

## Curriculum Vitae

### **James Smalls, Ph.D.**

University of Maryland, Baltimore County  
Department of Visual Arts  
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## EDUCATION

B.A., University of California, Los Angeles, June 1981. Major area of specialization: Ethnic Arts (World Arts and Cultures). Interdisciplinary and cross-cultural investigation of the arts.

M.A., University of California, Los Angeles, January 1986. Major area of specialization: Art History (19th-Century European). Masters of Arts thesis title: "Women, Children, and Ideology in the Works of William-Adolphe Bouguereau."

Ph.D., University of California, Los Angeles, December 1991. Major area of specialization: Art History (19th-Century European). Ph.D. dissertation title: "Esclave, Nègre, Noir: The Representation of Blacks in Late 18th- and 19th-Century French Art."

## TEACHING AND PROFESSIONAL EXPERIENCE

Professor of Art History and Theory (Spring 2009 to present); Affiliate Professor of Gender and Women's Studies (University of Maryland, Baltimore County). Sole responsibility for the organization and teaching of undergraduate and graduate courses in 19<sup>th</sup>-Century Art (Europe and America); 20<sup>th</sup>-Century Art (Europe and America); Art Theory and Criticism; History of Design; African-American Art and Arts of the Black Diaspora; gay and lesbian/queer studies in the visual arts.

Visiting Professor, University of Paris 13 (Villetaneuse), Departments of English and Foreign Languages. (Fall 2007 to Spring 2008). Sole responsibility for a series of lectures in African American Art History and Culture to graduate and undergraduate students in the Department of Applied Foreign Languages (Langues étrangères appliquées/LEA).

Associate Professor of Art History and Theory (Fall 2000 to Spring 2009)/Associate Chair of Visual Arts (2003-2006), University of Maryland, Baltimore County. Sole responsibility for the organization and teaching of undergraduate and graduate

courses in 19<sup>th</sup>-Century Art (Europe and America); 20<sup>th</sup>-Century Art (Europe and America); Art Theory and Criticism; African-American Art and Arts of the Black Diaspora; gay and lesbian/queer studies in the visual arts. Associate to the department chair with departmental and administrative duties.

Assistant Professor of Art, Rutgers University (1991 to 1999). Sole organization and teaching of undergraduate and graduate courses in 19<sup>th</sup>- and 20<sup>th</sup>- Century European Art; Modern and Contemporary African-American Art; race and gender studies in contemporary visual culture.

Visiting Adjunct Professor in Art History, Columbia University, New York (Fall Semester 1992). Sole responsibility for the organization and teaching of upper level undergraduate/graduate course in African-American Art (1615 to the present). Course focused on contemporary issues and problems in African-American Art.

Name Authority Editor, Getty Art History Information Program (AHIP), Vocabulary Coordination Group (VCG), 6/90 to 11/91. Maintenance of AHIP's union list databases by searching for and reconciling name formats, and by entering proper names into the union lists. Formats, edits, and enters clusters of proper names into AHIP's union list databases; resolves conflicts among name forms. Searches the Library of Congress Name Authority File for occurrences of proper names; enters candidate records from AHIP union list databases into Library of Congress Name Authority File.

Teaching Assistant/Associate, University of California, Los Angeles, Art History Department, 9/84 to 6/87. Undergraduate survey courses.

Curatorial Assistant, Grunwald Center for the Graphic Arts University of California, Los Angeles, 6/83 to 9/84. Research and administrative assistance to the curator.

Instructor, Columbia College, Los Angeles, California, 10/84 to 8/85. Sole responsibility for teaching art history survey course (Renaissance to Contemporary) to students of film and broadcasting.

## **HONORS/ APPOINTMENTS/AWARDS/SERVICE**

College of Arts, Humanities and Social Sciences (CAHSS) Research Fellowship, University of Maryland, Baltimore County, Spring 2017.

Advisory Board, *Archives of American Art Journal*, 2015-2018.

Committee member, University Faculty Review Committee (UFRC), Fall 2013-Spring 2015.

