

JEAN M. BORGATTI**EDUCATION**

B.A. Degree in Art History (Modern Art), 1966 WELLESLEY

M.A. Degree in Art History (non-Western), 1971 UCLA

Ph.D. Degree in Art History (non-Western), 1976 UCLA

SCHOLARSHIP & RESEARCH

Cross-Cultural concepts of art and aesthetics, Masquerades and Festivals, Portraiture, Black Atlantic World, Continuities and Discontinuities in African, African Diaspora, Oceanic and Native American art

Courses Taught: Surveys of African, Oceanic, and Native American Art; Introduction to the Arts of Africa, Oceania, Native America (focus on the Yoruba, Selected New Guinea Cultures, and the Northwest Coast), Survey of African American Art, Festivals of the Black Atlantic World, Exhibiting African Art: the construction of viewpoint(s), Northwest Coast Arts and Cultural Copyright. **Potential topics** for cross cultural engagement: Portraiture in World Art, Art's Rules: a cross-cultural approach to aesthetics, and The Artist. There also exists a wide range of potential upper division courses that address individual culture zones, specific media like photography, or the contemporary time frame in each of the major world areas from which the surveys are drawn.

PRESENT POSITION

2017-2018 Visiting Faculty (Sabbatical Replacement), History of Art and Visual Culture, Rhode Island School of Design

OTHER ACADEMIC ENGAGEMENTS

2007-2017 Visiting Scholar, Art History [Clark University]

2010-2017 Visiting Scholar African Studies [Boston University]

2010-present Curatorial Consultant, African and Oceanic Art, Fitchburg Art Museum

PREVIOUS ACADEMIC POSITIONS

2016-2017 Professor, Art History, University of Benin, Nigeria

2014-Jan 2016 Visiting Fulbright Scholar, Art History, University of Benin, Nigeria [extended]

Editor-in-Chief, *Emotan* (Journal of the Arts) Department of Fine and Applied Arts, University of Benin

2013-2014 Professor, Art History, University of Benin, Nigeria

Summer 2012 Visiting Faculty Art History MassArt

Spring 2012 COPACE-Clark University

Fall 2011 Visiting Faculty Art History, Tufts University – Sabbatical Replacement

Spring 2010 - Visiting Faculty, Boston University

Summer 2009 Faculty, Massachusetts College of Art (Continuing Education)

Fall 2009 - Visiting Faculty, Simmons College, Boston

2008-2009 Visiting Faculty, School of the Museum of Fine Arts, Boston

Visiting Faculty, Salem State College (Fall)

2007-2008 Visiting Faculty, Simmons College, Boston

Summer Faculty, Massachusetts College of Art (Continuing Education)

2006-2007 Visiting Faculty, Art History, Salem State College (Fall)

Visiting Faculty, Art History, Rhode Island School of Design, Providence

Wintersession and Spring

2005-2006 Visiting Faculty, Art History, Simmons College, Boston

Visiting Faculty, Art History, Rhode Island School of Design, Providence

2004-2005 Visiting Curator, Special Exhibitions, Worcester State College, Worcester MA

2002-2003 Visiting Fulbright Scholar, Fine Arts, University of Benin, Benin City, Nigeria.

1991-2004 Associate Professor/part-time, Art History [Clark University]

1998 Fall Visiting Lecturer, Special Studies (African Art) Holy Cross College, Worcester

1992 Fall Visiting Lecturer, Special Studies (African Art) Holy Cross College, Worcester

Visiting Curator, Cantor Gallery, Holy Cross College, Worcester
 1986 [SPR] Visiting Assistant Professor, Art History [Wellesley]
 Visiting Assistant Professor, Special Studies [Holy Cross]
 1985 [SPR] Visiting Assistant Professor, Art History [Wellesley]
1984-1991 Visiting Assistant Professor, Art History, Clark University
 1980-83 Research Associate, Art History, Univ. of Washington, Seattle (NSF GRANT)
 1982[SPR] Visiting Assistant Professor, Art History [UNC, Chapel Hill]
 1979-80 Mellon Fellow: University of Pennsylvania
 1978-79 Research Associate, African Studies [BU-SSRC FELLOWSHIP]
 Guest Ethnographer - Department of Antiquities, Lagos
 1976-78 Visiting Assistant Professor/Curator - African Art, U.Florida, Gainesville
 1975-76 Adj. Assistant Professor, Art History [BU]
 1971-74 Guest Ethnographer - Department of Antiquities, Lagos
 1967-71 Technical and Research Positions, Museum of Cultural History, UCLA

