

Sarah Van Beurden

Address: The Ohio State University
Dept. of History
334 Dulles Hall
230 Annie & John Glenn Avenue
Columbus, Ohio 43210-1340
Office Phone: +1-614-688-4266
E-Mail: vanbeurden.2@osu.edu

Education

2009 University of Pennsylvania, PhD in History
2002 Lehigh University, MA in American Studies
1999 Katholieke Universiteit Leuven, Licentiaat/MA in History, *Magna Cum Laude*

Academic Appointments

The Ohio State University

2015– Associate Professor

Department of History (2017–)

Department of African American and African Studies

Affiliated Faculty Member, Department of History of Art

2009–2015 Assistant Professor

Department of African American and African Studies (AAAS)

Affiliated Faculty Member in the Departments of History and History of Art

Visiting Positions and Temporary Appointments

2026–27 Ghent University, Department of History, Visiting Scholar.

2022–26 Université Libre de Bruxelles, Center for Social and Cultural Psychology, Scientific Collaborator

2020–21 Belgian Parliamentary Commission on the Colonial Past, member of expert panel

2019–21 Committee for the Development of Guidelines for the Management and Restitution of Colonial Collections, Chair, supported by FARO/ICOM Wallonie-Bruxelles, Belgium.

2018–19 Ghent University, Department of African Studies, Visiting Scholar

2012 University of Texas at Austin, Institute for Historical Studies, Research Associate (Summer)

2008 University of Leuven, Department of History, Lecturer (Spring)

2006 Institut des Musées Nationaux, Kinshasa-Lubumbashi, Visiting Scholar (March–November)

2006 National Museum of African Art, Smithsonian Institute, Visiting Scholar (January–March)

Exhibitions

2026 Scientific Committee Member, DR Congo Venice Pavillion, *Simba/Moto/Seize the Fire/Saisis le feu*. May-November 2026.

2024 Curator, *ReThinking Collections*, with Didier Gondola and Agnès Lacaille. AfricaMuseum, Tervuren, Belgium, January 18–December 12, 2024.

Based on the co-edited book *(Re)Making Collections: Origins, Trajectories, and Connections* (see below), this exhibition introduced the visitors of the Belgian AfricaMuseum to the colonial origins of its collections. Built on a new wave of innovative provenance research, the exhibition investigated what new insights can be gleaned from these provenances but also what the limitations of such research are in light of current restitution debates. It challenges the idea that restitution should be based merely on the results of provenance research and shows the broad impact the removal of objects had on their cultures of origin.

Reviewed in:

Journals: [Culture & Musées](#), [Tribal Art Magazine](#)

Radio interviews : RTBF(Francophone Belgian Radio and TV, interview by Didier Gondola), Swiss National Radio (by Sarah Van Beurden) VRT (Flemish Belgian Radio, by Sarah Van Beurden)

International Media: [London Review of Books](#), [Le Monde](#) (FR), [El Pais](#) (ES), [Modern Ghana](#), [Le Quotidien](#) (Lux), [Le Courrier d'Algérie](#), [Politico](#) (EU), [Art Daily](#), [VOA Africa](#), [Sharjah24](#) (UAE), [News Explorer](#) (FR), [Allo Trends](#) (FR), Yahoo France, [The Limited News](#) (USA), [NBC web](#) (USA), [All Africa](#), [The Observer](#), [Art Africa](#)

The *LRB* article was reprinted in: Harding, Jeremy. [Analogue Africa. Notes on the Anti-Colonial Imagination](#). Verso Books, 2026, 37-56. The section from the bottom of page 41 to page 45 is based on Harding's visit to *ReThinking Collections* and his reading of the book *(Re)Making Collections*, on which the exhibition is based.

Belgian Media: [Bruzz](#), [Le Soir](#), [Het Nieuwsblad](#), [VRT](#) (Flemish Radio and TV service), [La Croix](#), [RTBF](#), [HLN](#), [the Brussels Times](#), [L'Avenir](#), [de Standaard](#) (four-starred review), [La Libre Belgique](#)

2023 Curator, *Embroidered Past, Imagined Future: Lucie Kamuswekera and violence in Eastern Congo*. Urban Arts Gallery at the Ohio State University, September 21–November 18, 2023.

Reviewed in: *African Arts*

2022 Curator, *Lucie Kamuswekera: Geborduurd verleden, verbeelde toekomst in Congo*, with Maarten Hendriks, Sam Kniknie and Gillian Mathys, Amsab-Instituut voor Sociale Geschiedenis, November 17, 2022–March 31, 2023.

2018–21 Exhibition consultant, *100 x Congo: A Century of Congolese Art in Antwerp*, exhibition, Museum aan de Stroom (MAS), Antwerpen. Consultant for section on missionary collections.

Publications

A. Monographs

2021 *Congo au vitrine: Art Africain, muséologie et politique*. Studies in Social Sciences and Humanities, no. 180. RMCA Press, 2021. (French translation of *Authentically African*).