Selection Committee, UMBC, Hrabowski Innovation Proposals, Fall 2013.

Program Review Committee, Bates College, Department of Art and Visual Culture, November 2013.

Selection Committee, National Endowment for the Humanities and the Getty Research Institute (NEH-GRI) postdoctoral fellowships, 2013-2014.

Jury Member, Soutenance de thèse for Dominique Audiat, University of Paris XIII (Villetaneuse), 25 January 2010.

Milliard Meiss Publication Grant, Spring 2005.

Donald C. Gallup Fellowship, Beinecke Rare Book and Manuscript Library, Yale University, 2005.

University of Maryland, Baltimore County Summer Faculty Fellowship, 2001.

Editorial Board Member, *19<sup>th</sup>-Century Art Worldwide*, 2000-present.

Advisory Board Member, *Aurora: The Journal of the History of Art*, 2000-2011.

Andrew Mellon Grant, 1997-1998.

Minority Faculty Development Grant (Rutgers University), 1996-1997.

Director, Rutgers Art History Summer in Paris Program, 1994-1997.

Western Society for French History, member, 1996-2000.

Advisory Committee for Paul Robeson Centennial Exhibition (Rutgers University), 1996-1998.

Board of Directors, Center for Lesbian and Gay Studies (CLAGS), City University of the City of New York, 1995-1997.

President's Committee on Strategic Planning (Rutgers University), 1995-1996.

Semiotic Society of America, member, 1994-1998.

Rutgers College Fellow, 1992-1999.

Rutgers College Judicial Council, 1992-1996.

Research Council Grant, Rutgers University, 1992-1993.

College Art Association, 1992-present.

## **CURATORSHIPS & EXHIBITIONS**

Guest curator for exhibition Henry Ossawa Tanner and the Lure of Paris (Baltimore, Maryland: Baltimore Museum of Art, December 7, 2005-May 28, 2006).

Guest Curator for exhibition Henry Ossawa Tanner and His Influence in America (Baltimore, Maryland: Baltimore Museum of Art, June 7-November 26, 2006).

Co-Curator and essayist for exhibition Dream Singers, Story Tellers: An African-American Presence (November 1992).

## **EDITORSHIPS**

Consulting Editor in African American Art for the *Grove Encyclopedia of American Art* (Oxford University Press, 2011).

Co-Editor, Special Issue of the *Art Journal* on Race and Visual Representation (Fall 1998).

## **CONFERENCES & PAPERS**

Lecture Series on Impressionism, Zimmerli Art Museum, Rutgers University.  
Lecture 1: Overview of French Impressionism (10/11/93), Lecture 2: Themes of Women in Impressionist Art of Manet, Monet, Degas (10/18/93), Lecture 3: France in the Heyday of Impressionism (10/25/93).

Panelist, "From Pissarro to Picasso, Color Etching in France" exhibition symposium, 10/26/92.

Lecture, Rutgers University 1992 Faculty Symposium, December 2, 1992. Title of talk: "Androgyny and Homoerotic Impulse in Early French Romantic Painting."

Speaker, Fukui Fine Arts Museum, Japan, November 8, 1992. Title of talk: "Unity Through Diversity: African-American Visual Expression as World Culture."

Panelist and Speaker, Teresa E. Pardoe Fine Arts Lecture, "Benny Andrews's 'America' Series," March 21, 1993, New Jersey State Museum.

Speaker, College Art Association Annual Conference, New York, February 16-19, 1994. Paper title: "Heroic Swooners: The Creation of Homoerotic Worlds in Early French Romantic Painting."

Lecture, Institute for Arts & Humanities Education, New Jersey, February 11, 1994. Lecture title: "The Primitive and the Modern in African-American Art."

Speaker, Princeton University, September 21, 1994. Lecture title: "Fetish and Fancy in Some Photographs by Carl Van Vechten."

Speaker, Semiotic Society of America Nineteenth Annual Meeting, October 22, 1994, Philadelphia. Paper title: "Separating the Men from the Men: (Re)Defining Masculinity in and out of the Artists' Studio."

