

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

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

COLUMBIA UNIVERSITY, New York, NY, Graduate School of Arts and Sciences  
M.A. in Art History, February 1999

NEW YORK UNIVERSITY, New York, NY, Graduate School of Education  
M.A. Visual Arts Administration, May 1998

NEW YORK UNIVERSITY, New York, NY, College of Arts and Sciences  
B.A. in Art History, May 1990

**TEACHING APPOINTMENTS**

- 2017-present            **OKLAHOMA STATE UNIVERSITY**, Stillwater, OK  
Visiting Assistant Professor of Art History
- 2015-2017            **SPELMAN COLLEGE**, Atlanta, GA  
Visiting Assistant Professor of Art History & Curatorial Studies
- 2014-15                **DUKE UNIVERSITY**, Durham, NC  
Visiting Assistant Professor of Art History
- 2008-2013            **XAVIER UNIVERSITY OF LOUISIANA**, New Orleans, LA  
Assistant Prof. of Art History and Curator of Univ. Art Collections

**CURATORIAL AND ADMINISTRATIVE EMPLOYMENT**

- 2019                    **OKLAHOMA STATE UNIVERSITY MUSEUM OF ART (OSUMA)**, Stillwater, Oklahoma  
Guest Curator, *Little Nemo's Progress: Animation and Contemporary Art*
- 2013-2014            **NEW ORLEANS AFRICAN AMERICAN MUSEUM OF ART, CULTURE AND HISTORY (NOAAM)**, New Orleans, LA  
Interim Executive Director
- 2008                    **NEW ORLEANS AFRICAN AMERICAN MUSEUM OF ART, CULTURE AND HISTORY (NOAAM)**  
Guest Curator, *A Celebration of Faith: Henriette Delille and the Sisters of the Holy Family*
- 2005-2007            **THE STERLING AND FRANCINE CLARK ART INSTITUTE**  
Williamstown, Massachusetts  
Assistant Director for Mellon Initiatives

- Served principal role in developing a *Contemporary African Art: History, Theory and Practice* workshop and a conference entitled *Art History and Diaspora: Genealogies, Theories and Practices*.
- 2003 **THE NEW ORLEANS MUSEUM OF ART**, New Orleans, LA  
Guest Curator, *Raised to the Trade: Creole Building Arts of New Orleans*.
- 1999-2001 **AMISTAD RESEARCH CENTER**, Tulane Univ., New Orleans  
Director and Curator of the Department of Visual Arts
- 1998 **MUSEUM OF THE CITY OF NEW YORK**, New York, NY  
Consultant, Department of Photographs & Prints
- 1998 **MUSEUM OF THE CITY OF NEW YORK**, New York, NY  
Gordon Parks Programs Coordinator, *Half Past Autumn: The Art of Gordon Parks* (Corcoran traveling retrospective).
- 1996-1997 **BRONX MUSEUM OF THE ARTS**, Bronx, NY  
Guest Curator, *Petrona Morrison and Veronica Ryan: Sculptural Works*.
- 1993-1997 **THE CARIBBEAN CULTURAL CENTER**, New York, NY  
Curator and Director of Special Projects
- Curator of *Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966-1996, held at the Center, The Bronx Museum 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*; and *When I Am Not Here/Estoy Alla: Photographs by Maria Magdalena Campos-Pons*.
- 1993-94 **MUSEUM OF THE CITY OF NEW YORK**, New York, NY  
Guest Curator, *Pride=Power*, an examination of the New York City Gay Pride March.

### **SELECTED PUBLICATIONS/ESSAYS/ARTICLES**

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

“John Scott’s *Ocean Song*: Picturing Congo Square in late 20<sup>th</sup> Century New Orleans,” article part of *Rivers and Oceans: Navigating Pictorial Legacies of Enslavement in N.O. and Bristol*, produced in collab. w/Dr. Shawn Sobers, Univ. of the W. of England, Bristol, UK), in Dr. Lucienne Loh and Dr. Carolyn M. Jones Medine, eds., *Journal of Global Slavery*/Brill: Special Issue, “Contemp. Legacies of Tran-Atlantic Slavery” (**PEER-REVIEWED**/Public. date: Feb. 2019).

"African Americans in New Orleans" and "African American Comics," articles for Oxford Bib. in African American Studies; Ed. in Chief, Dr. Gene Jarrett (**PEER-REVIEWED**/Oxford Univ. Press; forthcoming 2020).

"John McCrady's "Southern Eccentric" Regionalism: *Negro Maskers* from the "Mardi Gras Day" series of 1948," Chapter in *Walking Raddy: The Baby Dolls of New Orleans*, ed. by Dr. Kim Vaz-Deville (**PEER-REVIEWED**/Univ. Press of Miss./Public. date: 2018).

"The Transatlantic Afterlife of *Transforming the Crown*: Black British Art and the Survey Exhibition," conf. proceedings public. from 2016 *Framing the Critical Decade: After the Black Arts Movement* conf., The Univ. of Bristol, Bristol, England, UK (Peter Lang/forthcoming).