2015 *Authentically African: Arts and the Transnational Politics of Congolese Culture*. New African Histories Series, Ohio University Press, 2015.

Academic reviews: *Museum Anthropology Review*, *Museum Anthropology*, *Canadian Journal of African Studies*, *American Historical Review*, *African Studies Quarterly*, *Art Libraries Society of North America*, *Africa*, *caa.reviews*, *Journal of African History*, *African Arts*, *Politique Africaine*

Press reviews: *De Tijd* (BE)

Finalist for the 2017 Triennial ACASA (African Arts Council of the African Studies Association) Arnold Rubin Outstanding Publication Prize for best book on the Arts of Africa

B. Policy Research Publications and Briefs

2021 *Rapport des experts. Commission Spéciale chargée d'examiner l'état indépendant du Congo et le passé colonial de la Belgique au Congo, au Rwanda et au Burundi, ses conséquences et les suites qu'il convient d'y réserver*. (Chambre des Représentants de Belgique, October 26, Doc 55 1462/002) (689 p.) (co-author).

Published in French and Dutch.

Co-authored with Elikia M'Bokolo, Mathieu Zana Etambala, Valérie Rosoux, Anne Wetsi Mpoma, Martien Schotsmans, Gillian Mathys, Pierre-Luc Plasman, and Laure Uwase.

<https://www.lachambre.be/FLWB/PDF/55/1462/55K1462006.pdf>

A report prepared for the Special Parliamentary Commission on the Belgian Colonial Past. It describes and analyzes the current state of historical research on the topic, as well as its long-term consequences.

My total contribution to the report covers 180 pages, with approx. 51,291 single-authored words and 54,727 words co-authored with historian Gillian Mathys (Ghent University). I

authored or co-authored the sections listed below. In addition, I helped formulate the recommendations to the Parliamentary Commission, also listed in the document.

Part I History

- I General Introduction. (pp. 13-31), with Gillian Mathys
- I- I.1 Histories. (pp. 33-40), with Gillian Mathys
- I- I. 8.1 Colonial Sciences and Knowledge. (pp. 272-297)
- I-I.8.2 Colonial Collections, Contested Collections? (pp. 298-317)
- I- I. 8.3 Museums, Exhibitions and Monuments: Congo in the Belgian Public Sphere. (pp. 318-344)
- I- I.9 The End of Colonialism? A Short Reflection. (pp. 345-353), with Gillian Mathys
- I- II Archives. (pp. 354-405), with Gillian Mathys

Part II Memory, Reparation and Participation

- II-IV.10 Restitution of Museum Objects and Human Remains. (pp. 522-540)

Conclusions and Recommendations. (pp. 406-418), co-authored by all contributors.

2021 [*Ethical Guidelines for the Management and Restitution of Colonial Collections in Belgium*](#) (co-author), restitutionbelgium.be (with French and Dutch translations).

Lead Authors: Marie-Sophie de Clippele, Vincent Boele, Lies Busselen, Roselyne Francken, Sarah Van Beurden, Annelies Van de Ven, Yasmine Zian (for additional authors, see website.)

Guidelines created and published online by the *Committee for the Development of Guidelines for the Management and Restitution of Colonial Collections*, which I chaired and organized with the support of the Flemish Center for Cultural Heritage (FARO), ICOM Wallonie-Bruxelles and ICOM Flanders. The group was composed of museum professionals, academics, and activists, all concerned with the lack of government initiative in Belgium with regard to the management of colonial collections. The guidelines were published online and can still be consulted at restitutionbelgium.be.

[Media coverage:](#)

De Standaard, The Art Newspaper, Le Soir, Radio France Internationale, L'Humanité, Le Point Afrique, Modern Ghana, Artnet, Appolo: The International Art Magazine, La Libre Belgique, VRT Nieuws, LN24, Monumentaal

C. Edited Volumes and Journal Issues

2024 *The Planning Moment: Colonial and Postcolonial Histories*. Co-editor, with Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder, and Helen Verran. Fordham University Press, 2024.

Reviewed in: [Technology and Culture](#), [Critique d'art](#) (not available yet)

2023 *(Re)Making Collections: Origins, Trajectories, and Connections/La Fabrique des Collections: Origines, Trajectoires et Reconnexions*. Co-editor, with Agnès Lacaille and Didier Gondola. Studies in Social Sciences and Humanities, 161, RMCA Press.
Reviewed in: [*Journal of the History of Collections*](#)

2016 *Postcolonial Cultural Politics*, Special issue of *Critical Interventions: Journal of African Art History and Visual Culture* 10, no.3 (October 2016).