Lecture, New Jersey Council for the Humanities, December 1, 1994. Lecture title: "The Primitive and the Modern in African-American Art."

Co-chair, College Art Association Annual Conference, San Antonio, Texas, 1995. Panel title: "Pedagogy and Sexual Identity."

Lecture, Black Nations Queer Nations? Lesbian and Gay Sexualities in the African Diaspora Conference, March 10, 1995, New York. Paper title: "Public Face Private Thoughts: Fetish, Interracialism, and the Homoerotic in Some Photographs by Carl Van Vechten."

Lecture, Newark Museum, December 11, 1995. General lecture on African-American art to docents.

Speaker, Old Favorites and the New Art History: Rethinking 18th- and 19th-Century French Painting, February 10, 1996, California Palace of the Legion of Honor, San Francisco. Paper title: "A Sight for Sore Eyes: Women and Racial Formula in 19th-Century French Exotic Imagery."

Speaker, University of California, Irvine. Paper title: "Public Face, Private Thoughts: Fetish, Interracialism, and the Homoerotic in Some Photographs by Carl Van Vechten," March 15, 1996.

Speaker, 24th Annual Conference of the Western Society for French History, Charlotte, North Carolina. Paper title: "The Presence of Absence and the Absence of Presence: (Dis-) and (Mis-)Placing Race in Nineteenth-Century French Art," October 31, 1996.

Speaker, Knoxville Museum of Art, Knoxville, Tennessee. Paper title: "Testimonials to Vision and Faith: Bessie Harvey's 'Root Sculpture,'" June 1, 1997.

Speaker, California Palace of the Legion of Honor, San Francisco. Rhapsodies in Black: Art of the Harlem Renaissance. Symposium, January 17, 1998. Paper title: "In Van Vechten's Camp."

Speaker, State University of New York, Stonybrook. Paper title: "That Characteristic Lip, That Mystic Eye: African-American Self-Portraiture," February 4, 1998.

Speaker, Los Angeles County Museum of Art, Los Angeles. Rhapsodies in Black: Art of the Harlem Renaissance. Symposium, September 12, 1998. Paper title: "Inside Van Vechten's Camp."

Panelist, Philadelphia Museum of Art, Philadelphia. Panel Discussion on Art and Identity Politics for Gay and Lesbian Pridefest, April 28, 1999.

Speaker, William Benton Museum of Art, University of Connecticut. Paper title: "Inside Van Vechten's Camp: Photography, Queer Desire and Racial Performance," February 10, 2000.

Speaker, University of Maryland, Baltimore County. Paper title: “The African-American Self-Portrait: A Crisis in Modernity and Identity,” March 6, 2000.

Speaker, Colgate University. Laying Claim: (Re)Considering Artists of African Descent in the Americas Conference. Paper title: “African-American Self-Portraiture as Representation and Act (from New Negro to Now),” October 26, 2001.

Speaker, College Art Association. Paper title: “Queer Desire and the Interracial Male Nude,” Philadelphia, Pennsylvania, February 21, 2002.

Speaker, Musée d’Art Américain Giverny & Musée d’Orsay, Paris. Paper title: “Nuances de masculinité: différences raciales et désir homo-érotique dans l’art d’Eakins et de ses prédécesseurs” (“Nuances of Masculinity: Racial Difference and Homoerotic Desire in the Art of Eakins and His Predecessors”) [paper delivered in French], May 4, 2002.

Lecture, Columbia University School of the Arts and The Photography Institute. Lecture title: “Black Men and Interracial Homoeroticism in the Photography of Carl Van Vechten,” June 6, 2002.

Panelist, SUNY Stony Brook Manhattan. Symposium title: “The Forbidden Eakins: The Sexual Politics of Thomas Eakins and His Circle,” June 24, 2002.

Lecture, Cornell University Visual Culture Colloquium. Lecture title: “Redemptive Narcissism: Imagining and Imaging the Black Male Body in the 1980s and 1990s,” November 11, 2002.

Panelist, College Art Association, New York City. Panel title: “Publishing on Gay, Lesbian, Bisexual, and Transgender-themed Art,” February 21, 2003.

