

CV, Professor Anna Arabindan-Kesson

Education

Ph.D.	2014 (May)	Yale University, History of Art and African American Studies. Prize winning Dissertation: “Threads of Empire: The Visual Economy of Cotton in the Atlantic Ocean Worlds, 1840-1900.” Advisors: Professor Tim Barringer and Professor Hazel Carby.
M.Phil	2010	Yale University, History of Art and African American Studies. Exam Fields: Nineteenth Century British and American Art, South Asian Art 1700-1900, Art of the Black Diaspora, 1700 to the present, Caribbean Literature and Postcolonial Theory.
B.A. (Hons.) First Class	2006	University of Western Australia, History and Art History. Prize winning Honors Dissertation: “‘The Negro Is A Musical Character’: Black Musicians in Nineteenth Century American Art.”
CELTA (Certificate in English Language Teaching to Adults)	2002	Westminster Kingsway College, London, United Kingdom.
BHSc (Nursing)1998		Manukau Institute of Technology, Auckland, New Zealand. (Valedictorian)

Employment

July 2015-ongoing	Assistant Professor of African American Art (tenure track), Department of Art and Archaeology and Department of African American Studies Princeton University, Princeton.
July 2014 – June 2015	Assistant Professor of American Art (tenure track), History of Art Department, Tyler School of Art, Temple University, Philadelphia.

Teaching Experience

Fall	2014	Temple University: American Encounters: Art in America from Colonies to 1900 (two weekly lectures for undergraduate and graduate students) Art and The British Empire c 1500-21 st century (one weekly, 2.5 hour undergraduate seminar)
Spring	2009	Teaching Fellow Yale University “History of Western Art From the Renaissance to the Present” for Professor Alexander Nemerov. Assisted with course coordination and lesson planning on eighteenth and nineteenth-century European and American painting, held regular office hours, taught one weekly discussion section. Average student evaluation 4.5/5.
Autumn	2008	Teaching Fellow Yale University “New York Mambo: Microcosm of Black Creativity” for Professor Robert Farris Thompson.

Spring 2007	Head Teaching Fellow	Met with students weekly, assisted in writing exercises and exam design. Average student evaluation 4.5/5. University of Western Australia “Art: Idealism to the Everyday” for Professor Charlie Mann. Taught two weekly discussion sections of up to thirty students, held regular office hours, assisted in design of assessments. Received consistently excellent student feedback.
Spring 2007	Head Teaching Fellow	University of Western Australia “Art in the Age of Modernism: 1890-1945” for Professor Clarissa Ball. Coordinated all logistics for core Art History course for over fifty students. Taught three weekly discussion sections, oversaw all assessments and assisted in design of exams.
2003-2006	Teacher	University of Western Australia English as an Additional Language. Designed curricula, coordinated classes and assessments for international students. Courses taught included Academic English, Essay Writing Skills, English through Film and IELTS examination classes.

Grants, Fellowships and Awards

2015-2016	Robert W Wark Fellow, Huntington Library Fellowship Center for the Humanities at Temple Faculty Fellowship, Temple University declined Summer Research Award, Temple University Vice-Provost for the Arts Grant Award, Temple University
2014	Michigan Society of Fellows Postdoctoral Fellowship (declined).
July 2013-	Macmillan Center Dissertation Research Grant, Yale University.
July 2014	
September 2013-	Frederick W Hilles Fellow, Yale University
June 2014	
September 2012-	Yale University Dissertation Fellowship
May 2013	
October-	Junior Research Fellowship, Paul Mellon Center for Studies in British Art.
December 2013	
June-	John F Enders Fellowship, Yale University.
August, 2012	
2011-2012	Terra Foundation for American Art Predoctoral Fellow, Smithsonian American Art Museum.
Summer 2011	Winterthur Dissertation Fellow, Winterthur Museum, Library and Garden. W M Keck Foundation Fellowship, Huntington Library (declined).
2010	ACLS/Luce Award For Travel and Research in American Art Yale University History of Art Department.
2010	Summer Research Grant, Yale African American Studies Department.
2009	Summer Research Grant, Yale History of Art Department. Summer Travel Grant, Yale Centre For British Art. Women, Religion and Globalization Summer Travel Grant, Macmillan Centre, Yale University.
2008	Summer Travel Grant, Gilder Lehrman Center For Slavery Studies.

2007 Research and Language Study Grant, Yale History of Art Department.
National finalist, Fulbright Award.

Academic Awards

2014 Sylvia Ardyn Boone Prize winner. Awarded annually for the best PhD dissertation dealing with African or African American artistic, cultural, and/or historical issues.

2007 J A Woods Memorial Prize for most outstanding graduate in the Faculty of Arts and Social Sciences, University of Western Australia
Sir Harold Bailey Award, University of Western Australia
Heather Vose Memorial Prize in History, University of Western Australia.
JA Woods Memorial Prize, University of Western Australia.

2006 Jean Rogerson Studentship, University of Western Australia

2005 Summer Research Scholarship, Australian National University.

2004 Amy Jane Best Prize in English Literature, University of Western Australia.
UWA Graduates Association Prize in Art History, University of Western Australia.

