

MORA J. BEAUCHAMP-BYRD, PH.D.
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EDUCATION

DUKE UNIVERSITY, Durham, NC
Ph.D. in Art History, May 2011

Dissertation title: *Hogarth's Progress: "Modern Moral Subjects" in the Work of David Hockney, Lubaina Himid and Paula Rego*

Committee: Richard J. Powell (chair), Neil McWilliam, Kristine Stiles, Susan Thorne

COLUMBIA UNIVERSITY, New York, NY
M.A., Art History, February 1999

NEW YORK UNIVERSITY, New York, NY
M.A., Visual Arts Administration, May 1998

NEW YORK UNIVERSITY, New York, NY
B.A., Art History, May 1990

AREAS OF SPECIALIZATION

Art and Visual Culture of the Americas, including Modern and Contemporary African American Art and Caribbean Art; Art of the African diaspora; British Art, including appropriations of William Hogarth's 18th-century graphic narratives by David Hockney, Lubaina Himid, and Paula Rego, and The Black Arts Movement in Britain (1980s and 90s); Comics Studies, including race, class and gender in animation, comic strips, and comic books in the U.S., and African American newspaper comic strips during the Golden Age of Comics (1938-1955); Global Modern and Contemporary Art; and Museum and Curatorial Studies.

TEACHING APPOINTMENTS

2023-present

FLORIDA STATE UNIVERSITY

Tallahassee, FL

Associate Professor of Art History

Director of Museum and Cultural Heritage Studies

Courses Taught:

Internship in Museum Studies

Supervised Research (Capstone)

2022-2023

OKLAHOMA STATE UNIVERSITY

Stillwater, OK

Teaching Assistant Professor of Africana Studies

Courses Taught:

Race & Gender in American Comics (Black Popular Culture)

Introduction to Africana Studies

Modern & Contemporary African American Art (African American Arts and Culture)

2020-2022

THE UNIVERSITY OF TAMPA

Visiting Assistant Professor of Art and Design

Courses Taught:

Contemporary Art

Introduction to Museum Studies

History of Graphic Design

Modern Art

Museum Studies Practicum I, II and III

2017-2020

OKLAHOMA STATE UNIVERSITY

Stillwater, OK

Visiting Assistant Professor of Art History, Department of Art, Graphic Design and Art History

Courses Taught:

Art Since 1960

Art of the African Diaspora

20th-Century Art

History of American Comics

History of Graphic Design

History of Art Survey 1 and 2

Introduction to Museum & Curatorial Studies

Introduction to Global Art

2015-2017

SPELMAN COLLEGE

Atlanta, GA

Visiting Assistant Professor of Art History & Curatorial Studies

Courses Taught:

History of Art II

Introduction to Curatorial Studies

Mining the Museum

Issues in Women's Art

Understanding the Visual Arts

2014-15

DUKE UNIVERSITY

Durham, NC

Visiting Assistant Professor of Art History

Courses taught:

**Modern and Contemporary African American Art
Art of the United States
The Black Atlantic**

2008-2013

XAVIER UNIVERSITY OF LOUISIANA

New Orleans, Louisiana

Assistant Professor of Art History and Curator of University
Art Collections, Department of Art

Courses taught:

**Art of the African Diaspora
History of Art 1A & 1B (Art History Survey I and II)
Modern and Contemporary Art
Art Appreciation**

2008

SOUTHERN UNIVERSITY AT NEW ORLEANS

Assistant Professor of Museum Studies

Courses taught:

**Exhibition Design
Museums and Communities
Research Methods in Museology
Writing for Research in Museums**

GRADUATE STUDENTS SUPERVISED

Doctoral Supervision

2023-present Doctoral Committee Co-Chair, Estefania Vallejo Santiago,
Department of Art History, Florida State University

2023-present Doctoral Committee Co-Chair, Danelle Bernten, Department of Art
History, Florida State University

2023-present Dissertation Committee Member, Keidra Navaroli, University of
Central Florida

M.A. Supervision

2018-20 Committee member, Catarina de Araujo, photography in early 20th c.
Brazil, Oklahoma State University

CURATORIAL AND ADMINISTRATIVE EMPLOYMENT
(MUSEUMS & OTHER CULTURAL AND EDUCATIONAL INSTITUTIONS)

2013-2014

NEW ORLEANS AFRICAN AMERICAN MUSEUM OF ART, CULTURE AND HISTORY (NOAAM)
Interim Executive Director

As Interim Executive Director of the Museum, my responsibilities included Development/fundraising in collab. with the Museum Board (including management of a Capital Campaign and devt. of a March 2014 Gala), curatorial programming, collections management, strategic planning (w/active Museum Accreditation efforts) and other initiatives.

2005-2007

THE STERLING AND FRANCINE CLARK ART INSTITUTE
Williamstown, Massachusetts
Assistant Director for Mellon Initiatives

As part of the Andrew W. Mellon Foundation-funded initiatives of the Research and Academic Program (RAP) Dept. at the Clark, served principal role in developing a workshop entitled *Contemporary African Art: History, Theory and Practice*, and a conf. entitled *Art History and Diaspora: Genealogies, Theories and Practices*. Also organized, with the RAP Director and Assoc. Director and other Departmental staff, the Clark's residential fellowship program and academic events, including conferences, symposia, invitational colloquia and lectures).