AWARDS AND FELLOWSHIPS

August 2017 – ACASA Curatorial Award for Global Africa at the Fitchburg Art Museum) – small institutions
 Nov. 2014- Jan.2016 Fulbright Teaching/Research Fellowship Nigeria
 2014 Lifetime Achievement Award, Arts Council of the African Studies Association (ACASA)
 2005-2010 Fulbright Senior Scholar Roster
 2005 Sainsbury Institute Visiting Fellowship, University of East Anglia, England, January – May.
 2004 Principal, Nigerian American Innovation in Technology & Education Grant awarded
 through the Department of Fine Arts, University of Benin, Benin City, Nigeria to upgrade
 computer access and teaching of art history
 2002-2003 Fulbright Lecture/Research Award - Nigeria
 2002 West African Research Association Summer Grant (declined)
 1983-84 SSRC-ACLS Planning Grant: Videodisc Archive Project
 1981-83 NSF-Anthropology Division: African Aesthetics
 1979-80 Mellon Fellowship in the Humanities
 1978-79 SSRC-ACLS Post Doctoral Fellowship/Africa
 1972-74 NDEA Title VI Fellowship (Graduate)
 1972-73 UCLA Patent Fund Award
 1971-72 Altman Memorial Award, Museum of Cultural History, UCLA
 (alternate) Fulbright-Hays Graduate Fellowship

PROFESSIONAL ASSOCIATIONS & SERVICE TO THE FIELD

Editorial Board: *UMEWAËN: JOURNAL OF BENIN AND EDOID STUDIES*, State University of NY Oswego
 Editorial Board: *Emotan* – Journal of the Department of Fine Arts, University of Benin (2011-present)
 Board Member: Afenmai Institute of Cultural Studies (2010? – present)
 ASA - Herskovits Book Award Committee, 1982, 2010-2012
 Arts Council of the African Studies Assoc. (Board 1995-1998, 2007-2012). President, 2008-2011
 African Studies Association [Lifetime Member]
 College Art Association [Lifetime Member]
 H-AfrArts Review Editor (on-line) 2005-present (more than 90 reviews solicited and completed; more than 45
 books under review at this time)
 H-AfrArts Net List Moderator for Arts Council of the African Studies Assoc. 1998-2002
 Fundraising co-chair for the Arts Council of the African Studies 1997-1998
 Program Co-Chair, Triennial Symposium on African Art (New York City) 1995
 Editorial Board: African Arts Magazine 1989-1995
 Founding Director: Research Seminar in Art History/Worcester Art Museum 1987-1995
 Triennial Book Award Committee (African Art) 1989
 ASA Nominating Committee 1980

SIGNIFICANT EXHIBITIONS

2014: Global Africa: Creativity, Continuity and Change in African Art, Nov. 2, 2014-August 1, 2018

- 2012: *Face to Face: Works from the Collection in Dialogue* (Extension of African Conversations) 09/23/2012-08/015/2013
- 2012: *Wrapped in Pride: Ghanaian Kente and African-American Identity* (an NEH on the road exhibition) installed with related works from the Fitchburg Art Museum collection. 4/15/2012-6/03/2012
- 2011: *African Conversations: Works from the Collection in Dialogue*. Fitchburg Art Museum, 09/25/2011-08/15/2012
- 2011: *tell-ing objects: works from the African collection* Fitchburg Art Museum-04/2010-06/2010
- 1992: *Critical Images: Recurrent Themes in African Art*. Cantor Art Gallery, Holy Cross College.
- 1990: *Likeness and Beyond: Portraits in Africa and the World*. Center for African Art, New York, and the Kimbell Museum, Fort Worth. [Concept developed by Jean Borgatti; exhibition and catalogue executed with Richard Brilliant and Allen Wardwell]
- 1983: *Cloth as Metaphor: Nigerian Textiles from the Museum of Cultural History*, UCLA.
- 1979: *From the Hands of Lawrence Ajanaku*, UCLA: Museum of Cultural History Gallery. Exhibition held in conjunction with the 1979 ASA meetings, Los Angeles. Subsequently travelled to Museum of African Art, Washington D.C. and the African American Institute, NY
- 1977: *Concepts of Self in African Art: Selections from the University Gallery Collection* [travelling exhibition with printed guide/ opened October 1977 at the University Gallery, University of Florida, Gainesville/travelled to fifteen galleries in six southeastern states over a two-year period.

