

10 August 2023

C.C. McKee
Curriculum Vitae

History of Art, Old Library 243, 101 N. Merion Ave., Bryn Mawr Pennsylvania 19010
cmckee1@brynmawr.edu | cmckee.cc

EDUCATION

- 2019 Ph.D., Art History, Northwestern University, Evanston, IL.
Dissertation: "Cultivating Visible Order: Representations of Tropical Ecology and Race in the French Atlantic World"
Committee: Huey Copeland (chair), S. Hollis Clayson, Krista Thompson
Interdisciplinary Certificates: Critical Theory, Gender and Sexuality Studies
- 2019 Ph.D. (*doctorat*), Histoire de l'art et créolités, École des hautes études en sciences sociales (EHESS), Paris, France.
Committee: Anne Lafont (chair), Cécile Vidal, Christelle Lozère
- 2015 M.A., Art History, Northwestern University, Evanston, IL.
- 2012 B.A., History and History of Art, University of California, Berkeley.
Distinction in General Scholarship; Honors in History of Art;
Highest Honors in History

ACADEMIC APPOINTMENTS

- 2019- Assistant Professor of Modern Art
Department of History of Art, Bryn Mawr College
- 2022-24 Mads Øvlisen Postdoctoral Fellow
Saxo-Instituttet, Københavns Universitet
- 2019 Visiting Lecturer
Department of Art History, Northwestern University

PUBLICATIONS

Aqua's Aquarium (1997): Millennial Listening & the Queerness of Bubblegum Eurodance, 33 1/3 Europe. New York: Bloomsbury Academic, 2024.
(under review)

co-authored with Jamison Edgar, "Propagated in Obscurity: Bermuda Grass and Rhizomatic Queerness," in *Flora Fantastic: From Orchidelirium to Eco-Critical Contemporary Botanical Art*, Corina Apostol and Tashima Thomas eds. London: Routledge, 2023. (in press)

- "Bare Feet, or, the Ambivalence of Emancipation: Camille Pissarro and the Caribbean," *The Black Modernisms Seminars*. Huey Copeland and Steven Nelson eds. New Haven: CASVA/Yale University Press, 2023.
- "Staging Mirrors: Deborah Anzinger's Eco-Aesthetic Syntax of Dehiscent Being," *liquid blackness* 6:1 (April 2022).
- "Painting Between Two Deaths, 'la mort en créole, c'est aussi le paradis,'" in *Hervé Télémaque: A Hopscotch of the Mind*. London: Serpentine Galleries, 2022.
- "Review of *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World* by Anna Arabindan-Kesson," *Panorama: Journal of the Association of Historians of American Art* (November 2021).
- "Entropic Futurity," essay response to David Hartt's *in the forest* (2017) for the online exhibition *A Wildness Distant*. Arthur Ross Architecture Gallery at Columbia University GSAPP, November 2020.
- "'a salting of sorts': Salt, Sea, and Affective Form in the Work of Deborah Jack" in *Art Journal* 78:2 (Summer 2019): 14-27.
- "Bahamas," "Caribbean Islands, Introduction," "Caribbean Islands, Culture," "Jamaica," "Haiti," "Lesser Antilles," "Puerto Rico," "Trinidad and Tobago" in *The Grove Encyclopedia of Latin American Art*, edited by Tom Cummins. Oxford: Oxford University Press, 2017.

ART CRITICISM

- "Deborah Jack: 20 Years at Pen+Brush, New York City," *Hyperallergic* (February 2022)
- "Jonathan Lyndon Chase at the Fabric Workshop and Museum, Philadelphia," *Artforum* 59:7 (April 2021).
- "Karyn Olivier: *Everything That's Alive Moves* at the Institute for Contemporary Art, Philadelphia," *Artforum* 58:9 (May/June 2020).
- "New Age, New Age: *Strategies for Survival* at the DePaul Art Museum," *Artforum* 58:1 (September 2019).
- "Ebony G. Patterson at Monique Meloche Gallery, Chicago," *Artforum* 57:6 (February, 2019).
- "Kader Attia at Musée d'art contemporain du Val-de-Marne (MAC/VAL), Vitry-sur-Seine," *Artforum* 57:1 (September, 2018).