1999-2001

AMISTAD RESEARCH CENTER
Tulane University, New Orleans, LA
Director and Curator of the Department of Visual Arts

Served as departmental Director and Curator of the prominent collection of 19th and 20th century African American and traditional African art held by the Center, the nation's largest independent archives specializing in the history of African Americans and other ethnic groups. As Curator, responsibilities included the development of exhibitions and accompanying publications and public programs, overseeing acquisitions, and facilitating loan and reproduction requests. Exhibition Curator of **Selections from the Aaron Douglas Collection, A Hidden Treasure: The Art of Frank Wyley, Martin Payton: Twenty Years of Sculpture** and **Treasures from The Amistad Research Center** (presented at The Ogden Museum of Southern Art; co-curved with Ogden Museum Curator David Houston).

1998

MUSEUM OF THE CITY OF NEW YORK

New York, NY

Consultant, Department of Photographs & Prints

Managed loans and acquisitions processing, documentation and cataloguing of the Museum's New York City-focused photographs, prints, drawings and related materials, and assisted with the curatorial research and coordination of upcoming photographic exhibitions.

1998

MUSEUM OF THE CITY OF NEW YORK

Gordon Parks Programs Coordinator

Developed/coordinated a series of public programs (film series, panel discussions and gallery talks) relating to the major traveling retrospective entitled **Half Past Autumn: The Art of Gordon Parks**, an examination of the renowned American photojournalist, filmmaker, novelist, poet and musician, org. by The Corcoran Gallery of Art, Washington, DC.

1993-1997

THE CARIBBEAN CULTURAL CENTER

New York, NY

Curator and Director of Special Projects

Exhibition Curator of **Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966-1996** (held at the Center, The Bronx Museum of the Arts and the Studio Museum in Harlem); **Struggle and Serenity: The Visionary Art of Elizabeth Catlett**; **Transcending Silence: The Life and Poetic Legacy of Audre Lorde**; **The Worldview of Katherine Dunham**; **When I Am Not Here/Estoy Alla: Photographs by Maria Magdalena Campos-Pons**; **Africa's Legacy: Photographs in Brazil and Peru by Lorry Salcedo-Mitrani**; and **CUBOP! The Life and Music of Maestro Mario Bauza**. Served as principal fundraiser for each exhibition and accompanying public programs and publications. As Project Director for the multi-venue exhibition **Transforming the Crown**, supervised a project staff of eight over a 3-year period. Coordinated video documentation of all Center public programs. Catalogued the Center's extensive research library of materials related to the manifestations of African-based traditions throughout the world.

1993

STUDIO MUSEUM IN HARLEM

New York, NY

Assistant to Director

- 1992 **MUSEUM OF THE CITY OF NEW YORK**
New York, NY
National Endowment for the Arts Curatorial Intern
- 1991-92 **STUDIO MUSEUM IN HARLEM**
New York, NY
Assistant to Senior Registrar
- 1991 **STUDIO MUSEUM IN HARLEM**
New York, NY
NEA/ New York Council on the Arts Curatorial Intern
- 1991 **BRONX MUSEUM OF THE ARTS**
New York, NY
Curatorial Assistant
- 1987-90 **THE DRAWING CENTER**
New York, NY
Helena Rubinstein Intern

GUEST CURATORIAL POSITIONS

- 2019 **OKLAHOMA STATE UNIVERSITY MUSEUM OF ART
(OSUMA), Stillwater, Oklahoma**
Guest Curator
- Curator of the exhibition entitled *Little Nemo's Progress: Animation and Contemporary Art*, on view August through December of 2019. Developed a Student Curatorial Team (comprised of OSU students Kayla Andrus, Hope Bailey, Syd Hammond, and Bianca Martucci-Fink), to provide students with curatorial research, exhibition design and other exhibition development experience.
- 2019 **XAVIER UNIVERSITY OF LOUISIANA AND
LOUISIANA CREOLE RESEARCH ASSOCIATION (LA
Creole), New Orleans, LA**
Guest Curator
- Curator of the exhibition, on view at Xavier University from Oct. 2019 through Feb. 2020, entitled *Picturing Creole New Orleans: The Photographs of Arthur P. Bedou*, part of LA Creole's 15th Annual Conference.

- 2008 **NEW ORLEANS AFRICAN AMERICAN MUSEUM OF ART, CULTURE AND HISTORY (NOAAM)**
Guest Curator
- Served as Guest Curator of the exhibition entitled *A Celebration of Faith: Henriette Delille and the Sisters of the Holy Family*, an examination of the 1842 establishment in New Orleans of the second oldest Catholic religious order for women of color in the United States and charted their ongoing charitable endeavors.
- 2003 **THE NEW ORLEANS MUSEUM OF ART**
Guest Curator
- Served as principal guest curator for **Raised to the Trade: Creole Building Arts of New Orleans**, an exhibition documenting the contributions of building arts craftspersons to the built environment of New Orleans, on view Nov. 2002-Jan. 2003.
- 1996-1997 **BRONX MUSEUM OF THE ARTS**
Guest Curator
- Developed and coordinated the exhibition **Petrona Morrison and Veronica Ryan: Sculptural Works**.
- 1993-94 **MUSEUM OF THE CITY OF NEW YORK**
Guest Curator
- Coordinated overall development of the exhibition **Pride=Power**, an examination of the New York City Gay Pride March, and its accompanying public programming.

PUBLICATIONS

CURRENT PUBLICATIONS IN PROGRESS

“Manicured Blackness and White Space: Geoffrey Holder and New York School Ad Campaigns of the 1950s,” chapter in *Geoffrey Holder: Prismatic Blackness* (working title), Erica Moiah James, ed., part of The Geoffrey Holder Project, organized in cooperation with The Geoffrey Holder Family Archive and The University of Miami (Duke University Press/forthcoming 2025; **PEER-REVIEWED**).

