the sections except the section on *Mapping Senufo*, the collaborative, born-digital publication project that Gagliardi initiated and co-directs.
- 2016 “Beyond the Surface: Where Cultural Contexts and Scientific Analyses Meet in Museum Conservation of West African Power Association Helmet Masks,” co-authored by Robin O’Hern, Ellen Pearlstein, and Susan Elizabeth Gagliardi, *Museum Anthropology* 39:1, 70-86  
NB: The co-authored article combines O’Hern’s and Pearlstein’s materials-based study of two power association helmet masks in an American museum collection with Gagliardi’s field- and archival-based study of cultural contexts for the production and use of power association arts.
- 2013 “Masquerades as the Public Face: Art of Contemporary Hunters’ Associations in Western Burkina Faso,” *African Arts* 46:4, 46-59

## NON-PEER REVIEWED PUBLICATIONS

### ARTICLES AND CHAPTERS

- 2020 "Ambiguity and Indeterminacy in Arts of West African Power Associations," invited contribution published in translation as "Ambiguïté et indétermination dans les arts des sociétés initiatiques ouest-africaines," *The Postcard Dialogues. Mélanges en l'honneur de Dario Gamboni*, Sarah Burkhalter and Laurence Schmidlin, eds. Geneva and Lausanne: art&fiction, 23-30
- 2020 "Shattering Single Stories in the Presentation of Historical Arts of Africa," also translated as "Faire voler en éclats les récits uniques dans l'enseignement des arts historiques d'Afrique," invited contribution, *On Art History in Africa / De l'histoire de l'art en Afrique*, Condition Report 3: Symposium on Art History in Africa, Eva Barois de Caavel, Koyo Kouoh, Mika Hayashi Ebbesen, Ugochukwu-Smooth C. Nzewi, eds. Dakar: RAW Material Company; Berlin: Motto, 89-97
- 2020 "Mapping Senufo: Mapping as a Method to Transcend Colonial Assumptions." In *The Routledge Companion to Digital Humanities and Art History*, Kathryn Brown, ed. New York: Routledge, 135-54.
- 2016 "MAP IT | Little Dots, Big Ideas: Transforming the Humanities with Geo-Spatial Analysis," invited contribution, *Southern Spaces* (online), 28 June [1746 words]
- 2015 "Senufo: Art and Identity in West Africa," co-authored by Susan Elizabeth Gagliardi and Constantine Petridis, *Tribal Arts* 75: 70-79  
NB: Gagliardi and Petridis co-authored an article that provides an overview of the 2015-2016 exhibition organized by the Cleveland Museum of Art. Some of the approaches in the article also served as early reflection points for *Mapping Senufo*, a born-digital publication project that Gagliardi initiated and co-directs with Petridis. For the 2015-2016 exhibition, Petridis invited Gagliardi to serve as the exhibition's curatorial advisor and to author a book published in conjunction with the show. Petridis based the design of the exhibition on the arguments in Gagliardi's book. He also oversaw the exhibition's object selection and installation.
- 2015 "Senufo Unbound: Dynamics of Art and Identity in West Africa," an exhibition preview co-authored by Susan Elizabeth Gagliardi and Constantine Petridis, *African Arts*, 48:1, 6-23  
NB: Gagliardi and Petridis co-authored an article that provides an overview of the 2015-2016 exhibition organized by the Cleveland Museum of Art, including a discussion of Gagliardi's and Petridis's distinct contributions to it. Petridis invited Gagliardi to serve as the exhibition's curatorial advisor and to author a book published in conjunction with the show. Petridis based the design of the exhibition on the arguments in Gagliardi's book. He also oversaw the exhibition's object selection and installation.

### MUSEUM ESSAYS

- 2021 Blog post, "A Kono Power Association Helmet Mask," co-authored by Brittany Dolph Dinneen and Susan Elizabeth Gagliardi at the invitation of Constantine Petridis, The Art Institute of Chicago, 1 June [817 words]  
NB: Dinneen and Gagliardi joined their respective conservation-based and art-historical study of power association arts to co-author an essay for the Art Institute of Chicago's blog. The essay reflects a commitment to bring research to broad audiences.
- 2019 Essay, "F.-H. Lem's Mid-Twentieth-Century Case for African Art and Its Study," *Helena Rubinstein: Madame's Collection*, Hélène Joubert, ed. Musée du quai Branly, Skira, 50-58, 187-88. Translated as "F.-H. Lem: défense et étude de l'art africain au milieu du xxe siècle," *Helena Rubinstein : La collection de madame*, Hélène Joubert, ed. Paris: Musée du quai Branly, Skira, 50-58, 187-88
- 2016 Essay, *Heilbrunn Timeline of Art History* (online). New York: The Metropolitan Museum of Art  
"Antelopes and Queens: Bambara Sculpture from the Western Sudan: A Groundbreaking Exhibition at the Museum of Primitive Art, New York, 1960" [802 words]
- 2011 Essay, Interleaf F, "Mining the Rubin Archive: Mid-Twentieth-Century Documentation of Two Mumuye Vabo Masquerades," in *Central Nigeria Unmasked: Arts of the Benue River Valley*, Marla C. Berns, Richard Fardon, Sidney Littlefield Kasfir, eds. Los Angeles: Fowler Museum at UCLA, 354-63, 576

- 2010 Essays, *Heilbrunn Timeline of Art History* (online). New York: The Metropolitan Museum of Art  
“Arts of Power Associations in West Africa” [1147 words]  
“Divination and Senufo Sculpture in West Africa” [875 words]  
“Senufo Arts and *Poro* Initiation in Northern Côte d’Ivoire” [847 words]  
“*Senufo Sculpture from West Africa: An Influential Exhibition at the Museum of Primitive Art, New York, 1963*” (revised May 2016) [1141 words]
- 2004 Essays, in *See the Music, Hear the Dance: Rethinking African Art at The Baltimore Museum of Art*, Frederick J. Lamp, ed. Munich: Prestel  
“When It Lies Behind You, Take It: Akan Goldweights (*abrammuo*),” 122-25  
“Biographies of Lobi Wooden Sculptures: Their Conceptions, Creations, and Uses in Shrines, Divinations, and Collections,” 158-59  
“Lobi Stools: Gendered Seats Gendering Places,” 216-17  
“Virtuous Meats Against Sorcery: a Numu Mask (*Gbain*),” 266-67

#### SIGNED CATALOG ENTRIES

- 2017 Catalog entry, “Helmet, before 1934 or 1935 (66.619).” *Arts of Global Africa: The Newark Museum Collection*, Christa Clarke, ed. Newark: Newark Museum; Seattle: Lucia Marquand, 174-6
- 2016 Catalog entries, “Maternité assise” and “Statue féminine.” *Eclectique. Une collection du XXI<sup>e</sup> siècle*, Hélène Joubert, ed. Paris: Flammarion / Musée du quai Branly, 52-3, 168-69
- 2016 Catalog entries for three separate *Ntomo masks* (1978.412.367, 1978.412.368, 1979.406.141) (online). New York: The Metropolitan Museum of Art [total: 398 words]

#### RESEARCH REPORTS

- 2020 Research report, “What We Are Reading: Reflecting on Evidence,” co-authored by Susan Elizabeth Gagliardi and Alice Matthews, *Dialogue & New Directions: A Biannual Newsletter from the Research and Academic Program*, September, 21-22
- 2017 Interview with Tanu Wakefield, “Q & A with Stanford Humanities Center Fellow Susan Elizabeth Gagliardi,” *Stanford Humanities Center Research News*, 4 May (online)
- 2008 Research report, “Crossing Borders, Pushing Boundaries: Senufo Arts and History in a ‘Frontier,’” in *Center 28: Record of Activities and Research Reports, June 2007-May 2008*. Washington DC: National Gallery of Art, Center for Advanced Study in the Visual Arts, 96-99