D. Exhibition Catalogues and Gallery Guides (* = peer-reviewed)

Forthcoming

(2026) *Possession. The Colonial Appropriation of Congolese Objects*. Co-edited with Agnès Lacaille (RMCA Press, 2026).*

2023 *Embroidered Past, Imagined Future: Lucie Kamuswekera and the Violence in Eastern Congo*. With Maarten Hendriks, Sam Kniknie, and Gillian Mathys. Urban Arts Space at the Ohio State University, 2023. (27p.).
(revised version of 2022 edition, edited by Sarah Van Beurden).

2022 *Lucie Kamuswekera: Geborduurd verleden, verbeelde toekomst in Congo*. With Maarten Hendriks, Sam Kniknie, and Gillian Mathys. Amsab-Instituut voor Sociale Geschiedenis, 2022. (55p.).

E. Peer-Reviewed Articles and Chapters

Forthcoming

(2026) “Possession: Jeanne Walschot, Belgian Colonialism and African Objects.” with Agnès Lacaille, In *Possession. The Colonial Appropriation of Congolese Objects*. Edited by Sarah Van Beurden and Agnès Lacaille. RMCA Press.

(2026) “Past and Present Object Futures: Restitution, Reinvention and Renewal?” In *Possession. The Colonial Appropriation of Congolese Objects*. Edited by Sarah Van Beurden and Agnès Lacaille. RMCA Press.

(2026) “Kongo Kunst, Antwerp 1937–38: Building a Canon.” In *Possession. The Colonial Appropriation of Congolese Objects*. Edited by Sarah Van Beurden and Agnès Lacaille. RMCA Press.

(2026) “A History of Making Kuba Cups.” In *Possession. The Colonial Appropriation of Congolese Objects*. Edited by Sarah Van Beurden and Agnès Lacaille. RMCA Press.

2024 “Tapta and Congo: Between Nature and Culture,” in *Tapta. Flexible Forms*. Edited by Liesbeth Decan and Agnieszka Sosnowska. Museum Susch, 2024, 99–113.

2024 “The Planning Moment: Avenues for Analysis.” With Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder and Helen Verran. In *The Planning Moment: Colonial and Postcolonial Histories*. Edited by Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder, Sarah Van Beurden and Helen Verran. Fordham University Press, 2024, 265–74.

- 2024** “Kishikishi: Belgian Congo, 1956.” In *The Planning Moment: Colonial and Postcolonial Histories*. Edited by Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder, Sarah Van Beurden and Helen Verran. Fordham University Press, 2024, 144–51.
- 2024** “Entanglements of Colonial and Postcolonial Planning: An Introduction.” With Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder and Helen Verran. In *The Planning Moment: Colonial and Postcolonial Histories*. Edited by Sarah Blacker, Emily Brownell, Anindita Nag, Martina Schlünder, Sarah Van Beurden and Helen Verran. Fordham University Press, 2024, 1–19.
- 2023** “The Provenance, Politics, and Possession of African Objects: An Introduction.” With Didier Gondola and Agnès Lacaille, in *(Re)Making Collections: Origins and Trajectories*. Edited by Sarah Van Beurden, Didier Gondola and Agnès Lacaille AfricaMuseum Press, 11–46.
- 2023** “[Une technique de gouvernementalité \(post\)coloniale? La commission Congo en Belgique \(2020–2022\) dans une perspective historique](#),” with Gillian Mathys, *Revue d'Histoire Contemporaine de l'Afrique* 5 (December 2023). (8066 words).
Also available in [English](#): “A Technology of (Post)Colonial Rule? The Belgian Congo Commission (2020–2022) in Historical Perspective.” *Revue d'Histoire Contemporaine de l'Afrique* 5 (December 2023):1-12.
- 2023** “History by Commission: The Belgian Colonial Past and the Limits of History in the Public Eye.” With Gillian Mathys. *Journal of African History* 64, no. 3 (2023): 1-10.
- 2021** “Korea and The New National Museum in the Democratic Republic of the Congo: Building a Museum, Building Relations?” With Augustin Bikale. In *National Museums in Africa. Identity, History and Politics*. Edited by George Abunga, Peter Probst, Raymond Silverman. Routledge, 2021,110–26.
- 2020** “Missions et artisanats d’art au Congo.” In *100 x Congo: Un siècle d’art congolais à Anvers*. Edited by Els de Palmenaer. BAI/MAS Books,2020, 97–107.
Dutch translation: “Missies en Kunstambachten in Congo.” In *100 x Congo: Een Eeuw Congolese Kunst in Antwerpen*. Edited by Els de Palmenaar. BAI/MAS books, 2020, 95–105.
- 2018** “Culture, Artifacts and Independent Africa: The Cultural Politics of Museums and Heritage.” In *The Palgrave Handbook of African Colonial and Postcolonial History*. Edited by Toyin Falola and Martin S. Shanguhya. Palgrave-Macmillan, 2018, 1193–1212.
- 2015** “The Art of (Re)Possession: Heritage and the Cultural Politics of Congo’s Decolonization.” *Journal of African History* 56, no. 1 (March): 143–64.
- 2013** “The Value of Culture: Congolese Art and the Promotion of Belgian Colonialism (1945–1959).” *History and Anthropology* 24, no. 4 (December): 472–92.

