

Cynthia J. Becker

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ACADEMIC APPOINTMENTS

Professor and Chair, History of Art & Architecture Department, Boston University

Affiliated Faculty, The BU Center for Antiracist Research's Affiliates Program, The BU African American Studies Program, The BU African Studies Center

Visting Professor, Berber Studies Department, University of Naples L'Orientale, 28 Nov-30 Dec. 2022

EDUCATION

University of Wisconsin-Madison

Ph.D. in Art History, 2000

Dissertation title: "Arts, Gender and Changing Constructions of Amazigh (Berber) Identity: The Ait Khabbash of southeastern Morocco, 1930-1999"

Advisor: Henry Drewal

Certificate in African Studies

University of Wisconsin-Madison, 1997

American School in Tangier

Coursework in Arabic Language, summer 1995

Arabic Language Institute of Fez, Fez, Morocco

Coursework in Arabic Language, summer 1994

University of Wisconsin-Madison

M.A. in Anthropology, 1991

University of New Orleans

B.A. in Anthropology, 1987

GRANTS, FELLOWSHIPS AND AWARDS

External Grants and Awards

Blackness in Morocco: Gnawa Identity through Music and Visual Culture, was been selected for Honorable Mention for the 2021 L. Carl Brown AIMS (American Institute for Maghrib Studies) Book Prize

Innovative Teaching Award, Arts Council of the African Studies Association, June 2020

Radcliffe Exploratory Seminar Grant (with Dr. Seema Alavi, Delhi University), to organize a conference on Routes of Indigo: Interwoven Histories of the Global South, May 2018

Fulbright-Hays Faculty Research Abroad Fellowship, 2010

Suzanne Young Murray Fellow, Radcliffe Institute, Harvard University, 2009-10

Fulbright Senior Scholar Grant for Morocco, 2009-10, grant declined

Council of American Overseas Research Centers Multi-Country Fellowship, comparative research in Morocco and Niger, summers 2008 & 2009

American Institute of Maghreb Studies, summer research grant for Morocco, summer 2005, deferred until 2006

Summer research grant from the American Institute of Maghreb Studies, 1999

Fulbright grant for research in Morocco, 1996-97

Twelve-month research grant from the American Institute of Maghreb Studies for research in Morocco, 1995-96

Foreign Language Area Scholarship from the University Wisconsin-Madison to attend Arabic program at the American School in Tangier, summer 1995

Fellowship award from SUNY-Binghamton and USAID to attend the American School in Tangier, summer 1995

Internal Grants At Boston University

BU Center for the Humanities, Senior Fellowship, *Beyond Marble and Bronze: Commemorating Women's Lives in New Orleans*, spring semester 2022

Boston University Cities Initiative Early Stage Urban Research award, "Cities and Alternative Spaces of Memory: Monuments and Counter-Monuments in New Orleans," postponed to May 2022

Humanities Center, Boston University, Henderson Senior Fellowship, Fall semester, 2014

Humanities Foundation support for African postcard exhibition and symposium, November 2008-January 2009

Boston University Grant for Undergraduate Teaching and Scholarship to work with student on African postcard exhibition, spring 2007

Humanities Foundation support for African art exhibitions (“Another Modernity: Works on Paper by Uche Okeke” and “African Poetics: Works by Obiora Udechukwu”) at the BU Sherman Gallery, fall 2007

African Studies Program, Boston University, course development grant, spring 2007

Boston University Humanities Foundation Junior Fellowship, spring semester 2007

Boston University Humanities Foundation Library Acquisition Grant, fall 2006

PUBLICATIONS

Refereed Books

Blackness in Morocco: Gnawa Identity through Music and Visual Culture. Minneapolis: University of Minnesota Press, 2020.

Award: L. Carl Brown AIMS (American Institute of Maghreb Studies) Book Prize in North African Studies, Honorable Mention, 2021

Reviews: *Ethnic & Racial Studies*, *African Studies Quarterly*

Amazigh Arts in Morocco: Women Shaping Berber Identity. Austin, TX: University of Texas Press, 2006.

Award: Choice Award, 2007 Outstanding Academic Title

Reviews: *H-AfrArts*, *African Arts*, *The Journal of North African Studies*, *International Journal of Middle East Studies*, *Hawwa*, *Museum Anthropology*, *CHOICE: Current Reviews for Academic Libraries*, *Middle East Journal*, *The Journal of the Royal Anthropological Institute*, *International Journal of African Historical Studies*

Edited Journal Volume

Becker, Cynthia, Rachel Breunlin, and Helen A. Regis, eds. *Performing Africa in New Orleans*, special edition of *African Arts* 46, no. 2 (Summer 2013).

“Performing Africa in New Orleans.” *African Arts* 46, no. 2 (2013), 12-21. (co-authored with Rachel Breunlin and Helen A. Regis)

“New Orleans Mardi Gras Indians: Mediating Racial Politics from the Backstreets to Main Street.” *African Arts* 46, no. 2 (2013), 36-49.

Refereed Journal Articles

“The Place of Grass and Flowers: Reflections on Ait Khabbash Amazigh Consciousness in Morocco,” *Tamazgha Studies Journal*, under review.

