

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

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

Advisor: *Dr. Richard J. Powell*

Diss. Committee: *Dr. Neil McWilliam, Dr. Richard J. Powell, Dr. Kristine Stiles, Dr. Susan Thorne*

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

2020 UNIVERSITY OF TAMPA
Tampa, FL
Visiting Assistant Professor of Art and Design

Courses Taught:

Modern Art

History of Graphic Design

Introduction to Museum Studies

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 (Art History Survey I)
History of Art 1B (Art History Survey II)
Modern and Contemporary Art
Art Appreciation

2008

SOUTHERN UNIVERSITY AT NEW ORLEANS

New Orleans, Louisiana

Assistant Professor of Museum Studies

Courses taught:

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

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

- 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.
- 2013-2014 **NEW ORLEANS AFRICAN AMERICAN MUSEUM OF
ART, CULTURE AND HISTORY (NOAAM),
New Orleans, Louisiana**
Interim Executive Director
- Served as Executive Director of the Museum, located in the historic *faubourg* of Tremé in New Orleans. 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.
- 2008 **NEW ORLEANS AFRICAN AMERICAN MUSEUM OF
ART, CULTURE AND HISTORY (NOAAM)**
New Orleans, Louisiana
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.

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) Department at the Clark Institute, served principal role in developing two projects: a workshop entitled *Contemporary African Art: History, Theory and Practice*, and a conference entitled *Art History and Diaspora: Genealogies, Theories and Practices*. Also organized, with the Director and Associate Director of RAP and other Departmental staff, the Clark's residential fellowship program and academic events (conferences, workshops, symposia, invitational colloquia and lectures).

2003

THE NEW ORLEANS MUSEUM OF ART

New Orleans, LA

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.

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-curated 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 internationally noted holdings of New York City 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

New York, NY

Gordon Parks Programs Coordinator

Developed and 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, organized by The Corcoran Gallery of Art, Washington, DC.

1996-1997

BRONX MUSEUM OF THE ARTS

Bronx, NY

Guest Curator

Developed and coordinated the exhibition **Petrona Morrison and Veronica Ryan: Sculptural Works**.

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 of the above exhibitions 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 three-year

period. Coordinated video documentation of all Center lectures, concerts, conferences, panel discussions and receptions. Devised and implemented a system for cataloguing the Center's extensive research library of materials (book, journals, videos, audio materials) related to the manifestations of African-based traditions throughout the world.

1993-94

MUSEUM OF THE CITY OF NEW YORK

New York, NY

Guest Curator

Coordinated the overall development of the exhibition **Pride=Power**, an examination of the New York City Gay Pride March, and its accompanying public programming, assisting in the development of funding for the project's implementation, managing the planning and production of related brochures and other printed materials, and garnering community resources and support.

1993

STUDIO MUSEUM IN HARLEM

New York, NY

Assistant to Director

Assisted Museum's Director with coordination of departmental activities, events planning, Board-related activities and other administrative assistance.

1992

MUSEUM OF THE CITY OF NEW YORK

New York, NY

National Endowment for the Arts Curatorial Intern

Assisted in the research, cataloguing, reinterpretation and curatorial care of the Museum's major collection of New York City-related portraiture and scene painting.

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

SELECTED PUBLICATIONS/ESSAYS/ARTICLES

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

“Al Hollingsworth’s Kandy (1955): Race, Respectability and Romance in African American Newspaper Comics of the Golden Age,” Publication chapter in Qiana Whitted, ed., *Desegregating Comics: Debating Blackness in Early American Comics, 1900-1960* (forthcoming 2021).

“Mickey’s White Gloves: Animation, Performance and Contemporary Art,” 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 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**).

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

“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**).

“The Transatlantic Afterlife of *Transforming the Crown*: Black British Art and the Survey Exhibition,” conference proceedings publication from 2016 *Framing the Critical Decade: After the Black Arts Movement* conference, The University of Bristol, Bristol, England, UK (Peter Lang/publication forthcoming 2020).

“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).

“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.

“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).

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

“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.)

LECTURES AND CONFERENCE PRESENTATIONS

“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.

“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*, accepted for presentation at Black Portraiture(s) V: Memory and the Archive, 1619-2019, conference to be held at NYU Tisch School of the Arts, NYC, October 17-19, 2019.

“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 (upcoming).

“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, 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.

“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 107th College Art Association (CAA) Annual Conference
(February 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).

“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.

“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.

“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).

“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.

“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.

“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.

“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.

“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.

“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) 40th Annual
Conference, New Orleans, LA, May 25, 2015.

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

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.

“*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.

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.

“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.

“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.

“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.

“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.

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 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.

“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, Philadelphia, PA, May 1995.

RESEARCH AREAS

American Art

Art of the African Diaspora, including specialization in African American Art (with special emphasis on African American cartoonists and animators; the sculptor and printmaker Elizabeth Catlett; and New Orleans-based photographer Arthur P. Bedou and painter, printmaker and sculptor John T. Scott)

Art and Feminism (with special emphasis on artists Elizabeth Catlett, Lubaina Himid, Jackie Ormes and Paula Rego)

British Art (18th century through the present), with 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 (including, in particular, the work of Matt Baker, Al Hollingsworth and Jackie Ormes)

PROFESSIONAL SERVICE/ACADEMIC COMMITTEES

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. 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/ADDITIONAL ACTIVITIES

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

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

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.

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).

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

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 and film series, organized in conjunction with the 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.

BOARD MEMBERSHIP

College Art Association (CAA)
Board of Directors (Four-Year Term, 2020-2024; elected Feb. 2020)

Contemporary Arts Center (CAC) of New Orleans, June 2010-2014;
Education Committee Chair (2011-2014).

PROFESSIONAL AFFILIATIONS

College Art Association (CAA)
Member, 1994-present

Race, Space, Place (RSP) Collective, Duke University
RSP Collective member, 2011-present

Comics Studies Society (CSS)
Founding Member, 2016-present

MORA J. BEAUCHAMP-BYRD, PH.D.

Dr. Mora J. Beauchamp-Byrd is a Visiting Assistant Professor of Art and Design at The University of Tampa. An art historian, curator, and arts administrator, she specializes in American art, art of the African Diaspora (including New Orleans-based artists such as photographer Arthur P. Bedou and sculptor and printmaker John T. Scott, artists engaged with feminist theory and African American cartoonists), curatorial studies, 18th- century British art (with emphasis on William Hogarth's graphic narratives), and Modern and Contemporary art, including contemporary British art with a focus on British artists of African, Asian and Caribbean descent. She has taught at Duke University, Oklahoma State University, Spelman College and Xavier University of New Orleans.

Beauchamp-Byrd 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.

She served as Interim Executive Director at the New Orleans African American Museum of Art, Culture and History (NOAAM) prior to her Visiting Assistant Professor appointment at Duke. From 2008 through 2013, she served as 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 October 1997 through March 1998.

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*; *Africa's Legacy: Photographs from Brazil and Peru by Lorry Salcedo-Mitrani*; *CUBOP! The Life and Music of Mario Bauza*; *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*; *Conjuring Women: Gender and Representation in the Fine Art Collections at Xavier University (part of the University's first Women's Studies Conference, 2012)*, *EPaul Julien: A Ten-Year Retrospective*, the upcoming *Picturing Creole New Orleans: The Photographs of Arthur P. Bedou* (Xavier Univ. of Louisiana), and *Little Nemo's Progress: Contemporary Art and Animation* (Aug. through Dec. 2019 at the Oklahoma State University Museum of Art).