#### PODCAST EPISODE

- 2021 “How Do We Know What We Know?: Susan Elizabeth Gagliardi on Fieldwork and Evidence,” interview by Alice Matthews, *In the Foreground*, Season 3, podcast hosted by Caro Fowler, Clark Art Institute, recorded 12 February, released 26 October

#### PHOTOGRAPH

- 2008 Photograph, “Master hunters Siaka Dembéle and Kadiene N’golo Dembéle,” in *TxtStyles / Fashioning Identity*, exhibition brochure. Washington DC: National Museum of African Art, Smithsonian Institution, fig. 9

#### PRESENTATIONS

##### INVITED TALKS

- 2021 “How Do We Know? Rethinking Approaches to the Arts of Africa,” invited presentation as part of “Reimagining Ritual and Style in African Art: Rethinking the Canon” event organized with major support from the Interdisciplinary Project for Advanced Study of Art and Life in Africa (PASALA) at the Stanley Museum of Art, University of Iowa, 2 October
- 2020 “*Mapping Senufo: Art, Evidence, and a Born-Digital Publication*,” invited lecture at University of St Andrews, Scotland, 19 February
- 2019 “*Mapping Senufo: A Digital Publication Project about Art, Evidence, and the Production of Knowledge*,” invited presentation with Constantine Petridis at the University of Illinois, Chicago, 25 October



- 2019 “What Is Senufo? A History of a Term and Its Application to Art” and “Mapping Senufo,” invited presentations at Atelier Style / ethnïe, Institut national d’histoire de l’art, Paris, France, 17 April
- 2018 “Shattering Single Stories in the Presentation of Historical Arts of Africa,” invited presentation at Condition Report 3 on Art History in Africa, RAW Material Company Center for Art Knowledge and Society, Dakar, Senegal, 21 September
- 2018 “Unseen on Screen: Souleymane Cissé’s *Yeelen* and Its Absent but Ever-Present Arts,” invited lecture at Indiana University, Bloomington, 2 April
- 2018 “‘Arts of Africa: An Introduction’: Redesigning an Introductory African Art History Course around a Single Museum’s Collection,” invited presentation and facilitation of the African Art & Pedagogy workshop at the Cleveland Museum of Art, Cleveland, Ohio, 30 March
- 2018 “Significant but Unseeing Audiences: Women’s Contributions to West African Power Associations and the Organization’s Performances,” invited lecture, and “A Refreshed Look at Arts Identified as Senufo,” invited lecture in ARTS 334: De-Colonizing African Art History, at Oberlin College, Oberlin, Ohio, 29 March
- 2017 “Art and Power Launched Out in the World: Patrick McNaughton’s Legacy,” invited keynote lecture in the Robert E. and Avis Tarrant Burke Lecture Series to honor Patrick McNaughton’s retirement at Indiana University, Bloomington, 15 April
- 2017 “Hidden Presence: Arts and Audiences of Power Associations in West Africa,” invited lecture at Yale University, New Haven, Connecticut, 27 March
- 2017 “*Mapping Senufo: Visualizing Time- and Place-Based Information about Historical Arts of West Africa*,” invited presentation at the Center for Spatial and Textual Analysis, Stanford, California, 28 February
- 2017 “*Mapping Senufo: A Refreshed Look at West African Arts Identified as Senufo*,” invited presentation in the Africa Table Series at the Center for African Studies, Stanford, California, 15 February
- 2017 “Beyond Borders: A Refreshed Look at Arts Identified as Senufo,” invited lecture at the University of Pennsylvania, Philadelphia, 7 February
- 2016 “Shattering Single Stories,” invited seminar, and “Out of the Picture and Off the Map: A Refreshed Look at Arts Identified as Senufo,” invited lecture at the University of North Carolina, Chapel Hill, 17 November
- 2016 “Hidden in Plain Sight: Accumulative Arts from the Senufo-Mande Cultural ‘Frontier’,” invited lecture at the Princeton University Art Museum, Princeton, New Jersey, 9 October
- 2015 “Unseeing Audiences: Women and Power Associations on the Senufo-Mande Cultural ‘Frontier’,” invited lecture, and “Arts of Africa and the University Museum,” invited workshop, at the University of Oregon, Eugene, Oregon, 14 October
- 2015 “Beyond the Picture Frame: A Refreshed Look at Arts Identified as Senufo,” invited lecture at the Saint Louis Art Museum, Saint Louis, Missouri, 17 September
- 2015 “Between the Otherworld and This World: Yoruba Conceptions of the Cosmos,” invited lecture in the AntiquiTEA series at Michael C. Carlos Museum, Emory University, Atlanta, Georgia, 9 April
- 2015 “Peering Beyond the Frame: A Refreshed Look at Arts of Senufo-Speaking Communities,” invited lecture at the Cleveland Museum of Art, Cleveland, Ohio, 22 February
- 2014 “Masquerades as Public Relations Campaigns: Contemporary Arts of Western Burkinabe Hunters’ Associations,” invited lecture at Nanjing University, Nanjing, China, 12 December
- 2013 “Focus on Senufo Arts with Martin Puryear,” invited presentation with Martin Puryear and Jerry Vogel at The Metropolitan Museum of Art, New York, New York, 20 November
- 2013 “Dynamic Power on the Senufo-Mande Cultural Frontier,” invited lecture at Michael C. Carlos Museum, Emory University, Atlanta, Georgia, 18 November
- 2013 “Teases of the Unseen in Power Association Arts on the Senufo-Mande Cultural ‘Frontier’,” invited lecture at the Center for African Studies Basel, Universität Basel, Basel, Switzerland, 3 April
- 2013 “A ‘Striptease of Hidden Presence’ in Power Association Arts on the Senufo-Mande Cultural ‘Frontier’,” invited lecture at the World Art Research Seminar, Sainsbury Institute for Art, University of East Anglia, Norwich, England, 20 March
- 2013 “On the Verge: Advertisement and Ambiguity in the Arts of Power Associations on the Senufo-Mande Cultural ‘Frontier’,” and “Identity Matters: Making Meaning from the Perspective of Luba Arts and History,” invited lectures at Wellesley College, Wellesley, Massachusetts, 11-12 March

- 2013 “Engaging the Unseen in Arts of Power Associations on the Senufo-Mande Cultural ‘Frontier’,” invited lecture at Williams College, Williamstown, Massachusetts, 6 March
- 2013 “Masquerading for the Public: Contemporary Arts of Hunters’ Associations in Western Burkina Faso,” invited lecture at the Centre for African Art and Archaeology, University of East Anglia, Norwich, England, 26 February
- 2012 “Dynamic Power, Powerful Dynamism in Senufo Art,” invited lecture at Neuberger Museum of Art, Purchase, New York, 2 April
- 2011 “Seeing the Unseen: Ambiguity, Audiences, and Power Association Arts,” invited lecture at Columbia University Seminar on the Arts of Africa, Oceania, and the Americas, New York, New York, 3 November
- 2011 “Constructing and Articulating Power in Dynamic Sculptures from Central Africa,” invited lecture at the Bruce Museum, Greenwich, Connecticut, 13 June
- 2010 “Seeing the Unseen: West African Power Associations and the Arts They Create,” invited lecture, Art Department, Reed College, Portland, Oregon, 23 February
- 2010 “Performing for the Public: Hunters’ Association Masquerades of Western Burkina Faso,” invited lecture, Art Department, Brooklyn College of The City University of New York, New York, New York, 25 January
- 2009 “Contemporary Rural and Urban Arts of Burkina Faso,” invited presentation, Fowler Museum at UCLA, Los Angeles, California, 2 December
- 2008 “Aesthetics of Power,” invited lecture at The Baltimore Museum of Art, Baltimore, Maryland, 6 October
- 2008 “Arts of the Senufo-Mande Cultural ‘Frontier’,” invited lecture at The Baltimore Museum of Art, Baltimore, Maryland, 12 August
- 2008 “Masquerades and the Public Face of Hunters’ Associations in Southwestern Burkina Faso,” invited paper presented at the African Seminar, The Johns Hopkins University, Baltimore, Maryland, 2 May