F. Editor Reviewed Articles and Chapters

Forthcoming

- (2026) “Congolese Art as Black Art: William H. Sheppard and Hampton Institute.” *Transition: The Magazine of Africa and the Diaspora*. (invited contribution).

- 2026** “Arts Across Africa Before 1600. An Ever-Growing Void?” With Jordan A. Fenton, Matthew Fracis Rarey, Joseph Underwood, and Kristin Windmuller-Luna. *African Arts* 59, no. 2 (Summer 2026): 1–8.
- 2025** “1885: A European Colonial Dream and an African Nightmare”
[*Origins: Current Events in Historical Perspective*](#), July 2025.
- 2022** “Loot: Colonial Collections and African Restitution Debates”
[*Origins: Current Events in Historical Perspective*](#), 15, March 2022.
Selections reprinted in: *Revised ELEMENT English Communication II* (Japanese Highschool English textbook), Osaka: SHINKOSHUPPANSCHA KEIRINKAN Company (2027).
- 2021** “Kunst in Crisis: de dekolonisatie van onze musea.” *Eos Wetenschap*, special issue on “Kolonialisme en Verzet,” June 2021, 124–29.
- 2020** “Le colonisateur belge a-t-il créé, détruit ou volé l’art congolais?” In *Le Congo Colonial: Une Histoire en Questions*. Edited by Guy Vantemsche, Amandine Lauro, and Idesbald Goddeeris. Renaissance du Livre, 2020, 373–84.
Dutch translation: “Heeft de kolonisator de Afrikaanse kunst geschapen, vernietigd of gestolen?” In *Koloniaal Congo. Stand van onze kennis*. Polis, 2020, 350–360.
English translation: “Did the Belgian Colonizer Create, Destroy or Steal Congolese Art?” In *Colonial Congo. A History in Questions*. Edited by Idesbald Goddeeris, Amandine Lauro, and Guy Vantemsche. Brepols, 2024, 301–10.
- 2018** “The Zairian Avant-Garde: Modes of African Modernism.” *Radical History Review* 131, (May 2018): 151–58.
- 2018** “A New Congo Crisis? Political Authoritarianism and Economic Exploitation in Central Africa.” [*Origins: Current Events in Historical Perspective*](#), 11, no. 4 (January 2018).
- 2016** “Art, the ‘Culture Complex,’ and Postcolonial Cultural Politics in Sub-Saharan Africa.” *Critical Interventions: Journal of African Art History and Visual Culture* 10, no. 3 (October): 255–60.
- 2015** “Restitution or Cooperation? Competing Visions of Post-colonial Cultural Development in Africa.” *Global Cooperation Research Papers* 12 Kate Hamburger Kolleg/Centre for Global Cooperation Research, Fall 2015.
- 2014** “International Security and Global Cooperation: The Politics of Cultural Property.” *Global Dialogues* 4 (Dec 2014): 27–30.
- 2013** “Internationale Politik des kulturellen Eigentums.” *Sicherheit und Kooperation aus Politik und Zeitgeschichte* 63-37 (September): 3-11.
- 2011** “African Art at the Museum of Primitive Art.” Rockefeller Archive Center Research Reports 2010/2011 (November): 1–7.
- 2009** “‘Un Panorama de Nos Valeurs Africaines:’ Belgisch Kongo op Expo 58.” (A Panorama of our African values: Belgian Congo on Expo 58.) In *Congo in België: Coloniale Cultuur in de Metropool*. Edited by Vincent Viane, Bambi Ceuppens, and David Van Reybrouck. Leuven University Press, 2009.

G. Artist Interviews (with introductions)

(2027) “A Conversation with Maître Liyolo.” In *African Modernisms*. MoMA.

- 2023** “Ancestral Connections: A Conversation with Géraldine Tobe and Jeanpy Kabongo.” In *(Re) Making Collections: Origins and Trajectories*. Edited by Sarah Van Beurden, Didier Gondola, and Agnès Lacaille. AfricaMuseum Press, 289–96.
- 2016** “Aimé Mpane and the Shadow of History in Contemporary Congolese Art.” *Critical Interventions: Journal of African Art History and Visual Culture* 10, no.3 (October 2016): 325–40.

H. Catalogue Entries and Short Pieces

- 2020** “Les Tissus des écoles missionnaires.” In: *100 x Congo: Un siècle d’art congolais à Anvers*. Edited by Els de Palmenaer. BAI/MAS Books, 2020, 110–11.
Dutch translation: “Weefsels vervaardigd in missiescholen.” In *100 x Congo: Een Eeuw Congolese Kunst in Antwerpen*. Edited by Els de Palmenaar. BAI/MAS Books, 2020, 110–11.
- 2020** “The Zairian Avant-Garde: A Manifesto.” In *Global Modernists on Modernism: An Anthology*. Edited by Alys Moody and Stephen J. Ross. Bloomsbury, 2020 155–60. (introduction and translation)
- 2019** “Chéri Samba *Condamnation Sans Jugement* (1989–90).” In *Among Others: Blackness at MoMA*. Edited by Darby English and Charlotte Barat. Museum of Modern Art, 2019, 390–91.
- 2018** “Atoinet Lubaki, untitled [Three men and a bird].” In *Lieblingsstücke: 36 Objekte des Monats*. Iwalewaha, 2018.