“*Iklan* Aesthetics in Niger: Identity and adornment from servility to self-agency.” co-authored with Brian Nowak. *African Arts* 55, no. 2 (2022), 10-25.

“Confederate Soldiers, Voodoo Queens, and Black Indians: Monuments and Counter-Monuments in New Orleans.” *de arte* 54, no. 2 (2019), 41-64.

“Amazigh Woven Textiles at Yale: Visual Expressions of Berber Women’s Creativity and Inventiveness.” *Yale University Art Gallery Bulletin* (2017), 34-41.

“Yelimane Fall: Calligraphy in Action.” co-authored with Alex Zito. *African Arts* 27, no. 2 (2014), 28-39.

“Hunters, Sufis, Soldiers, and Minstrels: Trans-Saharan Derivations of the Moroccan Gnawa.” *RES: Anthropology and Aesthetics* 59/60 (Spring/Autumn 2011), 124-144.

“Matriarchal Nomads and Freedom Fighters: Transnational Amazigh Consciousness and Moroccan, Algerian, and Nigerien Artists.” *Critical Interventions: Journal of African Art History and Visual Culture* 5 (2009), 70-101.

“Art, self-censorship and public discourse: contemporary Moroccan artists at the crossroads.” *Contemporary Islam: Dynamics of Muslim Life* 3 (2009): 143-166.

“Exile, Memory, and Healing in Algeria: Denis Martinez and *La Fenêtre du Vent*.” *African Arts* 42, no. 2 (2009): 24-31.

“Amazigh Textiles and Dress in Morocco: Metaphors of Motherhood.” *African Arts* 39, no. 3 (2006): 42-55.

“‘We are real slaves, real Ismkhan’: Memories of the trans-Saharan slave trade in the Tafilalet of South-Eastern Morocco.” *The Journal of North African Studies* 7, no. 4 (2002): 97-121.

“Visualizing Gender and Identity: Berber textiles from the Tafilalet of southeastern Morocco.” *Ars Textrina: A Journal of Textiles and Costume* 31 (1999): 183-199.

Invited Book Chapters (Peer Reviewed)

“The Spirit of Fi Yi Yi and the Mandingo Warriors: Africa in New Orleans,” In *Methodology, Ideology and Pedagogy of African Art: Primitive to Metamodern*, edited by Moyo Okediji. Routledge, in press.

“Tattooing as Subversive Archive: Safaa Mazirh’s Reclamation of Tattoos in Postcolonial Morocco,” In *Decolonizing Islamic Art in Africa*, edited by Ashley Miller. University of Chicago Press, under review.

“The Legacy of Trans-Saharan Slavery.” 2019. In *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange Across the Medieval Sahara*, edited by Kathleen Bickford Berzock. Princeton University Press: Princeton, NJ, 2019, 269-281.

“The Sahara as a Cultural Zone.” In *Caravans of Gold: Fragments in Time*, edited by Kathleen Bickford Berzock. Princeton University Press: Princeton, NJ, 2019, 91-106.

“How We Did It.” co-authored with Rachel Breunlin, Bruce Sunpie Barnes, Jeffrey David Ehreulich, and Helen A. Regis, In *Fire in the Hole: A Collaboration Between Spirit of Fi Yi and the Mandingo Warriors*, edited by the Neighborhood Story Project, 2018, 178-188.

“From Ostrich Plumes to Carved Calabashes: Visual Expressions of Trans-Saharan Mobility and Trade at the Newark Museum.” In *Arts of Global Africa: The Newark Museum Collection*, edited by Christa Clarke. Lucia/Marquand Books, 2018, 53-65.

Ten extended object entries from North Africa and the Sahara, *Arts of Global Africa: The Newark Museum Collection*, edited by Christa Clarke. Lucia/Marquand Books, 2018, 66-67; 92-103; 158-161; 230-233.

“Visual Culture and the Amazigh Renaissance in North Africa and Its Diaspora.” In *Islam and Popular Culture*, edited by Karin van Nieuwkerk and Mark Levine. Austin, TX: University of Texas Press, 2016, 100-121.

“Trans-Saharan Aesthetics: Textiles at the Desert Fringe.” In *Africa Interweave: Textile Diasporas*, edited by Susan Cooksey. University of Florida Harn Museum of Art, 2011, 39-55.

“Deconstructing the History of Berber Arts: Tribalism, Matriarchy, and a Primitive Neolithic Past.” In *Berbers and Others: Shifting Parameters of Ethnicity in the Contemporary Maghrib*, edited by Susan Miller and Katherine Hoffman. Bloomington: Indiana University Press, 2010, 195-220.

“The Bride of the Rain in North Africa.” In *Sacred Waters: The Many Faces of Mami Wata and Other Water Spirits in Africa*, edited by Henry Drewal. Bloomington: Indiana University Press, 2008, 446-449.

“Fadma: Healer of Women and Weaver of Textiles.” In *Muslim Voices and Lives in the Contemporary World*, edited by Frances Trix and John Walbridge. New York: Palgrave Macmillan, 2008, 31-42.

“Awakening the Senses: The Aesthetics of Moroccan Berber Dress.” In *Dress Sense: Emotional and Sensory Experiences of Clothes*, edited by Helen Foster and Donald Johnson. Oxford: Berg Press, 2007, 72-83.

