

**RICHARD J. POWELL**  
**John Spencer Bassett Professor of Art & Art History and**  
**Professor of African/African American Studies, Duke University**

**EDUCATION**

- 1988            Ph.D., History of Art. Yale University, New Haven, CT  
  
                    Dissertation: *William H. Johnson: Expressionist and Artist of the Blues Aesthetic*
- 1984            M.Phil., History of Art. Yale University, New Haven, CT
- 1982            M.A., Afro-American Studies. Yale University, New Haven, CT
- 1977            M.F.A., Printmaking. Howard University, Washington, DC
- 1975            B.A., Art. Morehouse College, Atlanta, GA

**EXPERIENCE**

- 2007-10        *Editor-in-Chief, The Art Bulletin, College Art Association, New York, NY*
- 1989-            *Professor* (2001- the present); *Professor and Chair* (1998-2001); *Associate Professor and Chair* (1996-98); *Associate Professor* (1992-96); & *Assistant Professor* (1989-92), **Department of Art and Art History, Duke University, Durham, NC**
- 1987-89        *Director of Programs, Washington Project for the Arts, Washington, DC*
- 1985-87        *Predoctoral Fellow, National Museum of American Art, Smithsonian Institution, Washington, DC*
- 1986            *Visiting Professor, Middlebury College, Middlebury, VT*
- 1983-84        *Guest Curator/Consultant, Field Museum of Natural History, Chicago, IL*
- 1983            *Visiting Fellow, Wesleyan University, Middletown, CT*
- 1982            *Adjunct Professor, University of Hartford, West Hartford, CT*
- 1978-80        *Instructor, Norfolk State University, Norfolk, VA*

**PUBLICATIONS: BOOKS**

*Cutting a Figure: Fashioning Black Portraiture*, Chicago: The University of Chicago Press, 2008.

*Black Art: A Cultural History*, London: Thames and Hudson, Ltd., 2002 (Revised & expanded edition of *Black Art & Culture in the 20<sup>th</sup> Century*, 1997). Spanish translation: *Arte y Cultura Negros en el Siglo XX*, Barcelona: Ediciones Destino, S.A., 1998.

*Jacob Lawrence* (for the Rizzoli Art Series), New York: Rizzoli International Publications, Inc., 1992.

*Homecoming: The Art and Life of William H. Johnson*, New York: W.W. Norton, 1991 (originally Rizzoli International Publications, Inc., 1991).

## **PUBLICATIONS: EXHIBITION CATALOGS, SOLE OR PRINCIPAL AUTHOR**

*Circle Dance: The Art of John T. Scott*, Jackson: University of Mississippi, 2005.

*Beauford Delaney: The Color Yellow*, Atlanta: High Museum of Art, 2002.

*To Conserve a Legacy: American Art from Historically Black Colleges and Universities*, Cambridge: MIT Press, 1999.

*Rhapsodies in Black: The Art of the Harlem Renaissance*, London & Berkeley: University of California, 1997.

*The Blues Aesthetic: Black Culture and Modernism*, Washington, D.C.: Washington Project for the Arts, 1989.

*From the Potomac to the Anacostia: Art and Ideology in the Washington Area*, Washington, D.C.: Washington Project for the Arts, 1989.

*James Lesesne Wells: Sixty Years in Art*, Washington, D.C.: Washington Project for the Arts, 1986.

## **PUBLICATIONS: JOURNAL ARTICLES**

"The Picturesque, Miss Nottage and the Caribbean Sublime," *Small Axe: A Caribbean Journal of Criticism* 25 (February 2008): 157-168.

"Linguists, Poets, and 'Others' on African American Art," *American Art* 17 (Spring 2003): 16-19.

"Appreciation. Jacob Lawrence: Keep on Movin'" *American Art* 15 (Spring 2001): 90-93.

"Art of the Harlem Renaissance," *American Art Review* 10 (March-April 1998): 132-137.

"Cinqué: Antislavery Portraiture and Patronage in Jacksonian America," *American Art* 11 (Fall 1997): 48-73.

"Art, History, and Vision," *Art Bulletin* 77 (September 1995): 379-382.

"Images and Identities: A Brief, Introductory Note," *The International Review of African American Art* 11 (No. 3): 6.