“From *Red Room* to *Blue Jay* (1987): A Curatorial Approach to Denzil Forrester’s UK Black Arts Movement-Era Paintings,” exhibition catalogue essay for the institutionally co-organized *Denzil Forrester: Duppy Conqueror* (org. by Kemper Museum of Contemporary Art, Kansas City, MO) and *Denzil Forrester: We Culture* (org. by Institute of Contemporary Art, Miami) exhibitions, exh. cat., publication forthcoming 2024.

“African American Comics,” article for Oxford Bibliographies in African American Studies; Editor in Chief, Dr. Gene Jarrett (**PEER-REVIEWED**/Oxford University Press; pub. forthcoming 2024).

“Grassroots Conversation Piece: Archives and Endurance” section participant in *Grassroots Artmaking: Political Struggle and Activist Art in the UK, 1960-Present*, edited by Catherine Spencer, Amy Tobin, and Maryam Ohadi-Hamadani, eds. (Bloomsbury Academic, forthcoming 2025).

“The Transatlantic Afterlife of *Transforming the Crown*: Black British Art and the Survey Exhibition,” conf. proceedings publication (entitled *After the Black Arts Movement in Britain: Framing the Critical Decade*), from the 2016 *Framing the Critical Decade: After the Black Arts Movement* conference, The Univ. of Bristol, UK (Bloomsbury Academic/pub. forthcoming 2025; **PEER-REVIEWED**).

BOOK CHAPTERS AND EXHIBITION CATALOGUE ESSAYS

“Al Hollingsworth’s *Kandy* (1955): Race, Colorism and Romance in African American Newspaper Comics of the Golden Age,” Public. chapter in Qiana Whitted, ed., *Desegregating Comics: Debating Blackness in Early American Comics, 1900-1960* (Rutgers Univ. Press/May 2023) (**PEER-REVIEWED**).

“The Afterlives of *Transforming the Crown*: Black British Art and the Survey Exhibition,” in Conference Proceedings publication for *Reshaping the Field: Arts of the African Diasporas on Display* (Nov. 2021), organized by Nana Adusei-Poku, Center for Curatorial Studies at Bard College (London: Afterall Press and Cambridge, MA: MIT Press, 2022).

“Black People Dressed Up is What I Knew: Rita Keegan’s Performative Self-Portraiture,” in Matthew Harle and Rita Keegan, eds., *Mirror Reflecting Darkly: The Rita Keegan Archive* (London: Goldsmiths Press/MIT Press, 2021).

“Mickey’s White Gloves: Animation, Performance and Contemporary Art,” exhibition brochure essay for exhibition entitled “Little Nemo’s Progress: Animation and Contemporary Art,” Oklahoma State University Museum of Art, on view August through December, 2019.

“John McCrady's "Southern Eccentric" Regionalism: *Negro Maskers* from the “Mardi Gras Day” series of 1948,” Publication chapter for *Walking Raddy: The Baby Dolls of New Orleans*, an anthology of texts re: the New Orleans Baby Doll masquerading tradition, compiled and edited by Dr. Kim Vaz-Deville, University Press of Mississippi, 2018 (PEER-REVIEWED).

“Yesterday’s Doorway: John Scott’s Iconographic Portraits of New Orleans,” in exhibition catalogue for *A John Scott Retrospective*, Masur Museum of Art, Monroe, LA, 2008.

“Brides of Christ, Servants to the Poor: Tracing the Legacy of the Sisters of the Holy Family,” in exhibition catalogue for *A Celebration of Faith: Henriette Delille and the Sisters of the Holy Family*, New Orleans Museum of Art, Culture and History, 2008.

“Everyday People: Vanley Burke and the Ghetto as Genre,” in *Back to Black: Art, Cinema and the Racial Imaginary*, exhibition catalogue, Whitechapel Gallery, London, UK, 2005 (Including contributors Richard J. Powell, David A. Bailey and Petrine Archer-Straw (exhibition co-curators), Kellie Jones, Kathleen Cleaver, Kodwo Eshun, Manthia Diawara and Paul Gilroy).

“The Satirical Paintings and Engravings of William Hogarth,” in Anita Jeni McKenzie, ed., *Contrasts, Textures and Hues: Exploring Early Printed Images of People of African and Asian Heritage*, London: McKenzie Heritage Pictures, 2004.

“Raised to the Trade: An Introduction,” in *Raised to the Trade: Creole Building Arts of New Orleans*, exhibition catalogue, New Orleans Museum of Art, New Orleans, LA, 2002 (Including contributors Dr. Jay D. Edwards, Dr. Nick Spitzer and Dr. John Michael Vlach).

“Under My Skin: Narratives of Migration, Classification and Contagion in the Art of Rina Banerjee,” in *Antenna: The Art of Rina Banerjee*, exhibition brochure, Bose Pacia Modern, New York, 2000 (Including contributors Deepali Dewan and Sujata Moorti).

“The Art of Ben Jones: Performance, Power and Cultural Survival,” in *Sisters of Spirit: Art by Ben Jones*, exhibition brochure, Jose Marti National Library, Havana, Cuba, 2000 (Including introduction by Alejandro Anreus).

“London Bridge: Late Twentieth-Century British Art and the Routes of National Culture,” exhibition catalogue, *Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966–1996*, Caribbean Cultural Center, 1997. Distributed by The University of Chicago Press. (Edited by Mora Beauchamp-Byrd and Franklin Sirmans, including contributors Eddie Chambers, Okwui Enwezor, Kobena Mercer, Gilane Tawadros, Anne Walmsley, Deborah Willis and Judith Wilson.)

“An Aesthetic of Survival: The Visionary Art of Elizabeth Catlett,” exhibition catalogue, *Struggle and Serenity: The Visionary Art of Elizabeth Catlett*, Caribbean Cultural Center, 1996. (Including contributor Floyd Coleman.)

