

HUEY COPELAND

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RESEARCH INTERESTS

American art since 1945, black art and cultural politics, histories of slavery, twentieth-century sculpture, psychoanalytic criticism, modernism and its discontents

EDUCATION

Ph.D. History of Art, University of California, Berkeley, 2006
Committee: Anne M. Wagner (Chair), T.J. Clark, Saidiya V. Hartman, Kaja Silverman
Dissertation: "Bound to Appear: Figures of Slavery in the Art of Glenn Ligon, Lorna Simpson, and Fred Wilson"
Whitney Museum Independent Study Program, Critical Studies, 2002-03
M.A. History of Art, UC-Berkeley, 2000
Thesis: "Brancusi's *Girls*: Repairing the Subject of Modern Sculpture"
B.A. History of Art and Comparative Literature, University of Michigan, Ann Arbor, 1998
Thesis: "Darrel Ellis, Lyle Ashton Harris, and Glenn Ligon: New Conceptions of the Black Male Body in American Art," Highest Honors

APPOINTMENTS

Board of Advisors, Mary and Leigh Block Museum of Art, October 2006-2009
Affiliated Faculty, African-American Studies, Northwestern University, October 2005-present
Assistant Professor of Art History, Northwestern University, September 2005-present

FELLOWSHIPS AND AWARDS

Northwestern University Weinberg Fellowship, 2004
Henry Luce Foundation/ACLS Doctoral Dissertation Fellowship in American Art, 2003
UC-Berkeley Graduate Division Summer Grant, 2003
UC-Berkeley Outstanding Graduate Student Instructor Award, 2001
University of California Chancellor's Opportunity Fellowship, 1998
Ford Foundation Pre-doctoral Minority Fellowship, 1998
Phi Beta Kappa, 1997

PROFESSIONAL EXPERIENCE

Co-organizer, *Out of Sight: New World Slavery and the Visual Imagination*, Northwestern University, March 2007
Moderator, "Panel Four," *Black Performance Studies Symposium*, Northwestern University, October 2006
Co-Curator, *Interstellar Low Ways*, Hyde Park Art Center, October 2006-January 2007
Panelist, "Roundtable Discussion," *Political Realisms of the 1930s: America and its Totalitarian Others*, Art Institute of Chicago, September 2006
Moderator, *Down For Whatever: A Roundtable on the Current States of African-American Art*,

Los Angeles Museum of Contemporary Art, June 2006
Convener, *New Dimensions in Sculpture: A Reading Group*, Northwestern University, 2006-07
Co-Chair, "Scenes beyond the Picture," *The 94th Annual College Art Association Conference*,
Boston, February 2006
Moderator, "The Queer Real: Sex and Documentation," *The American Studies Association's
Annual Meeting*, Washington D.C., November 2005
Guest Juror, Studio Museum in Harlem Artist-in-Residence Program Selection Panel, 2004
Editorial Board, *Qui Parle*, UC-Berkeley, 2000-03
Dossier Co-Editor, "History, Representation, and the Impossible Subject of Race,"
13.2 (Spring/Summer 2003)
Issue Co-Editor, "The Poetics of New Meaning," 12. 2 (Spring/Summer 2001)
Moderator, "Post-Modern/Post-Medium," *The 13th Annual Berkeley Symposium*, March 2002
Chair, *Circa 1970: Miwon Kwon, Blake Stimson, Frazer Ward*, UC-Berkeley, February 2001
Co-Chair, History of Art Graduate Student Association, UC-Berkeley, 1999-2000
Co-Chair, *The 10th Annual Berkeley Symposium*, March 1999
Assistant to the Director, *Ann Arbor Film Festival*, 1997-98
Intern, Metro Pictures, New York, 1997
Exhibitions Intern, Whitney Museum of American Art at Philip Morris, New York, 1996

TEACHING

Co-Instructor, "New World Slavery and the Visual Imagination," Art History 486, Northwestern
University, Winter 2007
Instructor, "Modernism along the Color Line," Art History 365, Northwestern University, Winter
2007; Featured artists: Mendi+Keith Obadike
"Narrating the Visual," Art History 390, Northwestern University, Fall 2006
"Sites of Subjection," Art History 369, Northwestern University, Fall 2006
Featured artist: Gregg Bordowitz
"What is a Sculpture?" Art History 369, Northwestern University, Spring 2006
Featured artist: Mai-Thu Perret
"Art History and Its Others," Art History 402, Northwestern University, Spring 2006
"Approaching Blackness," Art History 390, Northwestern University, Winter 2005
Featured artist: Glenn Ligon
Graduate Student Instructor, "Problems in Twentieth-Century Sculpture," History of Art 187B,
Anne M. Wagner, UC-Berkeley, Spring 2002
"Art and Colonialism," History of Art 183, Darcy Grimaldo Grigsby, UC-Berkeley, Fall
2000

LECTURES AND PRESENTATIONS

"Already/Not Yet: Fred Wilson and the Materialization of Blackness," *Variations on Blackness*,
Indiana University, April 2006
"Already in Progress: A Conversation with Glenn Ligon," Power Plant, Toronto, July 2005
"Enter *The Mythic Being*: Adrian Piper's Uncanny Self-Portraiture and the Ends of Modernism,"
The American Studies Association's Annual Meeting, Atlanta, November 2004
"Bye, Bye Black Girl': Lorna Simpson's Figurative Retreat," *The 92nd Annual College Art
Association Conference*, Seattle, February 2004
"Lack of Location Is My Location': Glenn Ligon and the Politics of Fugitivity," *Critical*

Perspectives on Visual Culture, Whitney Museum of American Art, New York, May 2003

“In- or Off-Frame: Picturing the Slave and Figuring the Fetish in Recent American Art,” *Race in the Humanities*, University of Wisconsin, Lacrosse, November 2001

“Slave as Fetish, Subjection as Sight: Pat Ward Williams, Glenn Ligon, and the Figure of Henry ‘Box’ Brown,” *The Northwestern 12th Annual Art History Graduate Symposium*, May 2001

“Dark Matter: Notes Towards a Reconsideration of Slavery in the Visual Field,” invited lecture, UC-Berkeley, December 2000

“The Present Tense of *Roden Crater*,” *The Matter of Earthworks*, UC-Berkeley, May 2000

“Brancusi’s Desire: Reproducing the Subject of Modern Sculpture,” *The 11th Annual Berkeley Symposium*, March 2000

“One *Girl* after Another: Constantin Brancusi’s Metaphorics of Reproduction,” *Thinking Gender*, University of California, Los Angeles, February 2000

PUBLICATIONS

“Out of the Well,” in *Fred Wilson: Black Like Me* (Ridgefield: Aldrich Contemporary Art Museum, 2006), 23-30.

“Untitled (Jackpot!),” in *Glenn Ligon—Some Changes* (Toronto: Power Plant, 2005), 119-39.

“‘Bye, Bye Black Girl’: Lorna Simpson’s Figurative Retreat,” *Art Journal* 64.2 (Summer 2005): 62-77.

“Raw Life: An Introduction” with Jared Sexton, *Qui Parle* 13.2 (Spring/Summer 2003): 53-62.

“Being in the Picture: Hank Willis Thomas’s *Frames* Series,” *Qui Parle* 13.2 (Spring/Summer 2003): 137-42.

WORKS IN PROGRESS

“Blackness in the ‘Expanded Field,’” journal article

Impossible Objects, book manuscript

“Kori Newkirk: Falling Up,” catalogue essay

“A Model Subject: An Interview with Dave McKenzie,” magazine feature