Lecture. Institute of Fine Arts, New York University. Lecture title: “The Visual Antics of ‘Race’ in Fin-de-Siècle France.” November 14, 2003.

Co-Chair, College Art Association, Seattle, Washington. Panel title: “What Next?: Reconsidering Queer Methodologies,” February 19, 2004.

Speaker. InterseXions: Queer Visual Culture at the Crossroads, Graduate Center, City University of New York, New York City. Paper title: “The Visual Dimension of Black (Male) Queer: From The Harlem Renaissance to the Age of Redemption,” November 12, 2004.

Speaker, College Art Association. Paper title: “Géricault and the Color of Classicism,” Boston, Massachusetts, February 22, 2006.

Lecture, University of Central Florida. Lecture title: “Another Kind of Struggle: The Homoerotics of New Negro Ethos (The Case of Richmond Barthé),” March 31, 2006.

Speaker, Art Institute of Chicago, Paper title: “Masculinity and Homoeroticism in Girodet’s Quest for Originality,” April 22, 2006.

Speaker, Baltimore Museum of Art. Lecture title: “Artful Conversation: The Inspired Life and Art of Henry Ossawa Tanner,” June 10, 2006.

Chair, College Art Association. New York City. Session title: “Troubling the Waters: Homoeroticism and the Politics of Identity in Black Visual Culture,” February 16, 2007.

Presenter, Groupe de Recherche ACEGAMI (Analyse Culturelle et Études de Genre/Arts, Mythes et Images), Paris, France. Presentation title :“L’homoérotisme et la masculinité dans l’art français, 1789 à 1914 ,” March 9, 2007.

Speaker, Collegium for African American Research (CAAR). Paper title: “Through the Fragmenting Prism of Modernity: The African-American Portrait and Self-Portrait,” Madrid, Spain, April 21, 2007.

Speaker, Dartmouth College. Paper title: “The Visual Life and Death of Black Queer,” Hanover, New Hampshire, November 3, 2007.

Lecture, Université de Paris, XIII (Villetaneuse). Lecture title: “Art, Black Identity and the Civil Rights Movement. Black Power Aesthetics,” Paris, France, March 27, 2008.

Speaker, Clark Institute Colloquium. *How Queer is Art History?* Paper title: “W[h]ither Black Queer?,” Williamstown, Massachusetts. April 4-5, 2008.

Chair, American Studies Association, Albuquerque, New Mexico. Panel title: “No Laughing Matter: Race and American Visual Humor,” October 17, 2008.

Speaker, Center for Art, Design and Visual Culture, University of Maryland, Baltimore County. Lecture title: *Van Vechten’s HomoUtopia, 1925-1945*, Baltimore, Maryland, November 19, 2008.

Speaker, David C. Driskell Center, University of Maryland, College Park. Lecture title: *The Public Face and Private Thoughts of Carl Van Vechten: Interracialism and Homoerotic Desire*, College Park, Maryland, November 19, 2008.

Speaker, College Art Association, Los Angeles, California. Paper title: “Racial Antics in Late 19<sup>th</sup>-Century France,” February 28, 2009.

Speaker, African Art, Modernist Photography, & the Politics of Representation symposium, Phillips Collection, Washington, D.C. Paper title: “Carl Van Vechten: Harlem Renaissance and the Africanesque,” November 14, 2009.

Speaker, College Art Association, Chicago, Illinois. Paper title: “Menace at the Gate: Masculinity and the Homoerotics of Orientalism,” February 12, 2010.

Speaker, University of Paris XIII (Villetaneuse) [Centre de recherches interculturelles sur les domaines anglophones et francophones], France. Paper title: "Homo-Utopic Visions: The Case of Féral Benga's Body," March 19, 2010.

Speaker, Afromodernisms I: Re-encounters with the French and Anglo-Atlantic Worlds, 1907-61, University of Liverpool, UK. Paper title: "Féral Benga's Body," April 15, 2010.