JOURNAL ARTICLES

“An Oral History with Ron Bechet by Mora J. Beauchamp-Byrd,” in *Bomb Magazine* (Issue 166/Winter 2024), published Dec. 15, 2023.

“Joiri Minaya’s *Cloaking of the statue of Christopher Columbus* (2019): Redressing and Cleansing,” article in *ReVista, the Harvard Review of Latin America*, edited by June Carolyn Erlick, pub. Aug. 30, 2021 (part of “Spotlight: Monuments and Counter-Monuments,” Spring-Summer 2021, Vol. XX, No. 3).

“Cut-outs and ‘Silent Companions’: Theatricality and Satire in Lubaina Himid’s ‘A Fashionable Marriage,’ *Burlington Contemporary*, Issue 2, November 2019 (**PEER-REVIEWED**).

“John Scott’s *Ocean Song*: Picturing Congo Square in Late 20th Century New Orleans,” article as part of Visual Arts-themed section (“Visual Arts” section, entitled *Rivers and Oceans: Navigating Pictorial Legacies of Enslavement in New Orleans and Bristol*, produced in collaboration with Dr. Shawn Sobers, University of the West of England, Bristol, UK), in Dr. Lucienne Loh and Dr. Carolyn M. Jones Medine, editors, *Journal of Global Slavery* (JGS)/Brill: Special Issue, “Contemporary Legacies of Trans-Atlantic Slavery,” Feb. 2019 (**PEER-REVIEWED**).

“Spirit House: John Scott’s Iconographic Portraits of New Orleans,” Guest Editorial essay for Thematic Update/Community Spotlight re: New Orleans, (<http://www.oxfordaasc.com/public/featured/guest.jsp>); Oxford African American Studies Center, Henry Louis Gates, Editor-in-Chief (Oxford University Press, 2015); (<http://www.oxfordaasc.com/public/letters/letter.jsp>).

“African Americans in New Orleans: A Visual History,” Guest Editorial Photo-essay for Thematic Update/Community Spotlight re: New Orleans, Oxford African American Studies Center; Henry Louis Gates, Editor-in-Chief (Oxford University Press, 2015);

See <http://www.oxfordaasc.com/public/features/current/index.jsp>

“London Bridge: Late 20th Century British Art and the Routes of “National Culture,” (*Recollections* section), *Critical Interventions: Journal of African Art History and Visual Culture* 12, Vol. 7, Issue 2, Fall 2013 (**PEER-REVIEWED**; Special issue, edited by Eddie Chambers, re: Black Artists in Europe).

Catalogue entries, *DIA Bulletin*, Vol. 86/African American Art (published by the Detroit Institute of Arts, Fall 2012) for the following images: Hughie Lee Smith, *Boy with a Tire*, 1952; P.H. Polk, *George Washington Carver in the Laboratory*, 1930; Edward Clark, *Maple Red*, 1963, and Elizabeth Catlett, *Terra-Cotta Head*, c. 1960.

“‘New’ England: Notes on Art, Migration and National Identity”, *International Review of African American Art* (vol. 15, no. 3, 1998).

ENCYCLOPEDIA ENTRIES

“Matt Baker,” “Chester Commodore,” “Al Hollingsworth,” “Wilbert Holloway,” “E. Simms Campbell,” Encyclopedia entries for Sheena C. Howard, Editor, *Encyclopedia of Black Comics*, (Rosarium Publishing/Sept. 2017).

LECTURES AND PRESENTATIONS

INVITED KEYNOTE & PLENARY PRESENTATIONS AT CONFERENCES AND SYMPOSIA

“Al Hollingsworth’s *Kandy* (1954-55): Race, Romance and Golden Age Comics,” Keynote (virtual) lecture, 2021 Graduate Student Symposium, Department of Art, Art History and Visual Studies, Duke University, Feb. 5, 2021.

“Picturing Creole New Orleans: The Portraiture of Arthur P. Bedou,” Keynote Lecture for 15th Annual Conference for The Louisiana Creole Research Association (LA Creole), Xavier University of Louisiana, New Orleans, LA, October 26, 2019.

“Creole Building Arts of New Orleans: An Art Historical Perspective,” Invited Opening Plenary Session lecture, Caribbean Studies Association (CSA) 40th Annual Conference, New Orleans, LA, May 25, 2015.

INVITED LECTURES AND PRESENTATIONS

“After Transforming the Crown,” Invited Panelist/Speaker, panel entitled “Dialogics of Diaspora,” in *Reshaping the Field: Arts of the African Diasporas on Display* conference, organized by Nana Adusei-Poku, Center for Curatorial Studies at Bard College (CCS Bard), Nov. 6, 2021.

“Diverse Voices in Comics and Animation,” invited (in-person) lecture presented at Teacher Training Workshop/Art Intensive 2021, Embracing Our Differences, Sarasota, FL, July 29, 2021.

“John Scott’s *Ocean Song*: Picturing Congo Square in Late 20th Century New Orleans,” invited (virtual) lecture presented as part of the Annual John T. Scott

Celebration, organized by the Xavier University Department of Art and the Ogden Museum of Southern Art, June 27, 2020.

“Arthur P. Bedou, Pictorialism and Creole New Orleans,” Invited lecture for Lunch + Learn (in association with *Impressionist to Modernist: Milestones in Early Photography* exhibition), Oklahoma State University Museum of Art, March 15, 2018.

“Silent Companions”: Hogarthian Narrativity, the British Black Arts Movement and Lubaina Himid’s *Fashionable Marriage* (1986), Art History Roundtable Series (Department of Art, Graphic Design and Art History, September 14, 2017.