- "The Art of Raymond Saunders: Colored," *New Observations* 97 (Sept./Oct. 1993): 10-15.
- "Journeying Beyond: The Prints and Paintings of Joyce Wellman," *The International Review of African American Art* 10 (No. 3): 4-11, 26-27.
- "Richard Powell: On Alain Locke and James Porter," *Hatch-Billops Collection, Inc./Artist and Influence* 11 (1992): 1-8.
- "What Becomes a Legend Most? Reflections on Romare Bearden," *Transition* 55 (Spring 1992): 62-72.
- "'In My Family of Primitiveness and Tradition:' William H. Johnson's *Jesus and the Three Marys*," *American Art* 5 (Fall 1991): 20-33.
- "Margo Humphrey: Interview," *Hatch-Billops Collection, Inc./Artist and Influence* 5 (1987): 56-65.
- William H. Johnson's *Minde Kerteminde*," *Siksi: The Nordic Art Review* 1 (1986): 17-23.
- "On Exhibit: Black Artists of the Nineteenth Century," *The Chicago Reader* (16 August 1985): 10-11.
- "African Art at the Field Museum," *African Arts* 18 (Feb. 1985): 24-36, 101.
- African and Afro-American Art: Call and Response*, Chicago: Field Museum, 1984, n.p.
- "Black Folk Art in America, 1930 - 1980," *Field Museum of Natural History Bulletin* (April 1984): 11-18.
- "Current Expressions in Afro-American Printmaking," *PrintNews* 3 (April/May 1981): 7-11.
- "The Afro-American Printmaking Tradition," *PrintNews* 3 (Feb/Mar 1981): 3-7.
- "9/9," *The New Art Examiner* 7 (June 1980): 10-11.
- "Talking to James Lesesne Wells," *Print Review* 9 (1979): 65-75.
- "Houston Conwill," *Newworld* (Feb/Mar 1979): n.p.

#### **PUBLICATIONS: BOOKS & EXHIBITION CATALOGS, CONTRIBUTING AUTHOR**

- "Barkley L. Hendricks, Anew," *Barkley L. Hendricks/Birth of the Cool*, ed. Trevor Schoonmaker, Durham: Nasher Museum of Art at Duke University, 2008, 38-57.
- "A Conversation with Martin Puryear," in *Martin Puryear*, ed. John Elderfield, New York: Museum of Modern Art, 2007, 99-110.
- "The Aaron Douglas Effect," in *Aaron Douglas: African American Modernist*, ed. Susan Earle, New Haven: Yale University Press, 2007, 53-73.

"Changing, Conjuring Reality" in **Conjuring Bearden**, Durham, NC: Nasher Museum of Art at Duke University, 2006, 19-31.

"Racial Imaginaries, from Charles White's *Preacher* to Jean-Paul Goude and Grace Jones' *Nigger Arabesque*" in **Back to Black: Art, Cinema and the Racial Imaginary**, London: Whitechapel Art Gallery, 2005, 9-27.

"On James A. Porter's and (our) *Modern Negro Art*," in **A Proud Continuum: Eight Decades of Art at Howard University**, Washington, DC: Howard University Gallery of Art, 2005, 25-28.

"To Be Real," in **The Barkley L. Hendricks Experience**, New London, Connecticut: Lyman Allyn Museum of Art, Connecticut College, 2001, 13-15.

"Sartor Africanus," in **Dandies: Fashion and Finesse in Art and Culture**, ed. Susan Fillin-Yeh. New York: New York University Press, 2001, 217-242.

"Harmonizer of Chaos," in **Over the Line: The Art and Life of Jacob Lawrence**, ed. Peter Nesbett and Michelle DuBois, Seattle: University of Washington Press, 2000, 147-163.

"Conjuring Canes and Bible Quilts: Through the Prism of Nineteenth Century African American Spirituality," in **African Americans and the Bible: Sacred Texts and Social Textures**, ed. Vincent L. Wimbush. New York: Continuum, 2000, 342-354.

"Lamentations from the 'Hood," in **Kerry James Marshall/Mementos**, Chicago: The Renaissance Society at the University of Chicago, 2000, 31-47.