“Moroccan and Algerian Painters: Contemporary Custodians of Amazigh Consciousness.” In *North African Mosaic: a Cultural Reappraisal of Ethnic and Religious Minorities*, edited by Nabil Boudraa and Joseph Krause. Cambridge, England: Cambridge Scholars Press, 2007, 271-293.

“Gender, Identity, and Moroccan Weddings: The Adornment of the Ait Khabbash Berber Bride and Groom.” *Wedding Dress Across Cultures*, edited by Helen Foster and Donald Johnson. Oxford: Berg Press, 2003, 105-122.

Online Essay (Peer Reviewed)

“Moroccan Boucherouite: from Marginal Object to Collectible Art,” Research Center for Material Culture, Tropenmuseum (Amsterdam). 24 pages, in press.

Co-Authored Exhibition Catalogs

Looking Out, Looking In: Contemporary Artists from Morocco, co-authored with Nadia Sabri. Boston University Art Galleries, 2019.

“Photographic Encounters on the North African Stage.” In *Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection*, co-authored with Kristyne Loughran. New York: Museum for African Art, 2009, 68-92.

Invited Exhibition Catalog Essays

“Créativité visuelle dans une perspective transsaharienne.” In *Trésors de l’Islam en Afrique de Tombouctou à Zanzibar*, edited by J. Bouveresse. Académie du Royaume du Maroc, Rabat, 2019, 142-149.

“Créativité visuelle dans une perspective transsaharienne.” In *Trésors de l’islam en Afrique de Tombouctou à Zanzibar*, edited by Nala Aloudat. l’Institut du Monde Arabe, Silvana Editoriale, 2017, 137-141.

“Jewelry Art: Masterpieces of Berber Identity” and “Body Adornments.” In *Berber Women of Morocco*, edited by Björn Dahlström. Paris: Éditions d’art Lys, 2014, 40-95 (also published in French and Arabic).

“Why Women's Arts.” In *The Myth that is True: An Exhibition of Art by Native American Women*. St. Paul, MN: University of St. Thomas, 2001, 6-7.

Encyclopedia Entries

“Morocco.” In *Encyclopedia of World Dress and Fashion*, edited by Joanne B. Eicher. Oxford: Berg Press, 2010.

“Masks and Masquerades: Northern Africa.” In *New Encyclopedia of Africa*, edited by John Middleton and Joseph C. Miller. Farmington Hills, MI: Thompson Gale, 2007, 490-491.

“Berber Folklore.” In *Greenwood Encyclopedia of World Folklore: Volume 1, Topics and Themes, Africa, Australia, and Oceania*, edited by William Clements. New York: Greenwood Press, 2006, 101-112.

Reviews

“Review of Mystery in Motion” exhibition at the Presbytere Museum in New Orleans, LA. *Nova Religio* May 2023 26 no. 3, forthcoming.

“My Rock Stars: A look at Hassan Hajjaj’s exhibition at the Worcester Art Museum, MA.” *Art Africa*, March 2016, 188-191.

“Exhibition Review: Medieval Morocco: An Empire from Africa to Spain” at the Louvre and “Contemporary Morocco” at the Institut du Monde Arabe, Paris.” *African Arts* 48 no. 4 (2015), 85-88.

“Review of Gavin H. Imperato and Pascal James Imperato’s Bundu: Soweï Headpieces of the Sande Society of West Africa.” *International Journal of African Historical Studies* 47 no. 2 (2014), 352-355.

“Review of Lisa Bernasek’s Artistry of the Everyday: Beauty and Craftmanship in Berber Art.” *International Journal of African Historical Studies* 43 no. 1 (2010), 199-200.

“Review of Mette Bovin’s Nomads who Cultivate Beauty: Wodaabe Dances and Visual Arts in Niger.” *H-AfrArts*, March 30, 2010.

“Exhibition Review of Black Womanhood: Images, Icons, and Ideologies of the African Body. Hood Museum, Dartmouth College.” *African Arts* 42, no. 3 (2009): 82-84.

“Review of The Beaded Prayers Exhibition at the National Center of Afro-American Artists, Boston.” *African Arts* 39 (2): 76-78, 88, 2006.

Non-Refereed Articles and Other Media

“Blackness in Morocco: Gnawa Identity through Music and Visual Culture,” podcast, New Books Network, July 16, 2021.

“The Kahina: The Female Face of Berber History.” *Mizan: Digital Scholarship Platform for Muslim Studies*, October, 2015.

“From Slave to Master: Women and Gnawa Possession-Trance.” (2011). Digital video. 10 min. Screenings: Brown University, Saharan Crossroads Conference in Niger, 2011.

African Arts and Cultures Teachers Institute Course Reader. University of New Mexico and Albuquerque Museum of Art and History, 2006.

“An Amazigh Wedding in Morocco” (2004). Digital video. 8 min.
Included in Museum Exhibitions: Newark Museum (2004), Peabody Essex Museum (2008)

“The Gnawa Festival of Khamlia.” *Tingis: A Moroccan-American Magazine of Ideas and Culture* 1.4 (2004), 20-24.