I. Popular Publications and Media Pieces

- 2024** “Why Belgian museums need to confront their looted African trophies.” *The Brussels Times Magazine* 54 (April–May 2024) 72–74.
- 2022** “Echec de la Commission sur le passé colonial belge: Tout est-il vraiment perdu?” With A. W. Mpoma, L. Uwase, Z. M. Etambala, M. Schotsmans, and G. Mathys. *Quotidien Agence Presse Association Congo*. December 27, 2022.
- 2022** “Geen Excuses? Sorry, maar dan doen we het anders.” With A. W. Mpoma, L. Uwase, Z. M. Etambala, M. Schotsmans and G. Mathys. *De Standaard*. December 22, 2022.
- 2022** “La nouvelle loi sur la restitution: point final ou ouverture?” with Restitution Belgium. [RTBF](#), June 9, 2022.
- 2022** “De nieuwe restitutiewet: eindpunt of opening?” with Restitution Belgium. *De Morgen*, June 9, 2022.
- 2019** “Museum Cultures on the Copperbelt: The Yabili Family Museum in Lubumbashi.” [Comparing the Copperbelt blog](#). Oxford University, 2019.
- 2018** “La restitution doit être un point de départ.” *Le Monde*, December 2, 2018.
- 2018** “Congolese Kunst voor de Congolezen.” With Hein Vanhee et al., *De Standaard*, October 18, 2018.
French version: “Carte Blanche: La dialogue sur les trésors coloniaux doit s’emporter sur le paternalism.” With Hein Vanhee et al., *Le Soir*, October 18, 2018.

- 2018** “The Pitfalls of ‘Shared Heritage.’” *How to Move on With Humboldt’s Legacy? Rethinking Ethnographic Collections* (blog), <https://blog.uni-koeln.de/gssc-humboldt/the-pitfalls-of-shared-heritage/>
- 2017** “Atoinet Lubaki, untitled [Three men and a bird],” *Objekt des Monats/Object of the Month Series #31*, Iwalewahaus, University of Bayreuth.
- 2016** “Een klasse-universiteit in een strijdstaat.” www.deredactie.be, 24 October, 2016.
- 2016** “Artisanaal en Kunstonderwijs bij de Zusters van het Heilig Hart in Congo.” *Het Angelus: Cultureel Erfgoed Annunciaten Heverlee* 8, no. 23, (March 22, 2016).

J. Exhibition and Museum Reviews

- 2019** “Royal Museum for Central Africa, Tervuren, Belgium.” *The American Historical Review* 124, no. 5 (December 2019): 1806–9.
- 2019** “Museum Renovation and the Politics of Possession and Display,” [Africa is a Country](http://africaisacountry.com), April 29, 2019.
- 2020** Bulgarian translation: *Сапа Ван Бърдън* “Реновиране на музея и политиката на събиране и притежание,” *Bulgarian Ethnology*, no. 4, 581–82.
- 2015** “Beauté Congo wonderfully represents Congolese art, yet fails to completely evade European colonial baggage.” [Africa is a Country](http://africaisacountry.com), November 23, 2015.
- 2012** “Forty years of IMNC: 11 March 1970–11 March 2012.” *African Arts* 45, no. 4 (November 2012): 90–93.

K. Book Reviews

- 2025** Review of *The Anticolonial Museum: Reclaiming Our Anticolonial Heritage*. By Bruno Brulon Soares (Routledge, 2024) *The Public Historian* 7, no. 3 (August 2025).
- 2023** Review of *Colonial Legacies: Contemporary Lens-Based Art and the Democratic Republic of Congo*. By Gabrielle Nugent (Leuven University Press, 2021), *H-France Review* 23, no. 136 (August).
- 2022** Review of *Metropolitan Fetish. African Sculpture and the Imperial French Invention of Primitive Art* by John Warne Monroe (Cornell University Press, 2019) *Journal of African History* 62, no. 1 (March): 125–27.
- 2018** Review of *Congo Arts Works: Popular Painting*. Edited by Bambi Ceuppens and Sammy Baloji (RMCA Press, 2016) *African Arts* 51, no. 4 (Winter): 94–96.
- 2018** Review of *The Politics of Heritage: Economies, Histories, and Infrastructures*. Edited by Derek R. Peterson, Kodzo Gavua, and Ciraj Rassool (Cambridge University Press, 2015), *Journal of African History* 59, no. 2 (July 2018): 351–53.
- 2017** Review of *Cultures of Decolonisation: Transnational Productions and Practices 1945–70*. Edited by Ruth Craggs and Claire Wintle (Manchester University Press, 2016) *Visual Studies* 32, no. 4 (Winter 2017): 403–4.
- 2013** Review of *Selling the Congo: A History of European Pro-Empire Propaganda and the Making of Belgian Imperialism*. By Matthew G. Stanard (University of Nebraska Press, 2012) [H-France Review](http://hfrance.com) 13, no. 42 (April 2013).
- 2011** Review of *Gender and Decolonization in the Congo: The Legacy of Patrice Lumumba*. By Karen Bouwer (New York: Palgrave Macmillan, 2010), *Research in African Literatures*, Vol. 42, no. 4 (Winter 2011): 138–39.