OTHER EXHIBITIONS:

- 2016: *Good Governance and Education: Art Exhibition, University of Benin*, associated with a Regional Fulbright Workshop and EducationUSA College Fair hosted by the University of Benin, Jan. 19-21, 2016
- 2012-2013: *Call and Response: An Exchange between the Fitchburg Art Museum and ArtsWorcester* African Works Exhibited at ArtsWorcester, ArtsWorcester artists' responses, Selected responses shown at Fitchburg Art Museum to coincide with FAM's annual juried exhibition of regional art. Co-Curator for FAM venue, Catherine Hunter.
- 2012: African Iron: Focus on Mandaras Mountains (Blacksmithing, Arts, and Music Festival, Fitchburg)
- 2010: African Art: Refashioned and Recycled. WPI, Worcester, MA.
- 2009 African Art Now: Southbridge Library, Southbridge MA.
- 2005 Guest Artists: Faculty work from University of Benin and the Federal Polytechnic Auchu at Worcester State College, Worcester MA (see link below)
- 2004 Nigerian Rhythms: Tobenna Okuwuosa, Bayo Ogundele, Lawrence Ajanaku – FScott Gallery, Sudbury MA
- 1995 West African Textiles: Northfield-Mt Hermon School
- 1994 West African Textiles: Worcester State College
- 1990 Prized Possessions: Textiles from West and Central Africa. Worcester Art Museum 1990
- ____. Indigo Textiles from West Africa Cultural Assembly Gallery/Worcester [February - March]
- 1987 African Textile Arts [UMass Medical Center Gallery/Worcester]
- 1986 Dogon Sculpture [Little Center Gallery, Clark University]
- 1985 Dogon Sculpture [Wellesley College]
- 1984 Nigerian Textiles [Little Center Gallery, Clark University]
- 1977 African Performance Sculpture [Grinter Gallery, University of Florida]
- 1976 African Art as Philosophy/Grinter Gallery, University of Florida

ON-LINE EXHIBITIONS (no longer accessible)

- 2005 *Guest Artists* (Worcester State College)
- 2004 *Discover African Art* (with students from Clark University-Art 156)
- 1999 *Connections Across Cultures* (with students from Clark University Art 155)

BOOKS/MONOGRAPHS

1990 *Likeness and Beyond: Portraits in Africa and the World*. Jean Borgatti and Richard Brilliant). New York: Center for African Art, 1990.

1990 *Portraiture in Africa, Parts I & II, African Arts 23 & 24*. Jean M. Borgatti (ed.) Los Angeles, California. (I consider these two guest edited issues of African Arts magazine the equivalent of a book, since over a five year period, I organized panels on portraiture and encouraged those colleagues who have contributed to these issues to reconsider their field research in the context of the definition of portraiture that I proposed. I chose to use African Arts as a venue because I wanted the essays to come out while the exhibition was on view, and there was not sufficient time to bring this material together to meet our catalogue deadline.)

1983 *Cloth as Metaphor: Nigerian Textiles at the Museum of Cultural History*. LA: Museum of Cultural History.

1979. *From the Hands of Lawrence Ajanaku*. MCH Pamphlet Series Vol.1, No. 6. UCLA.

PUBLICATIONS – ARTICLES AND PHOTOGRAPHS

2015 "The Many Faces of Art in Global Africa" in the *Athens Journal of Humanities and Arts* (<http://www.athensjournals.gr/athens-journal-of-humanities-arts>), vol 2, 4, October 2-15, pp. 221-230.

"Why Africa? Why Now: The Designs of Ade Bakare" in *International Journal of Fashion Studies*, 2, 1, pp. 99–113, doi: 10.1386/inf.2.1.99_1

2014 "Foreword" – Black and White Dialogue: A Solo Exhibition of Prints by Freeborn Odiboh, Visual Arts Department, Stellenbosch University, Stellenbosch South Africa, 24-28 November.

2013 "Likeness or Not: Musings on Portraiture in Canonical African Art and its implications for African Portrait Photography" in John Peffer and Elizabeth Cameron (eds.), *Portraiture and Photography in Africa*. Bloomington: Indiana University Press, pp. 315-340.

2012 "Garden Reliquary" in *African Arts (African art in unusual places)* 45, 2, Summer 2012, p. 96.

"African Artists - Anonymous No More," *Emotan: Journal of the Department of Fine Arts*, University of Benin. January 2012.

2011 "Dead Fathers of Okpella" in Marla Berns, Sidney Kasfir and Richard Fardon (eds). *Central Nigeria Unmasked: Arts of the Benue Valley*. Los Angeles: the Fowler at UCLA, 2011, 134-139.

2010 "Art Marketing & the Art Market: A Northern Edo Example" in *Critical Interventions*, 7 Fall 2010, 145-151.