EXHIBITIONS CURATED

“By Design: Theater and Fashion in the Photographs of Lalla Essaydi,” Fairfield University Art Museum, January 29-May 21, 2021

“Looking Out, Looking In: Contemporary Artists from Morocco,” co-curator with Nadia Sabri, Stone Gallery, Boston University, February 7-March 31, 2019

“Hamid Kachmar: Reviving the Ancient Tifinagh Script,” Boston University Sherman Art Gallery, September 13 - October 20, 2013

“Yelimane Fall: African Calligraphy in Action,” Boston University Sherman Art Gallery, November 10 - December 16, 2013. This exhibition also traveled to Lafayette College (Easton, PA).

“Exposures: Other Histories in Early Postcards from Africa,” co-curator with Christraud Geary, Boston University Art Gallery, November 21, 2008 - January 18, 2009

“Nigerian Poetics: Works by Obiora Udechukwu,” Boston University, Sherman Gallery, September 1, 2007 - October 30, 2007

French Library and Cultural Center, Boston, Art in Morocco Exhibition, March 2007

CONSULTING

Caravans of Gold exhibition, Advisory Committee, Northwestern University, Block Museum, 2016-2018

Subject advisor for *Modern art in the Arab World: Primary Documents*. Museum of Modern Art, New York, 2018

Newark Museum. Evaluation of their North African and Saharan art collection and writing an essay and object entries for their catalogue, *Arts of Global Africa: The Newark Museum Collection*, 2015-17

National Endowment of the Humanities Historical and Cultural Organizations Grant projects, February 2013

Art Institute of Chicago, Invited consultant for the Gold Route Exhibition, August 2013

Minneapolis Institute of Art, Invited consultant to evaluate North African collection for the re-installation of the African art galleries, January 2012

National Museum for African Art, wall panel and essay on North African photography from the Hermes collection for exhibition catalogue *Desert Jewels*, 2009

Newark Museum of Art, Research consultant and guest curator for the exhibition, *An Amazigh Wedding in Morocco*, 2005

University of St. Thomas, Curator of several exhibitions at the University of St. Thomas, including “Art and Life in Northwest Africa” and “Sacred Art of Daily Life in Africa,” 2000-2003

CONFERENCES ORGANIZED

Triennial Organizing Committee, Arts Council of the African Studies Organization, June 2021

“Across Oceans and Hemispheres: The Career of Henry J. Drewal,” Co-organizer with Shannen Hill, Smithsonian National Museum of African Art, February 27-28, 2020.

“African Crossroads: Cultural and Artistic Expressions In and Across the Sahara, Views from the Center.” Co-organized conference for the American Institute of Maghreb Studies and the West African Research Association, Part III (June 2013) in Algeria

“African Crossroads: Cultural and Artistic Expressions In and Across the Sahara, Views from the South.” Part II (June 2011) in Niger

“Rethinking Islamic West Africa: Legal, Political, and Artistic Perspectives,” Co-organized lecture series for African Studies Center, Boston University, February to April 2010

“Saharan Crossroads: Cultural and Artistic Expressions In and Across the Sahara, Views from the North.” Part 1 (May 2009) in Morocco

Organizer of Symposium, African Studies Center, Boston University, “Cosmopolitan Identities and Alternative Histories: Africans in Front of and Behind the Camera,” November 22, 2008

Harvard University, U-Mass, Boston, and Boston U, Member of organizing committee for conference on the Nigerian poet Christopher Okigbo, October 2006

The Art Institute of Chicago, provided image for exhibition catalogue on African ceramics, October 2005

Harvard University, Peabody Museum, Contributor to Berber art exhibition “Imazighen: Beauty and Artisanry in Berber Life,” 2004-2005

Minneapolis Institute of Arts, Exhibition consultant, "A Woman's Way: Feminine Attire in 20th Century Morocco," 2003

Smithsonian Institute National Museum of African Art, Invited consultant for Smithsonian Institute National Museum of African Art for the exhibition "All That Glitters: The Splendor of African Jewelry," 2002

Museum for African Art, New York, Invited consultant and contributor to the exhibition "African Crossroads," organized by Labelle Prussin, 2000

PRESENTATIONS

Invited Lectures

"The Place of Grass and Flowers: Reflections on Ait Khabbash Amazigh Consciousness in Morocco," University of Naples L'Orientale, Journée d'études: L'identité Amazighe au 21e siècle: art, langue, culture et histoire." December 5, 2022.

"Trans-Saharan Slavery and the Gnawa Guinbri," University of Illinois Urbana-Champaign, March 31, 2022

"Trans-Saharan Slavery and the Gnawa Guinbri," Michigan State University, African Studies Center, Eye on Africa Series, January 6, 2022

"Blackness in Morocco book talk," Carleton University (Canada), Institute of African Studies, Knowing Africa Series, November 17, 2021

"Gnawa Identity and Visual Culture," New York University Art History Course Islam in Africa, March 4, 2021

"Trans-Saharan Slavery and the Gnawa Guinbri," lecture for series Past and Present Musical Encounters across the Strait of Gibraltar, University of Cambridge, UK, via Zoom, February 3, 2021

"By Design: Theater and Fashion in the Photographs of Lalla Essaydi," Fairfield University Art Museum (via Zoom), January 28, 2021

