

CURRICULUM VITAE

Bárbaro Martínez-Ruiz

INDIANA UNIVERSITY
Tanner-Opperman Chair of African Art History in Honor of Roy Sieber
Department of Art History

UNIVERSITY OF OXFORD
Senior Research Associate in African Art and Its Diaspora
School of Anthropology & Museum Ethnography
African Studies Center, School of Global and Area Studies

UNIVERSITY OF CAPE TOWN
Honorary Professor, Michaelis School of Fine Art

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EDUCATION

YALE UNIVERSITY, Dept. of Art History. Ph.D. (2004). Advisor: Robert Farris Thompson.
YALE UNIVERSITY, Dept. of Art History. M.A. (2001).
UNIVERSITY OF HAVANA, Dept. of Art History. B.A., Summa Cum Laude (1994).
SAN ALEJANDRO ACADEMY OF ART, Cuba, Dept. of Studio Art. B.F.A. in Painting (1986).

RESEARCH AREAS

African and African diaspora art, aesthetics and culture; graphic writing systems; rock painting;
Latin American and Caribbean visual culture, art and aesthetics; theories of the avant-garde;
contemporary theory.

EMPLOYMENT HISTORY

OXFORD UNIVERSITY

Trinity College, Senior Fellow & St. Antony's College, Senior Common Fellow, 2017 - 2018.

UNIVERSITY OF CAPE TOWN

Michaelis School of Fine Art.

Director, Graduate Program in Art History and Discourse of Art, 2014 - 2018.

Department Head, Art History & Discourse of Art, 2014 - 2018.

STANFORD UNIVERSITY

Department of Art & Art History.

Assistant Professor, 2004 - 2013.

STANFORD PROGRAM IN OXFORD / CORPUS CHRISTI COLLEGE UNIVERSITY OF OXFORD

Visiting Faculty, 2007-2008.

RHODE ISLAND SCHOOL OF DESIGN, Department of Liberal Arts.

Adjunct Professor, Afro-Caribbean Art, 2003-2004.

Visiting Assistant Professor, Afro-Caribbean Art, 2002-2003.

INSTITUTO SUPERIOR DE ARTE, Havana, Art History Department.
Profesor Asistente de Arte Caribeño y Latino Americano (equivalent to rank of tenured Associate Professor), 1994-1997.

AWARDS

- 2008 College Art Association, Alfred H. Barr, Jr. Award.
Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds, Eds. Tim Barringer, Gillian Forrester and Barbaro Martinez-Ruiz (New Haven and London: Yale University Press, 2007).
Honorable Mention for the 2008 American Association of Museum Publications for Design.
The Herskovits Award, the Arnold Rubin Outstanding Publication Award and The New York Times new most notable volumes published this Year.
“Flying over Dikenga: The Circle of New Life,” in *Inscribing Meaning. Writing and Graphic Systems in African Art*. (Washington D.C.: Smithsonian Institution Press, 2007).
- 2007 Times Literary Supplement. Book of the Year.
Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds, Eds. Tim Barringer, Gillian Forrester and Barbaro Martinez-Ruiz (New Haven and London: Yale University Press, 2007).

FELLOWSHIPS AND GRANTS:

- 2017-2018 Leverhulme Distinguished Professorship, School of Global and Area Studies, University of Oxford.
- 2014-2016 Getty Research Institute and Museum of Latin American Art, Los Angeles.
- 2012 Los Angeles Cultural Affairs, California.
- 2012 Musical Instrument Museum, Arizona.
- 2012 Center for Latin American Studies, Stanford University.
- 2011 Hewlett Faculty Grant.
- 2010 SiCa Grant, Stanford University.
- 2010 Office of the Dean, Stanford University.
- 2006-2007 Hellman Faculty Scholar, Stanford University.
- 2005 Interamerica Institute, New York City.
- 2005 OTL Research Incentive Award, Stanford University.
- 2004 Sylvia Ardyn Boone Dissertation Prize, Yale University, History of Art Department.
- 2003 Andrew W. Mellon Foundation Summer Grant. Yale University.
- 2002 Lindsay Fellowship for Research in Africa, Yale Center for International and Area Studies, Yale University.
- 2002 International Resident, Luanda, Angola. Supported by the Prince Claus Fund.
- 2002 Assistant Curator of African Art at Yale Art Gallery, Summer Fellowship.
- 1999-2004 Yale University Fellowship.
- 1999-2001 New York Foundation for the Arts: Grant from Cuban Artists Fund.

ELECTRONIC MEDIA PROJECTS AND FILMS

- 2009-2012 Faisal Abdu'Allah website (<http://stanford.edu/group/orbisafrica/faisal>)
- 2008-2011 Editorial Assistant for the film, My Heart of Darkness, producers. By Marius Van Niekerk and Steffan Julien. Stockholm, Sweden.