Fellowships, Grants, and Awards

A. National and International

2023–24 School for Advanced Research, Santa Fe NM, Weatherhead Foundation Fellowship

2014–18 Max Planck Institute for the History of Science, Berlin

“Art of Judgment” and “Colonial and Postcolonial Planning” project groups in
Department III “Artefacts, Action and Knowledge”

2014–2018 Affiliated Scholar

2014–2018 Travel Grants

2015–2016 and Summer 2017, Visiting Research Fellow

2013 University of Duisburg-Essen (Germany), Käte Hamburger Kolleg: Centre for Global
Cooperation Research, In-Residence International Research Fellowship, Summer and Fall

2011 Rutgers University, Center for Cultural Analysis, Post-Doctoral Fellowship, (declined)

2011 Rockefeller Archives Center, Research Grant

2010 University of Texas at Austin, Institute for Historical Studies, Post-Doctoral Fellowship,
Spring

B. At the Ohio State University

2025 School of Arts and Sciences, Arts and Humanities Project Completion Grant

2024 Paul W. Brown Excellent in Teaching Award

2023–25 Global Arts and Humanities Discovery Theme, Collaborative Center Grant “Armed
Conflicts and Im/Mobility,” (PI’s Angela Brintlinger, Yana Hashamova, and Dorothy
Noyes), Faculty Collaborator.

2023–25 Depts of History, Art History and AAAS, *African Arts* editorial consortium grant,
2023-2025

2022 School of Arts and Sciences, Arts and Humanities New Project Grant

2022 Office of International Affairs, COIL (Collaborative Online International Learning) Grant

2022 The Women’s Place, Coca-Cola Critical Difference for Women Research Grant

2021 Office of International Affairs, Virtual Global Teaching and Learning Grant for “The Afro-
Ecuadorian Diaspora: A Collaborative Classroom Project”

2020–21 Global Arts and Humanities Discovery Theme Society of Fellows for Rights and
Restitution: The Past and Future of Cultural Heritage (year-long fellowship)

2020 Office of International Affairs, International Research and Scholar Grant

2018 Mershon Center for International Security, Research Grant

2017 School of Arts and Sciences, International Travel Grant

2017 Humanities and the Arts Discovery Theme Departmental Block Grant for Symposium
“Collecting, Curating, and Creating Black Art” (with Dr. Simone Drake)

2017 Humanities and the Arts Discovery Theme Best Practices Travel Grant for “Washington
DC Black Arts and Culture Spring Break Tour” with advanced undergraduate and
graduate students (with Dr. Simone Drake)

2014 School of Arts and Sciences, International Travel Grant

2009 School of Arts and Sciences, Research Grant for “Authentically African”

C. Other

2002–09 University of Pennsylvania

- Graduate Fellowship, Ethnohistory Program, 2006–2007 and 2008–2009 (\$24,000)
- Nichols Fellowship, Benjamin Franklin Fellowship and Annenberg Fellowship, School of Arts and Sciences, 2002–2008

2001 Smith College, College Archives, Research Grant

2000–01 Lehigh University

- Fairchild-Martindale Fellowship in American Studies, 2000–2001
- Lehigh University-KULeuven, exchange scholarship, Spring 2000

1997–98 European Union, Erasmus exchange scholarship to Universidad de Barcelona

Presentations and Panels (Selected)

A. Keynote Lectures

- 2026** “The Afterlives of Colonialism: Museums, Restitution, and Silent Objects.” Central Ohio Student Advocates for the Arts (COSAA), Museum Advocacy Day, February 24, 2026.
- 2023** “Missionary Collections, Craft Cultures, and the History of Colonialism: the Case of the Belgian Congo” Missionary Collecting in Africa Conference, University of East Anglia, Norwich (UK), May 26th 2023.
- 2022** with Dr. Gillian Mathys, “History by Commission? The Belgian Colonial Past in the Public Eye”(keynote lecture), Colonialism on the Public Stage Conference Utrecht University- NIAS (Netherlands Institute for Advanced Studies), November 9th, 2022.
- 2020** “African Art Restitution, Museums, and the Politics of Heritage: Lessons from the Belgian-Congolese Case” SEWHA (Southeast World History Association) annual conference, October 25 2020. (remote presentation)
- 2018** “Une perspective historique du débat de restitution des biens culturels Congolais.” Symposium “Musées en Conversation” Organized by Goethe Institute Kinshasa and Centre d’art Waza Lubumbashi, Académie des Beaux Arts, Kinshasa (DR Congo) October 22-23, 2018

