

DAVID T. DORIS

ASSOCIATE PROFESSOR
DEPARTMENT OF THE HISTORY OF ART
DEPARTMENT OF AFROAMERICAN AND AFRICAN STUDIES
SCHOOL OF ART & DESIGN
UNIVERSITY OF MICHIGAN
TAPPAN HALL + 855 SOUTH UNIVERSITY AVENUE + ANN ARBOR MI 48109-1357
E-MAIL: DTDORIS@UMICH.EDU

Education

Ph.D. 2002 Yale University (History of Art), M.A. 1996, M.Phil 1998.
M.A. 1993 Hunter College, New York (History of Art)
B.A. 1983 Southampton College, Long Island University (Fine Arts, *magna cum laude*)

Professional Experience

2009-present *Associate Professor*, Department of the History of Art / Department of Afroamerican and African Studies / School of Art & Design (2010), University of Michigan.
2003-2009 *Assistant Professor*, Department of the History of Art and the Center for Afroamerican and African Studies, University of Michigan.
2005 *Invited Instructor*, Civics, Language and American Studies Seminar (CLASS), U.S. Embassy, Jerusalem, Israel. Mini-course: "Walt Disney and American Culture."
2003 *Stuart S. Golding Visiting Professor of the History of African and African Diaspora Arts*, University of South Florida, Tampa, Spring. Lecture: Survey of the History of African Art; Seminar: "Afro-Diaspora."
1997 *Adjunct Professor*, School of Visual Arts, New York.
Seminar: "Envisioning Africa: Expressive Cultures of the Black Atlantic."

Academic Distinctions and Honors

2012 Melville J. Herskovits Award for book, *Vigilant Things: On Thieves, Yoruba Anti-Aesthetics, and the Strange Fates of Ordinary Objects in Nigeria*. The African Studies Association presents the Award annually to "the most important scholarly work in African Studies published in English during the preceding year."
2006-2007 Getty Residential Fellowship, Getty Research Institute, Los Angeles.
Rackham Supplemental Award, University of Michigan.
2004 Roy Sieber Memorial Award for Outstanding Dissertation in the History of African Art, from the Arts Council of the African Studies Association (ACASA), for Ph.D. dissertation, *Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern Nigeria*.
2002-2003 Smithsonian Institution Post-Doctoral Fellowship, National Museum of African Art.
1999-2001 Ittleson Fellowship, Center for Advanced Study of the Visual Arts, Washington, D.C..
1998-1999 J. William Fulbright Award for research in Nigeria.

- 1997 Sylvia Ardyn Boone Prize for Outstanding Written Work in African and African-American Art History, for essay, “An Orisha in the Land of Technology: being a discussion of a number of internet sites that share as a common concern the dissemination of words and images pertaining to the most ancient Yoruba deities and the appropriate worship thereof,” Yale U.
Distinguished Honors, Comprehensive Oral Examination, Yale University.
Andrew W. Mellon Foundation Research Grant, Yale University.
- 1996-1997 Henry Hart Rice Fellowship, Yale University.
- 1996 Sylvia Ardyn Boone Prize, for essay, “The Wind and the Agglomerate Sphere: Looking at an Mframa shrine from Tanoso Village, Techiman, Ghana,” Yale University.
- 1995, 1996 Andrew W. Mellon Foundation Grant, Yale University.
Fulbright-Hayes Group Projects Abroad Fellowship (for intensive study of Yoruba language), Institute of Cultural Studies, Obafemi Awolowo University, Ilé-Ife, Nigeria. Certificate: Pass with Distinction.
Foreign Language and Area Studies (FLAS) Awards, Yale University.
- 1995 Robert J. Lehman Fund Grant, Yale University.
- 1994-1998 Yale University Fellowship.
- 1993 Hunter College M.A. Thesis, “Zen Vaudeville: A Medi(t)ation in the Margins of Fluxus,” nominated for Dean’s Award for Outstanding Graduate Thesis.
- 1979-1983 Southampton College: Dean’s List, Faculty Honors, Presidential Scholarship, Departmental Merit Scholarship.

Languages Yoruba, French, reading knowledge of Spanish.

Publications

- 2011 *Vigilant Things: On Thieves, Yoruba Anti-Aesthetics, and the Strange Fates of Ordinary Objects in Nigeria*. Seattle: University of Washington Press.
- 2010 “Destiny World: Textile Casualties in Southern Nigeria.” *The Craft Reader*. Edited by Glenn Adamson. London: Berg, pp. 272-286.
Profile: “David Doris: Rocker Turned African Art Expert,” in “Ann Arborites” section of the *Ann Arbor Observer*, February, p. 17.
- 2009 “Coming Together and Falling Apart: Something About Brooms and Nigeria.” *African Arts* 42 (2) Summer: 42-51.
- 2008 “Crime and the Index: Olu Amoda’s Nigerian Metalwork.” Catalogue essay for exhibition, *Out of the Ordinary: 21st Century Craft* (Victoria & Albert Museum, London, 7 November 2007 - 13 February 2008). Edited by Laurie Britton Newell. London: V&A Publications, pp. 41-48.
- 2007 “Olu Amoda: Nigeria.” *Blueprint: the Magazine for Leading Architects and Designers*. November, pp. 68-69, 71, 73-74.

