

Monica Blackmun Visonà
Professor of Art History and Visual Studies,
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Abbreviated Resume, 5/2019

Education

Ph.D., Art History

University of California, Santa Barbara

Dissertation: *Art and Authority among the Akye of the Ivory Coast*

M.A., Art History

University of California, Santa Barbara

Thesis: *The Asen of Dahomey: Iron Altars from the People's Republic of Benin*

A.B., Art History

Stanford University

Publications and Research Projects in Preparation

Chapters for *Global Art History*, Thames & Hudson

“Art of Ancient Africa, 8000 BCE- 800 CE”

“African Art and World Religions, 450 – 1450 CE ”

“ African Art and Global Trade, 1450 – 1860”

“Africa, Colonialism and Art of the Modern World, 1860 – 1957”

“The Art of African Nations, 1957-1994”

“Egyptology and Africanist Art History” essay commissioned for *Oxford Bibliographies of Art Online*.

“Women’s Artistic Production in Africa: A History,” chapter commissioned for the *Palgrave Handbook on African Women’s Studies*, Olajumoke Yacob-Haliso and Toyin Falola, eds.

Published Books

2013 *A Companion to Modern African Art*. Co-edited with Gitti Salami. Hoboken, N.J.: Wiley-Blackwell.

“Writing African Modernism into Art History” (with Gitti Salami), 3-20;

“Warriors in Top Hats: Images of Modernity and Military Power on West African Coasts”, 174-194;

2010 *Constructing African Art Histories for the Lagoon Region of Côte d’Ivoire*. Burlington: Ashgate (reprint Routledge).

2008 *A History of Art in Africa*. Monica Blackmun Visonà, Robin Poynor, Herbert M. Cole, Michael Harris. Upper Saddle River, N.J.: Prentice Hall (1st edition 2000).

Book Chapters and Peer-Reviewed Articles (selected)

- 2018 "Purloined Provenances: Reflections on Authority and Authenticity in African Art" *Critical Interventions. Journal of African Art History and Visual Culture* 12 (1): 8-21
- 2017 "Gifts from our Elders: African Arts and Visionary Art History", *African Arts* 50 (3): 1-7.
- 2014 "Künstlerische Kreativität und Anonymität in der Lagunenregion der Elfenbeinküste" "Moderne und zeitgenössische Künstler aus der Elfenbeinküste" in *Afrikanische Meister. Kunst der Elfenbeinküste*, Eberhard Fischer and Lorenz Homberger, eds. Zürich: Scheidegger & Spiess, 61-80, 217-232.
translated from English to German by Wolfgang Himmelberg and Michael Müller;
translated into English for English edition; translated from English into French for Skira (2015).
- 2012 "Agent Provocateur: The African Provenance and American Life of a Statue from Côte d'Ivoire", *Art Bulletin*, XCIV (1): 99-129
- 2009 "Notes and Queries on Egypt's Participation in the First World Festival of Negro Arts." *Africa e Mediterraneo* 68: 71-9.
- 2006 "Redefining Twentieth Century African Art: The View from the Lagoons of Côte d'Ivoire." *African Arts* 38 (4): 54-61, 93-4.
- 1990 "Portraiture among the Lagoon Peoples of Côte d'Ivoire." *African Arts* 23 (4): 54-61, 94-5.
- 1987 "The Limitations of Labels." *African Arts* 20 (4): 38.
- 1987 "Carved Posts of the Lagoon Region, Ivory Coast." *African Arts* 20 (2): 60-64, 83.
- 1987 "Divinely Inspired Artists from the Lagoon Cultures of the Ivory Coast." In *The Artist and the Workshop in Traditional Africa*, ed. Christopher Roy. *Iowa Studies in African Art* 3. Iowa City: University of Iowa Press, 67-80.
- 1987 "The Akan Origins of the Lagoon Peoples of the Ivory Coast as an Art Historical Problem." In *The Golden Stool: Studies of the Asante Center and Periphery*, ed. Enid Schildkrout. *Papers of the American Museum of Natural History* 65. New York: American Museum of Natural History, 298-309.
- 1986 "Artistes et guérisseurs chez les populations lagunaires." *Godo-Godo* (Revue semestrielle

de l'I.H.A.A., Université Nationale de la Côte d'Ivoire, Abidjan) 9: 57-72.