#### PRESENTATIONS SELECTED FROM SUBMITTED ABSTRACTS

- 2021 “Accretion, Accumulation, Encrustation? Reconciling Scientific and Curatorial Perspectives When Reporting on Surface Materials on African Sculptures,” and “What Can We Know? What Should We Know?” presentations with Clara Granzotto at the Biological Traces: Building Histories session at the Art Bio Matters conference [virtual], 24 September
- 2021 “Significant Contents: Another View of Secrecy and African Arts,” paper presented at In Remembrance of Polly Roberts: New Research on the Arts of Africa session at the Arts Council of the African Studies Association triennial conference [virtual], 17 June (originally scheduled for June 2020; postponed due to the COVID-19 pandemic)
- 2021 “*Mapping Senufo*: Computational Methods and the Reframing of Research Questions, Reevaluation of Sources, and Reimagining of a Digital Monograph,” paper presented at the Mande Studies Association (MANSA) triennial conference [virtual], 17 June (originally scheduled for June 2020; postponed due to the COVID-19 pandemic)
- 2020 “*Mapping Senufo*: Rethinking the Art-Historical Monograph in the Era of Digital Publication,” paper presented with Constantine Petridis at the Beyond the Algorithm: Art Historians, Librarians, and Archivists in Collaboration on Digital Humanities Initiatives session at the College Art Association annual conference, Chicago, Illinois, 13 February
- 2019 “The Nature of Evidence: What Early-Colonial-Era Field-Based Documentation from the Frobenius-Institut Conceals and Reveals,” paper presented at Reconnecting African Art and Artefacts session at the European Conference on African Studies, Edinburgh, Scotland, 14 June
- 2019 “What is a Map? A Question that Fuels Research, Teaching, and a Public Lecture Series,” paper presented at the Southeastern American Studies Association conference, Atlanta, Georgia, 15 March
- 2018 “*Mapping Senufo*: Mapping as a Method to Undermine Colonial Histories,” paper presented at the Destabilizing the Geographic in Modern and Contemporary Art session at the College Art Association annual conference, Los Angeles, California, 23 February
- 2017 “*Mapping Senufo*,” paper presented with Constantine Petridis at the Meaningful Objects: Analyzing Contemporary West African Material Cultures session at the African Studies Association annual conference, Chicago, Illinois, 17 November

- 2017 “Shifting Focus to Individual Objects in Arts of Africa: An Introduction,” presentation on the New Pedagogies and New Resources? Textbooks and their Alternatives for University Teaching roundtable at the Arts Council of the African Studies Association triennial conference, Legon, Ghana, 12 August
- 2017 “Unseen on Screen: *Yeelen* and the Absent but Ever-Present Arts of Komo,” paper presented at the Urban Images of Rural Life: Its Materials and Materiality, Its Actors and Its Practices / L’imaginaire de « la brousse » milieu urbain: matérialités, acteurs, pratiques session at the European Conference on African Studies, Basel, Switzerland, 30 June
- 2016 “Pilots of Power: Power Association Performers and Audiences,” paper presented at the Power and the Arts in West African Power Associations session, a Mande Studies Association (MANSA)-sponsored session at the African Studies Association annual conference, Washington DC, 3 December
- 2016 “*Mapping Senufo*: From Idea to Implementation,” paper presented at the Art & Science: Conference on Empirical Methods, Universität Wien, Vienna, Austria, 26 August
- 2016 “Humanities and Science as Partners in Conservation Education; the Case of African Power Association Objects,” presentation with Robin O’Hern and Ellen Pearlstein at the ICOM-CC Conservation Science and Education conference, Cambridge MA, 13 April
- 2016 “*Mapping Senufo*: A Look Back at People, Places, and Dates in Archives of Art,” paper presented at the Cultural Forgetting and Recovery: Using Historical GIS to Restore the Material Past session at the American Association of Geographers annual meeting, San Francisco, California, 29 March
- 2015 “An Iconoclastic Movement, the Catholic Church, and a Market for Senufo Art in the 1950s,” paper presented at the Made for Market. The Circulation of African Art in the 20th and 21st Centuries session at the European Conference on African Studies, Paris, France, 9 July
- 2014 “Women Who Do Not See: Negotiation of Gender through Arts of Power Associations on the Senufo-Mande Cultural ‘Frontier’,” paper presented at the Resistance and Resilience Part II: Global Indigenous Women’s Art Histories session at the Berkshire Conference on the History of Women: Histories on the Edge, Toronto, Canada, 25 May
- 2011 “A Case for the Fieldwork Archive: Revisiting Arnold Rubin’s Scholarship in View of Unpublished Field Documentation,” paper presented at the Sixty Years / Three Generations of Benue River Valley Art Scholarship session at the Fifteenth Triennial Symposium on African Art, Los Angeles, California, 24 March
- 2008 “Fractured Unity: The Public Face of the *Dozo Ton* in a ‘Frontier,’” paper presented at the Seventh International Conference on Mande Studies, Lisbon, Portugal, 26 June
- 2002 “Sacred Places amongst the Lobi,” paper presented at the Sacred Places, the First World Art Postgraduate Symposium, School of World Art Studies and Museology, Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, England, 19 January

#### OTHER PRESENTATIONS

- 2021 “Significant Contents: Approaches of West African Power Associations to Consent, Secrecy, and Recording,” invited paper presented at the Socio-Cultural (SC) Workshop, Department of Anthropology, University of Michigan, Ann Arbor [virtual], 28 October
- 2021 “*Mapping Senufo*,” invited presentation in ARTH-A 510 Critical Theories and Methods in Art History, circa 1900 to the Present, Indiana University, Bloomington [virtual], 26 October
- 2021 “*Mapping Senufo*: How Do We Know What We Think We Know?” invited presentation in ARTH 597 Special Topics: Digital Art History Colloquium, Pennsylvania State University, University Park, Pennsylvania [virtual], 10 March
- 2021 “Beyond the Surface: The Case of African Power Association Objects,” invited presentation with Robin O’Hern and Ellen Pearlstein in 596: African Objects in Museums, University of California, Los Angeles [virtual], 10 February
- 2020 “Art, Power, and Process,” invited presentation in ARTS 1100H: Honors Art Appreciation, Georgia Gwinnett College, Lawrenceville, Georgia [virtual], 5 November
- 2020 “*Yeelen*: Things to Consider,” invited presentation in Art History UN3503: Contemporary Arts of Africa, Columbia University, New York, New York [virtual], 4 November