- 2006 Two photographs included in exhibition, *Primitivism Revisited: After the End of an Idea*. Curated by Columbia University graduate students under direction of Susan Vogel. Sean Kelly Gallery, New York, 16 December 2006 – 27 January 2007. Exhibition was reviewed by Cynthia Nadelman in the April 2007 *ArtNews*, p. 133; my photographs were singled out for special (and very positive) comment, and one was used to illustrate the review.
- “Wilfred Ukpong Through the Looking Glass.” Catalogue essay for Ukpong’s exhibition, *Mirrors of Black Paradise*. Quintessence Art Gallery, Lagos, Nigeria, 29 April - 27 May 2006.
- “The Unfunctioning Baby, and Other Spectacular Departures from the Human in Yoruba Visual Culture.” *RES* 49/50, Spring/Autumn, pp. 115-138.
- “Destiny World: Textile Casualties in Southern Nigeria.” *African Arts* 39 (2) Summer, pp. 36-47, 86-88.
- “‘Traditional Somethings’: The Persistence of *Àlè* in Nigeria.” *The Southern Review* 42 (1) Winter, pp. 95-125. (feature article, includes eight-page portfolio of my color photographs, plus front and back cover images.)
- 2005 “An Orisha in the Land of Technology: Constructing Yoruba Identity on the Internet.” *Papers of the International Conference on Contemporary Nigerian Art*, held at Obafemi Awolowo University, Ile-Ife, Nigeria, 1-4 June 2005 (accepted for publication, forthcoming).
- “Symptoms and Strangeness in Yoruba Anti-Aesthetics.” *African Arts* 38 (4) Winter, pp. 24-31, 92.
- Masterworks of African Art: Yoruba Images & Aesthetics*. Ann Arbor: University of Michigan Museum of Art. Wrote introduction and several essays for this exhibition catalogue; edited essays by students and oral accounts from co-curator Michael Kan and Yoruba diviner Kolawole Oshitola.
- 2002 Book review of Barry Hallen, *The Good, the Bad, and the Beautiful: Discourse About Values in Yoruba Culture*. *African Arts* 35 (3) Autumn, pp. 7-10.
- 2001 “Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern Nigeria.” In *Center 21: Record of Activities and Research Reports*, Center for Advanced Study in the Visual Arts. Washington D.C.: National Gallery of Art, pp. 65-67.
- 2000 *Zen-kabaré: Barangolá a fluxus határvideekén*. Budapest: Kalligram. (The editor, Martin Koppany, published the Hungarian translation and the English original online. The English version can be found at <http://www.thing.net/~grist/ld/koppany/doris-e.htm>)
- 1999 “It’s the Truth, It’s Actual: Kodak Picture Spots at Walt Disney World.” *Visual Resources* Vol. XIV, no. 3, pp. 321-338.
- Introductory essay for exhibition catalogue, “Emblems of Prowess: New Paintings After Nsibidi Tradition.” Artist: Wilfred Ukpong. Quintessence Art Gallery, Lagos, Nigeria, 24 July - 21 August.
- 1998 “Zen Vaudeville: A Medi(t)ation in the Margins of Fluxus.” In *The Fluxus Reader*. Edited by Ken Friedman. London: Academy Editions, pp. 91-135.
- 1992 “Zen and Fluxus? Shut My Mouth, Quick!” In the catalogue of the traveling exhibition *Fluxus Virus*. Edited by Ken Friedman. Köln: Galerie Schüppenhauer.

Work Being Prepared for Publication

- *Co-Editor*, Festschrift for Dr. Robert Farris Thompson." Manuscript to be sent to Indiana University Press by 1 January 2013.
- "The Absent Witness of Everything: Earth, Iron, and Dissemblance in Yoruba Ogboni Staffs," an investigation of imagery associated with Ogboni, the Yoruba society of elders. For *RES*, invited and refereed.
- "Yoruba Anti-aesthetics." For *Art Bulletin*, invited and refereed.
- "Zen Vaudeville: A Medi(t)ation in the Margins of Fluxus" will be reprinted in slightly modified form in a second edition of *The Fluxus Reader*, edited by Ken Friedman (invited, forthcoming).
- "The Wind and the Agglomerate Sphere" examines a set of witch-catching shrines in the Techiman region of Ghana. Originally begun as a graduate school paper, it was only in Summer 2009 that I was able to do direct fieldwork in Ghana. More fieldwork is required, but none is currently planned.

