

**RICHARD J. POWELL**  
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## **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**

***Colorstruck! Painting, Pigment, Affect***, Princeton: Princeton University Press, 2026.

***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 2015): JOURNAL ARTICLES**

"Part of the Process" (interview with Alteronce Gumbay), *Design District 20* (2024): 100-103.

"Passages: Sam Gilliam (1933-2022)," *Artforum* (online), July 6, 2022.

"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.

## **PUBLICATIONS (SINCE 2015): BOOKS & EXHIBITION CATALOGS, CONTRIBUTING AUTHOR**

"Foreword," in Michael D. Harris, *Art as Sanctuary: Conjuring an Africana Aesthetic* (Durham, NC: Duke University Press, 2026), xiii-xvi.

"Black Broad Shoulders," in Galina Mardilovich and Vanja Malloy, eds., *Theaster Gates: Unto Thee* (Chicago: University of Chicago Press, 2025), 28-40.

"The NCA 🙄 Code," in *Nina Chanel Abney* (New York: The Monacelli Press, 2025), 10–17.

"The Art of Raymond Saunders: Colored" (re-published with edits from the Sept./Oct. 1993 issue of *New Observations* 97), in *Raymond Saunders: Post No Bills* (New York: David Zwirner Books/Andrew Kreps Gallery, 2025) 162-173.

"Three Jacksonian-era Portraits of Black Men," in Monica L. Miller, ed., *Superfine: Tailoring Black Style* (New York: The Metropolitan Museum of Art, 2025), 156-159.

"Hughie Lee-Smith: Breaking the Fourth Wall," in *Karamu Artists Inc.: Printmaking, Race, and Community* (Cleveland: Cleveland Museum of Art, 2025), 56-72.

"The Boys in the Back Room: Gambling Imagery during the Harlem Renaissance," in Denise Murrell, ed., *The Harlem Renaissance and Transatlantic Modernism* (New York: The Metropolitan Museum of Art, 2024), 38-53.

"Hurston's Law, or a Philosophy of Display," in Kathryn E. Delmez, ed., *Multiplicity: Blackness in Contemporary Collage* (Nashville, TN: Frist Art Museum, 2023), 30-43.

"Audacity and Awesomeness," in Zoé Whitley, ed., *Barkley L. Hendricks: Solid!* (Milan: Skira editone, 2023), 16-34.

"A Chocolate City Reconsidered," in *Beauty Born of Struggle: The Art of Black Washington*, ed., Jeffrey C. Stewart, New Haven: Yale University Press, 2023, 300-345.

"Pigments and Personas," in *Beverly McIver: Full Circle*, ed., Kim Boganey, Berkeley: University of California, 2022, 24-33.

"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.

**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 2015)**

- 2025 Induction, American Philosophical Society
- 2024 Henry Luce Fellow, National Humanities Center, Research Triangle Park, NC
- 2023 Distinguished Senior Scholar-in-Residence, Leonard A. Lauder Research Center for Modern Art, The Metropolitan Museum of Art, New York, NY
- 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

**CURRENT BOARD AFFILIATIONS**

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

Advisory Board, Nasher Museum of Art, Duke University

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

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