- 2020 "In This Moment @ the Carlos," invited public discussion of *Do or Die: Affect, Ritual, and Resistance* with Faith Kim, Haley Jones, and Margaret Nagawa at the Michael C. Carlos Museum, Emory University, Atlanta, Georgia [virtual], 30 October
- 2020 "*Mapping Senufo: An Investigation of Evidence*," invited presentation in ARTHIST 484B / 584B: Art / History in the Digital Age, Binghamton University, Binghamton, New York [virtual], 5 October
- 2020 "*Mapping Senufo: From Plotting Points to Evaluating Evidence*," invited presentation in ARHA / ARCH 249: Digital Art History, Amherst College, Amherst, Massachusetts [virtual], 28 September
- 2020 "*Mapping Senufo*," invited Project Discussion presentation with Constantine Petridis at the Camargo Foundation, Cassis, France [virtual], 8 April
- 2019 "Methods for Study of African Art History," invited presentation in ARTH 504 Proseminar in Research and Method, Williams College Graduate Program in the History of Art, Williamstown, Massachusetts, 14 November
- 2019 "*Mapping Senufo: Rethinking the Scholarly Monograph in the Era of Digital Publication*," invited lecture, and "*Mapping Senufo*," colloquium with Constantine Petridis at the Clark Art Institute, Williamstown, Massachusetts, 1 October and 2 October
- 2019 "*Mapping Senufo: A Digital Publication Project about Art, Evidence, and a Range of Perspectives*," presentation with Constantine Petridis, Department of History and Centre for Humanities Research, University of the Western Cape, Cape Town, South Africa, 15 August
- 2019 "*Mapping Senufo: Art, Evidence, and a Move beyond Pinpointing Geographic Locations*," presentation with Constantine Petridis, Wits City Institute, University of the Witwatersrand, Johannesburg, South Africa, 14 August
- 2019 "The Unseeing Audience," public presentation at the Emory Office of Undergraduate Admissions TEDx Talks, Emory University, Atlanta, Georgia, 10 April
- 2019 "What is Senufo?," invited public presentation with Constantine Petridis, Bill and Carol Fox Center for Humanistic Inquiry Public Scholarship Forum, Emory University, Atlanta, Georgia, 27 February
- 2019 "Scramble for Africa," presentation for the Upper Elementary 1 classroom at the Montessori School of Raleigh, North Carolina, 11 January
- 2018 "Art and the Histories it Reveals," invited public presentation at the Faculty Connections: Emory University and Georgia Tech Counselor Fly-In Program, Emory University, Atlanta, Georgia, 14 November
- 2018 "Doing Africanist Research across the Humanities and Social Sciences," roundtable discussion with Daniel Domingues da Silva, Jane Hooper, and Bayo Holsey, Institute of African Studies, Emory University, Atlanta, Georgia, 25 October
- 2018 "African Cosmos," presentation with Erin Bonning, Pre-Major Advising Connections at Emory Program (PACE) Evidence Sessions, Emory University, Atlanta, Georgia, 26 and 27 September
- 2018 "'Arts of Africa: An Introduction': Redesigning an Introductory African Art History Course around a Single Museum's Collection," invited presentation in HAVC 202: Introduction to Visual Studies Methods, University of California, Santa Cruz, 27 April
- 2018 "What Happens If You Are Injured Working Abroad?" invited presentation in Master's of Development Practice Program Enrichment Session, Emory University, Atlanta, Georgia, 5 April
- 2018 "Seeing African Arts," presentation with Yaëlle Biro, Art History Department, Emory University, Atlanta, Georgia, 27 March
- 2018 "*Mapping Senufo*," invited lecture in IDS216W Visual Culture, Emory University, Atlanta, Georgia, 21 March
- 2017 "Unseen on Screen: *Yeelen* and Its Absent but Ever-Present Arts," paper presented at the Institute of African Studies Seminar, Emory University, Atlanta, Georgia, 7 September
- 2017 "*Yeelen*," invited presentation in AFRICAST 181: Media Representations of Africa, Stanford University, Stanford, California, 9 May
- 2017 "Stories that Circulate: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier,'" paper presented at the Stanford Humanities Center, Stanford, California, 7 March
- 2017 "*Yeelen*," presentation in the Art & Art History Cinemathèque series, Stanford University, Stanford, California, 28 February

- 2016 "Perspectives sur les arts de la Côte d'Ivoire," presentation with Yaëlle Biro, at the Musée des Civilisations de Côte d'Ivoire, Abidjan, Côte d'Ivoire, 7 July
- 2015 "Senufo: Art et identités en Afrique de l'Ouest," press preview with Michel Hilaire and Constantine Petridis, at the Musée Fabre, Montpellier, France, 27 November
- 2015 "From Idea to Exhibition: What is Senufo?" presentation with Constantine Petridis at the Institute of African Studies Seminar, Emory University, Atlanta, Georgia, 1 October
- 2015 "Senufo sans frontières," presentation with Constantine Petridis at the Musée du quai Branly, Paris, France, 11 September
- 2015 "Senufo: Art and Identity in West Africa at the Saint Louis Art Museum," presentation with Constantine Petridis for the Saint Louis Art Museum Beaux-Arts Council, Saint Louis, Missouri, 27 June
- 2015 "Arts of Africa and the Museum," invited lecture in AH 4800 Culture on Display: Nonwestern Art in the Western Museum, Georgia State University, Atlanta, Georgia, 23 June
- 2015 "*Mapping Senufo*," invited presentation in GRAD 700R Experiments in Scholarly Form, Emory University, Atlanta, Georgia, 16 March
- 2015 "Seeing the Unseeing Audience: Women and Power Association Masquerades," paper presented at the Institute of African Studies Seminar, Emory University, Atlanta, Georgia, 29 January
- 2014 "Beyond the Surface: Where Secrecy, Science, and Ethics Meet in Conservation of Objects in Museum Collections," presentation with Robin O'Hern and Ellen Pearlstein, at Michael C. Carlos Museum, Emory University, Atlanta, Georgia, 13 November
- 2014 Panel chair's introduction and "Seeing the Unseeing Audience: Women and Power Association Masquerades on the Senufo-Mande Cultural 'Frontier'," papers presented at the Performing Personalities in Africa panel at the Arts Council of the African Studies Association triennial conference, Brooklyn, New York, 21 March
- 2012 "Le visible et l'invisible: les arts du *komo* et du *kono* chez les Senoufo et Bamana," lecture at the Musée du quai Branly, Paris, France, 13 April
- 2010 "Bamana-Mande Arts," "Senufo Arts," "Arts of Power Associations," invited lectures in AH55A Introduction to the Arts of Africa, Department of Art History, University of California, Los Angeles, California, 12, 14, and 16 April
- 2009 "Where Senufo and Bamana Art Meet," presentation to the Friends of AAOA, The Metropolitan Museum of Art, New York, New York, 6 May
- 2009 "Patrons, Power, and Performance in West Africa: Masquerade Arts on a Senufo-Bamana Cultural 'Frontier'," paper presented at the 2009 Fellows Colloquia, The Metropolitan Museum of Art, New York, New York, 31 March
- 2008 "Seeing the Unseen: Power Associations, Artists, and the Masks They Make," Shoptalk 145 presented at the Center for Advanced Study in the Visual Arts, Washington DC, 28 February
- 2007 "Art in Western Burkina Faso," invited lecture in the African art course at the International School of Ouagadougou, Ouagadougou, Burkina Faso, 14 May
- 2006 "Post-secondary school education in the United States," presentations at the Public Affairs Section, United States Embassy, Ouagadougou, Burkina Faso, 18 August and 29 December
- 2006 "Art in Western Burkina Faso," presentations in Advanced English Conversation courses at the Associazione italo-americana Luciano Finelli / Friends of The Johns Hopkins University, Bologna, Italy, 18 December and 20 December
- 2005 "Crossing the Boundaries and Pushing the Borders: A Preliminary Investigation into the Diverse Arts of the Senufo Peoples of Burkina Faso and Mali," presentation at the UCLA Fowler Museum of Cultural History, Los Angeles, California, 18 January
- 2004 "Luba arts," invited lecture as part of the UCLA African Studies Program's Africa in the Classroom project, Westside Leadership Magnet School, Los Angeles, 14-15 April
- 2001 "Art in Ghana," invited presentation in middle school science course at the Ralph C. Mahar Regional Middle and High School, Orange, Massachusetts, 13 September
- 2001 "Art in Ghana," invited presentations in English language courses at Liceo Galvani and European School of Economics, Bologna, Italy, 12 March and 14 March

## LECTURE SERIES CREATION AND ORGANIZATION

- 2021 Co-founder and co-organizer with Lisa Lee, Linda Merrill, and Megan O'Neil of Monuments and Memorials, a series of lectures, Emory University Art History Department, Atlanta, Georgia, spring and fall
- 2016- Creator and organizer of MAP IT | Little Dots, Big Ideas, a series of lectures and workshops on digital mapping and the humanities, Emory University, Atlanta, Georgia