Lectures and Presentations at the University of Michigan

- 2012
- Lecture*: "El Anatsui: When I Last Wrote to You About Africa." For University of Michigan Museum of Art Student Programming and Advisory Council, in conjunction with upcoming exhibition, "El Anatsui: When I Last Wrote to You About Africa." University of Michigan Museum of Art, 6 November.
- Workshop Leader/Lecture*: "El Anatsui," Faculty Workshop for upcoming exhibition, "El Anatsui: When I Last Wrote to You About Africa." University of Michigan Museum of Art, 10 October.
- Panel Chair*: "Production," *Room for Another View* Symposium, 10-11 February. Speakers: Patricia Ebrey, Cary Liu, J.P. Park, Marty Powers; Respondents: John Onians, Erik Meuggler.
- Guest Lectures*: "Africa and Abstraction" and "Introducing the Fetish." Class: HistArt 100, Intro to Art. Professor Celeste Brusati, 24 February, 2 April.
- Guest Lecture*: "Fluxus." University of Michigan Museum of Art Docents Education Program. 12 March.
- 2011
- Guest Lecture*: "One Extraordinary Yoruba Egúngún Headdress." University of Michigan Museum of Art Docents Education Program. 17 October.
- Invited Workshop Paper*: "The Absent Witness of Everything: Earth, Iron, and Dissemblance in Yoruba Ogboni Staffs." The Mellon-Sawyer Seminar on Ethnicity in Africa: Historical, Comparative, and Contemporary Investigations; Workshop 2: "The Making of the Yoruba." For workshop attendees, I also presented to a critical tour of the UMMA gallery of African art. 2 April.
- 2010
- Brownbag Presentation*: "Ojú: Face/Eye/Index/Presence in Yoruba Visual Culture." Institute for the Humanities, 20 April.
- Guest Lecture*: "Subverting the Fetish." Class: HistArt 100, Intro to Art. Professor Martin Powers 12 April.
- Workshop*: "The Art of Storytelling: Africa Experienced Through Words and Objects," a hands-on workshop for local K-12 teachers, focusing on African oral and visual narratives. Presented with Elizabeth James of CAAS, 30 March.

- 2009 *Guest Instructor:* “Yoruba Anti-Aesthetics.” Class: CAAS 495, Senior Seminar, Advanced Research in African and African American Studies. Professor Megan Sweeney. 23 November.
- Invited Lecture:* “Disneyland 1955.” Helicon Undergraduate Lecture, Department of the History of Art, 1 December.
- Brownbag Presentation:* “Two Iron Pegs and a Handful of Earth.” Center for Afroamerican and African Studies, 18 November.
- Invited Panel Presentation.* (Untitled.) LSA-CRLT Museums Theme Year Workshop: “Teaching in, with, and about Museums: Engaging Students in Materially Different Ways, a Workshop for Faculty and GSIs. With Professors Lisa Young (Anthropology), Kristin Haas (American Culture), Lynn Carpenter (Ecology and Evolutionary Biology), and Christi Merrill (Asian Languages and Literatures), 23 September.
- Colloquium Presentation:* “The Absent Witness of Everything: Picturing Omnipresence in Yoruba Visual Culture.” Department of the History of Art, 23 September.
- Guest Instructor:* “The History of African Visual Cultures: Issues and Methods.” Class: CAAS 600, Pro-seminar, Interdisciplinary Approaches to African & African American Studies, 13 April.
- 2008 *Invited Panel Presentation.* (Untitled.) Visual Culture Workshop panel discussion, “How We Read Images.” With Zeynep Gursel (Postdoctoral Fellow, Anthropology), Professor Joshua Miller (Department of English), and Professor Alex Stern (American Culture/Obstetrics & Gynecology/History of Medicine). 31 October.
- Guest Lecture:* “An Fluxus Recital” (performance and discussion of Fluxus events). Class: “The Avant-Gardes.” Professor Daniel Herwitz. 28 May.
- Guest Lecture:* “Kongo: The Fetish and the Medicines of God.” Class: CAAS 111, “African and Its Diasporas.” Professor Amal Fadlalla. 1 April. Also 6 November.
- Keynote Lecture:* “Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern Nigeria.” Department of the History of Art Recruitment Weekend Lecture. 14 March.
- Guest Lecture:* “Kongo and Yoruba.” University of Michigan Museum of Art Docents Education Program. 10 March.
- Guest Lectures:* “Picasso’s Unease, African Aesthetics,” and “Kongo: The Fetish and the Medicines of God.” Class: HA 100, “Introduction to Art.” Professors Martin Powers and Howard Lay. 16 January, 7 March.
- 2006 *Invited Panel Presentation:* “AfroDisney: Redeeming Textile Casualties in Southern Nigeria.” Center for Afroamerican and African Studies 35th Anniversary Conference. 14 April.
- Brownbag Presentation:* “Thieves, Trash and Yoruba Anti-Aesthetics.” Center for Afroamerican and African Studies “Voices” Brownbag Series. 29 March.
- 2005 *Guest Lecture:* “Disney’s Africa in Disney World.” Class: “Exhibiting Africa.” Professor Raymond Silverman. 7 March.

- 2004 *Invited Panel Presentation:* “How Corncobs Are Like Proverbs.” For symposium, “Learning From Objects: A Conversation about Visual Culture in Africa,” University of Michigan Museum of Art. 4 December.
- Guest Lectures:* “Masterworks of African Art: Yoruba Images and Aesthetics.” University of Michigan Museum of Art Docents Education Program. 8 and 15 November.
- Guest Lecture:* “Yoruba Aesthetics and Anti-aesthetics.” Class: “The Arts in Anthropological Perspective.” Professor Kelly Askew. 18 February.