- 2004-2012 OrbisAfrica Lab Electronic Database.
 2002 Odantalan.02, Vol. I.,” prods, Victor Gama and Barbaro Martinez-Ruiz (Lisbon: Pangeiart-Prince Claus Fund), Compact disc.
 1997 Screenwriter and co-director with Svika Salinger of the Film, Blending Emotions, Angola-Belgium.

PUBLICATIONS

(* = Peer Reviewed)

- Engraving the World: Rupestrian Art and Migration in Central Africa. (Manuscript in Progress, 2020)
 **Unwrapping the Universe: Art and Cosmology Among the Bakongo* (New York, NY: Diasporic Africa Press-CUNY, 2019). (Forthcoming)
 Green Machine: The Art of Carlos Luna. (Oaxaca-Mexico: El Museo de los Pintores Oaxaqueños Press, 2016.
 *Kongo Graphic Writing and Other Narratives of the Sign, Philadelphia: Temple University Press, 2012.
 *Escritura Grafica Kongo y Otras Narrativas del Signo. Ciudad de Mexico. Mexico: Editorial el Colegio de Mexico, 2012.
 *Faisal Abdu’Allah: The Art of Dislocation, Centro Atlántico de Art Moderno Press, 2012.

Edited Books / Catalogues

- Carlos Luna. (Milan: Yale University Press - 5Continents Editions, 2017).
 *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds, Eds. Tim Barringer, Gillian Forrester and Barbaro Martinez-Ruiz. (New Haven and London: Yale University Press, 2007).
 Words: From Spoken to Seen. Co-edited with Alyson Purpura (San Jose, CA: Mexican Heritage Corporation, 2005).
 Odantalan 02. Co-edited with Victor Gama. (Lisbon: Pangeiart & Prince Claus Fund, 2002).

Chapters in Books

- *“Sketches of Memory: Visual Encounters with Africa in Jamaican Culture,” in *BAT: Bridging Art +Text*, Vol I-III. Eds. Michelle Eistrup and Annemari Brogaard Clausen. Copenhagen: Karen Blixen Museum Press, 2018.
 *Africa in the Making of Cuban Art,” In *A Moveable Nation: Cuban Art and Cultural Identity*, Ed. Jorge Duany. (Miami: Florida International University Press, 2017).
 “Green Machine: Chronicle of an Everyday Lightness.” In Carlos Luna. (Milan: Yale University Press - 5Continents Editions, 2017).
 *“At the Borderland of Empire: African Cultures in the Making of Victorian Jamaica,” in *Victorian Jamaican*, Eds. Tim Barringer and Wayne Modest. (Durham: Duke University Press, 2015).
 *“Ma kisi Nsi: L’art de habitants de region de Mbanza Kongo” in *Angola figures de pouvoir*. (Paris: Dapper Museum Press, 2010).
 “Writing Bodies in the Bakongo Atlantic Experience,” in *Performances: Challenges for Art and Anthropology*. (Quai Branly Museum Press, 2010).
 *“Funerary Pots of the Kongo in Central Africa,” in *African Terra Cotta: A Millenary Heritage*. (Geneva: Musee Barbier Mueller Press, 2008).
 *“Sketches of Memory: Visual Encounters with Africa in Jamaican Culture,” in *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds*, Eds. Tim Barringer,

Gillian Forrester and Barbaro Martinez-Ruiz. (New Haven and London: Yale University Press, 2007).

*“Flying over Dikenga: The Circle of New Life,” in *Inscribing Meaning*. (Washington D.C.: Smithsonian Institution Press, 2007).

Major Articles

Things That Cannot Be Seen Any Other Way: The Art of Manuel Mendive. (Los Angeles-Miami: California African American Museum-Frost Museum, 2013).

*“The Impossible Reflection: A New Approach to African Themes in Wifredo Lam’s Art,” in *Wifredo Lam*. (Miami: Miami Art Museum Press, 2008).

*“African Cartography,” in *New Encyclopedia of Africa*, Eds. John Middleton and Joseph Miller. (New York: Thomson Press, 2007).

“Speaking in Action” in *Odantalan*. (Lisbon: Pangeiart & Prince Claus Fund, 2002).

“Marks of the Soul,” in *Marks of the Soul: Poetics, Philosophies, and Religion – Eight Caribbean Artists*. (Boca Raton: Florida Atlantic University Press, 2001).

*“Mambo Comes from the Soul” in *Call and Response: Journeys in African Art*. (New Haven: Yale University Gallery Press, 2000).

Shorter Articles, Book Reviews, Introductions and Prefaces

Power of Symbol. In SoleDXB2018. (Motivate Media Group: Dubai, 2018).

Preface. Mascaras Cokwe: A Languagem Coreografica de Mwana Phwo e Cihongo. Lisboa-Luanda: Guerra E. Paz, S.A-Editorial Kilombelombe, Limitada, 2017.

*Whither Art History: Kongo Ins-(ex)piration in Contemporary Art, *The Art Bulletin*, 98:3, 291-296. September 6, 2016.