“Curatorial Practice and Social Movements,” Invited Lecture as part of panel discussion entitled “Curatorial Practice and Social Movements,” (with additional panelists Andy Ditzler, Alessandra Raengo, and Kevin Sipp), organized by Emory University’s Visual Scholarship Initiative (VSI), Atlanta Contemporary Arts Center, Saturday, March 26, 2016.

“Elizabeth Catlett in Mexico”: Intro to film screening of *Betty y Pancho*, The Consulate of Mexico in New Orleans, May 15, 2015.

The Long Memory: African Diaspora Art History and the Myrna Colley-Lee Collection,” Invited lecture, Alexandria Museum of Art, Alexandria, LA, February 21, 2014.

“John McCrady’s *Mardi Gras Day: Spectacle, Subversion and the New Orleans Baby Dolls*,” Invited Lecture presented in conjunction with the exhibition organized by Dr. Kim Vaz entitled *They Call Me Baby Doll: A Mardi Gras Tradition* (On View January 2013 through January 2014 at The Louisiana State Museum at the Presbytere, New Orleans, LA), Lecture date: August 8, 2013.

“Arthur P. Bedou and Creole New Orleans,” Invited Lecture presented as part of The New Orleans component of the nationally-produced Loving Festival, a celebration of multiracial perspectives, Antenna Gallery, June 8, 2013.

“Contemporary African Art: Issues of Diaspora and Display,” Lecture presented in conjunction with the Xavier Confucius Institute-organized colloquium called “Enjoying Chinese and African Art,” Xavier University Center, May 9, 2013.

“John Scott and his Legacy,” Invited Gallery Talk in conjunction with the exhibition entitled *Rhythm & Improvisation: John T. Scott & His Legacy*, organized by the Louisiana Arts & Sciences Museum in Baton Rouge, May 9, 2013.

“Conjuring Women,” Gallery Talk in conjunction with *Conjuring Women: Gender and Representation in the Xavier University Fine Art Collection*, the exhibition that I organized to accompany the University’s first Women’s Studies Conference,

“Gendered Perspectives: Recent Scholarship on Culture and Social Justice,” October 2012.

“Friday Night at NOMA: Arthur Bedou Lecture with Dr. Mora Beauchamp-Byrd,” Invited Lecture at New Orleans Museum of Art, New Orleans, LA, February 24, 2012.

“Yesterday’s Doorway: John Scott’s Iconographic Portraits of New Orleans,” Invited Lecture at Lauren Rogers Museum of Art, Laurel, MS, part of African American Art symposium in conjunction with exhibition entitled *Southern Journeys: African American Artists of the South*, February 23, 2012.

“Curatorial Practice and the Art of the African Diaspora: A Talk with Mora Beauchamp-Byrd,” Invited Lecture at Barnard College, NY, part of the Women's, Gender & Sexuality Studies and Africana Studies' Film and Speaker Series, February 21, 2012.

“Introduction to Romare Bearden,” Invited Presentation in conjunction with Macy’s 100th Birthday Celebration of Romare Bearden, Macy’s-Lakeside Mall, Metairie/New Orleans, LA, February 2, 2012.

“John Scott’s “Museum”: Art, Race and Appropriation,” Invited lecture at St. Tammany Art Association, Covington, LA, in conjunction with the exhibition entitled *John T. Scott: Prints and Sculptures from the New Orleans Museum of Art*, October 23, 2011.

“Picturing Clementine Hunter: Folk Art, Race and Romanticized Louisiana,” Invited Lecture, part of *An Introduction to Southern Art*, collaborative lecture series organized by the Ogden Museum of Southern Art and the Mahalia Jackson Early Childhood and Family Learning Center, New Orleans, LA, March 17, 2011.

“Frank Wyley and the Art Historical Canons,” Invited Lecture, part of *An Introduction to Southern Art*, collaborative lecture series organized by the Ogden Museum of Southern Art and the Mahalia Jackson Early Childhood and Family Learning Center, New Orleans, LA, March 31, 2011.

“*Beyond Black* in Context: Ed Clark, Eugene Martin and John Scott,” Invited Lecture accompanying exhibition entitled *Beyond Black: Ed Clark, Eugene Martin and John T. Scott*, LSU Museum of Art, Baton Rouge, LA, February 13, 2011.

“John Scott’s “Museum”: Art, Race and Appropriation,” part of the Third Annual John Scott Studio Celebration, Library Resource Center, Xavier University of Louisiana, New Orleans, June 24, 2010.

“Yesterday’s Doorway: John Scott’s Iconographic Portraits of New Orleans,” Invited Lecture, accompanying exhibition entitled *A John Scott Retrospective*, Masur Museum of Art, Monroe, LA, January 9, 2009.

“A Celebration of Faith: A Curatorial Perspective,” Lecture series accompanying the exhibition that I organized entitled *A Celebration of Faith: Henriette Delille and the Sisters of the Holy Family*, St. Augustine Parish Hall, New Orleans, Sunday, August 17, 2008.

“The Life and Art of John Scott,” Invited Lecture, Meadows Museum of Art, Centenary College, Shreveport, LA, October 14th, 2007.

“Caribbean Art in the Diaspora: The Case of Great Britain,” Invited Lecture, National Art Gallery of the Bahamas, July 24, 2007.

“African American Emancipation as Theme in 19th and 20th Century Art,” Invited Lecture, Juneteenth lecture, USDA Forest Service, Washington, DC, June 2005.

“Raised to the Trade: Tracing the Builders of New Orleans,” Curator’s lecture in conjunction with the exhibition *Raised to the Trade: Creole Building Arts of New Orleans*, New Orleans Museum of Art, New Orleans, LA, December 2002.