Lectures, Conferences and Presentations in Other Contexts

- 2013 *Invited Lectures:* “The Ageless, Bottomless, Endless One: The Presence of Absence in Yoruba Ogboni Society Staffs” and “‘All These Broken, Useless Things:’ On the Possibility of a Yoruba Anti-Aesthetics.” Stanford University, CA, 7-8 May.
- Invited Panel Presentation:* “Conversations with Oshitola.” 101st Annual College Art Association Conference. Panel: “Bodies of Knowledge: Interviews, Interlocutors, and Art Historical Narratives.” Chairs: Carol Magee, Joanna Grabski. New York NY, 15 February.
- Invited Lecture:* “The Absent Witness of Everything: Earth, Iron, and Dissemblance in Yoruba Ogboni Staffs.” Robert and Avis Burke Lecture Series, University of Indiana Department of Art History, Bloomington IN, 8 February.
- 2012 *Invited Panel Presentation:* “Developing Bad Habits: A How-To Guide for the Africanist Art Historian of Tomorrow.” 55th Annual African Studies Association Conference. Panel: “More Than the Questions We Ask: Methods, Interdisciplinary Practices, and Narratives About Art.” Chairs: Carol Magee, Joanna Grabski. Philadelphia PA, 30 November.
- Invited Lecture,* “On Subjects and Objects in Dada, Fluxus, and Yoruba,” Ben’s Playhouse Performance Series, Nassauischer Kunstverein, Wiesbaden Germany, 3 July.
- 2011 *Panel Presentation:* “The Absent Witness of Everything: Earth, Iron, and Dissemblance in Yoruba Ogboni Staffs.” 15th Triennial Conference of the Arts Council of the African Studies Association, Los Angeles, CA. Panel: “Artistry of African/Diaspora Blacksmiths” (Session 1 of 3). Chairs: William Dewey, Al Roberts, Henry Drewal, Tom Joyce. 23-26 March.
- Invited Instructor,* “African Art and Ethics,” Pioneer High School Rising Scholars Program, Ann Arbor MI, 15 & 16 November.
- 2010 *Invited Lecture:* “Of Yoruba Gods and Goddesses.” Presented in conjunction with the Steppenwolf Theater Company’s production of *The Brother/Sister Plays*, by Tarrel Alvin McCraney. Steppenwolf Theater, Chicago IL, 25 April.
- 2009 *Invited Symposium Presentation:* “Useless Trash.” Conference: “Recycling in African Art: Necessity, Metaphor, and Creative Expression,” University of Florida, Gainesville FL. Organized by Victoria L. Rovine, 13-14 November.
- Invited Symposium Presentation:* “The Mid-Point, The End-Point; Aesthetics as Moral Performance.” “Flash of A Spirit: A Symposium in Honor of Dr. Robert Farris Thompson,” Yale University, New Haven CT, 11-12 September.

- Invited Public Lecture:* “Faces and Fragments: The Moral Image in Yoruba Culture.” Ann Arbor District Library, Ann Arbor MI, 11 February.
- 2007 *Seminar Presentation:* “A Thing Like Rope, a Thing Like Bronze.” Scholar Working Group: “Whither Art History?” Getty Research Institute, Los Angeles CA. 7 June.
- Guest Lecture:* “Power and Presence in Yoruba Visual Culture.” University of California, Los Angeles CA. Class: “The Arts of Nigeria.” Professor: Zoë S. Strother. 3 May.
- Invited Lecture:* “Yoruba Anti-Aesthetics.” Department of History of Art and Architecture, Harvard University, Cambridge, MA, 9 April.
- Panel Presentation:* “A Handful of Earth: Picturing Omnipresence in Yoruba Culture.” Arts Council of the African Studies Association (ACASA) 14th Triennial Symposium on African Art, Gainesville FL. Panel: “Ephemeral Art: Impermanent By Design.” Chairs: Christine Mullen Kreamer and Allyson Purpura. 31 March.
- 2007 *Invited Roundtable:* “Beyond the Visual: Connecting African Art History and Social Justice Pedagogies.” ACASA 14th Triennial Symposium on African Art, Gainesville FL. Chairs: Henry J. Drewal and Kim Miller. 30 March.
- Guest Lecture:* “Yoruba Cosmology and History.” University of Southern California. Class: “World Arts in Los Angeles.” Professor Megan Oneil. Los Angeles CA, 1 February.
- 2006 *Seminar Presentation:* “What We Look At and Remember.” Scholar Working Group: “Religion and Ritual,” Getty Research Institute, Los Angeles CA, 30 October.
- Invited Panel Presentation:* “‘All These Broken, Useless Things’: Fragments Towards a Yoruba Anti-Aesthetic.” Instituto de Investigações Estéticas 30th International Colloquium of Art History, “Estéticas del des(h)echo”, UNAM, Mexico City. 10 October.
- Invited Lecture:* “Yoruba Art and Aesthetics.” International Institute, Schoolcraft College, Livonia MI, 5 April.
- Invited Lecture:* “Yoruba Anti-Aesthetics.” Department of the History of Art, Yale University, New Haven CT. 22 February.
- Invited Lecture:* “The Unfunctioning Baby, and Other Spectacular Departures from the Human in Yoruba Visual Culture.” The University Seminar in the Arts of Africa, Oceania, and the Americas, Columbia University, New York NY, 9 February.
- 2005 *Invited Lecture:* “Symptoms and Strangeness in Yoruba Anti-Aesthetics.” Emerging Scholarship in African Art Symposium, Columbia University, New York NY, 22 April.
- 2004 *Invited Lecture:* “Face of Destiny: A Yoruba Divination Tray in the Toledo Collection.” Winter Legacies Program, Toledo Museum of Art, Toledo OH, 17 December.
- Invited Lecture:* “The Moral Spectacle of Character: Yoruba Aesthetics and Anti-Aesthetics in Atlantic Perspective.” African Influence on American Culture roundtable, University of Haifa, Haifa, Israel. Organized by Dr. Mechal Sobel and Dr. Maya Talmon Chvaicer. 9 May.
- Invited Lectures:* “Rubbish as Ruin and Redemption in African/American Vernacular Art.” Lecture tour of Israeli educational institutions including the Bezalel Institute of the Arts, the Musrara School of Film, Video and New Media, and Hebrew University,

Jerusalem, Israel. Organized by the American Center of the United States Embassy Office of Public Affairs. 10-13 May.