Marcus Wood. Black Milk. Imaging Slavery in the Visual Culture of Brazil and America. Notes & Queries: Oxford Journals /Arts & Humanities, 2015.

Patrice Batsikama. Lumbu: Democracy in the Ancient Kongo. Sao Paulo: Editora Casa Cultura, 2015.

*“Kongo Dondo-Kamba, Sundi, Vili, Kongo,” in *Embodiments: Masterworks of African Figurative Sculpture*. Fine Arts Museums of San Francisco. (San Francisco: DelMonico and Prestel, 2015). Pp. 162-171.

“Fluid Psalm: Writing without Words,” in *Words: From Spoken to Seen*. (San Jose, CA.: Mexican Heritage Corporation, 2005).

“Nailing Memory” in *Albert Chong Photographs*. (Barbados: Barbados National Art Gallery. 2004).

“Mambo from the Heart.” In *Pangeia Instrumentos, Reconstruccionismo Permanente*. (Lisbon: Pangeiart, 2000).

Exhibition Reviews and Pamphlets

“Lázaro Saavedra, en Ojo Vídeo” (Havana: Ed Taller de Serigrafía René Portocarrero, 1996).

“Franklin Alvarez, Los Motivos de Hércules” (Havana: CDAT, 1996).

“Luis E. Camejo. Algunas Anotaciones sobre una Transición Esperada” (Havana: ISA, 1996).

“Raúl Cordero, José Angel Vincench. Las Palabras y los Objetos” (Havana: Galería 23 y 12, 1996).

“Ernesto Benintez, Marcas de Indiferencia” (Havana: Edición Privada Galería L, 1996).

“Omar Pascual Castillo. Aprendizaje Número Cero” (Havana: Artist-published, 1996).

“Ibrahim Miranda. Resumen de una Historia,” (Havana: C.W. Lam, 1996).

“Jorge Luis Santana. Abierto por Inventario” (Havana: CDAV, 1996).

“Del lobo un Pelo: Estudios sobre Arte Contemporáneo Cubano” (Havana: Ed. Letras Cubanas), 1995.

- “Casey Stoll, Itinerarios Perdidos” (Havana: CDAV, 1995).
 “Lázaro Saavedra Gonzalez, La imagen de la imagen, una imagen de Lázaro” in (Havana: FCBC, 1995).
 “Bárbaro Martínez-Ruiz, Aldophe Lechtenberg, and Julia Lohmann: Arqueología del Espíritu” (Düsseldorf: Goethe Institute, 1995).
 “Mayte González, Empty Moon” (Havana: Galería Kalho, 1995).
 “Frank E. Martínez: Alternativas de una Señal” (Havana: Galería Juan David, 1995).
 “Manuel Arenas, Negro sobre Negro” (Havana: Galería Luis de Soto, 1994).

MUSEUM AND CURATORIAL EXPERIENCE

- 2019 Exhibition co-curator with Tukufu Zuberi. Reinstallation of the African collection at the University of Pennsylvania (Opening, November 8th).
- 2019 Exhibition Curator, “Unwrapping the Universe: Art and Cosmology in Central Africa,” The Ethnographic Museum, Geneva and The Tropenmuseum, Holland. (Forthcoming)
- 2018 Exhibition Co-Curator. Reinstallation in the Iziko South Africa National Gallery, the Castle of Good Hope and the Rust en Vreugd House.
- 2015-17 Exhibition Curator, “The Green Machine: The Art of Carlos Luna,” Frost Museum, Florida International University (FIU), El Museo de los Pintores, Oaxaca Mexico, Katzen Arts Center, American University, Washington D.C.
- 2012-13 Exhibition Curator, “Things that Cannot Be Seen Any Other Way: The Art of Manuel Mendive,” the California African American Museum, Los Angeles and The Frost Museum, Miami.
- 2012 Exhibition Curator, “On the Art of Dislocation,” the Centro Atlántico de Art Moderno, Las Palmas de Gran Canaria, Spain.
- 2010 Exhibition Co-Curator, “Art of Dislocation,” Stanford University.
- 2007-2008 Exhibition Co-Curator, “Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds” at the Yale Center for British Art, 2007 and the National Gallery of Jamaica, 2008.
- 2005 Exhibition Co-Curator, “Words: From Spoken to Seen.” (San Jose, CA.: Mexican Heritage Corporation).
- 2000-2001 Exhibition Co-Curator, “Call and Response: Journeys in African Art.” Yale University Art Gallery.
- 2001 Exhibition Curator, “Marks of the Soul: Poetics, Philosophies, and Religions – Eight Caribbean Artists,” University Galleries, Florida Atlantic University.
- 2001-2004 Exhibition Curator, Permanent Exhibition of African Art, Yale University Art Gallery.
- 2001-2004 Assistant Curator, “Latin American Art,” Yale University Art Gallery.