“Transforming the Crown: African, Asian and Caribbean Artists in Britain: Curating a 30-Year Survey Exhibition,” Invited Lecture for *Curating the Caribbean* panel, 12th Annual James A. Porter Colloquium on African American Art, Howard University, Washington, D.C., April 2001

“Gordon Parks: His Life and Work,” Invited Lecture in conjunction with the traveling retrospective *Half Past Autumn: The Art of Gordon Parks*, California African American Museum, Los Angeles, CA, December 2000.

“Gordon Parks: His Life and Work,” Invited Lecture in conjunction with the traveling retrospective *Half Past Autumn: The Art of Gordon Parks*, New Orleans Museum of Art, New Orleans, LA, June 2000.

CONFERENCE AND SYMPOSIUM PAPERS/PRESENTATIONS

Invited Panelist, “CAA and You (Part 1): Engaging with the College Art Association for Artists,” panel discussion, 111th College Art Association (CAA) Annual Conference, Feb. 17, 2023.

Invited Panel Speaker, “Teaching Longform Scholarship in a Shortform World”, organized by Claudia Brittenham, CAA Publications Committee session, 110th College Art Association (CAA) Annual Conference, Feb., 2022.

“Arthur P. Bedou’s Pictorialist Photography and Creole New Orleans,” invited (virtual) lecture presented as part of panel, organized by Dr. Eva Baham, entitled *New Orleans’ Images: Capturing and Illustrating the Crescent City’s African American History*, Louisiana Historical Association 2020 Annual Meeting, October 8, 2020.

“Brides of Christ”: Arthur Bedou and Doris Ulmann’s 1930s Portraits of the Sisters of the Holy Family,” lecture presented as part of a panel, organized by Dr. Erica M. James, entitled *(Im)Material Beings: New Approaches in the Study of Portraits of the Unknown and Unnamed Black Subject in the Caribbean*, at “Black Portraiture(s) V: Memory and the Archive, 1619-2019,” conference held at NYU Tisch School of the Arts, NYC, October 17-19, 2019.

“Mickey’s White Gloves: Animation, Performance and Contemporary Art,” “Special Guest” lecture at LexiCon Comic Con, Stillwater Public Library, Saturday, September 14, 2019.

“Pictorial Legacies of Enslavement in New Orleans and Bristol: A Case Study in Scholarly Collaboration,” lecture presented as part of a panel organized by Dr. Lucienne Loh entitled “Troubling Contemporary Representations of Slavery,” at *Slavery and its Afterlives: Blackness, Representation, Social Justice Vision*, conference organized by The Centre for Caribbean and Diaspora Studies (CCDS), Goldsmiths, at The National Maritime Museum in Greenwich, UK and Goldsmiths, University of London, July 8-9, 2019.

“Al Hollingsworth’s *Kandy* (1955): Race, Respectability and Romance in African American Newspaper Comics of the Golden Age,” *Mind the GAPS! The Futures of the Field* (1st Annual Conference of the Comics Studies Society/CSS), University of Illinois at Urbana-Champaign, (August 9-11, 2018).

“Torchy Brown in Southville: Race, Place and “Fashionable” Activism in Jackie Ormes’s Comic Series,” 28th Annual Oklahoma Conference of Art Historians (OCAH), University of Tulsa, March 3, 2018.

“Lubaina Himid’s *Fashionable Marriage* of 1986, William Hogarth and the Uses of the Canon: A Case Study,” presented as part of *Making Women’s Art Matter: New Approaches to the Careers and Legacies of Women Artists*, (organized by the Dulwich Picture Gallery and the Paul Mellon Centre for Studies in British Art to accompany a 2017 Vanessa Bell exhibition at the Dulwich Picture Gallery, London), a conference held at the Paul Mellon Centre for Studies in British Art, London, UK, February 9-10, 2017.

“Torchy Brown in Southville: Race, Place and “Fashionable” Activism in Jackie Ormes’s Comic Series,” 2016 International Comic Arts Forum (ICAF) Conference, University of South Carolina, Columbia, SC, April 14-16, 2016.

“The Transatlantic Afterlife of *Transforming the Crown*: Recent Curatorial Practice and Black British Art,” *Framing the Critical Decade: After the Black Arts Movement* conference, The University of Bristol, Bristol, England, UK, March 21-22, 2016.

“Beyond Superman: African American Newspaper Comics in the Golden Age,” Lecture presented as part of Cartoon Crossroads Columbus (CXC)/1st Annual CXC Academic Symposium, Columbus, OH, October 13-16, 2016.

“Curatorial Practice and the Art of Social Movements,” lecture presented during New Orleans-focused panel discussion, part of the *Equality: Black Women Mapping the City*-themed Faculty Symposium for the Inauguration of Dr. Mary Schmidt Campbell, 10th President of Spelman College, Spelman College, April 8, 2016.

“*Always Especially Treasured*: Arthur P. Bedou’s Photographs and African American Catholicism in New Orleans,” Invited Lecture, part of the *Collecting Art History* symposium, Visual Arts Center, Department of Art History, The University of Texas at Austin, February 22, 2014.

Co-convener (and introductory presentation), 2008 Clark Conference entitled “Art History and Diaspora: Genealogies, Theories, Practices,” Sterling and Francine Clark Art Institute, Williamstown, MA, April 25-25, 2008.

“The Amistad Research Center,” Invited panelist, *Using Cultural Artifacts to Reconstruct a Different Sense of Place in Louisiana* panel, Association of African American Museums (AAAM) 2000 Meeting, New Orleans, LA, August 2000.

Collecting and Interpreting Lesbian and Gay History panel, Invited panelist, American Association of Museums (AAM), 90th Annual Meeting, Phil., PA, May 1995.

SERVICE/Florida State University

College Service

Member, Bylaws Committee, College of Fine Arts, 2023-24

Department Service

Member, Promotion & Tenure Committee, Department of Art History, 2024-25.