Panel Presentation: “The Shocking, Spectacular Proverbiality of a Corncob, and Other Writings.” African Literature Association 30th Anniversary Conference. Panel: “Visual/Verbal Crossroads in African Arts.” Chair: Henry J. Drewal. 17 April.

Panel Presentation: “AfroDisney: Fortuitous Convergences and the Redemption of Textile Casualties in Southern Nigeria.” Arts Council of the African Studies Association (ACASA) 13th Triennial Symposium on African Art, Harvard University, Cambridge, MA. Panel: “Yoruba Popular Arts Worldwide!” Chairs: Elisha Renne and David T. Doris. 1 April.

Invited Roundtable: African Arts in the Atlantic Imagination colloquium, Bowling Green State University, Bowling Green, OH. Organized by Dr. Rebecca Green. 24 March.

2003 *Invited Lecture:* “Yoruba Rituals of Vision and Understanding.” Florida Humanities Council Center for Teachers seminar, “Myth and Ritual: The Search for Meaning.” St. Petersburg, FL, 1 July.

Panel Presentation: “An Orisha in the Land of Technology: Constructing Yoruba Identity on the Internet.” Conference: “Cultures in Motion: The African Connection.” University of Tennessee, Knoxville TN. Organized by Stefanie Ohnesorg and Carolyn Hodges. 7 February.

2002 *Lecture:* “Objects of Desire: Ornamentation in African Art.” National Museum of African Art, Washington DC, 29 August.

2002 *Lecture:* “The Good Face: Yoruba Art and Ethics in Four Dimensions.” National Museum of African Art, Washington DC, 8 August.

Invited Lecture: “How Things Look: Yoruba Aesthetics and Anti-Aesthetics.” Mary Washington College, Fredericksburg, VA. 17 April.

2001 *Panel Presentation:* “Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern Nigeria.” Arts Council of the African Studies Association (ACASA) 12th Triennial Symposium on African Art. Chairs: Donald Cosentino and Allen Roberts. St. Thomas VI, 25 April.

Lecture: “Àlè: a Yoruba Anti-Aesthetic.” National Museum of African Art, Washington DC, 22 March.

2000 *Shoptalk:* “Vigilant Things: Objectifying the ‘Bad Person’ in Yorubaland.” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC, 14 December.

Guest Lecture: “Architecture and Photography at Walt Disney World.” Wellesley College, Wellesley MA. Class: Disneyland and American Culture.” Professor Rebecca Bedell. 29 February.

1999 *Guest Lecture:* “All One’s Fond Preconceptions: Taking Pictures at Walt Disney World.” Wesleyan University, Middletown CT. Class: “American Photography.” Professor: Mel McCombie. 16 November.

- 1998 *Panel Presentation*: “An Orisha in the Land of Technology: Constructing Yoruba Identity on the Internet.” Arts Council of the African Studies Association (ACASA) 11th Triennial Symposium, New Orleans LA. Chair: Michael Harris. 9 April.
- 1997 *Invited Panel Presentation*: “It’s the Truth, It’s Actual: Kodak Picture Spots at Walt Disney World.” At opening of exhibition, “The Architecture of Reassurance: Designing Disney’s Theme Parks.” Walker Art Center, Minneapolis MN. Chair: Karal Ann Marling. 27 October.
- 1996 *Panel Presentation*: “It’s the Truth, It’s Actual: Kodak Picture Spots at Walt Disney World.” College Art Association (CAA) Conference. Panel: “Walt Disney and American Visual Culture.” Chair: Robert Neuman. New York NY, 12 February.
- 1995 *Gallery Talk*: “The Net of Sensations: Futurism and Words in Performance,” presented at the Yale University Art Gallery, New Haven CT, 14, 16, and 18 November.
- 1992-1994 *Docent*: The Museum for African Art, New York NY. Educated general public, school and college groups about exhibitions *Secrecy: African Art that Conceals and Reveals*, curated by Mary H. Nooter; and *Face of the Gods*, curated by Robert Farris Thompson.
- Guest Lectures*: Southampton College of Long Island University, Southampton NY. Lectured on African art and European art of the twentieth century, particularly Dada and its progeny.