B. Invited Lectures and Presentations

School of Advanced Research, Santa Fe, NM | Marist College | Free University of Brussels | University of Iowa | Université Paris 1 Panthéon-Sorbonne | University of Cambridge | Museum of Modern Art (MoMA), New York | Maastricht University | Biennale de Lubumbashi (DR Congo) | Oxford University | Ghent University | Institut national d’histoire de l’art, Paris | University of Leuven | New York University Abu Dhabi | Garage Museum of Contemporary Art, Moscow | University of Rochester | University of Bayreuth | Royal Museum for Central Africa | University of California, Irvine | Max Planck Institute for the History of Science | Ludwig Maximilians University, Munich | Free University of Berlin | University of Duisburg-Essen | University of Pennsylvania | University of Texas in Austin | Denison University | Institute of National Museums, Kinshasa | Sapienza University, Rome | University of Lisbon |

C. Public Lectures, Hearings, and Presentations

AfricaMuseum (RMCA) | Belgian parliament | Commission on Youth, Culture, Sports, and Media, Flemish Parliament | Festival Africa Style 3, Kinshasa | New Orleans Museum of Art | New York University | University of Pennsylvania

D. Workshop Papers and Presentations

The Ohio State University | Cleveland Museum of Art | Max Planck Institute for the History Science, Berlin | Académie des Beaux Arts, Kinshasa | University of Texas at Austin | University of Michigan | School For Advanced Research | University of Glasgow

E. Conferences (Discussant, Chair or Panel Member)

American Historical Association Annual Meeting (2023, 2011)
African Studies Association Annual Meeting (2025, 2024, 2023, 2020, 2019, 2018, 2016, 2011, 2009, 2006)
African Studies Association UK (2026, 2022, 2012)
German Lost Art Foundation (2021)
American Anthropological Association and African Studies Association Africa-based conferences (Johannesburg, South Africa 2017)
ACASA (African Arts Council of the African Studies Association) Tri-annual meeting (2024, 2017, 2014, 2007)
Association of Critical Heritage Studies Meeting (2014) ECAS (European Council of African Studies) Conference (2010)
Aegis (African Studies in Europe) conference (2010)
Congo Research Conference (2025)

F. Conferences and Symposiums organized.

2019 “Restitution of Colonial Collections in Europe: Possibilities, Challenges, Dilemmas”
Symposium co-organized with Prof. Berber Bevernage, Dr. Hugo DeBlock, Eline Mestdagh, and Marie-Gabrielle Verbergt, Departments of History and African Studies Ghent University, December 2-3 2019.
2017 “Creating, Curating and Studying Black Art”
Symposium in conjunction with the exhibition of the Frank W. Hale, Jr. Collection of Black Art, Co-organized with Dr. Simone Drake and the Urban Arts Space
The Ohio State University, October 19-20 2017
2017 “Decolonizing the Plan: Concepts in the History of Planning”
Workshops co-organized with Sarah Blacker, Anindita Nag, Emily Brownell, Martina Schlünder, Dagmar Schäfer, Max Planck Institute for the History of Science, Berlin, June 12-16 and 26-30, 2017

Selected Research and Professional Experience

- Advisory Boards

Advisory Board, PROCHE (Provenance Research on the Ethnographic Collections), AfricaMuseum, Belgium (2023-) | Advisory Committee, Belspo BRAIN 2.0 project
“Transformative Heritage: customary governance, community building and digital restitution in contemporary Northeast Congo” (2020-2024) | Advisory Board, Esprit des Ancêtres exhibition

project (contemporary Congolese art), Free University of Brussels (2020-2022) Scientific Collaborator European Union Horizon - Heritage Action Grant, Confidently Changing Colonial Heritage (2023-) | PDR RE-OWN: *Analyse normative de l'acquisition des collections coloniales par des institutions belges dans l'enjeu de la restitution*, (FNRS)

- **Editorial Board Membership**

Editor, Miami University/Ohio Consortium Board, *African Arts* (2022-)