2009 "A Tale of Two Sisters" in Bernhard Gardi, *Woven Beauty: The Art of West African Textiles*, Museum der Kulturen, Basel, 2009, 130-133.

"Willie Cole's Africa Re-Mix: Trickster and Tribe" *African Arts* 42, #2, Summer 2009, 12-23.

2008 "Achikobo: Tale of the Achikobo, It is the Tail that is Mine" in H. Drewal (ed) *Sacred Waters: Art for Mami Wata*, Bloomington: University of Indiana Press (Fall 2008), 105-114.

"Constructed Identities: Portraiture in World Art" in Kitty Zijlmans (ed.) *World Art Studies, Leiden Art History Yearbook V.14*, Leiden: Primavera Press, July 2008, 303-324.

2006 *Multi-Tasking with Willie Cole, or Through Africanist Eyes* (Gallery Guide for Afterburn – Willie Cole: Selected Works 1997-2004, Worcester Art Museum Nov.13, 2005 - Jan.6, 2006)

2004 "Achetu Obamina: Biography of an Okpella Traditional Artist (Edo North)" in Ola Oloidi (ed.), *Modern Nigerian Art in Historical Perspectives*, Enugu: Benak Press for the Art Historical Association of Nigeria (AHAN), 2004, 87-93.

"Ekperi's Otsa Festival: Igbo Age-Grade Masquerades on the West Bank of the Niger?" *African Arts*, Spring 2004.

2004 and 1996: "Portraiture in African Art" in *The Grove Dictionary of Art*. Oxford: Oxford University Press, or *Grove Art Online*

"The Art of the Edo-Speaking Peoples outside Benin [with Phillip Peek]," *The Grove Dictionary of Art*, Oxford: Oxford University Press, 1996: or *Grove Art Online*

1990 "African Portraiture: A Commentary" in Borgatti [ed.] *Portraiture in Africa, II, African Arts* 23, 4, Oct 1990, pp 38-41.

"Portraiture in Africa" in Borgatti [ed.] *Portraiture in Africa, I, African Arts* 23, 3-July 1990, 34-39, 101.

"African Portraits" in Jean Borgatti and Richard Brilliant, *Likeness and Beyond: Portraits in Africa and the World*. New York: Center for African Art, 1990.

1989 "Atsu Atsogwa: Art and Morality among the Northern Edo of Okpella, Nigeria" in Engelbrecht,

Beate and Bernhard Gardi (eds.) *Man Does Not Go Naked: Textilien und Handwerk aus afrikanischen und anderen Ländern*. Basel: Ethnologisches Seminar der Universität und Museum für Volkerkunde, 1989, 175-195.

1988 "Anogiri: Okpella's Festival Herald," in S. Kasfir, ed., *African Masquerades*, Africa-Tervuren (Special issue), Tervuren (Belgium): Musée Royal de l'Afrique Centrale. 1988.

1987 "Anonymous Doesn't Live Here Anymore." *Clark Now*, 17, 2, Winter/Spring 1987, 26-29.

1985 *The Art of the Dogon: Selections from the Hans Guggenheim Collection*, September 15 - November 17, 1985, Providence: RISD: Museum of Art, RISD. Gallery guide and essay.

1984 "African Aesthetics" [abstract] in *Census: Computerization in the History of Art*, I. Laura Corti, Ed. Los Angeles: The J. Paul Getty Trust, 1984, 136/1-2.

1983 *Nigerian Masquerades* [45 minute videotape]. African Encounters [Karen Morell, Seattle, WA: Media Services] 1983.

1982 "Age Grades, Masquerades and Leadership." *African Arts* XVI, 1, Fall 1982, 36-51.

"Ogiriga-Okpella masks: In Search of the parameters of beautiful and grotesque." *Visual Communications*, 8:3, Summer 82, 28-40.

1980 "Anogiri or Olimi: Preference Patterns for Mask Types in Ogiriga-Okpella, Nigeria." *Bashiru* [Madison] 11 [1]:34-46. 1980.

"Levels of Reality: Portraiture in African Art." Working Papers in African Studies, BU African Studies Center, 1980.

1979 "Art and History in West Africa: Two Case Studies in J. Cordwell, Ed., *The Visual Arts* [World Anthropology Series], The Hague: Mouton, 1979, 567-592.

"Dead Mothers of Okpella." *African Arts* XII, 4, 1979, 48-57.

1976 "Okpella Masking Traditions," *African Arts* IX, 4, 1976, 24-33.