"The Blues Aesthetic: Black Culture and Modernism," in **African American Literary Criticism, 1773 to 2000**, ed. Hazel Arnett Ervin, New York: Twayne Publishers, 1999, 289-302.

"Art History and Black Memory: Towards a 'Blues Aesthetic,'" in **The Jazz Cadence of American Culture**, ed. Robert G. O'Meally, New York: Columbia University Press, 1998, 182-195.

"Introduction: Faith Ringgold's French Connection," in **Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts**, ed. Dan Cameron, Berkeley: University of California Press, 1998, 1-3.

"In My Family of Primitiveness and Tradition": William H. Johnson's *Jesus and the Three Marys*," in **Critical Issues in American Art: A Book of Readings**, ed. Mary Ann Calo, New York: Westview Press, 1998, 285-294.

[Untitled Essay], in **Bill Traylor Drawings from the Collection of Joe and Pat Wilkinson**, New York: Sotheby's, December 3, 1997, 38.

"Two paintings by William H. Johnson," in **The Seductions of Biography**, ed., Mary Rhiel and David Suchoff, London: Routledge, 1996, 89-97.

"The Return to Bertrandville," in **Willie Birch: From Bertrandville to Brooklyn**, Winston-Salem,

Southeastern Center for Contemporary Art, 1995, 13-16.

"African American Postmodernism and David Hammons: Body and Soul," in *African American Visual Aesthetics: A Postmodernist View*, ed., David C. Driskell, Washington, D.C.: Smithsonian Institution Press, 1995, 121-138.

"Immeasurably Unbound," in *African-American Art: 20th Century Masterworks II*, New York: Michael Rosenfeld Gallery, 1995, n.p.

"Art History and Black Memory: Towards a 'Blues Aesthetic,'" in *History and Memory in African American Culture*, New York: Oxford University Press, 1994, 228-243.

"Midnight Sons: On African-American Artists in Scandinavia" in *The Art of Ronald Burns*, Atlanta, GA: Spelman College, 1994, n.p.

"Re-Creating American History" and "Biblical and Spiritual Motifs" in *I Tell My Heart: The Art of Horace Pippin*, New York: Universe, 1993, 70-81, 124-135.

"Face to Face: Elizabeth Catlett's Graphic Work," *Elizabeth Catlett: Works on Paper, 1944-1992*, Hampton, Virginia: Hampton University Museum, 1993, 49-53.

"Anansi Revisited," *Keith Morrison*, New York: Alternative Museum, 1990, 4-5.

"Shades of Grey in the Black Aesthetic," in *Next Generation: Southern Black Aesthetic*, Winston-Salem: Southeastern Center for Contemporary Art, 1990 (with Judith Wilson), 24-30.

"William H. Johnson and the Harmon Foundation: A Study in Afro-American Patronage," in *Against the Odds: African-American Artists and the Harmon Foundation*, ed. Gary Reynolds and Beryl Wright, Newark: The Newark Museum, 1989, 88-97.

"1920 - 1950: From Renaissance to Realization," in *African-American Artists, 1880 - 1987: Selections from the Evans-Tibbs Collection*, Seattle: Washington, 1989, 40-71.

"Winslow Homer, Afro-Americans, and the 'New Order of Things,'" in *Winslow Homer's Images of Blacks: The Civil War and the Reconstruction Years*, ed. Peter Wood and Karen C.C. Dalton, Austin: University of Texas, 1988, 9-12, 108-110.

## **FILM, VIDEO, AUDIO & DIGITALLY-BASED PROJECTS**

*Rhapsodies in Black: Music and Words from the Harlem Renaissance*, 2000. 10 page manuscript, essay, and "creative consultant" for a CD box set, Rhino Records R2 79874.

*To Conserve a Legacy: American Art from Historically Black Colleges and Universities: The Digital Exhibition*, March 2000. 30 page manuscript and recorded narration of the virtual exhibition tour (at <http://www.africana.com>).

