

Drew A. Thompson
Historical Studies and Africana Studies
Bard College
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Research and teaching interests: Visual and material culture; radio studies; media history; labor history; cultural politics; nationalist and social movements; international development cooperation in Socialist Africa; and Lusophone African history.

Education:

- 2013 Ph.D.: University of Minnesota-Twin Cities, History (Africa)
Dissertation: "AIM, FOCUS, SHOOT: Photographic Narratives of Imagination and Independence in Mozambique, 1960 to 1993"
- 2005 B.A.: Williams College, History (with Honors) and Art History

Academic Appointments:

- 2013- Bard College: Assistant Professor, Africana and Historical Studies
Program Affiliations: Experimental Humanities, Human Rights, and Global and International Studies,.
- 2017- Program Director, Africana Studies, Bard College
- 2017- Member, Steering Committee, Experimental Humanities, Bard College
- 2013-16 Programming Coordinator, Africana Studies, Bard College
- 2012-13 Williams College: Gaius Bolin Dissertation Fellow, Departments of History and Art
- 2013 Williams College: Summer Program Coordinator, Mellon-Mays and Allison Davis Undergraduate Fellowships Program

Honors and Fellowships:

Academic Research:

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|---|-----------|
| Dissemination Grant, Experimental Humanities, Bard College | 2017 |
| Research Grant, Institut Français Afrique du Sud | 2016-2017 |
| Bard Research Fund, Bard College | 2016-2017 |
| Guest of the Director, IGK Work and Human Lifecycle in Global History (re:work), Humboldt, University | 2016-2017 |
| Career Enhancement Fellowship for Junior Faculty, Woodrow Wilson National Fellowship Foundation | 2016-2017 |
| Visiting Fellow, Institute of Advanced African Studies, Universität Bayreuth | 2016 |
| ICGC-Mellon Visiting Scholar Fellowship to South Africa | 2012 |
| Pre-Doctoral Fellowship, Smithsonian Institution | 2011 |
| Fulbright Full-Study Grant, Mozambique, IIE | 2010 |
| Research Fellowship, Fundação Lusa-Americana | 2009 |
| Global Strategy and Alliance Fellowships, University of Minnesota | 2007-2009 |
| Mellon Mays Graduate Initiatives Program | 2006-2013 |
| Thomas J. Watson Fellowship | 2005 |
| Mellon Mays Undergraduate Fellowship | 2003-2005 |

Institutional Programming:

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| Open Society Linkage Grant (Bard International Network), Bard College | 2015 |
| Result: "Digital and Visual Cultures in Liberal Arts" Conference (Istanbul, Turkey) | |

Open Society Linkage Grant (University of Witwatersrand), Bard College 2014
 Result: “The Arts of Human Rights” Workshop (Johannesburg, South Africa)

Peer-Reviewed:

- “Untitled futures from histories edge by José Cabral,” *Visual Culture*, Special Issue: *Photography and African Futures* edited by Darren Newbury and Richard Vokes, Accepted.
- “Color lines according to the photographer Ricardo Rangel,” *Africana Studia: Revista Internacional de Estudos Africanos* Vol. 25, No. 2 (2017 but back dated to June 2015).
- “Constructing a History of Independent Mozambique, 1974-1982: A Study in Photography,” *Kronos* Vol. 39 (Winter 2014), pg. 158-184.
- Co-editor with Paolo Israel and Rui Assubuji, “The Liberation Script in Mozambican History,” *Kronos* Vol. 39 (Winter 2014). (Invited Special Issue) (Winner of UWC’s Faculty of Arts Best Edited Volume).
- “Visualizing the Liberated Zones in Frelimo’s Mozambique, 1963-1974,” *Social Dynamics: A Journal in African Studies* Vol. 39, No. 1 (Spring 2013), pg. 24-50.