Curatorial Experience, Conference, Performance and Panel Organization

- 2012-13 *Faculty Director*, GalleryDAAS, Department of Afroamerican and African Studies, UM.
- Curator*, Artist Wilfred Ukpong, “Anointed With Oil: Visions of Heaven and Hell in the Niger Delta” exhibition at GalleryDAAS, slated for Winter 2014.
- 2011-12 *Organizer*, Fluxus artist Ben Patterson, “Methods & Processes” exhibition and performance at GalleryDAAS, 13 March 2012. Co-sponsors: History of Art, DAAS, Program in Creativity and Consciousness Studies, Institute for the Humanities, School of Art & Design
- Organizer and Performer*, “The Fluxus String and Water Compendium,” an evening of performances in conjunction with the UMMA exhibition, “Fluxus and the Essential Questions of Life,” Helmut Stern Auditorium, 14 March 2012. Designed event poster.
- Organizer*, FluxShop, a workshop to introduce Fluxus ideas and practices to faculty and students in advance of the UMMA exhibition and performances, 2 November 2011.
- Performer*, Fluxus Student Late Night at UMMA, 30 March 2012.
- Assistant*, Ben Patterson performance of “566 for Henry Flynt,” Burton Tower Carillon, 13 March, 2012.
- 2009 *Co-Organizer*, Symposium in Honor of Dr. Robert Farris Thompson, Yale University, 11-12 September 2009. Symposium to be accompanied by a Festschrift; I will co-edit.
- 2008 *Organizer*, “The Experience and Use of Wonder.” Annual Symposium of the University of Michigan Department of the History of Art, 13 September. Participants included Robert Farris Thompson (Yale), Zoë S. Strother (Columbia), Glenn Adamson (Victoria & Albert), and Norman M. Klein (California Institute of the Arts); as well as a presentation of Klein’s multi-media interactive novel, “The Imaginary 20th Century.”

- 2004-2005 *Co-Curator*, University of Michigan Museum of Art. Exhibition: “Masterworks of African Art: Yoruba Images and Aesthetics.”
- 2004 *Panel Co-Chair* (with Dr. Elisha Renne), “Yoruba Popular Arts Worldwide!” Arts Council of the African Studies Association (ACASA) 13th Triennial Symposium on African Art, Harvard University, Cambridge, Massachusetts. 1 April.
- 2003 *Organizer*, “*Ojú Ayé / Face-Value: a symposium on Yoruba cultures in transition.*” University of South Florida, Tampa, 31 January – 1 February. Participants included Robert Farris Thompson, Henry J. Drewal, Rowland Abíódún, Moyò Òkédìjí, Rosalind Hackett, Robin Poynor, David T. Doris and babaláwo Kóláwolé Oshítólá; with performances by Oshítólá, Olábáyo Oláníyí, Ezequiel Torres, Oscar Rousseaux, David Font; and a viewing of the film *Ilé Aiyé*, by David Byrne. Also produced a short film based on the conference proceedings.
- 1999 *Co-Curator*, Yale University Art Gallery. Exhibition: “African Art at Yale: A Recollection.”
- Prospective The Museum for African Art in New York, the National Museum of African Art in Washington D.C., the Fowler Museum of Cultural History at UCLA, the Hood Museum of Art at Dartmouth College, the Elvehjem Museum at the University of Wisconsin-Madison, the Seattle Art Museum, and the Sala Uno Gallery in Rome have expressed interest in mounting an exhibition of the photographs of the object-assemblages included in my book. I have already begun planning such an exhibition.

Courses Taught at the University of Michigan

HA/DAAS 208 Lecture	Introduction to African Art and Visual Culture
HA/DAAS 194 First-Year Seminar (also as HA/CAAS 224 Lecture)	Yoruba Visual Culture
HA/DAAS 215 Lecture	African Visual Cultures: Akan/Yoruba (with Ray Silverman)
HA/DAAS 362 Seminar (also as HA 393, Junior Proseminar)	Black Atlantic Expressive Cultures: Vision & Time
HA 398 Honors Seminar	Undergraduate Mentoring/Senior Thesis Advising
HA 406/DAAS 407 Seminar	Looking at African Things: Spectacular Fictions
HA 489 Seminar	Disney’s Lands: Consuming Wonders in America
HA/DAAS 612 Graduate Seminar	The African Found Object
HA/DAAS 689 Graduate Seminar	Power Objects
HA 600 Independent Study	Commodity Aesthetics, Textiles, and Domesticity

Courses Taught at the University of South Florida, Tampa FL

Lecture	Survey of the History of African Art
Seminar	Afro-Diaspora

Course Taught at the School of Visual Arts, New York NY

Lecture: Envisioning Africa: Expressive Cultures of the Black Atlantic

Graduate Mentoring

Dissertation Committees

Ashley Miller (History of Art), prospectus defended
September 2012
“Representing ‘Culture’ in French Colonial Morocco,
ca. 1880-1930.”

Marin Sullivan (History of Art), defended April 2012
“Hybrid Objects: Sculpture and Photography in Italy,
1962-1972”

Ksenya Gurshtein (History of Art), defended August 2011
“TransStates: Conceptual Art in Eastern Europe and the
Limits of Utopia”

Monica Huerta (History of Art), defended April 2010
“Encountering Mimetic Realism: Sculptures by Duane
Hanson, Robert Gober, and Ron Mueck”

Kate McClellan (Anthropology), defended December 2009
“Artful Marketing: Visual and Aural Selling Practices in the
Suqs (Marketplaces) of Damascus, Syria”

Isabelle de Rezende (History)