- **Reviewer**

- Grants and Fellowships: American Philosophical Society | FNRS (Fonds de la Recherche Scientifique Wallonie-Bruxelles -Fund for Scientific Research Wallonia-Brussels) | Swiss National Science Foundation | FWO Fonds (Flemish Science Research Fund) | European Science Foundation (ESF), College of Expert Reviewers | Belspo- Federal Science Policy Belgium | European Research Council (ERC)
- Journals: *History and Anthropology*, *Research in African Literatures*, *Critical Interventions: Journal of African Art History and Visual Culture*, *Journal of African Cultural Studies*, *Artl@s Bulletin*, *Mededelingen van de Zittingen van de Koninklijke Academie voor Overzeese Wetenschappen/ Bulletin des Séances de l'Académie Royale des Sciences d'Outre-Mer*, *Safundi: Journal of Comparative Southern African and North American Studies*, *Journal of Eastern African Studies*, *The Public Historian*, *The Art Journal*, *African Arts*, *Africa e Mediterraneo*, *Journal of African History*, *African Studies Review*, *French Cultural Studies for the Twenty-First Century*
- Presses: Royal Museum for Central Africa Press | Cambridge University Press | Oxford University Press | University of Michigan Press | Leuven University Press | Ohio University Press

Teaching Experience

The Ohio State University (Fall 2009–)

Undergraduate courses:

AFAMAST 1121: African Civilizations, precolonial–1870
AFAMAST 1122: African Civilizations, 1870–current
AFAMAST/HIST ART 2101: Introduction to African Art and Archeology
HIST 2301: African Peoples and Empires in World History
HIST 2303: History of Africa, 1960–present
AFAMAST 3310: Global Dimensions of the African Diaspora
HIST 3314: From Rubber to Coltan: Violence and Exploitation in Central Africa
AFAMAST 3376: Arts and Cultures of Africa and the Diaspora
AFAMAST 527: Pan-Africanism and Nationalism
AFAMAST 4193: Topics in African History
Introduction to Museum and Heritage Studies (In Preparation)

Graduate courses:

HIST 5650/7650: Seminar in World History: Empire and Collecting (with Thomas McDow)
HIST/AFAMAST 7301: African Historiography and Methodology (with Thomas McDow)
AFAMAST/HIST 7430: Topics in African History: Africa and the Politics of Culture
AFAMAST 8350: Transnational Histories of the African World
HIST 8650: Writing Seminar in World History

Educational tours:

Black Arts and Culture Tour, Washington DC, Spring Break 2017, with Dr. Simone Drake (Advanced undergraduate and graduate students)

Virtual Global Teaching and Learning Project:

“The Afro-Ecuadorian Diaspora” With PUCE (Pontifica Universidad Católica del Ecuador), 6-week virtual shared classroom (in AFAMAST 3310 Global Dimensions of the African Diaspora, Fall 2021)

Catholic University of Leuven, Lecturer, Department of History

Geschiedenis van de Verenigde Staten (History of the United States) (Spring 2008)

University of Pennsylvania

- Lecturer, College of General Studies: “The World: History and Modernity” (Summer 2005)
- Teaching Assistant, Department of History (Fall 2003–Spring 2005)
- Writing Tutor, Writing Across the University Program (WATU) (2003–2004)

Selected University Service

The Ohio State University, Department of African American and African Studies

Advisor, Postdoctoral Students

- Raymok Ketema, Presidential Postdoctoral Fellow (2026-)

Advisor, PhD students

- Lexi Moses (2025-)
- India Edmundson (First Year Advisor 2024–25)
- Hannah Vidmar, MA (2014–15), PhD (2015–2020, co-advisor)
“*Sikia*: Hip Hop and the Politics of Language and Public Space in Dar es Salaam, Tanzania.”
- Fungisai Musoni, PhD (2016–2021) (Assistant Professor of History, Marist College)
“The Rockefeller Foundation and the University College of Rhodesia and Nyasaland, 1958–1985.”

Committee Member, MA students

Amy Selby | Leah Graham, MA | Cory Farmer, MA | Raymok Ketema

The Ohio State University, Department of History

Advisor, Ph.D. students

- Derrik Rivet (With Dr. Theodora Dragostinova, 2025-) Yugoslavia in Tanzania
- Damarius Johnson (2019–) “We Are All Africans! A Transnational History of Black Museology in the United States and Senegal (1960–2018)”
- Emily Hardick (2018– 2026) (Visiting Assistant Professor, Haverford College) “Choreographing (Im)mobility: Touring Performance and the Cultural Politics of Congolese Movement in the Congo.”

The Ohio State University, Department of Arts Administration, Education and Policy

- Adéwalé Adénlé, (2024–25, Ph.D dissertation committee member)
- Kenia LaMarr, (2026-, Ph.D. committee member)

External Graduate Committee Membership

- Zach Martin, Department of Art History, University of Illinois at Chicago (2023–)
- Aisha Muhammad, Department of Art History, University of North Carolina at Chapel Hill (2022–)
- Lies Busselen, Department of Anthropology, University of Leuven (KULeuven) (2024–)
- Brent Geerts, Department of History, KULeuven (2024–25)
- External Dissertation Reader, Department of History, University of the Western Cape, South Africa (2021)

Scholarly Memberships

ACASA (Arts Council of the African Studies Association)

AHA (American Historical Association)

ASA (African Studies Association)

CASA (Central African Studies Association)

Congolese Studies Association

Congo Research Network