

C.C. McKee  
Curriculum Vitae

History of Art, Old Library 243, 101 N. Merion Ave., Bryn Mawr Pennsylvania 19010  
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**EDUCATION**

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- 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

**FACULTY APPOINTMENTS**

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- 2019- Assistant Professor of Modern Art  
Department of History of Art, Bryn Mawr College
- 2019 Visiting Lecturer, Department of Art History, Northwestern University

**PUBLICATIONS**

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- Aqua's Aquarium (1997): Millennial Listening & the Queerness of Bubblegum Eurodance, 33 1/3 Europe*. New York: Bloomsbury Academic, 2023.  
(under contract)
- "Staging Mirrors: Deborah Anzinger's Eco-Aesthetic Syntax of Dehiscent Being," *liquid blackness* 6:1 (Spring 2022). (forthcoming)
- "Entropic Futurity," in *David Hartt: In the Forest*. Chicago: Graham Foundation for Advanced Studies in the Fine Arts, 2022. (forthcoming)
- "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, 2022. (forthcoming)

"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**

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"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**

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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**

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2021 Mellon Tri-College Faculty Forum Seed Grant (co-authored)

2020 American-Scandinavian Foundation, Research Grant

2020	Bryn Mawr College, Faculty Research Grant
2019	Mellon Tri-College Faculty Forum Brainstorming Grant (co-authored)
2019	University of Toronto, Postdoctoral Fellowship (declined)
2018	College Art Association, Professional Development Fellowship
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**

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"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, October 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**

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- "Revolution's Strange Fruit: Guillaume Guillon Lethière and Neoclassicism's Other Environments," Nineteenth-Century French Studies Colloquium, Georgetown University, Washington D.C., October 2021. (postponed due to COVID-19)
- "Victuals from the Plantationocene: Slave Gardens and Black Personhood in Eighteenth-Century Martinican Painting," European Society for Environmental History Conference, "Ecologies of Colonialism," July 2021
- "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 18<sup>th</sup>-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**

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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**

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*"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**

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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**

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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**

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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**

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History of Art, Senior Theses

2020-2021: Elise Black, Maeve Donnelly

2019-2020: Alyssa Kerper, Sophie Loring, Cecilia Moure (honors),  
Jennifer Tham

**GRADUATE ADVISING**

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History of Art

Meg Hankel (Exam Committee, Spring 2021)

**REFERENCES**

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Available upon request.