Gen Creedon (Comp Lit), defense February 2014

Tanya Camela Logan (DAAS/Rom Lang & Lit), defense
Winter 2014

Bea Zengotitabengoa (History of Art), prospectus defended
August 2010

Beth Horwitz (History of Art), withdrawn 2007

Chair Kristine Ronin (History of Art), prospectus defended
September 2011

MFA Advising Committee

Mary Beth Carolan (Art & Design), defended April 2013

Reed Esslinger (Art & Design), defended March 2012

Sean Darby (Art & Design), defended April 2011

Lindsay Stern (Art & Design), defended April 2009

Prelim Exam Committee Chair

Bea Zengotitabengoa (History of Art)

Allison Martino (History of Art)

Prelim Exam Committees

Marin Sullivan (History of Art), April 2009

Dragana Borenovic (History of Art)

Marie Stoll (Romance Languages)

At University of South Florida

Kellim Brown (Master’s Thesis Advisor, 2nd Reader)
“The Articulate Remedies of Dolores Lolita Rodriguez”
(defended October 2005)

Marina Rowlands (Master’s Thesis Advisor, 2nd Reader)
“Walt Disney’s EPCOT: Post-Modern Utopia” (not defended)

Undergraduate Mentoring

History of Art Honors Theses

First Reader

Joshua Elson (completed April 2005)

“The Crossroads of Understanding: Power, Healing, and Visual Culture in Three African Societies”

Jamina Ramirez (completed April 2005)

“Garifuna Art and Performance in Honduras and its Diasporas”

Second Reader

Marina Yamaguchi (completed April 2006)

“Longing for More than the Past: Consuming Nostalgia at the Aichi 2005 World Exposition”

Brigeth Brookins (completed April 2006)

“Manufacturing the Popular: Toulouse-Lautrec in Montmartre”

Megan Muma (completed April 2009), “Manet’s Jesus”

Suzanne Lipton (completed April 2009)

“Renoir’s Radicalism: Paint *Le Peuple* at The Moulin de la Galette”

Internship/Experiential Study

Jillian Schreiber (Fall 2007)

“Late Night With Conan O’Brien,” NBC Universal, NYC

Nicole Schloss (Fall 2009): Frick Collection, NYC

Alexandra Faivus (Fall 2009): Publicity, NBC Universal, NYC

Samantha Schwartz (Fall 2009): Gallery Assistant, NYC

History of Art Departmental Service

2013 *Faculty Leader*, Helicon Undergraduate History of Art Society Field Trip to New York City, 2-9 March.

2012 *Faculty Leader*, Helicon Undergraduate History of Art Society Field Trip to Los Angeles, 27 February-2 March.

2009, 2011-13 *Member*, Executive Committee.

2009 *Organizer*, campus visit of Lamidi Fakeye, woodcarver. Co-sponsored by CAAS and the African Studies Center, 15 October.

2008-9 *Organizer/Fundraiser/Host*, 2008 History of Art Symposium, “The Experience and Use of Wonder,” 13 September 2008.

Faculty Leader, Helicon Undergraduate History of Art Society Field Trip to New York City, 22-27 February 2009.

Member, Undergraduate Committee / Undergraduate Advisor.

Interim Director, Undergraduate Studies, Winter.

Organizer, campus visit of Kandjioura Coulibaly and Boubacar Doumbia, members of the Malian art collective, Groupe Kasobane Bogolan, and New York Artist Janet Goldner, 6 February 2009. Co-sponsored by CAAS and the African Studies Center.

2004-8, 2012 *Member*, Graduate Committee.

- 2005 *Coordinator*, Graduate Student Grant and Fellowship Writing Workshop.
- 2005, 2008 Contributed new images to the Visual Resources Center; most are related to my fieldwork in Nigeria, to my book, *Vigilant Things*, and to my article “Destiny World.”
- 2004-9, 2012 *Speaker*, Graduate Student Grant and Fellowship Writing Workshop.
- 2004-7 *Speaker*, Helicon (student art history society) advisory sessions participant.
- 2003-4 *Member*, Visual Resources Center Supervisor Search Committee (History of Art).

DAAS Departmental Service

- 2011-13 *Faculty Director*, GalleryDAAS.
- 2012-13 *Member*, Executive Committee.
- 2012 *Organizer*, Yoruba diviner, ritual and medicinal specialist Kolawole Oshitola presentation, “Establishing the Spiritual Self in a Changing World: A Yoruba Diviner’s Perspective,” 5 October 2012. Co-sponsors: HistArt, DAAS, Program in Creativity and Consciousness Studies, Center for World Performance Studies, African Studies Center.
- Member*, GalleryDAAS Exhibition Committee.
- Member*, DAAS Brown Bag Organizing Committee.
- 2010 *Member*, Damani Partridge Tenure Committee.
- 2004-09 *Member*, Fellowship Committee. Administered Dubois-Mandela-Rodney Fellowship; African Initiative Grants; and Walter Rodney Student Essay Competition.
- 2007-08 *Member*, Africanist Cluster Hire Search Committee.
- 2007 *Organizer*, campus visit of Dr. Prita Meier, “Mombasa’s Entangled Architectures: Negotiating Empire in an East African City.” Co-sponsored by History of Art, 6 December.
- 2003-04 *Member*, Caribbean Studies Initiative.

