

C.C. McKee
Curriculum Vitae

History of Art, Old Library 243, 101 N. Merion Ave., Bryn Mawr Pennsylvania 19010
1.209.915.5000 | 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 contract)

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. (in press)
- "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

"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: Slave Gardens and Black Personhood in an Eighteenth-Century Martinican Painting,” Environmental Histories of the Black Atlantic World, Dumbarton Oaks Garden and Landscape Studies Symposium, 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

- "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, Theater 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: beginning proficiency (reading, writing, speaking)
French: professional fluency (reading, writing, speaking)
German: advanced proficiency (reading)
Haitian Creole: beginning proficiency (reading, writing, speaking)
Spanish: beginning 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.