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

"London Bridge: Late 20<sup>th</sup> 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, ed. by Eddie Chambers, re: Black Artists in Europe).

Catalogue entries, *DIA Bulletin*, Vol. 86/African American Art (published by the Detroit Instit. of Arts, Fall 2012) for: 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.

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

"Raised to the Trade: An Introduction," in *Raised to the Trade: Creole Building Arts of New Orleans*, exhib. Cat., New Orleans Museum of Art, 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*, exhib. brochure, Bose Pacia Modern, NY, 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*, exhib. brochure, Jose Marti National Library, Havana, 2000.

"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. Dist. by Univ. of Chicago Press. (Ed. by Mora J. Beauchamp-Byrd and Franklin Sirmans, w/contrib. Eddie Chambers, Okwui Enwezor, Kobena Mercer, Gilane Tawadros, Anne Walmsley, Deborah Willis and Judith Wilson.)

## **SELECTED LECTURES AND CONFERENCE PRESENTATIONS**

“Brides of Christ”: Arthur Bedou and Doris Ulmann's 1930s Portraits of the Sisters of the Holy Family,” lecture presented as part of conf. panel org. 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*, Black Portraiture(s) V: Memory and the Archive, 1619-2019, NYU Tisch School of the Arts, NYC, October 17-19, 2019.

“Picturing Creole New Orleans: The Portraiture of Arthur P. Bedou,” Keynote Lecture, 15<sup>th</sup> Annual Conference of the Louisiana Creole Research Association (LA Creole), Xavier University of Louisiana, New Orleans, October 26, 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, at *Slavery and its Afterlives: Blackness, Representation, Social Justice Vision*, The Centre for Caribbean and Diaspora Studies (CCDS), Goldsmiths, Univ. of London, July 8-9, 2019.

“Silent Companions: Staging Lubaina Himid’s *Fashionable Marriage* (1986) and *Naming the Money* (2004),” lecture presented as part of *The Spectacle in Art from the Panorama to the Infinity Room*, a session co-chaired by Dr. Jason Rosenfeld and Dr. Timothy J. Barringer at the 107<sup>th</sup> College Art Association (CAA) Annual Conference, Feb. 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* (1<sup>st</sup> Annual Conf., Comics Studies Society/CSS), Univ. of Ill. at Urbana-Champaign, (Aug. 9-11, 2018).

“Torchy Brown in Southville: Race, Place and “Fashionable” Activism in Jackie Ormes’s Comic Series,” 28<sup>th</sup> Annual Okl. Conf. of Art Historians, Univ. of Tulsa, March 3, 2018.

“Lubaina Himid’s *Fashionable Marriage* of 1986, William Hogarth and the Uses of the Canon: A Case Study,” lecture presented, *Making Women’s Art Matter: New Approaches to the Careers and Legacies of Women Artists*, Paul Mellon Centre for Studies in British Art, London, UK, February 9-10, 2017.

“Beyond Superman: African American Newspaper Comics in the Golden Age,” Lecture presented, Cartoon Crossroads Columbus (CXC)/1<sup>st</sup> Annual CXC Academic Symp., Columbus, OH, Oct. 13-16, 2016.

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

“Curatorial Practice and Social Movements,” Invited Lecture, panel discussion with panelists Andy Ditzler, Alessandra Raengo, and Kevin Sipp), org. by Emory Univ.’s Visual Scholarship Initiative (VSI), Atlanta Contemp. Arts Center, Saturday, March 26, 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.

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

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

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

“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.

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

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

“Raised to the Trade: Tracing the Builders of New Orleans,” Curator’s lecture, for exhib. *Raised to the Trade: Creole Building Arts of New Orleans*, New Orleans Mus. of Art, Dec. 2002.

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

*Collecting and Interpreting Lesbian and Gay History* panel, Invited panelist, American Association of Museums (AAM), 90<sup>th</sup> Annual Meeting, Philadelphia, PA, May 1995.

## **RESEARCH AREAS**

American Art; Art of the African Diaspora, including spec. in African American Art (w/emphasis on African American cartoonists and animators; sculptor and printmaker Elizabeth Catlett; New Orleans-based photographer Arthur P. Bedou and painter, printmaker and sculptor John T. Scott); Art and Feminism; British Art, 18<sup>th</sup> century through the present, w/emphasis on the graphic narratives of William Hogarth as well as Lubaina Himid and other British artists of African, Asian and/or Caribbean descent; Curatorial Studies/Museum Studies; Modern & Contemporary Art; Race, Gender and Class in American Comics.

## **SELECTED PROFESSIONAL SERVICE/ADDITIONAL ACTIVITIES**

\*\* Board member, Contemporary Arts Center (CAC) of New Orleans, 2010-2014; (*Education Committee Chair*, 2011-2014).

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