## OTHER CONFERENCE AND COLLOQUIUM ACTIVITIES

- 2021 Co-organizer with Bayo Holsey, Think Again! African Arts, Museum Politics, and Savior Complexes symposium, Emory University Institute of African Studies, Atlanta, Georgia [virtual], 12 November
- 2021 Co-convenor with Constantine Petridis, African Art and Evidence colloquium, Clark Art Institute Research and Academic Program, Williamstown, Massachusetts [virtual], 15-16 October, proposal accepted 21 August 2019 (originally scheduled for October 2020; postponed due to the COVID-19 crisis)
- 2021 Invited participant for Public Humanities Workshop at the Fox Center for Humanistic Inquiry, Emory University, Atlanta, Georgia, 12-18 August
- 2021 Chair, How Do Scholars Think Differently about Historical Evidence and the Arts When They Change their Research Methods? session at the Arts Council of the African Studies Association triennial meeting [virtual], 19 June (originally scheduled for June 2020; postponed due to the COVID-19 pandemic)
- 2021 Co-organizer with Yaëlle Biro, What Do We Know, and How Do We Say It? Museum Day roundtable discussion, Arts Council of the African Studies Association triennial meeting [virtual], 19 June (originally scheduled for June 2020; postponed due to the COVID-19 pandemic)
- 2020 Invited discussant of "'Good Pieces in Sight': The US Market in Mesoamerican Antiquities circa 1940", by Megan O'Neil, Bill and Carol Fox Center for Humanistic Inquiry Europe and Beyond Seminar, Emory University, Atlanta, Georgia, 5 October
- 2020 Invited participant at the Digital Art History and Graduate Education Virtual Convening, Pennsylvania State University, University Park, Pennsylvania [virtual], 15-16 June
- 2020 Invited discussant for the African Visual Culture, Colonial Intersections session at the College Art Association annual meeting, Chicago, Illinois, 12 February
- 2019 Co-chair with Constantine Petridis, Art and Evidence session at the African Studies Association annual meeting, Boston, Massachusetts, 21 November
- 2019 Invited participant at the Grand Challenges of Art History: Digital / Computational Methods and Social Art History colloquium, Clark Art Institute, Williamstown, Massachusetts, 26-27 April
- 2019 Invited participant on Roundtable 1: The Curator-Conservator Connection: Navigating Interdisciplinary Collaborations and Roundtable 2: Ethical Handling and Conservation Treatment of African Art at the Bridging Disciplines in the Study of African Art: The Curator-Conservator Connection symposium at the Virginia Museum of Fine Arts, Richmond, Virginia, 3-5 April
- 2018 Co-chair with Z. S. Strother, Restitution of Cultural Property in Africa: New Directions? roundtable at the African Studies Association annual meeting, Atlanta, Georgia, 29 November 2018
- 2018 Initiator and moderator for Conservation Conversation with Richard Woodward, Ainslie Harrison, and Casey Mallinckrodt of the Virginia Museum of Fine Arts, and Annie McEwen, Amanda Hellman, and Renée Stein of Emory University at the Michael C. Carlos Museum, Emory University Atlanta, Georgia, 28 November
- 2018 Invited discussant with Ruby Lal, Rajeev Kinra, Rosemary Magee, and Walter S. Melion of *Empress: The Astonishing Reign of Nur Jahan* by Ruby Lal, Bill and Carol Fox Center for Humanistic Inquiry Public Scholarship Forum, Emory University, Atlanta, Georgia, 18 September
- 2018 Co-organizer with Yanna Yannakakis, Rethinking Archives through Digital Mapping session at the American Association of Geographers annual meeting, New Orleans, Louisiana, 12 April
- 2017 Co-chair with Yaëlle Biro of the Shattering Single Stories in the Labeling and Presentation of Historical Arts of Africa panel at the Arts Council of the African Studies Association triennial conference, Legon, Ghana, 11 August
- 2017 Co-organizer with Edward Triplett and chair of the Geographical History: From Maps as Documents to Maps as Method session at the American Association of Geographers annual meeting, Boston, Massachusetts, 9 April

- 2016 Co-chair with Yaëlle Biro of the Shattering Single Stories in the Labeling and Presentation of Historical Arts of Africa panel sponsored by ACASA at the African Studies Association annual conference, Washington DC, 3 December
- 2016 Invited participant at the Art History in Digital Dimensions symposium funded by the Getty Foundation and the Samuel H. Kress Foundation, the University of Maryland, College Park, 19-21 October
- 2015 Co-organizer with Niall Atkinson of the Visual Geographies: Reconceptualizing the Terrain of Art History with Historical GIS session at the American Association of Geographers annual meeting, Chicago, Illinois, 22 April
- 2015 Co-convener with Constantine Petridis of the What's in a Label? colloquium at the Cleveland Museum of Art, Cleveland, Ohio, 10-11 April
- 2014 Co-chair with Lisa Homann of the Culture and Representation sub-theme of the African Studies Association Annual Conference, Rethinking Violence, Reconstruction and Reconciliation, Indianapolis, Indiana, 20-23 November
- 2014 Invited chair of the Gendering Ethnicity in African Women's Lives panel at the Berkshire Conference on the History of Women: Histories on the Edge, Toronto, Canada, 24 May
- 2014 Invited chair of Session V. Performance and the Cultures of Violence at Twenty Years Later, an Institute of African Studies conference, Emory University, Atlanta, Georgia, 19 April
- 2013 Chair of the New Approaches to the Study of Historical Arts in Africa, Art History Open Session at the College Art Association 101<sup>st</sup> Annual Conference, New York, New York, 14 February

#### PROFESSIONAL EXPERIENCE

- 2019- Associate Professor, Art History Department, Emory University, Atlanta, Georgia
- 2013-2019 Assistant Professor, Art History Department, Emory University, Atlanta, Georgia
- 2013-2015 Curatorial Advisor for "Senufo: Art and Identity in West Africa," exhibition organized by the Cleveland Museum of Art, Cleveland, Ohio
- 2010-2013 Assistant Professor (Arts of Africa), Art Department, The City College of The City University of New York, New York, New York
- 2009-2010 Research Assistant to the Director, Fowler Museum at UCLA, Los Angeles, California
- 2003-2005 Research Assistant to the Deputy Director and Chief Curator, UCLA Fowler Museum of Cultural History, Los Angeles, California
- 2003 Intern, Alutiiq Museum and Archaeological Repository, Kodiak, Alaska, September
- 1999-2000 Intern, Department of the Arts of Africa, Asia, the Americas and Oceania, The Baltimore Museum of Art, Baltimore, Maryland
- 1998 Intern, National Museum, Ghana Museums and Monuments Board, Accra, Ghana, September-December
- 1996-2000 Student Assistant, Department of the Arts of Africa, Asia, the Americas and Oceania, The Baltimore Museum of Art, Baltimore, Maryland

#### COURSES TAUGHT (not including directed studies)

##### EMORY UNIVERSITY

##### GRADUATE

- 2021 ARTHIST 590R: Graduate Seminar in Art-Historical Methods: Theories and Methods for a Twenty-First-Century Art History (fall)  
\*Course redesigned for the fall semester of 2021
- 2020 ARTHIST 590R: Graduate Seminar in Art-Historical Methods: Theories and Methods for a Twenty-First-Century Art History (fall)  
\*New course developed with support from Emory University Mellon Humanities PhD Interventions Project Course Development Grant; course also developed for online teaching and learning in the context of the COVID-19 pandemic
- 2020 ARTHIST 589R: Postcolonial Arts of Africa: Identity Matters (fall)  
\*Course significantly redesigned for online teaching and learning in the context of the COVID-19 pandemic; course taught in conjunction with ARTHIST 365 | AFS 389
- 2019 ARTHIST 789R: Poetics and Politics of Museum Display: Focus on Arts of Africa (spring)



- 2018 \*Course redesigned for the spring semester of 2019  
ARTHIST 789R: Hidden Presence: Focus on the Seen and Unseen in the Arts of Africa (spring)
- 2017 \*Course redesigned for the spring semester of 2018  
ARTHIST 589K: What is a Map? (fall)
- 2017 \*New course developed for the 400W- and 500-levels developed for the fall semester of 2017  
ARTHIST 589R: Postcolonial Arts of Africa: Identity Matters (fall)
- 2016 \*Course taught in conjunction with ARTHIST 365 | AFS 389  
ARTHIST 789R: Mapping Art History (spring)
- 2016 \*New course developed for the spring semester of 2016  
ARTHIST 589R: Arts of Africa: An Introduction (spring)
- 2015 \*Course taught in conjunction with ARTHIST 282 | AFS 282  
ARTHIST 589R: Postcolonial Arts of Africa: Identity Matters (fall)
- 2014 \*Graduate-level component of the course developed for the fall semester of 2015; course taught in conjunction with ARTHIST 365 | AFS 389  
ARTHIST 789R: The Seen, the Unseen, and In Between: Art and Ambiguity, Assemblage, Secrecy, and Silence (fall)
- \*New course developed for the fall semester of 2014