PROFESSIONAL ACTIVITIES AND SERVICE

- 2018 Peer reviewer of scientific proposals, European Research Council (ERC). European Union.
- 2017-2018 Member of Advisory Board for the African Art Collection, Research Center for Material Culture, Tropenmuseum & Volkenkunde Museum. Holland.
- 2017-2018 Member of Advisory Board for the African Gallery Project, University of Pennsylvania

- 2017 Member of Advisory Board for the Afro-Cuban Art Exhibition from Chris von Christerson Collection, National Museum of Fine Art, Havana Cuba.
- 2015-present Art Director, Unknown Union Fashion House, South Africa - New York City
- 2014-present Academic Advisor/Consultant, Chris von Christerson Contemporary Afro-Cuban Art Collection. Watch Hill Foundation, United Kingdom.
- 2014-present Member of Editorial Board, Transition Magazine, Harvard University.
- 2014-2015 Member, UNESCO Committee for Mbanza Kongo World Heritage Status.
- 2014-present Department Head, Art History and Discourse of Art, University of Cape Town.
- 2014-2018 Member of the Friends Council, Iziko South Africa National Gallery.
- 2014-2016 Research Fellow for Pacific Standard Time LA/LA. The J. Paul Getty Research Institute and The Museum of Latin American Art, Los Angeles California.
- 2013-2018 Editor, Cuban Studies Journal, Harvard University.
- 2013 Visiting Scholar, The Arts Institutes, University of Wisconsin-Madison.
- 2011 Guest faculty. Brown International Advanced Research Institutes (BIARI). Brown University.
- 2009-2014 Member of Research Group, Center for Asia and Africa Studies (CEAA), El Colegio de Mexico, Mexico City.
- 2009-2013 Member of Research Group (GDIR), “Circulation des pratiques culturelles: esthétisation et ethnicisation”, Quai Branly Museum, Paris.
- 2004-2010 Member, Advisory Board, Museum for African Diaspora, San Francisco.
- 2002-2014 Co-Director, Pangeia Cultural Association (Amsterdam and Lisbon).
- 2001 Program Coordinator, Afro-American Cultural Center at Yale University.
- 2001 Editorial Assistant, The Hispanic American Historical Review (HAHR), Duke University Press.
- 2001 Member, Advisory Committee, The Cuban Artist Fund, New York.
- 2001 Member, Committee for Mimi Lobell Advanced Architectural Design Studio at Pratt Institute, New York.
- 2000-2001 Fellow and Research Assistant for African Art, Yale University Art Gallery.
- 2000 Coordinator, Instrumentos Pangeia, Lisbon 2000.
- 1999-2000 Fellow & Assistant Advisor in African and Caribbean Art at the Timothy Dwight College, Yale University.
- 1999 Volunteer, The Museum of African Art, Smithsonian Institute.
- 1998 Designed installations about African philosophy and religion based on research conducted in New York libraries along with personal interviews with religious practitioners in the New York area.
- 1997 Director and Scenarist for the film “Blending Emotion,” an artistic reflection on the Angolan civil war. Belgium and Angola.
- 1996 Video Producer for films on contemporary performance and art exhibitions in Cuba to be used for educational and research purposes. Havana, Cuba.
- 1996 Editor, Cuadernos de Artistas (The Artist’s Notebooks), for Taller de Serigrafía Artística: René Portocarrero del FCBC. Havana, Cuba.
- 1995 Visual Artist, produced art works and developed career opportunities as a member of The Association of “Hermanos Sainz” for Young Artists and Creators. Havana, Cuba.

ADMINISTRATIVE RESPONSIBILITIES

University of Cape Town

- 2016-2019 Member of Faculty Board

2016-2018 Director of Graduate Studies, Department of Art History and Discourse of Art
2016-2018 Member of Task Team and Work of Arts Committee
2014-2018 Mellon Mays Mentor

Stanford University

2004-12 Member of Art History Curriculum Committee
2008-9 Director of Graduate Studies, Department of Art History
2005-13 Member of Committee, Mellon Mays Undergraduate Fellowship Program
2015-12 Member of Fulbright Committee

COURSES DESIGNED AND TAUGHT

Stanford University

Graduate Seminars

African Visual Art and Graphic Communication in the Americas
Researching Africa: Problems and Theory in African Art
African Art and Museum Display
Latin American Avant-garde
African Art and Writing Traditions
Mapping Africa: Cartography and Architecture

Undergraduate Courses

Caribbean and Latin American Art: Empire, Identity, and Society
Introduction to Black Atlantic Visual Tradition
The Language of Hybridity in the Americas (studio-lecture)
An Introduction to African Art History
African and Afro-Atlantic Graphic Writing Systems
Afro-Atlantic Religions, Art and Philosophy

Rhode Island School of Design

Graphic Writing as an Artistic Media in Afro-Caribbean Religions
Afro-Caribbean Art and Visual Culture
History of African Graphic Writing Systems
Afro-Caribbean Art and Visual Culture

Instituto Superior de Arte (Cuba)