University Service

- 2011-13 *Member*, African Heritage Steering Committee.
- Member*, Rackham Merit Fellowship Review Committee.
- 2012 *Interviewer*, James Acheompong, Master Drummer, Performer, and Sculptor. In conjunction with the artist’s residency at the Center for World Performance Studies. 30 October.
- Invited Reader*, Maurice Sendak’s *In the Night Kitchen*, as part of UM Library’s Banned Books Week Virtual Read-Out. 4 October. Video online at: <http://www.youtube.com/watch?v=pUhPnddenoM&feature=youtu.be>
- Wrote and presented introduction for Jacquelynn Baas, Curator of UMMA exhibition, “Fluxus and the Essential Questions of Life,” 11 March.

- Featured speaker* in two video presentations produced for UMMA exhibitions. The first is commentary on Masks in the UMMA permanent collection of African Art, and has been incorporated into UMMA “Dialogue Table”:
<http://www.youtube.com/watch?v=pKWyljmU0Mk>
 The second is the unfortunately titled “David Doris speaks at length about ‘The Fluxus String and Water Compendium’”: http://www.youtube.com/watch?v=heG_myyzf4s
- 2011 *Invited Participant*: CRLT Provost’s Seminar on Teaching with University Collections, 7 November.
- 2010-2011 *Member*, Visual Arts Consortium. Participants from the University of Michigan Museum of Art, School of Art & Design, and the Department of the History of Art include Jim Cogswell, Kathryn Huss, Ray Silverman, Dean Bryan Rogers, Ruth Slavin, David Chung, Celeste Brusati, Jacob Proctor, Joan Kee, and Pat Hodges.
- Wrote and presented introduction for Dave Hickey, Penny W. Stamps Distinguished Lecture Series, 28 January.
- 2009 *Consultant*, UMMA acquisition of the Nicholas Delbanco collection of African Art.
- 2007 *Invited Participant*: CRLT Provost’s Seminar on the Impact of Religion, Faith and Spirituality in the Classroom and Beyond, 2 November.
- Peer Reviewer* for U of M Office of the Vice President of Research. Project: Coleman Jordan’s *PASSAGEWAYS: Portes et Passages du Retour*.
- 2006, 2008 *Marshall*, University Commencement.
- 2005-present *Member*, Planning Committee, University of Michigan Museum of Art installation of African and African-American Gallery.
- 2004, 2008 *Member*, Campus Interview Committee, IIE Fulbright Program.
- 2004, 08,11-13 *Speaker*, University of Michigan Museum of Art Docents Program. On Africa and Fluxus.
- 2004 *Organizer*, Extended Campus Visit of Yoruba divination and ritual specialist Kolawole Oshitola of Nigeria. The visit is detailed in my 2003-2004 History of Art Merit Worksheet.
- 2003 *Member*, Atlantic Studies Initiative Committee.
- Member*, Artful Atlantic Theme Year Planning Committee.

External to University (Consultancy etc.)

- 2012 *Grant Proposal Reviewer*, European Research Council.
- Exhibition Consultant*, “Earth Matters: Land as Material and Metaphor in the Arts of Africa,” curated by Karen Milbourne,” National Museum of African Art, Smithsonian Institution. Opens April 2013.
- 2011 *Exhibition Consultant*, African Permanent Collection, Tucson Museum of Art, Arizona.
- Consultant*, Disney Youth Education Programs. Regarding development of more comprehensive historical and theoretical materials for Disney’s College Programs.
- 2010 *Exhibition Consultant*, “Iconoclasm in African Art,” Museum for African Art, New York.

- 2007-8 *Exhibition Consultant*, “Women in Yoruba Visual Art,” Toledo Art Museum, Toledo.
Consultant, Battered Women and Children’s Memorial Garden, Ann Arbor.
 Concerning copywriting, editing and public relations materials (September-November 2007), *pro bono*.
Consultant, Oakland County, California, Public Defender’s Office. Concerning iconography and anthropology of Yoruba ritual practiced in Nigeria and in the United States, pertaining to a smuggling case in litigation in Oakland. Consultancy, like litigation, is ongoing.
- 2006-7 *Exhibition Consultant*, “Dynasty and Divinity: Ife in Ancient Nigeria,” Museum for African Art, New York.
- 2006 *Referee*, Promotion Dossier for Donald Cosentino, UCLA Department of World Arts and Cultures, for his promotion to Level VI Professor.
- 2005 *Consultant* on acquisitions of Nigerian ceramics, Chicago Institute of Art.
- 2003-4 *Member*, Community Advisory Committee for exhibition, “Looking Both Ways: Art of the Contemporary African Diaspora,” Cranbrook Art Museum, Bloomfield Hills.

Other Professional Experience

- 1989 *Consultant*. Mad Dogs & Englishmen advertising agency, New York City. Helped prepare print campaign for the Metropolitan Museum of Art.
- 1986-89 *Copywriter*. The Keating Group, New York City. Clients included American Express, Virgin Airlines, Air France, and the Guam Visitors Bureau.
- 1984-present *Saxophonist*. Toured Europe (‘90, ‘91 & ‘92) and Japan (‘92) with rock and roll group *The Raunch Hands*: Recorded three studio albums for Crypt Records, Hamburg, and one live album in Barcelona, Spain. Also recorded and performed with Moe Tucker (ex-Velvet Underground), Jad Fair & Half-Japanese, Mr. Mister, Kevin Salem, Mephiskapheles, The Sons of Tibet, Matt Keating, *et al.*