Speaker, Center for Art, Design and Visual Culture, University of Maryland, Baltimore County. Lecture subject: "Féral Benga's Body in the Creation of HomoUtopia," November 8, 2010.

Lecture, Institut Catholique de Paris, Faculté des Lettres, Paris, France. Paper title: "Art and Cinema of the Harlem Renaissance," March 22, 2011.

Speaker, Collegium for African American Research (CAAR), Paris, France. Paper title: "Sculpting Black Queer Bodies/Desires: The Case of Richmond Barthé," April 9, 2011.

Speaker, Afromodernisms II: What's Really New? Blackness and Atlantic Modernism, 1907-61, University of Liverpool, UK. Paper title: "Creating Homoutopia: Visual (Re)fashionings of Black Modernism, 1925-1945," July 1, 2011.

Discussant, Brooklyn Museum of Art, New York. "Gender and Sexuality in the Harlem Renaissance," roundtable discussion paper, 10 December 2011.

Discussant, Musée du Quai Branly, Paris, France. "Alterity and Visuality," roundtable discussion paper. International symposium around the topic of Human Zoos in conjunction with exhibition of the same title, 24 January 2012.

Chair, College Art Association, Los Angeles, CA. Session title: "Classicizing the Other," 25 February 2012.

Lecture, Bates College, Lewiston, Maine. Paper title: "Race and Creating Homoutopia: The Case of Féral Benga's Body," 1 March 2012.

Lectures, Institut Catholique de Paris, Paris, France. Series of lectures (Culture de l'Image) on African-American Art for Masters students, 20-23 March 2012.

Speaker, The Collegium for African American Research (CAAR), Decatur/Atlanta, Georgia. Paper title: "Homeboys and Homothugs in the Art of Kehinde Wiley," 14 March 2013.

Lecture, Bowdoin College, Brunswick, Maine. Paper title: "Féral Benga: An African Muse of Homo-Utopia," 18 April 2013.

Speaker, Smithsonian American Art Museum and the National Museum of Women in the Arts, Washington, D. C. Paper title: "Féral Benga: African Muse of Modernism," 4 October 2013.



Speaker, College Art Association, Chicago, IL. Paper title: “Black Brawn and Affective Cruising: Race, Labor, Class and Homoerotic Desire in James Richmond Barthé’s *Stevedore* (1937),” 13 February 2014.

Lecture, Northwestern University, Evanston, IL. Paper title: “Afromodernism Embodied: The Legacy and Agency of Féral Benga,” March 7, 2014.

Speaker, Fondation Singer-Polignac, La Sculpture Entre 1850 et 1880, Paris, France. Paper title: “The Colonial Politics of Ethnographic Sculpture, 1850-1880,” May 28, 2014.

Speaker, Université Paris Diderot (Paris 7), Paris, France. Black Historians and the Writing of History. Paper title: “Freeman Murray and the Art of Social Justice,” June 12-13, 2014.

Chair, College Art Association, New York, NY. Session title: “Solid As A Rock?: African American Sculptural Traditions and Practices,” February 14, 2015.

Panelist, Collegium for African American Research. Conference title: “Mobilising Memory: Creating African Atlantic Identities.” Roundtable title: “Black States of Desire Book Series: Memory and Creative Intersectional Identities,” Liverpool UK, June 27 2015.

Panelist, Baltimore Museum of Art. Program title: “Seeing Color: A Conversation About Race & Art,” Baltimore, Maryland, November 14, 2015.

Moderator, 27<sup>th</sup> James A. Porter Colloquium. Program title: “Roots and Branches: The Black Arts Movement into the 21<sup>st</sup> Century,” Howard University, Washington, D. C., April 9, 2016.

Speaker & Chair, The American University of Paris. Program title: “ ‘A Language to Dwell In’: James Baldwin, Paris, and International Visions,” Paris, France, May 26-28, 2016. Panel title: “James Baldwin: Photography and the Visual Arts.” Paper title: “James Baldwin and Beauford Delaney: Seeing the Color of Light,” May 27, 2016.