Arte de la Vanguardia Historica, conferencia. (Avant-Garde Art, lecture)
Las Vanguardias Latino Americanas, conferencia. (Latin American Avant-Garde, lecture)
Apreciacion de las Artes Plasticas, conferencia. (Appreciation of Visual Arts, lecture)
Ultimas Tendencias Contemporaneas, conferencia en colaboracion con Kevin Power,
Universidad de Alicante, España. (Latest Trends of Contemporary Art, lecture co-taught with
Kevin Power, University of Alicante, Spain).
Arte y Religiones del Caribe, seminario. (Caribbean Art and Religions, seminar)
Arqueologia del Espiritu: Arte Contemporaneo y Educacion Intercultural, seminario de arte.
(Archeology of the Spirit: Contemporary Art and Intercultural Education (studio seminar)
Analisis de la Plastica Contemporanea: Siglo XX, Partes: I – II, conferencia. (Analysis of
Contemporary Art: 20th Century, Parts I-II, lecture)

Arte Mural en las Americas, seminario en colaboracion con David Kunzle, UCLA, U.S.A. (Mural Art in the Americas, seminar co-taught with David Kunzle, UCLA)

MENTORSHIP & SUPERVISION

Indiana University

Meryem Ozel, Art History Department, 2018-2018

University of Oxford

Michael Kurt, Art History Department, 2017-2019.

University of Cape Town

Aaron Mulenga. Mellon Mays Undergraduate Fellow for 2015 - 2016 (UCT, South Africa-Williams College, USA)

Graduate Student Dissertation Supervision

University of Cape Town Master and Ph. D

Danielle Becker, Art History-Film Studies, 2017

Katia De la Cruz, School of Languages and Literature, 2019

Alice Gauntlet, Art History-African Studies, 2020

Riason Naidoo, Art History, 2020

Muthoni Kimani, Art History, 2020

Masters

Houghton Kinsman, Art History, 2016

Olga Speakes, Art History, 2016

Stanford University - Ph. D

Rachel Ama-asaa Engamann, Anthropology Department, and Archeology Center, 2012 (faculty at Hampshire College)

Michelle Apotsos, Art and Art History, 2013 (faculty at Williams College)

Iliana Cepero, Art and Art History, 2013 (faculty at The New School, NYC)

Rachel Newman, Art and Art History, 2016

Kate Cowcher, Art and Art History, 2017 (faculty at the University of St Andrews, UK)

Stanford Master of Arts

Ileana Abreu, Center for Latin American Studies, 2011

Graduate Student Dissertation Committees

Stanford University - Ph. D

Indie Choudhury, Art and Art History, 2012

Rachel Ama-asaa Engamann, Anthropology Department, and Archeology Center, 2012

Sebastian Calderon, Department of Drama, 2012

Kate Cowcher, Art and Art History, 2012

Rachel Newman, Art and Art History, 2012

Iliana Cepero, Art and Art History, 2012

Michelle Apotsos, Art and Art History, 2011

Annie Ronan, Art and Art History, 2010
Heather Green, Art and Art History Department, 2006-2008
Michelle Zamora, Modern Thought and Literature, 2004-2007
Micaela Diaz-Sanchez, Drama Department, 2012

Universidade Tecnica de Lisboa - Master of Arts

Ana Clara Rodrigues Guerra Marques, Faculdade de Motricidade Humana, Universidade Tecnica de Lisboa, 2009

University of California, Berkeley – Ph. D

Ph.D. candidate, Yasmine Van Pee, The History of Art Department, University of California, Berkeley

Ph.D. Exam Committees: Area Exam Committee (ACE) and Oral Exams, Stanford University

Iliana Cepero, Art and Art History, 2011
Michelle Apotsos, Art and Art History, 2011
Sebastian Calderon, Department of Drama, 2011
Annie Ronan, Art and Art History, 2010
Heather Green, Art and Art History Department, 2006
Rachel Ama-asaa Engamann, Anthropology Department, and Archeology Center, 2007

Directed Reading/Independent Study, Stanford University

Yao Wu, Art and Art History, 2011
Kate Cowcher, Art and Art History, 2010 and 2011
Iliana Cepero, Art and Art History, 2010 and 2011
Michelle Apotsos, Art and Art History, 2010 and 2011
Kyla Paulk, Spanish and Portuguese, 2010
Rachel Newman, Art and Art History, 2010
Valerie Ballande, Drama Department, 2007
Rachel Ama-asaa Engamann, Anthropology Department, 2007
Nico Kenji Machida, Art and Art History Department, 2007
Jordan Miller, Art and Art History Department, 2006
Micaela Diaz-Sanchez, Drama Department, 2006-2007
Julia Brown, Art and Art History Department, 2006-2007
Jena Elizabeth Reback, English Department, 2006
Ryan O. Mead, Symbolic Systems Program, 2006
Tsion Lencho, Art and Art History Department, 2004-2006
Krystal Quinlan, African and African American Department, 2005-2006
Nicolas Tatenda Tarisai, Art and Art History Department, 2005
Michelle Zamora, Art and Art History Department, 2005-2006
Heidi Bennion, Art and Art History Department, 2006
Lizzi Rountree, Comparative Literature Department, 2005
Kahdeidra Martin, African and African American Department, 2004-2005