Other Non-Peer Review Publications:

- “The Archive: The diplomacy of personal photography,” *Photography & Culture*, Forthcoming. (Commissioned essay for the “Archive” section).
- “Press(-)photography: An obsolete concept?,” *A* Magazine*, June 2017, accessed June 30, 2017, <https://amagazine2017.files.wordpress.com/2017/03/a-magazine.pdf>.
- “Untitled (and Unfinished) Histories,” In *Recent Histories: Contemporary African Photography and Video* edited by Daniela Baumann, Joshua Chang, and Oluremi Onabanjo (Gottingen: Steidl and the Walther Collection, 2017).
- “Social Commentary, Political Activism, and the Origins of the Press in Mozambique,” A review of *João Albasini e as lures de Nwanzengele: Jornalismo e políticos em Moçambique, 1908-1922* by César Braga-Pinto and Fatima Mendonça, H-NET, March 2017, <https://www.h-net.org/reviews/showrev.php?id=48984>.
- “Revisiting Angola’s Historical Pasts: A Visual Study in Remediation,” A review of *Repainting the Walls of Luanda: Information Colonialism and Angolan Art* by Delinda Collier, H-NET, October 2016, <https://www.h-net.org/reviews/showrev.php?id=46942>.
- “Malick Sidibé-Directing Light,” *Africa is a country*, May 2, 2016, <http://africasacountry.com/2016/05/malick-sidibe-directing-light/>.
- A review of *O Império da visão: Fotografia no contexto colonial Português (1860-1960)* by Felipa Lowndes Vicente, *Comunicação e Sociedade* Vol. 29 (2016), pg. 427-431.
- “The Night of Sailors on *Rua Araújo* (Detail) by Ricardo Rangel.1969. Photography.” (Iwelwahaus, Universität Bayreuth, February 2016) Museum exhibit label.
- “Techno-Histories in Mozambique: A Photographic Story,” Special Edition: Learning from Africa’s Technology Stories curated by Laura Ann Twagira, *Technology Stories: Past & Present* (October 2015), <http://www.historyoftechnology.org/thompson.html>.
- “Review: Image Matters: Archive, Photography, and the African Diaspora in Europe,” *History of Photography* Vol. 39, No. 3 (2015), pg. 304-307.
- “(Re-)Exposing Old ‘Negatives’: New Discourses and Methodologies in Photographic Studies in Africa,” *African Studies Review* Vol. 57, No. 3 (2014), pg. 175-185.
- Co-editor with Erin Haney, “Emerging Platforms for Artistic Production in DRC, Angola and Mozambique,” *Critical Intervention* (Special Issue) Vol. 8, No. 2 (2014), pg. 133-139.
- “A Iconicidade de Ricardo Rangel e a Escrita de História de Moçambique,” In *Ricardo Rangel: Insubmisso e Generoso* edited by Nelson Saúte (Maputo: Marimbique, 2014), pg. 51-62.
- Entries for Mozambican Photographer Ricardo Rangel and PIDE Secret Police Archives, *ALUKA Struggles for Freedom in Southern Africa* (New York; JSTOR, 2011).

Encyclopedia Entries for Angolan writers Alda Lara and Deolinda Rodrigues, *Dictionary of African Biography* (New York: Oxford University Press, 2011).

Invited Talks (Selected):