"L'élargissement des fantasmes at Maëlle Gallery, Paris," *Artforum* 55:10 (June 2017), 373-74.

"Fourth Ghetto Biennale, 2015, Port-au-Prince," *Artforum* 54:7 (March 2016), 297.

AWARDS AND HONORS

- 2022 Rosalyn R. Schwartz Teaching Award, Bryn Mawr College
- 2017 *Journal of Women's History* Graduate Student Article Prize, Honorable Mention
- 2012 University of California Library Research Prize, Honorable Mention
- 2012 Colin Miller Prize in European History (University of California Berkeley)
- 2011 Goor Prize in Jewish Studies (University of California Berkeley)

GRANTS AND FELLOWSHIPS

- 2022-24 Mads Øvlisen Postdoctoral Fellowship, UCPH (1.5 million DKK)
- 2021 Mellon Tri-College Faculty Forum Seed Grant (co-authored) (\$3k)
- 2020 American-Scandinavian Foundation, Research Grant (\$5k)
- 2020 Bryn Mawr College, Faculty Research Grant (\$5k)
- 2019 Mellon Tri-College Faculty Forum Brainstorming Grant (co-authored)
- 2019 University of Toronto, Postdoctoral Fellowship (declined) (C\$35k)
- 2018 College Art Association, Professional Development Fellowship (\$10k)
- 2017 Northwestern University Graduate Research Grant
- 2016-2017 Northwestern University Paris Program in Critical Theory Fellowship
- 2015-2016 Block Museum, Curatorial Fellowship
- 2015 Buffett Institute for Global Studies, Graduate Dissertation Award
- 2014, 2015 Shanley Graduate Travel Fellowship
- 2014 Latin American and Caribbean Studies, Travel Grant
- 2013-2014 University Fellowship, The Graduate School, Northwestern University
- 2013 Northwestern Mellon Cluster Fellowship, Gender & Sexuality Studies
- 2012 UC Berkeley Center for Race and Gender, Research Grant
- 2011 Center for the Comparative Study of Right-Wing Movements, Grant

INVITED LECTURES & PRESENTATIONS

"Form and Geometries of Violence in Danish West Indian Cartography," Global Cluster Seminar, University of Copenhagen, 28 April 2023.

"Memories of Freedom, Fantasies of Bondage: Race, Gender, and Labor in Pissarro's Caribbean," History of Art Research Seminar, University of Edinburgh, 30 March 2023.

"Environmental Form in the Colonial Caribbean, a History of Circles and Squares," HTC Forum, MIT, 15 November 2022

“What’s in a Face: Haitian Portraiture, Evolutionary Aesthetics, Black Modernity,”
The Global Modernisms Group, Rutgers University, 29 April 2022

“White Flesh, Colonial Periphery: Neoclassicism as Racial Revolution in
Lethière’s *Cato of Utica* (1795),” Guillaume Guillon Lethière Exhibition
Workshop, The Clark Art Institute, Williamstown, 4 April 2022.

“Squaring the Circle: Environmental Form in Saint-Domingue,” Towards
Ecocritical Art History: Methods and Practices, Vienna Anthropocene
Network, 31 March 2022

“At the threshold of human and vegetable: Painting Black Monstrosity in the
French Atlantic,” Working Group on Slavery and Visual Culture, University
of Chicago, 17 November 2021.