Senior Thesis Committee, Stanford University

Tsion Lencho, Honors Thesis, Art and Art History Department, 2006

Faculty Advisor

Stanford University-Undergraduate

Ryan O. Mead, Symbolic Systems Program, Stanford University, 2007
Valerie Bellande, Drama Department, Stanford University, 2007-present
Tsion Lencho, Art and Art History Department, Stanford University, 2006
Krystal Quinlan, African and African American Studies, Stanford University, 2006
Kahdeidra Martin, African and African American Studies, Stanford University, 2005

University Service, Stanford University

Faculty committee member, Fulbright Fellowship, 2009-2012
Co-Director of Graduate Studies, Department of Art and Art History, 2006-2007
Faculty committee member in African Studies, Latin American Studies and Modern Thought and Literature Programs, 2004-2012
Admissions committee member in Departments of Latin American Studies and Modern Thought and Literature, 2006-2007 and 2005-2007, respectively
Curatorial committee member, Cantor Arts Center, 2005-2010

Professional Associations

African Studies Association (ASA)
The Arts Council of the African Studies Association (ACASA)
College Art Association (CAA)
Latin American Studies Association (LASA)
The African Studies Association of the United Kingdom (ASAUK)

PAPERS, LECTURES AND SEMINARS

Coming lectures and keynotes:

Cambridge University. Book Launch, Cambridge-United Kingdom: May 9th, 2019.
Mexico College: Keynote, Mexico City-Mexico: May 13th – 19th, 2019.
Royal College: Book Launch, London-United Kingdom: May 25th, 2019.
Freiburg University, Institute of Archeology. Symposium. Thought, image and the making of social worlds. Freiburg-Germany: July 11th – 13th, 2019.

Recent lectures:

Visual Culture in Africa: Religion, Art, Graphic Writing Systems and Design. “SOLEDXB.”
Dubai. December 6-8, 2018.
Workshop. “Black History Month lecture.” Trinity College, University of Oxford, November 21,
2018.
Book Launch: October Gallery-Barbican Centre. London-UK. October 8, 2018.
Lecture Series: Annual Lecture Series. Journal of Southern African Studies. SOAS, London-UK.
October 5, 2018.
ASAUK. African Art History, conference convener. September 11-13, 2018.
Workshop: “Metamorphosis: Classical reflections on a changing South Africa.” Corpus Christi
College, University of Oxford. June 21-22, 2018.
“Engraving the World: Kongo Graphic Writing Systems.” Institute of Social & Cultural
Anthropology, University of Oxford. May 2, 2018.
Seminar: African Art Methodologies. Art History Department, University of Oxford. February 26
& 28, 2018.

“Ma Kisi Nsi: Kongo Religion and Rupestrian Art.” Art History Department & African Studies. Northwestern University, March 6, 2018.

Seminar: Wifredo Lam: African Art and Culture.” Latin American Centre. University of Oxford. February 8, 2018.

“Narrative of Desire: The Politics of Exhibiting Culture and Displaying African Art. Institute of Advanced Studies. University College London, Nov. 23, 2017.

Seminar: Ndinga I Sinsu: A Quest for Kongo Art. St Antony’s College, University of Oxford, October 12, 2017.

Conference: Without Masks: Contemporary Afro-Cuban Art, Nation Museum of Fine Art. Havana Cuba: July 30, 2017.

“Ma Kisi Nsi: A Quest for Kongo a Sansala Art.” University of Virginia, April 6, 2017.

“The Green Room: New Approaches to Curatorial Practices in Africa and its Diasporas.” Cape Town Art Fair, February 18, 2017.

“Kongo Art and the Rethinking of Civilisation.” History of Art Department, University of Pennsylvania, January 17, 2017.

Seminar: Engraving the World: Rupestrian Art and Migration in South and Central Africa. Institute for Humanities in Africa (HUMA), University of Cape Town, South Africa. August 11, 2016.

“In the Break: African and African Diaspora Art and the Problem of Art History Today.” Leiden University, Holland. May 18, 2016.

Workshop “Other Geographies, other Art Histories.” Research Center for Material Culture, Tropenmuseum, Leiden, Holland. May 17, 2016.

“Kongo Art and the Rethinking of Civilization.” Centre for Research into the Dynamics of Civilization (CREDOC), University College London, UK. November 5-6, 2015.

IV Semana de Arqueologia do Museu de Arqueologia e Etnologia da University of São Paulo (USP), Brazil. June 8-12, 2015.

Exploratory Seminar on Afro-Latin American Studies. Radcliffe Institute & The Afro-Latin American Research Institute, Harvard University, USA. May 8 -9, 2015.

“Curating African Diaspora” Smuts Hall House, University of Cape Town, March 6, 2015.