Panelist/presenter, with Dr. Lorenzo Pericolo and Dr. Brendan Weaver, on the "Art History Professor Panel," organized by Murphy Movsovitz and the Undergraduate Art History Association (UAHA), on October 10, 2023.

Program Service

Director, Museum and Cultural Heritage Studies M.A. program, Department of Art History, 2023-2027

Organized 3rd Annual MCHS Forum for the FSU Department of Art History and MCHS, *Heritage, Tourism, and Race: A Conversation with Dr. Antoinette Jackson*, scheduled for February 22, 2024.

Co-led a workshop (*Ringling Internship Application Workshop*), with Dr. Erika Loic, on October 4, 2023 to prepare students for the Ringling Course Internship application process.

SERVICE/Other Universities

Committee participation, *Online Teaching and Learning Committee* (OTLC), The University of Tampa, 2021-22.

Committee participation, *Equality: Black Women Mapping the City*, Faculty Symposium for the Inauguration of Dr. Mary Schmidt Campbell, 10th President of Spelman College, April, 2016.

Saint Katharine Drexel's Vision: Xavier University and the Sisters of the Blessed Sacrament Exhibition Planning Committee participation, 2012-13, Xavier University of Louisiana, Exhibition opening date: January, 2013.

Committee participation: Women's Studies Conference, *Gendered Perspectives: Recent Scholarship on Culture and Social Justice*, Xavier University, October 2012.

Art Village Grand Opening and Alumni Homecoming Committee participation, Xavier University, 2011.

From Hopelessness to Hope: Xavier Remembers Katrina Committee participation, Xavier University, 2010.

Professional Service (Invited Moderator, Panelist, Interviewer, etc.):

Moderator/Invited Session Chair, Panel 1, *Grassroots: Artmaking and Political Struggle*, an online event series organized for Kettle's Yard/University of Cambridge and the University of St. Andrews by Dr. Catherine Spencer (University of St. Andrews, Scotland) and Dr. Amy Tobin (Kettle's Yard, Cambridge, England), April 29-30, 2021.

Moderator, “*Transforming the Crown: 25th Anniversary Commemoration*” Roundtable, with *Crown* artist Rita Keegan and Dr. Janice Cheddie, Caribbean Cultural Center African Diaspora Institute (CCCADI), NYC, October 26, 2022.

“Conversations in Color: Katrina Andry and Dr. Mora J. Beauchamp-Byrd,” organized by The Amistad Research Center, New Orleans, Event Location: The George and Joyce Wein Jazz and Heritage Center, N.O., September 28, 2022.

Invited Panelist, “Monuments and Counter-Monuments” issue (virtual) Launch, *ReVista: The Harvard Review of Latin America*, organized by *ReVista* editor June Carolyn Erlick and moderated by Diana Sorensen, September 30, 2021.

“Curator Discussion with Artist Lyndon J. Barrois,” part of public programming for exhibition entitled “Little Nemo’s Progress: Animation and Contemporary Art,” Oklahoma State University Museum of Art, Thursday, September 26, 2019.

Interview with artist Mickalene Thomas (Facilitated discussion with artist and audience members after presentation of the artist’s film entitled *Happy Birthday to a Beautiful Woman: A Portrait of My Mother*), Contemporary Arts Center (CAC), New Orleans, Wednesday, May 21, 2014.

Professional Service: Guest Editing for Refereed Journals

Guest Editor, Thematic Update/Community Spotlight re: New Orleans, *Oxford African American Studies Center* (www.oxfordaasc.com), Henry Louis Gates, Editor-in-Chief (Oxford University Press, July, 2015).

Professional Service: Editorial Board Memberships

Panorama, Journal of the Association of Historians of American Art
Co-Editor, Exhibition Reviews, Jan 2021-2023.

Professional Service: Judging for Exhibitions

Committee Member, *Ahha Tulsa Exhibition Committee*, Tulsa, OK, 2019-20

Juror, *NEW KIDS*, third annual New Kids on the Block intercollegiate juried exhibition, org. by Art Student Union at Georgia State Univ. and the Diverge Art Club at Spelman College, featuring works by students from Atlanta-area colleges and universities. Fellow jurors: Pastiche Lumumba, Director of The Low Museum, and Maxwell Sebastian, visual artist, Eyedrum Gallery, Atlanta, GA, April 7-16, 2016.

Professional Service: Reviewer or Panelist for Grant Applications

Juror, *State Fellowships Panel*, South Arts, Atlanta, GA, January 2019

Museums panel, National Endowment for the Arts (NEA), July 2016

Visual Arts panel, National Endowment for the Arts (NEA), Wash. D.C., July 2012

Visual Arts panel, National Endowment for the Arts (NEA), Wash., D.C., July 2010

American Masterpieces/ Visual Arts Touring panel, National Endowment for the Arts (NEA), Wash., D.C., December 2009

Museum Creativity and Organizational Capacity panel, National Endowment for the Arts (NEA), Washington, D.C., July 2000

Professional Service: Service to Professional Associations, Cultural Organizations, and Professional Affiliations

College Art Association (CAA)

Vice President for Publications (Executive Committee, term completed May 2021-April 2023)

Member, Board of Directors (Four-year term, May 2020-April 2024).

Contemporary Arts Center (CAC) of New Orleans, June 2010-2014

Education Committee Chair (2011-2014).

College Art Association (CAA)

Member, 1994-present

Comics Studies Society (CSS)

Founding Member, 2016-present

RECENT MEDIA COVERAGE

Interview and inclusion of quotes in Evan John, CNN, “Black Artists Highlight How the Trauma of Empire Still Echoes in Britain,” CNN Style, article pub. January 25, 2022. <https://www.cnn.com/style/article/lubaina-himid-yinka-shonibare-spc-intl/index.html>

Interview and appearance in “Celebrating Black History Month: Nick Cave at TPA” video, Tampa International Airport, February 2021.