## **PUBLICATIONS**

### **Books**

The Homoerotic Photography of Carl Van Vechten: Public Face, Private Thoughts (Philadelphia: Temple University Press, 2006)

Homosexuality in Art (New York: Parkstone Press, 2003; reissued as *Gay Art* (London: Sirrocco, 2008).

Tonelli, Edith A., June Wayne, Lucinda H. Gedeon, Gordon L. Fuglie, and James Smalls. Tamarind, from Los Angeles to Albuquerque (Los Angeles, CA:

University of California, Los Angeles, Grunwald Center for the Graphic Arts, 1984).

### **Chapters in Books**

“Menace at the Portal: Masculine Desire and the Homoerotics of Orientalism,” in Joan DelPlato and Julie Codell, eds., *Orientalism, Eroticism and Modern Visuality in Global Cultures* (London and New York: Routledge, 2016), 25-54.

“The Soft Glow of Brutality” in *Hugh Steers: The Complete Paintings, 1983-1994* (New York: Visual AIDS, 2015), 61-79.

“Racial Antics in Late Nineteenth-Century French Art and Popular Culture,” in Susan Libby and Adrienne Childs, eds., *Blacks and Blackness in European Visual Culture of the Long 19<sup>th</sup> Century* (Ashgate: Surrey, UK and Burlington, VT., 2014), 145-174.

“Sculpting Black Queer Bodies and Desires: The Case of Richmond Barthé, in Anne Crémieux, Xavier Lemoine, Jean-Paul Rocchi, eds., *Understanding Blackness Through Performance: Contemporary Arts and the Representation of Identity* (New York: Palgrave Macmillan, 2013), 199-220.

“Exquisite Empty Shells: Sculpted Slave Portraits and the French Ethnographic Turn,” in Angela H. Rosenthal and Agnes Ortiz, eds., *Slave Portraiture in the Atlantic World* (Cambridge, MA: Cambridge University Press, 2013), 283-312.

“Féral Benga’s Body,” in Eve Rosenhaft, ed., *Africa in Europe: Studies in Transnational Practice in the Long Twentieth Century* (Liverpool, UK: Liverpool University Press, 2013), 99-119.

“Creating Homoutopia: Féral Benga’s Body in the Matrix of Modernism,” in Fionnghuala Sweeney & Kate Marsh, eds., *Afromodernisms: Paris, Harlem, Haiti and the Avant-Garde* (Edinburgh, UK: Edinburgh University Press, 2013), 62-100.

“In Bed With Marat: (Un)Doing Masculinity,” in Temma Balducci, Heather Belnap Jensen, and Pamela Warner, eds., *Interior Portraiture and Masculine Identity in France, 1780-1914* (Ashgate: Surrey, UK and Burlington, VT, 2011), 135-157.

“Les nuances de la masculinité : différences raciales et désir homoérotique dans l’art d’Eakins et de ses prédécesseurs,” in *Thomas Eakins: Peinture et masculinité* (Giverny: Musée d’Art Américain Giverny, 2003), 99-121.

“Post(modern) Queer Ethnographies: Sculptures of Richmond Barthé,” in Annette Jael Lehmann, ed., *Un/Sichtbarkeiten der Differenz: Beiträge zur Genderdebatte in den Künsten* (Tübingen: Stauffenburg Verlag, 2001), 167-192.

"Public Face, Private Thoughts: Fetish, Interracialism, and the Homoerotic in Carl Van Vechten's Photographs," in Deborah Bright, ed., The Passionate Camera: Photography and Bodies of Desire (New York: Routledge, 1998), 78-102.

"Art and Illustration," in Seymour Drescher and Stanley Engerman, eds., A Historical Guide to World Slavery, (New York: Oxford University Press, 1998), 65-76.

"Public Face, Private Thoughts: Fetish, Interracialism, and the Homoerotic in Some Photographs by Carl Van Vechten," in Thomas Foster, Carol Siegel, and Ellen E. Berry, eds., Sex Positives?: The Cultural Politics of Dissident Sexualities, (New York and London: New York University Press, 1997), 144-193.