"Trans-Saharan Slavery and the Gnawa Guinbri: from Concealment to Exhibition." NYU Center for Material Histories (Silsila):, October 22, 2020

"Amazigh Textiles and Gender." Nationaal Museum van Wereldculturen and Research Center for Material Culture, Netherlands (via Zoom), *Un/Engendering the Collections: Rethinking Gender in the Ethnographic Museum*, October 1, 2020

“Gnawa Spiritual Practices and Identity-Formation in Morocco,” Smithsonian National Museum of African Art, via Zoom, May 28, 2020

Amazigh Women’s Arts, University of Iowa, September 26, 2019

“Between Visibility and Invisibility: Black Women in the Moroccan Archive,” Villa Empain Fondation Boghossian, Silent Green Kulturequartier, Berlin, January 23-26, 2019

“Ismkhan Visual Culture in Khamlia,” International Festival of the Desert, Merzouga, Morocco, April 2018

“Art et féminité dans le Maroc rural,” organized by the Fondation Euro-arabe des Haute Études, University of Granada, Spain, October 4-5, 2018

“Berber Women’s Arts,” Minneapolis Institute of Arts, December 14, 2017

“Gnawa Visual and Performing Arts,” Lafayette College, March 2017

“Berber Women’s Arts,” Yale University Art Gallery “Berber Women’s Arts,” January 2017

“Between Seeing and Knowing: Blackness, Photographic Representation, and Female Agency in Post-Slavery Morocco,” Tufts University, Department of Art and Art History, invited lecture, November 2016

“From Timbuktu to Morocco: Gnawa Performing Arts,” Connecticut College classroom lecture for Prof. Christopher Steiner, October 2016

“Amazigh visual history and contemporary politics, Department of History, University of Delhi, August 2016

“Gnawa ceremonial arts,” Newark Museum, April 2016

“Amazigh Women’s Arts,” University of New Mexico, March 2016

“Contemporary Art in Morocco,” University of North Texas, February 2016

Nanyang Technological University, Singapore, keynote speaker, International Forum on Contemporary Islamic Art, Design and Architecture: “Where/How does the North meet the East?,” October 2015

“Berber Women of Morocco,” National Museum of Bahrain, Invited keynote speaker at the opening of exhibition, January, 2015

Invited speaker at NEH Summer Institute *Algeria, Morocco, Tunisia: Literature, the Arts, and Cinema since Independence*, Oregon State University, July 2014

“Contemporary North African Art,” Evelyn Danzig Haas ’39 Visiting Artists Program Speaker, Wheaton College, April 2014

“New Orleans Mardi Gras Indians,” Worcester Center for Crafts, NEH-sponsored Carnivale exhibition, February 2014

“Gnawa Possession Trance and Afro-Moroccans,” Casa del Caribe, Joel James Colloquium, Santiago de Cuba, January 2014

“Visual Art and Rising Amazigh Consciousness After the Arab Spring,” Netherlands Organisation for Scientific Research, Amsterdam, Invited presentation on at international conference on Islam and Popular Culture, March 2013

“North African Art,” University of Wisconsin-Madison African Studies 50th Anniversary Symposium and Reunion, April 2012

Brown University, Center for Language Studies, Arabic program, invited presentation on Gnawa ceremonies, March 2011

African Literature Association, Invited speaker, visual arts roundtable, April 2011

Invited presentation for the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey in collaboration with Mathaf: Arab Museum of Modern Art, Doha, Qatar, “Art, self-censorship and public discourse: contemporary Moroccan artists at the crossroads,” December 2010

Oakton Community College in Chicago, invited lecture, “Berber Women and Artistic Creativity,” February 2010

92nd Street Y, New York City, “Africa: Conversations with a Continent, Morocco,” New York City, invited lecture, May 2009

Cornell University, Visual Studies Colloquium, invited lecture on contemporary North African art, April 2009

Smithsonian National Museum of African Art, invited public lecture on Berber art in North Africa, December 2008

Fulbright-Hays, lecture on Berber art in Morocco to group of Fulbright scholars visiting Morocco. Rissani, Morocco, July 2008

Dartmouth College, Hood Museum of Art, “Beyond Orientalism: Contemporary Women’s Art from Northern Africa.” Lecture coincided with symposium organized for the exhibition “Black Womanhood: Images, Icons, and Ideologies of the African Body,” April 2008

Lecture on Amazigh Arts and Weddings at the Third Annual Amazigh Festival, Santa Cruz, CA, May 2007

Invited lecture at Wheaton College, "Amazigh Arts in Morocco: Metaphors of Motherhood," Norton, MA, March 2007

Keynote speaker at University of Kansas African Studies Conference on Sufi Arts, Rituals, and Performance in Africa, "Sons of Bambara: The Sufi-Inspired Arts of the Moroccan Gnawa," February 2007

Invited public book lecture, Oakton Community College (Women's Studies and Honor's Programs), "Amazigh Arts in Morocco: Women Shaping Berber Identity," Chicago, November 2006

Invited lecture, Museum of Fine Arts, Boston, "Berber Arts in North Africa," November 2006

"Berber Arts in North Africa," Invited lecture, Salem State College, October 2006