“The Rise of Interest in Contemporary Art from Africa and its Diaspora,” Cape Town Art Fair, South Africa. February 27, 2015.

“Romare Bearden: Unlikely Gaze - Visualizing Jazz and Other Matters,” New York City, Columbia University, February 21, 2015.

New Orleans Biennale (Prospect-3), Symposium in honor to Robert Farris Thompson. December 11, 2014.

“Curating as Writing,” Department of Art & Art History, Rhodes University, Grahamstown, South Africa, October 16 -19, 2014.

“Ma Kisi Nsi,” Department of Art and Archeology, Princeton University, October 14, 2014.

“Scholar Conference Pacific Standard LA/LA,” Getty Research Institute, Los Angeles. October 4 -7, 2014.

“Chuck Close: New Perspectives,” Center for Curating the Archive, University of Cape Town, South Africa. August 30, 2014.

“Modern or Contemporary: New Trends in Artistic Practices in Africa and its Diaspora,” South Africa National Gallery, Cape Town, April 1, 2014.

“The Symposium, *The Slave: Freedom on My Mind / Knowledge / Memory and the Arts of the Enslaved*,” Brown University, May 9-12, 2013.

“Creative Mind: Enrique Chagoya,” San Jose Museum of Art. May 17, 2012. USA.

“African Spirituality in Contemporary Art.” De Young Museum, San Francisco, April 12, 2012.

- “The Green Room: New Approaches to Curatorial Practices in Africa and its Diasporas.” UCLA African Studies Center, November 7, 2011. USA.
- “Rock Painting in Central Africa.” University of Cape Town, November 2, 2011. South Africa.
- Graduate Seminar: “Introduction to African Cultures.” Centro de Estudios de Asia y África, El Colegio de México (COLMEX), August 6, 2011.
- Seminar: “Cultural Material, oralidad y literatura en Asia y África: entrecruzamientos, representaciones y perspectivas.” Centro de Estudios de Asia y África, El Colegio de México (COLMEX), August 8, 2011.
- “Prácticas curatoriales recientes vinculadas a la expresión del arte africano,” Centro de Estudios de Asia y África, El Colegio de México (COLMEX), August 20, 2010. Mexico.
- “Nuevas Aproximaciones metodológicas para el estudio del arte africano,” Centro de Estudios de Asia y África, El Colegio de México (COLMEX), August 21, 2010.
- “Visible Narrative: Rock Art in Central Africa,” Brown International Advanced Research Institutes (BIARI), Brown University, June 2011.
- “Invisible Race,” Berkeley Art History Department, October 2010.
- “Engraving the World: Rupestrian Art and Migration in Central Africa,” Centro de Estudios de Asia y África, El Colegio de México (COLMEX), August 2010.
- “Art History in a Global Era,” Yale History of Art Department, April 3-5, 2009.
- “African Art Workshop,” Horniman Museum and Gardens, London, March 16-17, 2009.
- “Kongo Atlantic Body Language,” Colloque International, Musée du Quai Branly, Paris, March 11-12, 2009.
- “Engraving the World: Rupestrian Art and Migration in Central Africa,” History of Art Department, Oxford University, February 2009.
- “The Impossible Reflection: A New Approach to African Themes in Wifredo Lam’s Art,” Miami Art Museum, Miami, August 2008.
- “Afro-Cuban Art,” University of Wisconsin, Madison, August 27, 2007.
- “Art of Minkisi: Understanding Kongo Visual Culture,” De Young Museum, San Francisco, March 29, 2007.
- “More than Words, History of Art and Architecture,” University of California at Santa Barbara, February 21-22, 2007.
- “Kongo Body Language and Visual Culture,” Stanford Drama Department, Stanford University, February 14, 2007.
- “Words: From Spoken to Seen,” California Institute of Integral Studies, September 2006.
- “Kongo Tradition in Jamaican Culture,” Institute of Jamaica, March 22-24, 2006.
- “Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds,” Yale Center for the British Art, Yale University, January 18-21, 2006.
- “Notes on Afro-Cuban Art,” King Juan Carlos I of Spanish Center, New York University, May 13, 2005.
- “Caribbean Religions and Graphic Writings,” The Gallatin School and the African Studies Program, New York University, February 24, 2003.
- “Teaching about Latin America; Focus on the Caribbean,” Latin American Studies, Yale University and Connecticut Collaboration for Teaching the Arts and Humanities, PIER, December 7, 2002.
- “Kongo Machinery: Graphic Writing and Other Narratives of the Sign,” John Carter Brown Library, Brown University, November 13, 2002.
- “Graphic Writing in Central Africa,” Department of History, New York University, November 7, 2002.
- “Brief History of Palo Monte Religion,” Omo Obatala Egbe, New York, July 20, 2002.

