

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

P.O. Box 3197, Durham, NC 27715

E-mail: [richard.powell@duke.edu](mailto:richard.powell@duke.edu)

Web: 1) <https://scholars.duke.edu/person/richard.powell>; 2) <https://richardjpowell.com>

## **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

## **RECENT WORK EXPERIENCE**

- 2001-current    **Professor, Duke University**, Durham, NC
- 2014-2016      **Professor & Dean of the Humanities, Duke University**, Durham, NC
- 2007-2010      **Editor-in-Chief, The Art Bulletin**, College Art Association, New York, NY
- 1998-2001      **Associate Professor & Chair, Department of Art, Art History & Visual Studies, Duke University**, Durham, NC

## **PUBLICATIONS: BOOKS**

***Black Art: A Cultural History***, London: Thames & Hudson, Ltd., 2021 (Expanded third edition of ***Black Art: A Cultural History***, 2002 and ***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.

***Going There: Black Visual Satire***, New Haven: Yale University Press, 2020.

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

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

***Homecoming: The Art and Life of William H. Johnson***, New York: W.W. Norton, 1991.

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

***Archibald Motley: Jazz Age Modernist***, Durham, NC: Nasher Museum of Art at Duke University, 2014.

***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, DC: Washington Project for the Arts, 1989.

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

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

**PUBLICATIONS (SINCE 2005): JOURNAL ARTICLES**

"Op-Ed: Quaker Oats may 'bury' Aunt Jemima, but her image will live on in powerful and subversive works of art," ***Los Angeles Times***, June 19, 2020.

"Reminiscing: Valerie Cassel Oliver and Richard J. Powell in Conversation," ***Callaloo*** 40, Number 5 (2019): 153-162.

"The Brown Paper Bag Test: Hervé Télémaque's Exploded Discourse," ***Nka: Journal of Contemporary African Art*** 42-43 (November 2018): 234-249.

"Who's Zoomin' Who?: The Eyes of Donyale Luna," ***Nka: Journal of Contemporary African Art*** 38-39 (November 2016): 14-21.

"Richard Powell/'Say it Loud': An Interview with Richard Powell by Valerie Cassel Oliver," ***Callaloo*** 38, Number 4 (2016): 985-995.

Rechercher et Imaginer l'art « black » américain depuis 2005," ***Perspective: actualité en histoire de l'art*** 2 (2015): 81-94.

"Freeman Henry Morris Murray: Emancipation and the Freed in American Sculpture," ***The Art Bulletin*** 95 (December 2013): 646-649.

"Paint that Thing! Aaron Douglas's Call to Modernism," *American Studies* 46 (Spring/Summer 2008): 107-119.

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

#### **PUBLICATIONS (SINCE 2005): BOOKS & EXHIBITION CATALOGS, CONTRIBUTING AUTHOR**

"David C. Driskell: Artist, Advocate, and Witness," in *David Driskell: Icons of Nature and History*, ed., Jessica May, New York: Rizzoli Electa, 2021, 170-175.

"The Obama Portraits, in Art History and Beyond," in *The Obama Portraits*, Princeton, NJ: Princeton University Press (forthcoming, 2020).

"Raymond Saunders" and "Hervé Télémaque," in *Among Others: Blackness at MoMA*, ed. Darby English and Charlotte Barat, New York: Museum of Modern Art, 2019, 394-395, 418-419.

"Black Humor Squared," in *Art and Race Matters: The Career of Robert Colescott*, eds. Raphaela Platow and Lowery Stokes Sims, New York: Rizzoli Electa, 2019, 207-211.

"Between Process and Prophecy," *Prints & Artists: WD Printmaking Workshop 1970-Present*, Washington, DC: The American University Museum, 2019, 4-12.

"Black Parnassus: Chicago in the Interwar Years," in *Gordon Parks, The New Tide: Early Works 1940-1950*, ed. Philip Brookman, Wash., DC: National Gallery of Art, 2018, 259-265.

"Archibald J. Motley Jr. (1891-1981), *Between Acts*, 1935" in *Conversations with the Collection: A Terra Foundation Collection Handbook*, ed. Katherine M. Bourguignon and Peter John Brownlee, Chicago: Terra Foundation for American Art, 2018, 214-215.

"Rhapsodies in Black: Art of the Harlem Renaissance" (reprint), in *Fifty Years of Great Art Writing*, London: Hayward Gallery Publishing, 2018, 217-233.

"Biblical and Spiritual Motifs" (reprint), in *Beholding Christ and Christianity in African American Art Tell My Heart: The Art of Horace Pippin*, ed. James Romaine and Phoebe Wolfskill, University Park, PA: The Pennsylvania State University Press, 2017, 136-143.

"Souls Illustrated" ("Les âmes illustrées: W.E.B. Du Bois dans l'art contemporain"), in *The Color Line: Les Artistes Africains-Américains et La Ségrégation*, ed., Daniel Soutif, Paris: Flammarion, 2016, 74-85.

"Betye Saar's Mojo Hands" ("I Talismani di Betye Saar"), in *Betye Saar: Uneasy Dancer*, ed., Mario Marinetti, Milan: Fondazione Prada, 2016, 233-241, 297-301.

"Porch and Drawl," in *Southern Accent: Seeking the American South in Contemporary Art*, eds., Miranda Lash and Trevor Schoonmaker, Durham, NC: Nasher Museum of Art at Duke

University, 2016, 106-119.

"Wounded Zouave and the Cyrenian Paradigm," in ***The Civil War in Art and Memory***, ed., Kirk Savage, Washington, DC: National Gallery of Art, 2016, 65-80.

"Dem Shoes': Thomas Hart Benton's Romance," in ***American Epics: Thomas Hart Benton and Hollywood***, ed. Austin Barron Bailly, Munich: Delmonico Books – Prestel, 2015, 83-87.