Speaker, “Monuments and Counter-Monuments: *Revista* Launch” video, *ReVista: The Harvard Review of Latin America* (David Rockefeller Center for Latin American Studies/Harvard University), September 30, 2021.

Quoted in Nadja Sayej, “The Subtle Radicalism of Cartoonist Jackie Ormes,” *Shondaland.com*, March 6, 2019.

SELECTED CONFERENCES AND OTHER PUBLIC PROGRAMMING ORGANIZED

Contemporary African Art: History, Theory and Practice workshop, organized at the Research and Academic Program (RAP) at The Sterling and Francine Clark Art Institute in Williamstown, MA, 2008.

Co-convenor of Conference entitled *Art History and Diaspora: Genealogies, Theories and Practices* at the Research and Academic Program (RAP) at The Sterling and Francine Clark Art Institute in Williamstown, MA, 2008.

Gordon Parks lecture & film series, org. in conjunction w/traveling retrospective *Half Past Autumn: The Art of Gordon Parks*, Museum of the City of New York, 1998.

Organized panel discussions, artists’ talks and film series held at the Bronx Museum of the Arts, the Caribbean Cultural Center and the Studio Museum in Harlem in conjunction with **Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966-1996**, October 1997-March 1998.

Organized discussion with art historian Floyd Coleman and Elizabeth Catlett, accompanying public program for exhibition entitled *Struggle and Serenity: The Visionary Art of Elizabeth Catlett*, Caribbean Cultural Center, New York, 1996.

MORA J. BEAUCHAMP-BYRD, PH.D.

Dr. Mora J. Beauchamp-Byrd is an Associate Professor of Art History and Director of Museum and Cultural Heritage Studies (MCHS) at Florida State University. An art historian, curator, and arts administrator, she specializes in art of the African Diaspora, including a focus on the New Orleans-based photographer Arthur P. Bedou (1882-1966); Art of the Americas, with a focus on Modern & Contemporary African American art and Caribbean art; Museum and Curatorial studies; British art, including appropriations of William Hogarth's 18th-century graphic narratives by Lubaina Himid, David Hockney, and Paula Rego, and The Black Arts Movement in Britain in the 1980s and 90s; Global Modern and Contemporary art; and representations of race, class and gender in American comics, with an emphasis on animation and African American newspaper comics during the Golden Age of Comics (1938-1955).

She completed a B.A. in Art History and an M.A. in Visual Arts Administration at New York University. She has also earned an M.A. in Art History from Columbia University. In 2011, she completed a Ph.D. in Art History at Duke University in the Department of Art, Art History and Visual Studies.

Dr. Beauchamp-Byrd has taught at Duke University, Oklahoma State University, Spelman College, The University of Tampa, and Xavier University of New Orleans. She is a member of the Board of Directors of the College Art Association (CAA), where she served on the Executive Committee as Vice President for Publications from 2021-2023. Since 2021, she has served as an Exhibition Reviews Co-Editor at *Panorama, Journal of the Association of Historians of American Art*.

Earlier in her career, she served as Interim Executive Director at the New Orleans African American Museum of Art, Culture and History (NOAAM). From 2008 through 2013, she was an Assistant Professor of Art History, Department of Art, and Curator of University Art Collections at Xavier University of Louisiana. From 2005 through 2007, she was Assistant Director for Mellon Initiatives in the Research and Academic Program (RAP) at The Sterling and Francine Clark Art Institute in Williamstown, MA.

From June 1999 through July of 2001, she was Director and Curator of the Visual Arts Department at the Amistad Research Center, Tulane University in New Orleans, La. In this capacity, she oversaw the development of exhibitions and accompanying public programs of the Center's extensive collection of 19th and 20th century African American and traditional African art, which includes works by Edward Mitchell Bannister, Elizabeth Catlett, Aaron Douglas, William H. Johnson, Jacob Lawrence, John T. Scott and Henry Ossawa Tanner.

She has had a wealth of experience within the curatorial and administrative departments of numerous cultural institutions including The Caribbean Cultural Center (NY), where she was Curator and Director of Special Projects; the Bronx Museum of the Arts; The Studio Museum in Harlem (NY); the Museum of the City of New York, and The Drawing Center (NY). At The Caribbean Cultural Center, she was curator of the exhibition *Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966-1996*, and developed its accompanying public programs and major catalogue (distributed by the University of Chicago Press). The exhibition was on view at the Bronx Museum of the Arts, the Caribbean Cultural Center, and the Studio Museum in Harlem from late 1997 through early 1998.

Dr. Beauchamp-Byrd has served as curator of numerous exhibitions, including *Struggle and Serenity: The Visionary Art of Elizabeth Catlett*; *The Worldview of Katherine Dunham*; *Transcending Silence: The Life and Poetic Legacy of Audre Lorde*; *Petrona Morrison and Veronica Ryan: Sculptural Works*; *Selections from the Aaron Douglas Collection at the Amistad Research Center*; *Martin Payton: Twenty Years of Sculpture*; *When I Am Not Here/Estoy Alla: Photographs by Maria Magdalena Campos-Pons*; *Raised to the Trade: Creole Building Arts of New Orleans*; *A Celebration of Faith: Henriette Delille and the Sisters of the Holy Family*; *John T. Scott: Selections from the Fine Art Collections at Xavier University*; *Picturing Creole New Orleans: The Photographs of Arthur P. Bedou*, and *Little Nemo's Progress: Animation and Contemporary Art*.