UNDERGRADUATE

- 2021 ARTHIST 365 | AFS 386: Postcolonial Arts of Africa: Identity Matters and Museum Approaches (fall)  
\*Course redesigned for in-person teaching within the context of the COVID-19 pandemic; course imagined and co-taught with Margaret Nagawa, PhD student in art history
- 2021 ARTHIST 282 | AFS 282: An Introduction to the Arts of Africa and Museums (spring)  
\*Course significantly redesigned for online teaching and learning in the context of the COVID-19 pandemic
- 2020 ARTHIST 365 | AFS 389: Postcolonial Arts of Africa: Identity Matters (fall)  
\*Course significantly redesigned for online teaching and learning in the context of the COVID-19 pandemic; course imagined and co-taught with Haley Jones, PhD candidate in art history
- 2019 IDS 290: African Futures in Verbal and Visual Arts (spring)  
\*New, one-credit course developed and co-taught with Nathan Suhr-Sytsma, a faculty member in the English Department, for the spring semester of 2019
- 2019 ARTHIST 365 | AFS 389: Postcolonial Arts of Africa: Identity Matters (spring)
- 2018 ARTHIST 282 | AFS 282: Arts of Africa: An Introduction (fall)  
\*Course redesigned around objects in the Art Institute of Chicago's collection for the fall semester of 2018
- 2018 ARTHIST 485W | AFS 489W: Making Meaning in Museums: Focus on Arts of Africa (fall)  
\*New course developed from Art and Display: Focus on Arts of Africa
- 2018 ARTHIST 282 | AFS 282 | ARTHIST 589K: Arts of Africa: An Introduction (spring)  
\*Course redesigned around objects in the Metropolitan Museum of Art's collection for the spring semester of 2018
- 2017 ARTHIST 365 | AFS 389: Postcolonial Arts of Africa: Identity Matters (fall)
- 2016 ARTHIST 282 | AFS 282: Arts of Africa: An Introduction (spring)  
\*Course completely redesigned around objects in the Cleveland Museum of Art's collection and graduate-level (ARTHIST 589R) component developed for the spring semester of 2016
- 2015 ARTHIST 485W | AFS 489W: Concealed and Revealed: Focus on Secrecy and Arts of Africa (fall)  
\*New course developed for the fall semester of 2015
- 2015 ARTHIST 365 | AFS 389: Postcolonial Arts of Africa: Identity Matters (fall)
- 2015 ARTHIST 485W | AFS 489W: Art and Display: Focus on Arts of Africa (spring)  
\*New course developed for the spring semester of 2015
- 2015 ARTHIST 190 | PHYS 190 | AFS 190: First-Year Seminar: "African Cosmos" (spring)  
\*New course developed and co-taught with Erin Bonning, a faculty member in the Physics Department, for the spring semester of 2015 in conjunction with the "African Cosmos: Stellar Arts" exhibition at Michael C. Carlos Museum



- 2014 ARTHIST 389R | ENG 389 | AFS 389: Postcolonial Arts and Literature of Africa: Identity Matters (fall)  
\*New course developed and co-taught with Nathan Suhr-Sytsma, a faculty member in the English Department, for the fall semester of 2014
- 2014 ARTHIST 282 | AFS 282: Arts of Africa: An Introduction (spring)  
\*New course developed from CCNY ART 31012 for the spring semester of 2014
- 2014 ARTHIST 190 | AFS 190: First-Year Seminar: Objects, Biographies, and the Art of Curating (spring)  
\*New course developed for the spring semester of 2014
- 2013 ARTHIST 365 | AFS 389: Postcolonial Arts of Africa: Identity Matters (fall)  
\*New course developed from CCNY ART 31012 for the fall semester of 2013

### **THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK (CCNY)**

#### GRADUATE

- 2012 ART B8102: African Arts and Methods of Display (spring)  
\*New course developed for the spring semester of 2012
- 2011 ART A6203: Themes and Methods in African Arts (fall)  
\*New course developed for the fall semester of 2011
- 2011 ART A6906: Contemporary Arts of Africa (spring)  
\*New course developed for the spring semester of 2011
- 2010 ART B8104: Arts of Africa: An Introduction (fall)  
\*New course developed for the fall semester of 2010

#### UNDERGRADUATE

- 2012 ART 31012: Arts of Africa: An Introduction (fall)
- 2012 ART 10000: Introduction to the Visual Arts of the World (fall)
- 2012 ART 31509: African Arts and Methods of Display (spring)  
\*New course developed for the spring semester of 2012
- 2011 ART 31118: Themes and Methods in African Arts (fall)  
\*New course developed for the fall semester of 2011
- 2011 ART 31013: Contemporary Arts of Africa (spring)
- 2010 ART 31012: Arts of Africa: An Introduction (fall)  
\*New course developed for the fall semester of 2010
- 2010 ART 10000: Introduction to the Visual Arts of the World (fall)  
\*New course developed for the fall semester of 2010

### **UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)**

#### UNDERGRADUATE

- 2010 AHC119C: Contemporary Arts of Africa (summer)  
\*New course developed for the summer term of 2010

### **ADDITIONAL COURSE DEVELOPMENT**

#### **EMORY UNIVERSITY**

#### UNDERGRADUATE

- 2021 Art Matters: Ethical Practice, Social Justice, Museums, and Us  
\*Course design inspired by undergraduate student Faith Kim's final seminar project in the fall of 2020 and course syllabus developed in the spring and summer of 2021 with contributions from undergraduate research assistants Faith Kim and Zimra Chickering
- 2013- ARTHIST 102  
\*Ongoing design and redesign of a set of lectures on African art history for the Art History Department's introductory course

## ADDITIONAL TEACHING ACTIVITIES

### TEACHING GRANTS

- 2021- Recipient of Emory University Center for Faculty Development and Excellence Teaching Fellowship COVID Edition (January 2021 to May 2022) for study of methods to align best research-based practices for mental wellbeing with course design
- 2021 Convener of Art Circles Seminar Development summer seminar, supported by the Emory University Mellon Humanities PhD Interventions Project, 2-11 June
- 2021 Recipient (with Linda Merrill) of Emory University Center for Faculty Development and Excellence Fund for Innovative Teaching (FIT) Grant to develop four diverse, multi-perspective lectures on African arts for ARTHIST 102 Art I Culture I Context (spring 2021)
- 2020-2021 Selected participant in the Mellon Humanities Pathways 2<sup>nd</sup> Faculty Workshop to provide faculty with strategies to augment or redevelop courses to help students translate coursework into career possibilities, Emory College of Arts and Sciences, Atlanta, Georgia, and Oxford College, Oxford, Georgia
- 2019-2021 Recipient of Emory University Mellon Humanities PhD Interventions Project Course Development Grant for redesign of graduate seminar in methods of art-historical research, announced July 2019
- 2018-2019 Co-principal investigator (with Paul Jaskot) on grant for Samuel H. Kress Foundation Graduate Fellowship in Digital Art History to support graduate education in digital art history awarded to Duke University, announced 1 November 2018
- 2018-2019 Recipient of Emory Quality Enhancement Plan (QEP) Mini-Grant Awards for teaching about evidence in ARTHIST 282 | AFS 282: Arts of Africa: An Introduction (fall 2018), ARTHIST 485W | AFS 489W: Making Meaning in Museums: Focus on Arts of Africa (fall 2018), and ARTHIST 365 | AFS 389: Postcolonial Arts of Africa (spring 2019)
- 2018 Selected participant in the Fourth Faculty Development Workshop on Evidence-Focused Seminars as part of Emory's Quality Enhancement Plan, The Nature of Evidence, May
- 2015 Recipient of Emory University Center for Faculty Development and Excellence Fund for Innovative Teaching (FIT) Grant for spring 2016 graduate-level ARTHIST 789R: Mapping and Art History
- 2014 Recipient of Emory University Center for Faculty Development and Excellence Classroom Mini-Grant for spring 2014 undergraduate-level ARTHIST 282 | AFS 282: Arts of Africa: An Introduction