"Separating the Men from the Men: (Re)Defining Masculinity In and Out of the Artist's Studio," in C.W. Spinks and John Deely, eds., Semiotics 1994 (New York: Peter Lang, 1995), 317-334.

### **Edited Volumes**

Consulting Editor for African American Art, Grove Encyclopedia of American Art, 2010.

Co-editor, special volume on "Race and Visual Representation," Art Journal 57, no. 2 (Fall 1998).

### **Articles (peer reviewed)**

"Sculpting African Nouveau: Primitivism, Ethnography, and Afro-kitsch in the Works of Woodrow Nash," *International Review of African American Art*, vol. 26, no. 2 (2016): 20-30.

"A Teacher Uses Star Trek for Difficult Conversations on Race and Gender," *The Conversation* (July 22, 2015). <http://theconversation.com/a-teacher-uses-star-trek-for-difficult-conversations-on-race-and-gender-43098>.

"Van Vechten's Secret," in The Gay & Lesbian Review Worldwide (May-June 2006): 25-29.

"Slavery Is A Woman: 'Race,' Gender, and Visuality in Marie Benoist's *Portrait d'une Négrresse* (1800)," in Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture 3, issue 1 (Spring 2004): 1-22. ([www.19thc-artworldwide.org](http://www.19thc-artworldwide.org))

"Voicing New Critical Perspectives," American Art 17, no. 1 (Spring 2003): 13-16.

"Race As Spectacle in Late Nineteenth-Century French Art and Popular Culture," in Mary Sheriff and Daniel Sherman, eds., French Historical Studies 26, no. 2 (Spring 2003): 351-382.

“Stepping Out On A Limb: Questioning Masculinity in Girodet’s *Scene of a Deluge* (1806),” Aurora: The Journal of the History of Art 2 (2001): 43-71.

“African-American Self-Portraiture: Repair, Reclamation, Redemption,” Third Text 54 (Spring 2001): 47-62.

“The African-American Self-Portrait: A Crisis in Identity and Modernity,” Art Criticism 15, no.1 (2000): 21-45.

“Homoeroticism and the Quest for Originality in Girodet’s *Revolt at Cairo* (1810),” Nineteenth-Century Contexts: An Interdisciplinary Journal 20, no.4 (1999): 455-488.

“Visualizing Race: A Lifelong Process and Training,” Art Journal 57, no. 2 (Fall 1998): 2-3.

"Making Trouble for Art History: The Queer Case of Girodet," Art Journal 55, no. 4 (Winter 1996): 20-27.

"A Ghost of a Chance: Invisibility & Elision in African-American Art Historical Practice," Art and Documentation, 13, no. 1 (Spring 1994): 3-8.

#### **Articles (Non-peer reviewed)**

“Signs of Separation: The Socio-Political Climate of Andy Warhol’s Mustard Race Riot (1963),” in Andy Warhol’s Mustard Race Riot (New York: Christie’s, 2004), auction catalogue, 14-17.

#### **Book and Exhibition Reviews**

Joan DelPlato and James Smalls, *The Homoerotics of Orientalism*. By Joseph A. Boone. New York: Columbia University Press, 2014. Book review. *Journal of the History of Sexuality*, vol. 24, no. 3 (September 2015): 514-516.

Marilyn Brown and James Smalls, “Degas’s Miss La La at the Morgan,” Historians of Nineteenth-Century Art Newsletter 20, no. 2 (Fall 2013): 1-3.

Renée Ater, Remaking Race and History: The Sculpture of Meta Warrick Fuller (Berkeley: University of California Press, 2011), Association of Historians of American Art (AHAA), online book review (February 2013) [<http://ahaaonline.org/index.php?view=article&catid=45:bookre...>]

Carol Armstrong, Manet Manette (New Haven: Yale University Press, 2002), H-France Review, vol. 3, no. 18 (March 2003); on-line book review essay for H-France at <http://h-france.net/vol3reviews/JamesSmalls.html>

Christopher Benfey, Degas in New Orleans: Encounters in the Creole World of Kate Chopin and George Washington Cable (Berkeley, CA: University of California Press, 1997), book review essay in Aurora: The Journal of the History of Art 1 (2000): 151-160.