"Songs of Ritual License from Midwestern Nigeria," *Alcheringa: Ethnopoetics* NS II, no. 1, 1976, 60-71, record insert, ill.

1971 Contributor: *Perception: An Exhibition for the Sighted and the Blind* (catalogue). Los Angeles Arts Council, 1971.

1969 "UCLA's Yoruba Doors," *African Arts* III, 1 Fall 1969, 14-19.

OTHER

2012 Interviewed in relation to photographs by Phyllis Galembo ("Masks that Make Magic" by Cathy Newman in *National Geographic*, April 2012, pp.68-77) and quoted on pp.68, 72.

FORTHCOMING:

"The Beautiful and the Grotesque – Signifiers of Morality and Power in Okpella Masking Traditions (southern Nigeria)" in the Proceedings of the Corpus Conference on the Beautiful and the Grotesque, Lisbon, January 2010.

CONSULTING

2010-present African and Oceanic Art, Fitchburg Art Museum

2016: African Art, Worcester Art Museum, Worcester MA

2011: Cantor Gallery, Holy Cross College, Worcester MA

Interactive Powerpoint for loan exhibition of African art and 2 in-gallery lectures

2007 African entries, New Museum Handbook. RISD Museum, Providence RI.

2005 Worcester Art Museum, Afterburn - Willie Cole: Selected Works 1997-2004

_____. Higgins Armory Museum, Worcester. African Weapons.

_____. Peabody Essex Museum, Salem. NEH Summer Seminar for History Teachers (19th century Salem)

2004 Davis Art Museum, Wellesley College. African Collection and concept development

2003 National Museum of African Art, Washington DC. Playful Performers (field collecting the masquerades and creating filmed documents that are central to the exhibit).

<http://www.nmafa.si.edu/exhibits/playful/worldindex.html>

1991. Consultant and Essayist. The Embedded Word [travelling exhibition of African art with catalogue, curated by Ellen Elsas of the Birmingham Art Museum and funded by NEH]

- scheduled to open in 1994. (Exhibit Cancelled/lack of funding).
- 1990 Higgins Armory Museum, Worcester: The Arsenal of Old Africa. Exhibition. [review label copy; develop visual support materials]
- 1990 Worcester Art Museum. Prized Possessions: Textiles from West and Central Africa. [Select textiles for exhibition/develop label copy/assist in docent training]
- 1988 Heard Museum of Art, Santa Fe: "Masquerades" [interpretative materials, i.e. original documentary photographs from field research]
- 1982-83 Bellevue Art Museum, Washington. Program Evaluation, "Arts of Kenya," [Evaluate interpretive programs associated with exhibition for Washington Humanities Commission]
- 1980-81 Memorial Art Gallery, University of Rochester: "Masks" (consultant/exhibition planning grant re: development of concepts with specific reference to African masking)
- 1980 Newark Museum, Newark NJ: Okakagbe Masquerade Costume by Lawrence Ajanaku/installation consultant re:documentary and interpretive materials drawn from field research
- 1979 African-American Institute, New York: "From the Hands of Lawrence Ajanaku" [Assist in developing interpretive materials for exhibition installation in New York]
- 1977 Collection Consultant assisting public agencies in the state of Florida to identify, authenticate, interpret their African art collections as part of the University of Florida's Center for African Studies Outreach effort funded through NDEA Area Studies Grant. The following museums took advantage of this program: Ft. Lauderdale Museum of Art; Florida Center for the Arts, Tampa; Jacksonville Children's Museum; Florida State Museum; New Smyrna Beach Cultural Center.
- 1976 African-American Institute, New York [concept development for exhibition African Women/African Art; provide interpretive materials (documentary photographs based on original field research).

WORKS IN PROGRESS

Lives of Objects, Lives of People: Works of African and Oceanic Art from the Fitchburg Art Museum (exhibition 2018)

- Creative reworking of traditional forms – African art in the 21st century (African traders/Brimfield)
- African Art in the Kreeger Museum in Washington DC
- Is What We Look at What We Like? A study of Aesthetic Preference using the Tobii Eye-Tracker (pilot study in Worcester, England – May 2009).
- Interaction's Footprint: Visual Form & Historic Relationships along the Niger River Edited by Jean Borgatti and Constanze Weise [book manuscript]
- Social Change and Okpella Aesthetic Attitudes [manuscript based on 400 interview survey carried out in 1979 and 2003.] [book manuscript]
- Baskets of Luck and Money: Olimi Festival in Okpella [book manuscript]
- Corpus Conference proceedings (Lisbon, 2010) – co-editor