“Painting the Errant Visage: Black Portraiture and Evolutionary Deformity,”
Beauty, Sexuality, Selection, The Clark Art Institute, Williamstown, May
2021

“Waves of Memory and History from a Caribbean Lens: Deborah Jack and C.C.
McKee in Conversation,” Center for Visual Culture, Bryn Mawr College,
Bryn Mawr, April 2021

“Shades of Revolution: Guillaume Guillon Lethière and Neoclassicism’s Other
Environments,” Center for Visual Culture, Bryn Mawr College, Bryn Mawr,
October 2020

“Bare Feet, or, the Ambivalence of Emancipation: Gender and the Landscape
in Camille Pissarro’s Caribbean,” Department of History of Art, Bryn Mawr
College, February 2019

“Transplanting the Monstrous: Painting Vegetal Theories of Black Albinism in the
French Atlantic,” Northwestern University Department of Art History,
Department Colloquium, November 2018.

“The Body as Art Historical Method: Materiality, Identity, Politics”
Kunsthall Trondheim, Norway, December 2016

“ ‘*Mon petit chien de guerre*’: Conflating Jewish and Homosexual Identities
during the Dreyfus Affair,” Center for Race and Gender Thursday Forum
(UC Berkeley), October 2012.

CONFERENCE ORGANIZATION & PARTICIPATION

“Victuals from the Plantationocene: Provision Grounds and Black Personhood in
an Eighteenth-Century Martinican Painting,” *Environmental Histories of the
Black Atlantic World*, Garden and Landscape Symposium, Dumbarton

Oaks, Washington D.C., 12-13 May 2023.

"Gardening in the Tropics: Ecology and Race in Caribbean Art," College Art Association Annual Conference, New York, February 2021 (panel chair)

"Images of Imperial Florescence and Withering: Botanical Memory and the Post-Revolutionary Haitian Landscape," New Directions in Eighteenth- and Nineteenth-Century Art Digital Seminar Series, 14 September 2020.

"'The Marketplace of the Flesh': Coordinates for an Art History of Black Women's Labor," College Art Association Annual Conference, Chicago, February 2020 (panel chair, co-organized with Natalia Vieyra)

"Ecocritical Approaches to Colonial Art History (1600-1900)," College Art Association Annual Conference, New York, February 2019 (panel chair, co-organized with Dr. Claudia Swan).

"L'archive et ses objets : pensées des méthodes et pratiques / The Archive and its Objects: Thinking Methods and Practices," Université de Paris III – Sorbonne Nouvelle, Paris, April 2018 (colloquium co-organizer).

"Bare Feet, or, The Ambivalence of Emancipation: Pissarro and the Caribbean," Nineteenth Century Studies Association Conference, Philadelphia, March 2018 (panel chair).

"Representation and the taste of difference: Discourses of race and botany in eighteenth century painting," *Synesthetic Border Crossings*, Université de Paris III – Sorbonne Nouvelle, Paris, January 2018.

"Tasting Alterity, Representing Difference: Race and Botany in 18th-Century Caribbean Painting," American Comparative Literature Association Conference, Netherlands, July 2017.

"Salt and Sea as Afrotropic Affects in the Work of Deborah Jack" Caribbean Studies Association Conference, Haiti, June 2016.

"Queer Temporalities and Media Aesthetics Workshop," Northwestern University, Evanston, IL, May 2016 (respondent).

"Entombed within Her Glass House: Photographic Representations of the Farnsworth House and the Scopophilic/Schopophobic Gaze," Art Institute of Chicago Annual Graduate Seminar, April 2015.

"Homing Mechanisms: Guillaume Guillon Lethière and Painting Diasporic Affiliation," *Politics/Aesthetics: A Transnational Turn?* Northwestern University, Evanston, IL, May 2014.