- “Graphic Writing in the Kongo: Soul-Mapping & Spirit-Raising Symbols,” New York Open Center, October 13, 2002.
- “Speaking in Action,” Whitney Humanities Center, Yale University, October 4, 2002.
- “Graphic Communication in Afro-Cuban Religions,” Yale Summer Institute, Yale University, July 10, 2002.
- “Afro-Caribbean Religion and Art” Connecticut Council for Social Studies, Yale University, May 16, 2002.
- “History of Kongo-Cuban Writing Systems,” National Museum of Anthropology, Luanda, Angola, March 28, 2002.
- “African Art at the Permanent Collection, Yale University Art Gallery,” February 8 and 18, 2002.
- “Contemporary Caribbean Art,” Connecticut College, May 4, 2001.
- “Afro-Cuban Art and Cuban Society Today,” Harvard University, March 24, 2001.
- “Art & Learning at Yale,” Yale University Art Gallery, February 23-24, 2001.
- “Exhibiting African Art: Temporary and Permanent Installation,” Sculpture hall, Yale University Art Gallery, February 17, 2001.
- “Gallery Talk, Call and Response; Journeys in African Art,” Yale University Art Gallery, January 16, 19, 23 and 25, 2001.
- “K(c)ongo Writing Systems: Mapping the Soul,” University of South Florida, Tampa, November, 2000.
- “Kongo Culture in Cuba and the Americas: Graphic Writing Systems,” LASA XXII International Congress (Latin American Studies Association) at Miami, Florida, 2000.
- “The Role of African Culture in Contemporary Cuban Art,” The Program in Latin American Studies at Princeton University, 1999.
- “The Role of African cultures in the Contemporary Cuban Art,” Plan B Evolving Arts at New Mexico, July 20, 1999.
- “African Culture in Contemporary Caribbean Art,” State University of New York at Binghamton, May 12, 1998.
- “The Role of Afro-Cuban Religion in Art,” Paper presented for the Spectacles of Religiosity conference at New York University, April 18, 1998.
- “Afro-Caribbean Contemporary Art,” Diagnosis. University of Alabama at Birmingham, November 1998.
- “Angola Syndrome,” Birmingham Museum of Art at Alabama, 1998.

Solo Exhibitions

- 1998 “Angola Syndrome.” (Installation), Birmingham Museum of Art. Birmingham, Alabama.
- 1997 “Energía Museable No.1” (Photo installations), Castillo de los Tres Reyes del Morro. Havana, Cuba.
- 1995 “La Selva Negra.” (Installations and objects) CDAV. Cienfuegos, Cuba. 1993 “Relatos de insomnio.” (Drawings). Galería Casa de la Comedia. Havana, Cuba.
- 1993 “De cómo una cabeza pudo crearse cuerpo, alma, fortaleza.” (Drawings), Galería Luis de Soto, University of Havana. Havana, Cuba.
 “Envés alucinante de la existencia cotidiana.” (Paintings and drawings) Galería Imago. Gran Teatro de la Habana. Havana, Cuba.

Group Exhibitions

- 1998 “Congo Criollo.” (Installation), Taller Boricua Gallery. New York, New York.
- 1998 “Esquirla(s),” Castillo de los Tres Reyes del Morro. January-February. Havana, Cuba.

- 1997 V Salón “Abelardo Rodríguez,” V Coloquio Iberoamericano de Fotografía Habana’97, Galería L, University of Havana. Cuba.
- 1997 “A... des focus,” Castillo de los Tres Reyes del Morro. Havana, Cuba.
 “El ocultamiento de las almas.” CDAV. Havana, Cuba.
- 1996 “Juez y Parte.” Galería Luis de Soto, Facultad de Artes y Letras. University of Havana. Havana, Cuba.
- 1996 “Alto contraste” (Segundo Coloquio Nacional de Artes Plásticas de la AHS), Galería Guernica del Centro de Arte de Las Tunas. Havana, Cuba.
- 1996 “Giro de tuerca.” Galería del Taller de Serigrafía “René Portocarrero.” Havana, Cuba.
- 1996 “Río Almendares: ni fresa ni chocolate.” CENCREM. Havana, Cuba.
- 1996 “Las otras escri(p)turas.” Centro Provincial de Artes Plásticas y Diseño. Havana, Cuba.
- 1995 “Relaciones Inconexas, Limonada.” Taller de Serigrafía René Portocarrero. Havana, Cuba.
- 1995 “Archaologie des verstandes,” Goethe_Institute. Dusseldorf, Germany.
- 1994 “Espejos del Ser” (Drawings) Galería Triángulo. Havana, Cuba.
- 1994 “Las jaulas del alma.” Galería Triángulo. Havana, Cuba.
- 1994 “Arqueología del Espíritu.” Galería L. University of Havana. Havana, Cuba.
- 1994 “Otros sin ser otros.” Galería Triángulo. Havana, Cuba.

Collections

United States, Brazil, Spain, Italy, Sweden, France, Germany, Japan, Belgium, Croatia, England, Angola, Portugal and Cuba.

Languages

Spanish, Portuguese, Kikongo, Monakutuba, Mandombe, +.