## EXHIBITIONS CURATED

- 2006 *Conjuring Bearden*, **Nasher Museum of Art at Duke University**, Durham, NC (With Alicia Garcia, Margaret Di Giulio, Victoria Trout, & Christine Wang).
- 2005 *Back to Black: Art, Cinema and the Racial Imaginary*, **Whitechapel Art Gallery**, London, England (With Petrine Archer-Straw & David A. Bailey. Toured England).
- 2005 *Circle Dance: The Art of John T. Scott*, **New Orleans Museum of Art**, New Orleans, LA.
- 2002 *Beauford Delaney: The Color Yellow*, **High Museum of Art**, Atlanta, GA (Toured nationally).
- 1999 *To Conserve a Legacy: American Art from Historically Black Colleges and Universities*, **Studio Museum in Harlem**, NY, and the **Addison Gallery of American Art**, Andover, MA (With Jock Reynolds. Toured nationally).
- 1998 *Beyond Mere Likeness: Portraits from Africa and the African Diaspora*, **Duke University Museum of Art**, Durham, NC (With Alexander Byrd).
- 1997 *Rhapsodies in Black: The Art of the Harlem Renaissance*, **Hayward Gallery**, London, England and the **Corcoran Gallery of Art**, Washington, D.C (With David A. Bailey. Toured UK & US).
- 1992 *Liberian Landscapes: Art and Life in West Africa*, **Duke-Semans Fine Arts Foundation and the Duke University Museum of Art**, Durham, NC (Toured North Carolina and Virginia).
- 1991 *Homecoming: William H. Johnson and Afro-America, 1938 - 1946*, **National Museum of American Art, Smithsonian Institution**, Washington, DC (Toured nationally).
- 1989 *The Blues Aesthetic: Black Culture and Modernism*, **Washington Project for the Arts**, Washington, DC (Toured nationally).
- 1989 *From the Potomac to the Anacostia: Art and Ideology in the Washington Area*, **Washington Project for the Arts**, Washington, DC.
- 1988 *African-American Artists, 1880 - 1987: Selections from the Evans-Tibbs Collection*, **Smithsonian Institution Traveling Exhibition Service**, Washington, DC (With Guy McElroy and Sharon Patton. Toured nationally).
- 1986 *James Lesesne Wells: Sixty Years in Art*, **Washington Project for the Arts**, Washington, DC (With Jock Reynolds. Toured nationally).
- 1984 *African Insights: Sources for Afro-American Art and Culture*, **Field Museum of Natural History**, Chicago, IL.
- 1979 *Impressions/Expressions: Black American Graphics*, **Studio Museum in Harlem**, New York, NY (Toured nationally).

## **AWARDS, FELLOWSHIPS, & GRANTS**

- 2007            The Voyager Foundation, Publication Subvention Grant
- 2001            John Hope Franklin Center Faculty Residency Fellowship, Duke University
- 1999            John Spencer Bassett Named Professorship, Duke University
- 1995-96        Ford Foundation Postdoctoral Fellowship
- National Humanities Center Fellowship and Residency
- 1994            Ednah Root Visiting Curatorship in American Art, M.H. de Young Memorial Museum, Fine Arts Museums of San Francisco
- 1992-93        W.E.B. Du Bois Institute for Afro-American Research Fellowship, Harvard University
- 1992-93        National Endowment for the Humanities Fellowship for University Teachers
- 1986            Ford Foundation Dissertation Fellowship
- 1985-86        Predoctoral Fellowship, Smithsonian Institution
- 1984            Fulbright Grant for Graduate Study Abroad
- 1982            Alexander Bouchet Award for Outstanding Master's Thesis, Yale University
- Graduate Fellowship, Smithsonian Institution
- 1980-84        Graduate and Professional Opportunities Fellowship (U.S. Office of Education) and Yale University Fellowship for Graduate Study
- 1980            National Endowment for the Humanities Grant, Summer Seminars (Yale University)
- 1977-78        Rockefeller Foundation Fellowship, The Metropolitan Museum of Art
- 1976            Graduate Research Assistantship, Department of Prints and Drawings, National Collection of Fine Arts, Smithsonian Institution
- 1975-77        National Fellowship Fund for Graduate Education
- 1974            Charles Merrill Foreign Travel Scholarship

## **CURRENT RESEARCH & WORKS-IN-PROGRESS**

Flower Paintings of the Americas; Cinema & Black Visual Culture; a Novel in Progress.

## **ADDITIONAL INFORMATION & REFERENCES PROVIDED UPON REQUEST**