University of Wisconsin-Madison, University Lectures Committee, Invited book lecture "Amazigh Arts in Morocco: Women Shaping Berber Identity," September 2006

African Studies Sandwich Seminar in conjunction with the Madison World Music Festival's Conversations on World Music, University of Wisconsin-Madison "Artistic Roots/Routes of the Gnawa: Cross-Cultural Interactions from the Sudan to Morocco," September 2006

Textile Council of the Minneapolis Institute of Arts, "Weaving, Embroidering and Wearing Identity: Berber Textiles in Morocco," October 2001

Selected Conference Presentations

"Subversive Archives: Amazigh Tattoos in the Photography of Safaa Mazirh," Arts Council of the African Studies Association, June 16-20, 2021

"Gnawa *Fraja* Performances: Shared Suffering and Trans-Saharan Migration," Maghrib Conference on Race, Gender, and Migration, Fes, Morocco, December 15-17, 2019

African Studies Association, panel co-chair "Race, Blackness, and Africa: West Africans in the Maghreb." Presented paper "Blackness and the Gnawa Guinbri: From Concealment to Exhibition," November 29, 2018

Monuments for a Black City: Public Art and the Memorialization of History in New Orleans," University of Johannesburg, Troubling Histories: Public Art and Prejudice Conference, November 20-24, 2017

“Timidria: Working to Change Symbols of Iklan Identity in Rural Niger,” Arts Council of the African Studies Association, University of Legon, Ghana, co-organizer of panel on aesthetic reforms across social boundaries with Jessica Winegar, August 2017

Chair of ACLS-sponsored Panel, African Studies Association Humanities Program for ASA Presidential Fellows, November 2016

“Hassan Hajjaj: Photographing Rock Stars of the African Diaspora,” Association for the Study of the Worldwide African Diaspora, Conference presentation: November 2015

“Timidria: Working to Change Symbols of Iklan (enslaved) Identity in Rural Niger.” European Council of African Studies, Sorbonne, Paris. Included in an interdisciplinary panel “Beyond Stigma: Mobilizing around the issue of slavery in Africa,” July 2015

“Mardi Gras Indian Suits: Reflecting the History and Power Dynamics of New Orleans,” Caribbean Studies Association Conference, New Orleans, May 2015

“Amazigh movement in Algeria and Morocco: Street art and other forms of popular youth culture,” at conference “Youth in the Contemporary Muslim World” at the Pardee School of Global Studies, Boston U, April 2015

“Gnawa Performance,” Prospect.3 Biennial, New Orleans, Conference in honor of Robert Farris Thompson and *Flash of the Spirit*, December 2014

African Studies Association, “Gnawa Possession-Trance: Women Performing African Heritage in Morocco,” November 2013

College Art Association, “Whose Voice is the Loudest? Negotiating Rival Histories of New Orleans Black Indian Masking,” panel on “Bodies of Knowledge: Interviews, Interlocutors and Art Historical Narratives, February 2013

“Dreadlocks, Patchwork and Cowries: the Trans-Saharan Journey of Moroccan Gnawa Dress,” Presentation at AIMS/WARA joint conference in Niger on Saharan Crossroads: Views from the South, July 2011

“Mediterranean, Islamic, Saharan, and Sahelian: Reflections on Berber Art,” Arts Council of the African Studies Association Triennial Meeting, March 2011

“Challenging Orientalism: Contemporary Feminist Art from Northern Africa,” College Art Association, panel on International Perspectives on the Legacy of American Feminist Art and Art Histories, February 2010

“Performing Africa in New Orleans, Dialogue, Ambivalence, and Activism,” African Studies Association, Chair of panel and presented on “Mardi Gras Indians in New Orleans” November 2009

“The Influence of Sufism and Calligraphy on Contemporary Moroccan Art: Lyrical Mysticism or Self-Censorship?” Middle Eastern Studies Association, Montreal, November 2007

“Matriarchal Nomad or Freedom Fighter? Expressions of Amazigh Consciousness in Art by Moroccan, Algerian, and Nigerien Activists.” African Studies Association, New York, October 2007

“Beyond the Visual: Connecting African art history and social justice pedagogies.” Arts Council of the African Studies Association Triennial Conference, March 2007

Chair of panel “Islam and the Arts of Africa: New Perspectives.” Presented paper “The Dichotomies of “Pagan,” Pre-Islamic and African Aesthetic Expression in the Islamic Maghreb.” Arts Council of the African Studies Association. Triennial, March 2007

“Berber Art and its Historiography,” Harvard University, International Conference: Berbers and Others: Shifting Parameters of Ethnicity in the Contemporary Maghrib, April 2006

“Artistic Roots/Routes of the Gnawa: Evidence of Cross-Cultural Interactions Across the Sahara,” African Studies Association, Washington, DC, November 2005

“Healing through the Visual and Textual in African Arts,” African Studies Association, Chair of Panel, November 2005

“The Multi-Sensory Aesthetics of Amazigh Dress in North Africa,” Joanne Eicher Symposium: Senses and Sentiments of Dress, University of Minnesota, September 2005

“Contemporary Amazigh Artists: Giving Material Form to Amazigh Consciousness,” International Conference: The Berbers and Other Minorities in North Africa: A Cultural Reappraisal, Portland State University, May 2005