Peter Galassi, Corot in Italy (New Haven and London: Yale University Press, 1991), book review essay, Italian Quarterly 129/130 (Summer/Fall 1996): 120-124.

"The Listening Sky" (Studio Museum in Harlem), ArtNews 95, no.2 (February 1996): 137.

### **Exhibition Catalogue Essays/Entries**

Henry Ossawa Tanner and His Influence in America (Baltimore, MD: The Baltimore Museum of Art, 2006) [10-page foldout brochure for exhibition Henry Ossawa Tanner and His Influence in America, June 7-November 26, 2006].

Art By African Americans in the Collection of the New Jersey State Museum, (Trenton: The New Jersey State Museum, 1998), 18-19, 36-37, 60-61, 96-97, 102-103, 110-111, 120-121, 122-123.

"America the Beautiful, America the Ugly," Benny Andrews, The America Series, exhibition catalogue (Trenton: New Jersey State Museum, 1993), 19-21.

"Food For Thought: African-American Visual Narration," in Dream Singers, Story Tellers: An African-American Presence, exhibition catalog (Japan: Fukui Fine Arts Museum, 1992), 75-87.

### **Encyclopedia Entries**

"AFRICOBRA (African Commune of Bad Relevant Artists)," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 1, 66-67.

"John Biggers," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 1, 269.

"Black Aesthetic," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 1, 279-281.

"Willie Cole," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 1, 505-507.

"Roy DeCarava," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 2, 38-39.

"Beauford Delaney," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 2, 49-50.

"Lyle Ashton Harris," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 2, 453-455.

"Norman Lewis," Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 3, 150-151.

“New Negro Movement,” Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 3, 544-546.

“Adrian Piper,” Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 4, 124-125.

“Bill Traylor,” Grove Encyclopedia of American Art (Oxford University Press, 2011), volume 5, 59-61.

“Morrison, Frederick Ernest,” in Cary D. Wintz and Paul Finkelman, eds., Encyclopedia of the Harlem Renaissance (New York: Routledge, 2004), volume 2, 815-816.

“Barthé, James Richmond,” in Claude J. Summers, ed., The Queer Encyclopedia of the Visual Arts (San Francisco, CA: Cleis Press Inc., 2004), 45-47.

“European Art: Neoclassicism,” in Claude J. Summers, ed., The Queer Encyclopedia of the Visual Arts (San Francisco, CA: Cleis Press Inc., 2004), 127-129.

“Flandrin, Hippolyte,” in Claude J. Summers, ed., The Queer Encyclopedia of the Visual Arts (San Francisco, CA: Cleis Press Inc., 2004), 143-144.

“Girodet-Trioson, Anne-Louis,” in Claude J. Summers, ed., The Queer Encyclopedia of the Visual Arts (San Francisco, CA: Cleis Press Inc., 2004), 149-150.

“Géricault, Théodore,” in Claude J. Summers, ed., The Queer Encyclopedia of the Visual Arts (San Francisco, CA: Cleis Press Inc., 2004), 154.

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### **Manuscripts in Progress**

*Féral Benga: African Muse of Modernism* (book manuscript in progress).

*Colonial Politics of Ethnographic Sculpture* (book manuscript in progress).

“Géricault and the ‘Color’ of Classicism,” (article in progress).

“Sculpting the Spirit and the Flesh: The Religious Works of James Richmond Barthé,” in James Romaine and Phoebe Wolfskill, eds., *Beholding Christ and Christianity in African American Art* (under review).

*Solid As A Rock?: African-American Sculptural Practices in Critical Perspective* (edited volume in progress).

“Freeman Murray and the Art of Social Justice” in Claire Parfait, Hélène Le Dantec Lowry, and Claire Bourhis-Mariotti, eds., *African American History and Stories: Writing History from the Margins: African Americans and the Quest for Freedom* (New York: Routledge, 2016) (in press).

“The Past, Present, and Future of Black Queer Cinema,” (article under review).