### DOCTORAL DISSERTATION COMMITTEES

- 2021- Chair of the Ph.D. dissertation committee for Haley Jones, Art History Department, Emory University, Atlanta, Georgia
- 2019- Member of the Ph.D. dissertation committee for Elizabeth Caris, Art History Department, Emory University, Atlanta, Georgia
- 2018-2020 Member of the Ph.D. dissertation committee for Caitlin Glosser, Art History Department, Emory University, Atlanta, Georgia, dissertation title: "Sonia Delaunay's Cross-Media Abstraction," approved and submitted fall 2020

### MASTER'S THESIS AND QUALIFYING PAPER COMMITTEES

- 2021 Co-advisor with Lisa Lee of the M.A. qualifying paper for Margaret Nagawa, Art History Department, Emory University, Atlanta, Georgia, paper title: "A Monument's Many Lives: Constructing Meanings in Theo Eshetu's *The Return of the Axum Obelisk*," approved and submitted fall 2021
- 2018-2019 Co-advisor with Lisa Lee of the M.A. qualifying paper for Haley Jones, Art History Department, Emory University, Atlanta, Georgia, paper title: "Imperfect Documents: Sherrie Levine's *African Masks After Walker Evans*," approved and submitted spring 2019
- 2012-2014 Member of the M.A. thesis committee for Hilary Whitham, Department of Art, The City College of The City University of New York, thesis title: "The Flight of the Sankofa Bird: Paul Strand's Ghana: An African Portrait, The Fellowship of Man and the Idea of Africa," approved and submitted spring 2014
- 2011-2012 Member of the M.A. thesis committee for Robin Rebecca O'Hern, Conservation of Archaeological and Ethnographic Materials, University of California, Los Angeles, thesis title: "On the Surface: A Cultural and Scientific Analysis of Two West African Komo Masks' Surfaces," approved and submitted April 2012

### UNDERGRADUATE THESIS COMMITTEES

- 2020-2021 Advisor for the honors thesis of Faith Kim, Art History Department, Emory University, Atlanta, Georgia, thesis title, "Monumental Interplays: How Virtual Encounters Affect Understandings of the Voortrekker Monument and Freedom Park in South Africa," approved and submitted April 2021
- 2020-2021 Advisor for the honors thesis of Tiera Ndlovu, Art History Department, Emory University, Atlanta, Georgia, thesis title, "An Image of Society: Exploring Race and Power in the Ervin Yarbrough and Claude Culbreath Photograph Collection," approved and submitted April 2021
- 2018 Member of the committee for the honors thesis of Jamie Dawes, Classics Department, Emory University, Atlanta, Georgia, thesis title: "*Iste Ego Sum*: Re-embodying and Reflecting the Early Bronze Age Cycladic Idols," approved and submitted April 2018
- 2018 Member of the committee for the honors thesis of Mollie Fiero, Middle Eastern and South Asian Studies Department, Emory University, thesis title: "Grounds for Debate: Afghan Women's bodies as a site of contestation after September 11, 2001," approved and submitted April 2018
- 2015-2016 Co-advisor with Lisa Lee for the honors thesis of Amina Khan, Art History Department, Emory University, Atlanta, Georgia, thesis title: "Art in Exile: Dislocation and Disruption in the work of Mona Hatoum," approved and submitted April 2016
- 2015-2016 Member of the committee for the honors thesis of Xinyu Liu, Psychology Department, Emory University, Atlanta, Georgia, thesis title: "Rumination in Trauma Narratives: Gendered Implications," approved and submitted April 2016
- 2015-2016 Member of the committee for the honors thesis of Xiao Tan, Art History Department, Emory University, Atlanta, Georgia, thesis title: "Selling the Indian Other: The Commodification of Hopi Katsinam Spirit Figures," approved and submitted April 2016

### DIRECTION OF GRADUATE RESEARCH ASSISTANTSHIPS

- 2016-2021 Director of graduate research assistantships for *Mapping Senufo*, a born-digital publication under development and initiated with support from the Emory Center for Digital Scholarship
- 2013-2014 Co-director of graduate research assistantship for *Mapping Senufo*, a born-digital publication under development and initiated with support from the Emory Center for Digital Scholarship

### DIRECTION OF UNDERGRADUATE RESEARCH ASSISTANTSHIPS

- 2021 Co-director with PhD candidate Haley Jones of undergraduate research assistantships on the African art market in conjunction with Jones's dissertation research, spring and fall
- 2021 Director of undergraduate research assistantship on restitution and social media, summer
- 2019-2021 Co-director with Linda Merrill of Mellon Mays Undergraduate Fellows research, Art History Department, Atlanta, Georgia
- 2017-2019 Director of undergraduate research assistantships for *Mapping Senufo*, a born-digital publication under development and initiated with support from the Emory Center for Digital Scholarship
- 2016-2017 Director of undergraduate research assistantship for "Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier'" at the Stanford Humanities Center, Stanford, California
- 2015-2016 Co-director with Renée Stein and Brittany Dolph Dinneen of undergraduate research assistantship for study of Kono helmet mask (1994.004.095) in the collection of the Michael C. Carlos Museum, Emory University, Atlanta, Georgia
- 2014-2016 Director of undergraduate research assistantships for *Mapping Senufo*, a born-digital publication under development and initiated with support from the Emory Center for Digital Scholarship
- 2013-2014 Mentor of undergraduate research assistant for "Defining Style: Archival and Image-Based Research on Senufo Arts of West Africa," a project initiated in conjunction with the Scholarly Research and Inquiry at Emory (SIRE) Undergraduate Research Partnership Program

## OTHER STUDENT MENTORSHIP

- 2021 Mentor for virtual Art Circle planning and implementation by undergraduate student Zimra Chickering as well as graduate students Apala Bhowmick and Margaret Nagawa, fall  
#11: Images of War | War of Images, 13 September  
#12: Let's Talk about Class! 28 October  
#13: Reparations or Restitution? 15 November
- 2021 Mentor for virtual Art Circle planning and implementation by undergraduate students Zimra Chickering, Faith Kim, and Gabriele Kim as well as graduate student Margaret Nagawa, spring  
#7: The Inherent Hierarchy of the Canon, 16 February  
#8: Objectification vs. Empowerment, 11 March  
#9: Humor in Art | Art in Humor, 13 April  
#10: Celebrating AAPI Contributions," 26 May
- 2020 Mentor for virtual Story Circle and Art Circle planning and implementation by undergraduate student Faith Kim as well as graduate student Margaret Nagawa, summer and fall  
#1: Police Brutality and Racial Injustice, 18 June  
#2: White Supremacy and Racism in Art Museums, 7 July  
#3: Encounters and Non-Enoungers: How Does the Inclusion / Exclusion of Certain Kinds of Art in the Canon Affect Us?" 7 August  
#4: Monuments and Their Removal, 3 September  
#5: Immigration, 9 October  
#6: Democracy and Elections, 6 November