"Probability Theory: David Hammons's Money Tree," in ***Open This End: Contemporary Art from the Collection of Blake Byrne***, ed. Joseph R. Wolin, Los Angeles: The Skylark Foundation, 2015, 42-49.

"Walking on Water: Embodiment, Abstraction, and Black Visuality," in Gwendolyn DuBois Shaw, ***Represent: 200 Years of African American Art in the Philadelphia Museum of Art***, Philadelphia: Philadelphia Museum of Art, 2014, 1-19.

"New Negroes, Harlem, and Jazz (1900-1950)," in ***The Image of the Black in Western Art, V, Part 2: The Twentieth Century, The Rise of Black Artists***, eds. David Bindman and Henry Louis Gates, Jr., Cambridge, MA: Harvard University Press, 2014, 53-104, 310-313.

"Foreword: Augustus Saint-Gaudens' Devotional Memorial," in ***Tell It with Pride: The 54<sup>th</sup> Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial***, eds. Sarah Greenough and Nancy Anderson, New Haven: Yale University Press, 2013, xv-xvii, 185.

"Herein Lie Buried Many Things: Screens, Entryways, and Cabinets in Twentieth-Century Black Visual Discourse," in ***African American Art: Harlem Renaissance, Civil Rights Era and Beyond***, Washington, DC: Smithsonian American Art Museum, 2012, 12-33.

"Tanner and Transcendence" in ***Henry Ossawa Tanner: Modern Spirit***, ed. Anna O. Marley, Berkeley: University of California Press, 2012, 56-65.

"Trembling Vistas, Primal Youth: William H. Johnson's Painterly Expressionism, 1927-1935" and "Devotion and Disrepute: William H. Johnson's Florence, South Carolina, Paintings, circa 1944" in ***William H. Johnson: An American Modern***, Seattle: University of Washington Press, 2011, 22-39, 88-101.

"From Diaspora to Exile: Black Women Artists in 1960s and 1970s Europe," in ***The Migrant's Time: Rethinking Art History and Diaspora***, ed. Saloni Mathur, Williamstown, MA: Sterling and Francine Clark Institute, 2011, 78-90.

"The Woodshed," in ***Romare Bearden: American Modernist***, eds. Ruth Fine and Jacqueline Francis, Washington, DC: National Gallery of Art, 2011, 200-206.

"Hughie Lee-Smith," in ***Re: Collection; Selected Works from The Studio Museum in Harlem***, New York, NY: Studio Museum in Harlem, 2010, 80-81.

"The Systems and Semiotics of Ras Ishi Butcher," in ***Ras Ishi/Secret Diaries***, Edgehill, St.

Thomas, Barbados: Miller Publishing Company, Ltd., 2009, 19-27.

"Unexpected Faces in Public Places," in ***Who Am I in This Picture? Amherst College Portraits***, eds. Betsy Siersma, Brett Cook, and Wendy Ewald, Amherst, MA: Amherst College, 2009, 8-15.

"Paesaggio come evasion. Soggezione e affrancamento nelle immagini ottocentesche de afroamericani/Landscape/Escape: Subjugation & Agency in Nineteenth-Century Images of African-Americans," ***Pittura Americana del XIX secolo: Atti del convegno***, ed. Marco Goldin and H. Barbara Weinberg, Treviso: Linea d'Ombra Libri, 2008, 116-136.

"Barkley L. Hendricks, Anew," ***Barkley L. Hendricks/Birth of the Cool***, ed. Trevor Schoonmaker, Durham, NC: 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.

## EXHIBITIONS CURATED

2014 *Archibald Motley: Jazz Age Modernist*, **Nasher Museum of Art at Duke University**, Durham, NC (toured nationally).

2011 *Sonia Boyce: Crop Over*, **John Hope Franklin Humanities Institute at Duke University**, Durham, NC.

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).

*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).

- 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, DC (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).
- 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).
- 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 (SINCE 2005)

- 2021            Membership, American Philosophical Society
- Samuel DuBois Cook Society Raymond Gavins Distinguished Faculty Award, Duke University, Durham, NC.
- 2019            Edmond J. Safra Visiting Professorship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC
- 2018            Membership, American Academy of Arts and Sciences

- 2017 James S. Ackerman Scholar in Residence, American Academy in Rome, Rome, Italy
- 2016 Spirit of the Center Award, Harvey B. Gantt Center for African-American Arts+Culture
- Chercheur invité, Institut national d'histoire de l'art, Paris, France
- Distinguished Scholar Session Honoree, College Art Association
- 2013 Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History, Archives of American Art, Smithsonian Institution
- 2012 Ph.D. Lab in Digital Knowledge Affiliated Faculty, John Hope Franklin Humanities Institute, Duke University
- Acadia Summer Art Program Residency/The Fabric Workshop
- James A. Porter Award for Excellence in African American Art Scholarship, Howard University
- 2009 Wilbur Cross Medal for Distinguished Alumni, Yale University
- 2007 The Voyager Foundation, Publication Subvention Grant
- 2005 Humanitarian Award, National Conference of Artists

## **CURRENT BOARD AFFILIATIONS**

Advisory Board, African American Art History Committee, Getty Research Institute

Advisory Board, *The International Review of African American Art*

Advisory Board, Nasher Museum of Art, Duke University

Advisory Board, Romare Howard Bearden Foundation

Board of Directors, American Council of Learned Societies

Board of Trustees, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

Scholarly Advisory Committee, National Museum of African American History & Culture, Smithsonian Institution

**FOR COMPLETE CV, EMAIL: [richard.powell@duke.edu](mailto:richard.powell@duke.edu)**