TEACHING EXPERIENCE

- Spring 2022, History of Art 111, "Landscapes, Art, and Racial Ecologies"
History of Art 399, "Senior Conference II"
- Fall 2021, History of Art 260, "Modern Art in a Global Context, 1889-1945"
History of Art 398, "Senior Conference I, Theories & Methods."
History of Art 651, "Affect, Psychoanalysis, Race"
- Spring 2021, History of Art 111, "Landscapes, Art, and Racial Ecologies"
History of Art 326/626, "Special Topics in Art of the Black Atlantic"
History of Art 399, "Senior Conference II"
- Fall 2020, History of Art 233, "Nineteenth Century Art"
History of Art 398, "Senior Conference I, Theories & Methods."
- Spring 2020, History of Art 111, "Landscapes, Art, and Racial Ecologies."
History of Art 399, "Senior Conference II"
- Fall 2019, History of Art 260, "Multiplicitous Modernities: 1850-1950."
History of Art 398, "Senior Conference I, Theories & Methods."
- Spring 2019, Lecturer, Northwestern University, "Impressions Otherwise:
Colonialism and the Environment in Late Nineteenth-Century French Art,"
Northwestern University, Department of Art History, COSI Undergraduate
Seminar.
- Spring 2015, Teaching Assistant Northwestern University, Department of Art
History, "Art in Europe, 1850-1900," Stephen Eisenman.
- Winter 2015, Teaching Assistant Northwestern University, Department of Art
History, "Post-Colonial Urban Art and Aesthetic Practice," Krista Thompson.
- Fall 2014, Course Research Assistant, University of Chicago, Department of Visual
Arts, "Art and Public Life," Theaster Gates and W.J.T. Mitchell.
- Fall 2014, Teaching Assistant Northwestern University, Department of Art History,
"What is a Sculpture?" Huey Copeland.

CURATORIAL EXPERIENCE

- </cascading error// errant catalyst/>*, Zach's Crab Shack, Philadelphia,
Pennsylvania, September – November 2023.
- "In a house, Tinted and patterned": John Schacht and Queer Ornament*
Curator, Chicago, Illinois: Iceberg Projects, May – June 2018

Mapping an Aesthetic History of Care

Curator, Port-au-Prince, Haiti: Fifth Ghetto Biennale, December 2017

Domesticating the Numinous: Whit Forrester and the Sanctity of House Plants

Curator, Miami Beach, Florida: Satellite Art Show, December 2016

Keep the Shadow, Ere the Substance Fade: Mourning During the AIDS Crisis

Curator, Evanston, Illinois: Block Museum of Art, September – December 2016

RELATED PROFESSIONAL EXPERIENCE

- 2015-2016 Curatorial Fellow, Block Museum
2015 Research Fellow, Theaster Gates Studio
2012-2013 McCrindle Foundation Curatorial Intern, European Painting and Sculpture, Fine Arts Museums of San Francisco
2011 Intern, Hosfelt Gallery, San Francisco
2010-2012 Gallery Assistant, SUJARO Gallery of African Art, San Francisco

ADDITIONAL TRAINING

- 2018 Participant, Summer Institute: Psychoanalysis and the Media, Université de Paris III – Sorbonne Nouvelle, 25 – 28 June.
2017 Workshop Participant, Summer Institute, Theaterwissenschaftliche Sammlung, Universität zu Köln, 29 August – 9 September.

LANGUAGES

- Danish: intermediate proficiency (reading, writing, speaking)
French: professional fluency (reading, writing, speaking)
German: advanced proficiency (reading)
Haitian Creole: beginning proficiency (reading, writing, speaking)
Spanish: intermediate proficiency (reading, writing, speaking)

UNDERGRADUATE ADVISING

- History of Art, Senior Theses
2021-2022: Maggie Parham, Esmé Read (honors), Shelley Zhu
2020-2021: Elise Black, Maeve Donnelly
2019-2020: Alyssa Kerper, Sophie Loring, Cecilia Moure (honors), Jennifer Tham

GRADUATE ADVISING

- History of Art, Bryn Mawr College
Meg Hankel (Dissertation Committee)

Emily Leifer (Dissertation Committee)

REFERENCES

Available upon request.