## SERVICE

### UNIVERSITY

#### EMORY UNIVERSITY

- 2021 One-time, ad hoc consultant to the Laney Graduate School Conduct Code Review Committee, Emory University, Atlanta, Georgia, 3 November
- 2021 Member of the Emory University Faculty Council Special Committee on Diversity, Equity, and Inclusion, Emory University, Atlanta, Georgia, January to September
- 2021 Faculty mentor for humanities early career scholars participating in the Emory Center for Faculty Development and Excellence Grantseekers' Institute, Emory University, Atlanta, Georgia, spring
- 2020-2020 Director of Graduate Studies, Art History Department, Emory University, Atlanta, Georgia
- 2020 Participant in meeting with external review team evaluating Emory University Fox Center for Humanistic Inquiry, Atlanta, Georgia, 9 December
- 2019 Faculty participant in the Emory University Laney Graduate School's Intensive Grant Writing Workshop, Amicalola Falls, Georgia, 21-24 February
- 2018 Member of the Fulbright committee, Emory University Laney Graduate School, Atlanta, Georgia, fall
- 2018-2020 Member of the Laney Graduate School Appointments Committee, Emory University, Atlanta, Georgia
- 2018-2018- Volunteer for the Emory Faculty Speakers Initiative, a program run through the Office of Undergraduate Admission, Emory University, Atlanta, Georgia
- 2017-2017- Member of the advisory committee for Emory University Laney Graduate School's From Critique to Engagement: A Call for Productive Intervention in Humanities PhD Programs project, a five-year initiative supported by a grant from the Andrew W. Mellon Foundation, Atlanta, Georgia
- 2017 Member of the Fulbright committee, Emory University Laney Graduate School, Atlanta, Georgia, fall
- 2016 Faculty participant in the Emory University Laney Graduate School's Intensive Grant Writing Workshop, Amicalola Falls, Georgia, 26-28 February
- 2015-2016 Member of the review committee for Emory University Women's Club Memorial Graduate Research Award applications, Atlanta Georgia, spring
- 2014 Presenter on "Conduct with Research" panel, Emory Center for Digital Scholarship, Emory University, Atlanta, Georgia, 15 September
- 2014 Participant in meeting with external review team evaluating Emory University Center for Faculty Development and Excellence (CFDE), Atlanta, Georgia, 24 April

- 2014 Presenter on "Conducting Research in International Archives" panel, Robert W. Woodruff Library & Manuscript, Archives, and Rare Book Library, Emory University, Atlanta, Georgia, 14 April
- 2014 Participant in Commission on the Liberal Arts (CoLA) Luncheon Discussion, Emory University, Atlanta, Georgia, 26 March
- 2013 Member of search committee for Curator of African Art, Michael C. Carlos Museum, Emory University, Atlanta, Georgia, fall

THE CITY UNIVERSITY OF NEW YORK

- 2012 Member of the CUNY Diversity Committee Planning Committee and the Publicity Subcommittee, New York, New York, fall

**COLLEGE**

EMORY COLLEGE OF ARTS AND SCIENCES

- 2021- Selected co-convener with Salmon Shomade of the Mellon Faculty Seminar on Meaning and Purpose in Work, academic year
- 2020-2021 Selected member of the Mellon Faculty Seminar on 21<sup>st</sup> Century Labor: The Meanings and Future of Work convened by Erin Tarver and Carla Freeman, academic year
- 2021 Participant in meeting with external review team evaluating Emory College of Arts and Sciences Department of Quantitative Theory & Methods, Atlanta, Georgia, 15 April
- 2020 Member of the statement-of-solidarity-writing working group, Institute of African Studies, Emory University, Atlanta, Georgia, June
- 2019 Reviewer of Emory Summer Undergraduate Research Experience (SURE): Humanities, Arts, and Social Sciences applications, Emory University, Atlanta, Georgia, spring
- 2018-2019 Member of the ad hoc committee on undergraduate research convened by Dean Michael Elliott, Emory College of Arts and Sciences, Emory University, Atlanta, Georgia
- 2018 Participant in the Quality Enhancement Plan (QEP) *The Nature of Evidence* Research Study, Emory College of Arts and Sciences, Emory University, Atlanta, Georgia, April
- 2018 Participant in the Take a Professor to Lunch event, Emory University, Atlanta, Georgia, 15 February
- 2017 Presenter in the student-organized Dig It! 2017 festival at the Michael C. Carlos Museum, Emory University, Atlanta, Georgia, 14 October
- 2013- Core faculty member of the Institute of African Studies, Emory University, Atlanta, Georgia

THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK

- 2010-2012 The City College of The City University of New York institutional representative for The Mortimer Hays-Brandeis Fellowship, New York, New York

**DEPARTMENT**

EMORY ART HISTORY DEPARTMENT

- 2020- Chair of the graduate committee, Art History Department, Emory University, Atlanta, Georgia
- 2020 Member of the statement-of-solidarity-writing working group, Art History Department, Emory University, Atlanta, Georgia, June
- 2019 Member of the Dorothy Fletcher Paper Prize review committee, Art History Department, Emory University, Atlanta, Georgia, spring
- 2018-2019 Internships coordinator, Art History Department, Emory University, Atlanta, Georgia
- 2018-2019 Study abroad coordinator, Art History Department, Emory University, Atlanta, Georgia
- 2018 Member of the departmental working group on museology concentration, Art History Department, Emory University, Atlanta, Georgia, fall
- 2017-2018 Member of the Ancient Americas search committee, Art History Department, Emory University, Atlanta, Georgia
- 2015-2016 Honors coordinator, Art History Department, Emory University, Atlanta, Georgia
- 2013-2015 Member of the graduate committee, Art History Department, Emory University, Atlanta, Georgia
- 2013-2015 Advisor to graduate student society, Emory University, Atlanta, Georgia
- 2013-2014 Department representative to the Robert W. Woodruff Library, Art History Department, Emory University, Atlanta, Georgia



THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK ART DEPARTMENT

- 2012 Chair of advising committee, Art Department, The City College of The City University of New York, fall
- 2012 Member of the Master's program advertising group, Art Department, The City College of The City University of New York, fall
- 2012 Member of the vision and mission statement writing group, Art Department, The City College of The City University of New York, fall
- 2011-2012 Member of art history committee, Art Department, The City College of The City University of New York
- 2010-2012 Member of awards committee, Art Department, The City College of The City University of New York
- 2010-2012 Member of advising committee, Art Department, The City College of The City University of New York
- 2010-2012 Advisor to the Graduate Student Art History Society at The City College of The City University of New York

**PROFESSIONAL**

PEER REVIEW

- Grant application reviewer for Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS) and Belgian Federal Science Policy Office FED-tWIN programme for sustainable research cooperation between federal scientific institutes and universities
- Manuscript reviewer for *African Arts*, *African Studies Review*, *Africa Today*, *International Journal of Humanities and Arts Computing*, *Journal of African Cultural Studies*, and *Transcultural Studies*

OTHER

- 2020 Invited respondent to three lectures presented as part of the Class of 2020 Lectures in the History of Art at the Williams Clark Graduate Program in the History of Art, Williamstown Massachusetts, June
- 2019 Invited mentor for *African Studies Review* (ASR) Pipeline for Emerging African Studies Scholars (PEASS) Workshop, Boston, Massachusetts, 20 November
- 2015-2017 Invited contributor to project to catalogue objects in collections of the Musée des Civilisations, Abidjan, Côte d'Ivoire
- 2012 Core participant in Columbia University workshop series, "Undocumented Stories," organized by Rhiannon Stephens and Caterina Pizzigoni, New York, New York, fall
- 2010-2013 Associate Member at the Columbia University Seminar: The Art of Africa, Oceania and the Americas (#509), New York, New York
- 2006-2007 Consultant, Centre de Recherche pour la Promotion et la Sauvegarde de la Culture Senoufo, Bobo-Dioulasso, Burkina Faso
- 2006 Local consultant for ART in Embassies, United States Embassy, Ouagadougou, Burkina Faso

**OTHER**

- 2004-2005 Member of newsletter committee, Department of Art History, University of California, Los Angeles
- 2003 Member of orientation committee, Department of Art History, University of California, Los Angeles
- 2003 Member of symposium committee, Department of Art History, University of California, Los Angeles
- 2001-2002 Volunteer at Norwich Education & Action Development, Norwich, England
- 1995-1996 Corps member, City Year Rhode Island, Providence, Rhode Island