Other Publications (Selected)

- 2016 Book review, *Postcolonial Modernism. Art and Decolonization in Twentieth-Century Nigeria* by Chika Okeke-Agulu, *Art Bulletin* XCVIII (2): 272-4.
- 2015 "Usage authentique pour d'inauthentiques objets d'art" [Authentic Uses for Inauthentic Art Objects] in *Afrique. La Croisée des Mondes*. Sain-Maur-des-Fossés: Sépia, 144-156, translated into French by Laurine Cauté.
- 2015 Entries 28-30 in *African Art in the Barnes Foundation. The Triumph of L'Art nègre and the Harlem Renaissance*, by Christa Clarke. New York: Skira Rizzoli, 166-75.
- 2014 Book review of *An Anthropology of Images: Picture, Medium, Body* by Hans Belting, trans. Thomas Dunlap, *caa reviews* (Sept. 10, online).
<http://www.caareviews.org/reviews/2222#.WygXDIVKjFg>
- 2013 "On Discursive Strategies", *African Arts* 46 (3): 5-6.
- 2013 Book review of *Heroic Africans: Legendary Leaders, Iconic Sculptures* by Alisa laGamma, *African Arts* 46 (3): 93-4.
- 2013 "Art from Côte d'Ivoire/Art de Côte d'Ivoire", *Tribal Art*, Special Issue/Hors Série #3, 22-25.
- 2009 "Alangoua." In *Man Ray, African Art and the Modernist Lens*, ed. Wendy Grossman. Washington, D.C.: Philips Collection, 155-6 (#16).

Invited Lectures and Papers Delivered at International Conferences (Selected)

- "Creating an Art Historical Canon for African Objects", Annual conference, *African Studies Association*, Boston (10/2019)
- "Connecting Two Akan Scholars to French and British Patronage", Annual conference, *European Council on African Studies*, University of Edinburgh (6/2019)
- "Provenance: Hidden African Histories of Artworks", Annual conference, *European Council on African Studies*, Université de Paris, La Sorbonne, Paris (7/2015)
- "Art Africain Traduit/Trahit", Musée d'Angoulême, Angoulême, France (7/2015)
- "Artists in Revolutionary Cairo, 2011-2013", *Triennial Symposium on African Art*, Brooklyn

Museum (4/2014)

“125 Years of Creativity: Artists in the Côte d’Ivoire”, Rietberg Museum, Zurich (2/2013)

“Divinely Inspired Artists? Reading Vasari in Côte d’Ivoire”, Ethnologisches Seminar, Centre for African Studies, University of Basel, (10/2012)

“Heroic Africans” Rietberg Museum, Zurich (4/2012)

“Ghanaian Modernism in a Post-Modern Art World” Conference on *Revisiting Modernization*. Institute of African Studies, Legon and University of California Working Group on African Studies (8/2009).

“The Limitations of Modernist and Postmodernist Theory for the Study of Contemporary Art of the Côte d’Ivoire”, Annual meeting of the *African Studies Association*, Boston (10/2003).

“Critical Reaction to the Contemporary Art of Africa in the United States”, Annual meeting of the *African Studies Association*, Toronto (11/1994).

Conference Panels Organized (Selected)

“New Pedagogies and New Resources? Textbooks and their Alternatives for University Teaching” (chair) *17th Triennial Symposium on African Art*, Legon, Ghana (8/2017).

“African Artistic Centers and Distant Metropolises: Intersecting Modernisms of the Twentieth Century”, (chair) Annual Meeting of the *College Art Association*, Chicago (2/2014).

Research Affiliations

Senior Fellow, Smithsonian Institution (National Museum of African Art), 2004-5

Zora Neale Hurston Fellow, Institute for Advanced Study and Research in the African Humanities, Northwestern University, 1993

Visiting Scholar, Center for the Arts, Wesleyan University, 1985-6

Researcher, Institut d'Histoire, d'Art et d'Archéologie, Université Nationale de la Côte d'Ivoire, 1983-4; 1981