“Art Historical Connections Across the Sahara: Morocco and Mali,” Macalester College, Third Annual ACTC Art History Faculty Symposium, St. Paul, MN, April 2005

“*Là-bas, ici*: Denis Martinez, an Algerian painter in exile,” College Art Association, Atlanta, February 2005

“Art Historical Connections Across the Sahara: Morocco and Mali,” University of California-Los Angeles, Saharan Studies Initiative Workshop, October 2004

“Public Performance of Gender in Morocco: Berber Women and Weddings,” American Anthropological Association, November 2003

“Berber Textiles: Weaving Metaphors of Motherhood,” African Studies Association Conference, November 2003

“Altering the Female Body: Berber Tattoos in Morocco,” African Studies Association Conference, December 2002

“Arts, Gender and Identity: The Role of Women in the Creation of Images of Amazigh (Berber) Identity in Morocco,” Arts Council of the African Studies Association Triennial, April 2001

“Catholic Saints, Islamic Spirits, and African Aesthetics: A Comparison of Moroccan Gnawa and Cuban Santería Ceremonies,” UNESCO Slave Route Project and York University, Slavery and Religion in the Modern World Conference, Essaouira, Morocco, June 2001

Al Akhawayn University in Ifrane, Morocco, Conference on Slavery in the Arab World “Cross-roads Africa: Descendants of Enslaved sub-Saharan Africans in Morocco,” June 2000

Northwestern University, Conference on Slavery and the African Diaspora in the Lands of Islam, “The Afro-Islamic Arts of Possession-Trance and Healing: The Ismxan of Morocco,” April 1999

“The Afro-Islamic Arts of Possession-Trance and Healing: The Ismxan of Morocco,” PASALA Graduate Student Symposium, University of Iowa, March 1999

“Art as Identity: Body Adornment in the Tafilalet of Southeastern Morocco,” Middle Eastern Studies Association Conference, December 1999

“Visualizing Identity: Berber Textiles from the Tafilalet of Southeastern Morocco,” Ars Textrina Conference on Textiles and Costume, June 1998

“Art as Passage: Body Adornment in the Tafilalet of Southeastern Morocco,” Arts Council of the African Studies Association Triennial, April 1998

Popular Media Consulting and Community Lectures:

Talk given at Amazigh Cultural Day, organized by the Amazigh Indigenous Cultural Community Organization, Revere, MA, October 9, 2022

Santa Fe International Folk Art Market, submitted application for a weaver from Morocco, also represented her weaving at the market itself, July 2019

National Public Radio, “The Story Behind Madonna’s Silver Horns at the VMAs,” August 21, 2018

National Geographic Travel Guide, Led two eleven day tours for National Geographic Expeditions to Morocco, 2009 and 2010

National Geographic TV, consulted about Tuareg for television and film series, June, 2007

BBC, consulted about Berber communities in Morocco for television series, February, 2007

National Geographic Magazine, Research consultant for article on Berbers in Morocco, 2004

TEACHING

Undergraduate:

Arts of Africa and Its Diaspora
African Diaspora Arts
Zanzibar: Religion, Politics, and Identity in East Africa (summer study abroad in Zanzibar)
From Morocco to Timbuktu: Art and Architecture at the Saharan Crossroads
African Architecture and Urbanism

Graduate Seminars:

Photography in Africa
Art and Trade Across the Medieval Sahara
African Art in the City (of Boston)
African Diaspora Arts
Contemporary African Art
Post-Colonial Theory
Material Journeys: Contact Zones and Borderlands in African Art
Arts of Africa and Its Diaspora Colloquium

ADVISING HISTORY AT BOSTON UNIVERSITY

Masters Students:

Morgan Snoop, "Motifs in Motion: Fes belts (ahzima) and Moroccan design innovation in the early modern Mediterranean world," First reader, May 2022
Colleen Foran, "The Beautiful Ones are Born: Building an Arts Ecosystem in Contemporary Accra," First reader, May 2020
Tina Barouti, "'Qui a Tué Qui' and 'Who is Omar D?': Photographing Algeria's Post-War Culture of Anxiety in Devoir de Memorie," First reader, May 2015
Lynne Cooney, "Between Erotic Fantasy and Ancestral Memory: The Photography of Rotimi Fàní-Káyòdé," First reader, May 2010
Lara Ayad, "Sacred Borderlands of the Nile: The Role of Royal Patronage in Greco-Roman and Meroitic Temple Commissions in Upper Egypt and Meroe," First reader, May 2009

Doctoral Students:

Tina Barouti, "A Critical Chronology: L'Institut National des Beaux-Arts in Tetouan from 1957 to the Age of Mohamed VI," First reader, defended Oct. 2021
Lynne Cooney, "From the Gertrude Posel Gallery to the Wits Art Museum: Exhibiting African Art in a South African University," Primary advisor, defended Dec. 2020
Elisa German, "The Creative State: The Calcografía Nacional and Printmaking in the Spanish Civil War and Francoist Madrid, 1936-1959," Chair of defense committee, defended May 13, 2020
Lara Ayad, "Picturesque Peasants: Painting Egyptian Identity at the Fuad I Agricultural Museum in Cairo, 1934-1938," Primary advisor, defended May 17, 2018