International Annual Seminar of the BGHS, Universitäts Bielefeld “Naming Mozambique’s Dead Photographs”	Jul 2017
Knowledge in the Arts Research Lecture, Universitäts Der Künste Berlin “Liberation Aesthetics and Photography’s Dilemmas”	May 2017
Research Seminar in History, Universitäts Basel “Paper Diplomacy and the War for Independence in Mozambique”	Apr 2017
African History & Anthropology Workshop, University of Michigan “The Photographer as Bureaucrat, and the Bureaucrat as Photographer”	Mar 2017
African Arts Colloquium, Freie Universitäts Berlin “Color lines according to the photographer Ricardo Rangel”	Feb 2017
Career Enhancement Fellowship Retreat, Woodrow Wilson Foundation “Photographing Lines”	Aug 2016
Wits Interdisciplinary Seminar in the Humanities, University of Witwatersrand “ID’ing Mozambique’s Post-Independence Development and History from 1975 to 1993”	Aug 2016
Contemporary History Seminar, University of Western Cape (UWC) “Portugal’s Photographic Play”	Aug 2016
Panel on Photographs Documenting Youth in Chinese Cultural Revolution, Bard College China and Mozambique’s Liberation Struggle	Apr. 2016
Revolution 3.0 Working Group, Bayreuth Academy of Advanced African Studies Icon Lab: Counter-Insurgent Revolutions	Jan 2016
Bayreuth Academy of Advanced African Studies “Filtering History and Mozambique’s Photographic Bureaucracy”	Jan 2016
Society of History and Technology Annual Meeting “Techno-Histories in Mozambique: A Photographic Story” (Presidential Panel)	Oct 2015
Seminário “Cultura, Política e Trabalho na África Meridional,” UNICAMP, Brazil “Mostrando os contornos, a política e vida depois da libertação nos arquivos fotográficos”	May 2015
Mellon-Mays-SSRC New York Regional Lecture Series “Visualizing the Invisible: The Biometrics of War and Photography in Mozambique”	Feb 2015
Center for the Study of Global Change, University of Minnesota “The Global, the local, and social justice: One and the same?”	Nov 2014
Walter Rodney Seminar, Boston University “Archiving Prints: The Politics of Frelimo, Photography, and History in Mozambique”	Sept 2014
Market Photo Workshop, Johannesburg, South Africa “Surveying Photography in Mozambique”	Jan 2014
Contemporary History Seminar, UWC “Bearing Witness to War: The Archive at Mozambique’s Nat’l Photo School”	Jul 2012
Colloquium on Ricardo Rangel, Associação Kuluguana (Mozambique) “The Iconicity of Ricardo Rangel and the Writing of Mozambique’s History”	Jul 2012
Material Cultural Forum, Smithsonian Institution “Visual Contestations of Racialized Colonial Categories in Mozambican Photography”	Dec 2011
Visual History Workshop, UWC “Redeveloping and Reprinting Films from Colonial Mozambique: Methodological Reflections”	Oct 2010

Other Relevant Professional Activities and Accomplishments:**Conferences and Workshops (Selected):**

Reframing Family Photography Conference, Toronto Photography Seminar	Sept 2017
“ <i>Não Há Nada</i> (There is Nothing)”: The Absence of <i>Retratos</i> in Independent Mozambique	
“South Africa and the World,” A Talk with the Honorable Dr. Wilmont James	Mar 2016
The Bard Globalization and International Affairs Program in NYC	
Facilitator and discussant	
Celebrating Whose independence? Visions of the Post-Colonial Nation in Africa	Jan 2016
Bayreuth Academy of Advanced African Studies	
Panel Discussant: Representing Independence (Two-part panel)	
Annual Meeting of the African Studies Association	Nov 2015
Roundtable: Writing and Publishing Lusophone Africa (Co-organizer/Co-moderator)	
Annual Meeting of the African Studies Association	Nov 2015
Paper presentation “The Loss of the Studio and Mozambique’s Liberation Narrative”	
European Conference on African Studies, France	Jul 2015
“Ricardo Rangel: Photography, the City, and Narratives of Struggle” (Panel Co-organizer)	
Writing Fieldwork Symposium, Princeton University	Apr 2015
“Photography as Fieldwork: Mozambique’s War for Independence, 1963-1975”	
Africa in the 1970s Workshop, Boston College	Apr 2015
“Exposing the Contours and Politics of Mozambique’s Liberation through Photographs”	
Africanizing Technology Workshop, Wesleyan University	Mar 2015
“Disputes over the Past: The Biometric Passport and Studio Photography in Mozambique”	
Collections, Preservation, Dialogue: Vernacular Photography, WiSER	Feb 2015
“Disputes over the Past: The Biometric Passport and Studio Photography in Mozambique”	
Arts Council of the African Studies Association	Mar 2014
“Exposing the Contours of the Photographic Archives in Mozambique”	
Ambivalent Workshop, University of Western Cape	Mar 2014
“Speculative Images of Photography and History in Mozambique”	
Annual Meeting of the African Studies Association	Nov 2013
“Re-inserting into the frame: Photographic Practices and Archives of Mozambique’s Settlers”	
College Art Association Annual Meeting	Feb 2013
“Picturing War: Interviews, Images, and the Writing of History”	
Mozambique History Workshop, University of Western Cape	Aug 2012
“Porque Agora? Race, Photography, and Mozambique”	

Research Collaborations:

LIASE East Asia and Environment Working Group, Bard College	2015
Digital and Visual Cultures in the Liberal Arts, Bard College	2015
Africanizing Technology Working Group, Wesleyan University	2015-2018
Experimental Humanities Sound Cluster, Bard College	2014-2017
International Human Rights Exchange in South Africa	2013-2015
Visual History Seminar, University of Western Cape (UWC)	2010-2016
Mozambican History Workshop (Co-organizer and Co-convener), UWC	2012-2014
Mellon Mays Graduate Initiatives Program, Social Science Research Council	2006-2015

Fieldwork:

Italy: Mozambique’s Italian Connection	May 2017
Switzerland: Apartheid’s poster art	April 2017
Germany: Writing photographic histories	Oct 2016-Aug 2017
South Africa: Photographing counter-insurgency in Southern Africa	Aug 2016
Mozambique: Broadcasting radio in Mozambique	Jun-Jul 2016

Japan: Comparative histories of disaster and development	Jun 2015
Portugal: Archives of liberation in Portuguese Africa	Jun-Jul 2014
South Africa: Anti-racist rhetoric in Mozambique, 1982-1993	Jun-Aug 2012
Mozambique: The politics of writing photographic histories	Jun 2012
Mozambique: Photographic narratives of liberation	Jan 2010-Feb 2011
Portugal: Portuguese influences on Mozambican photography	Sept-Dec 2009
Mozambique: Cultural resistance during the liberation struggle	Jun-Aug 2008
Senegal: Colonial French influences on African art	May-Jun 2007
Botswana: Contemporary Batswana artists' responses to HIV/AIDS	Feb-Aug 2006
Uganda: HIV/AIDS public art initiatives	Jul 2005-Jan 2006
Rwanda: Memorializing genocide	Nov 2005
Tanzania and Kenya: Intra-East African art	Dec 2005-Jan 2006

Professional Service:

Peer Reviewer, Cahiers D'Etudes Africaines	2017
Peer Reviewer, Critical Arts	2017
Peer Reviewer, <i>Critical Interventions</i>	2016-Present
Peer Reviewer, <i>Social Dynamics</i>	2014-Present
Peer Reviewer, <i>Anthropology Quarterly</i>	2014
Secretary, Lusophone African Studies Organization	2014-2016
Contributor, <i>Africa Is Not a Country</i> (blog)	2015-Present

Courses Taught (since 2013)

- Three cities: A History of Lagos, Nairobi, and Johannesburg
- Apartheid in South(ern) Africa
- Historical Fiction through the "African Novel"
- Radio Africa: Broadcasting History
- Africa and the Indian Ocean
- From Analog to Digital: Historical Photography and Visual Culture in Africa
- Reading Post-colonialism in African History
- The Historical Politics of Civil War in Africa
- Introduction to Africana Studies
- Introduction to First Year Seminar

Academic Service (University and Departmental):

- Center for Civic Engagement Internship Grant Selection Committee, 2013-Present
- Faculty Mentor and Collaborator with the Bard Equality Opportunity Program, 2014-Present
- Faculty Adviser to Campus Fellowships Committee 2013-2016
- Planning Committee for International Human Rights Exchange (IHRE) Program, 2013-2015
- Faculty Member, Committee for Inclusive Excellence, 2015-2016

Computer Skills:

Google Earth; Omeka Web Publishing Platform; Neatline, A Geotemporal Exhibit Builder; WordPress; Audacity Recording and Editing Software; Hidenburg Radio Editing Software; and, StoryMap JS.

Languages:

Portuguese, Advanced Proficiency (University training; study abroad); French, Intermediate Proficiency (University training; study abroad); Wolof, Intermediate Proficiency (University training; study abroad); Arabic, Beginner Proficiency (University training).

Research Affiliations:

Smithsonian Institution's National Museum of African Art (USA); Center for Humanities Research (University of Western Cape; South Africa); Wits Institute for Social and Economic Research (South Africa); Arquivo Histórico de Moçambique; Centro de Documentação e Formação de Fotografia (Mozambique); Arquivos Nacionais Torre do Tombo (Portugal); Arquivo Histórico Diplomático (Portugal); Arquivo Histórico Militar (Portugal).

References:

Furnished Upon Request