Sarah Parrish, “Anthropologies of Fiber, Claire Zeisle, Ed Rossbach, Sheila Hicks,” Chair of defense committee, defended May 5, 2017

Liz Crocker, “Moral Geographies of Diasporic Belonging: Race, Ethnicity, and Identity among Haitian Vodou Practitioners in Boston,” Fourth reader, defended March 31, 2017

Myriam Arcangeli, “For Water, Food, Tables, and Health: The Colonial Ceramic Culture of Guadeloupe, French West Indies,” Fourth reader, April 2012

Selected Undergraduate Advisees:

Kilachand Honors College Thesis Advisee: Rachel Long, “Identity and Language among the Amazigh People of Morocco,” (2016)

Undergraduate Honors Project: Taylor Bradley (2007), Rebecca Rose (2015)

Undergraduate Research Opportunities Project Student Advisees: Cara Franson (2006), Rachel Kubrick (2019-20), Taylor Smith (2015)

Visual Culture Consortium Undergraduate Symposium Advisees: Yubai Shi (2018), Daniela Barquet (2015)

African Presidential Archives Publication Advisee: Helen Banach (2012)

Non-BU Graduate Student Supervision:

Kevin Tervalva (Harvard University), Member of PhD Oral Exam Committee, April 2015

Catherine Hale (Harvard University), “Asante Stools and the Matrilineage,” Third Reader for dissertation defended 2013

Amanda Gilvin (Cornell University), “The Warp of a Nation: The Exhibition and Circulation of Nigerien Art, 1920-Present,” Four reader for dissertation defended 2012

Zahra Andalsi (Boston Architectural College), “Moroccan Architectural Thesis,” defended 2006

SERVICE

Selected Service to the Profession

Board Member, American Institute of Maghreb Studies, November 2021-November 2023

Secretary, Arts Council of the African Studies Association, November 2018-2021

Treasurer, West African Research Association, November 2015 to November 2018

Hiring committee for the director of the West African Research Association, 2017 and 2018

Dissertation workshop participant, American Institute of Maghreb Studies, 2017

Fund raising committee, Arts Council of the African Studies Association, 2016-- 2017

Website Editor, Arts Council of the African Studies Association, website editor, 2012 to 2015

Tenure and Promotion Review:

Brooklyn College (tenure and promotion, 2021). Williams College (tenure and promotion, 2019), University of South Florida (two tenure and promotion cases, 2017 and 2020), University of St. Thomas (promotion to Professor, 2019), New York University (tenure and promotion, 2017), Colorado State University, Arizona State University (promotion to Professor, 2017)

Reviewer of articles and book manuscripts:

African Arts, Journal of Material Culture; Journal of Borderlands Studies; Contemporary Islam; Comparative Studies of South Asia, Africa and the Middle East; City & Society; Kronos: South African Histories; Journal of Borderland Studies; Dance Research Journal; Feminist Media Studies; African Arts; GeoJournal; Brill Press; Berg Press

Reviewer for Grants:

Public Humanities Projects for the National Endowment of the Humanities
The Endangered Material Knowledge Programme at the British Museum
Radcliffe Institute, Harvard University
Oberlin College Research Status Program

Selected Service At Boston University

HAA Guest Lecture Committee, 2021-2022

Director of Graduate Studies, HAA Department, 2016-17, 2019 to 2021

Academic Policy Committee, 2018 to present

APC-GECC working group to evaluate HUB, 12/2018-5/2019

Visual Resource Task Force, HAA Department, 9/2018-12/2018

Director of Zanzibar Study Abroad Program, BU, summers 2016 and 2017

Search committee for Wein Chair, African American Studies Program, 2017

Advisory board for *Mizan: Digital Scholarship Platform for Muslim Studies*, 2016-2018

Search committee for Latin American art assistant professor, HAA Dept. 2014

Director of Undergraduate Studies, HAA Department, 2011-2013

Search Committee for Islamic art assistant professor, HAA Dept. 2007

Selected Guest Lectures for Boston University:

African Studies Center Outreach and Art Education Department, lecture on African masking,

October 2020, October 2019, October 2018

Presentation on research methods in art history, Graduate Student History of Art & Architecture Association, December, 2013

Guest lecture in Africa Today course, November 2020, March 2011, February 2008
Invited presentation, Tuesday Evening Lecture Series organized by Boston University's graduate painting and sculpture students, January 2011

BU American Studies Program, "From the Backstreets to Main Street: the Changing Aesthetics of the New Orleans Mardi Gras Indians," October 2011

African Studies Center, "Hunters, Sufis, Soldiers, and Minstrels: Trans-Saharan Slave Trade and the Arts of the Moroccan Gnawa," Lecture for the Walter Rodney Seminar Series, March 2008

Guest lecture at African-American art history graduate seminar, April 2008

Lecture on African art to Freshmen Trustee Scholars at Boston University, October 2006

"Tootie Montana and the Mardi Gras Indians: Race and Resistance in New Orleans," African American Studies Program, Boston University, Lecture Series, November 2005

LANGUAGES

Fluent or Advanced Proficiency:

French and Colloquial Moroccan Arabic

Basic Proficiency:

Tamazight