2003 Bertha Elvina Shillington Prize in History, University of Western Australia.

1998 Lion Rotary Prize for highest Achieving Student, Manukau Institute of Technology, Auckland, New Zealand.

Publications

Book Chapters

2015 “The Visual Culture of South Asians in Victorian Jamaica,” in Tim Barringer and Wayne Modest (eds.), *Victorian Jamaica*, (Durham, Duke University Press, 2015)

2014 “Cotton and the Cultures of Commerce between Salem and East Africa, 1820-1861,” in Patricia Johnston and Caroline Frank, (eds.), *Global Trade and Visual Culture in Federal New England* (University of New England Press, 2012)

2007 “Julie Gough: If History is a Picture Puzzle Where do all the Pieces Fit?” in Caroline Turner and David William, (eds.), *Thresholds of Tolerance*, (Humanities Research Centre and School of Art Gallery, Research School of Humanities, Australian National University, 2007)

Peer-Reviewed Articles

2016 “Portraits in Black: Styling, Space and Self in the Work of Barkley L Hendricks and Elizabeth Colomba” in *NKA: Journal of Contemporary African Art*, Black Portraiture Issue, Fall 2016
“Family Jules: Barkley L Hendricks and the Seventies Black Male Body” for *Tate in Focus*, Fall 2016

Exhibition Catalogues

August 2016 “Street Photography in Philadelphia,” for *The Philadelphia Block Project*, Philadelphia Photo Arts Center, August 2016

- 2010 “Displaced Embodiment” in Pamela Franks and Bob Steele, *Embodied: Black Identities in American Art From the Yale University Art Gallery* (Yale University Art Gallery Press, 2010)
- 2010 “Chronology” in Elizabeth Hodersmarsky, *John La Farge’s Second Paradise: Voyages in the South Seas, 1890–1891*, (Yale University Press, New Haven, 2010)

Encyclopedia Entries

- 2008 *Historical Encyclopedia of Western Australia*, (University of Western Australia Press, 2008) (6 entries)

Book Reviews:

- 2015 “Rewriting the Modern: New Perspectives on Romare Bearden and Archibald Motley,” *Journal of American Studies* (forthcoming)
- 2012 “Presentations of Self: Contemporary African Fashion in A Global World” *CAA Reviews*, www.caareviews.org, February, 2012.
- 2007 “Hearts of Darkness: White Women Write Race” *Women’s History Review*, Vol. 18, No. 3., pp. 501-503

Non-academic Publications

- 2012 “Dressing Up and Laying Bare: Fashion in the Shadow of the Marketplace,” *Vestoj*, July 2012 (London College of Fashion).
- 2012 “The Objectification of Blackness,” *Efeminist*, June 2012
<http://efeminist.com/home/2012/6/12/the-objectification-of-blackness.html>.
- 2012 “Emerging From the Curious: The Art of Stephanie J Williams,” Exhibition Essay, *Emerging From the Curious: Commonplace Anomalies*, District of Columbia Arts Center, February 2012.
- 2010 “artist: intermedia: viewer: the 2010 Whitney Biennial,” *RealTime*, #98 Aug-Sept 2010 pg. 54.
- 2006 “Magical, micro, experimental and underground: The Revelation Film Festival,” *RealTime*, #75 Oct-Nov 2006, p 17.

Website

- 2013 Collaborator on *Commodity Histories* project, Open University.
“Threads of Empire: Art and the Cotton Trade in The Indian and Atlantic Ocean Worlds, 1840-1900”
<http://www.commodityhistories.org/research/threads-empire>

Exhibitions

- 2015 Co-Curator for *Barkley L Hendricks: Oh Snap!*, Art Sanctuary, Philadelphia, May 1-July 30, 2015
- 2011- 2012 Guest Curator for solo show by Stephanie J Williams, *Emerging from the Curious: Commonplace Anomalies* District of Columbia Arts Center (DCAC), Washington DC.
- 2010-2011 Co-Curator of *Embodied: Black Identities in American Art From the Yale University Art Gallery*, David C Driskell Center University of Maryland, College Park, September 16th-October 29th, 2010, Yale University Art Gallery, February 18th-June 26th 2011.
- 2010-2011 Graduate Curatorial Research Assistant for *John La Farge’s Second Paradise: Voyages in the South Seas, 1890-1891*, October 21st 2010 – January 4th 2011, Yale

University Art Gallery, Addison Gallery of American Art, January 22-March 11 2011.

2006-2007 Co-organizer of *P.S. An Intimate Glimpse into the Lives of Herbert and May Gibbs* An exhibition and online resource on the lives of two Australian artists and writers, Herbert and May Gibbs. Commissioned by the South Perth Heritage House, Cultural Centre, Western Australia.
<http://old.southperth.wa.gov.au/gibbs/>

Presentations

- April 2016 *The Currency of Cotton: Art, Materiality and Memory* at Center for Humanities at Temple University, April 6th, Temple University, Philadelphia
- November 2015 *A Material with Memory: Cotton, Race, and Representation in America* at Center for Visual Culture Colloquium, Bryn Mawr College, Pennsylvania
- October 2015 *Cotton.com: Materiality and Memory in the work of Lubaina Himid* at Legacies of British Slave Ownership Workshop, October 24, Whitworth Museum, Manchester, England
- May 2015 *Decoding Blackness in the Museum: Contemporary Legacies and Historical Surveys*, at Black Portraiture[s] II: Imaging the Black Body and Re-staging Histories, May 28-31, New York University/Florence, Italy, Villa La Pietra
- April 2015 *The production of 'negro' cloth* at Cotton, textiles and their legacies: Histories and Geographies of Production, Consumption and Heritage: AHRC International Connected Communities workshop, Global Cotton Connections project April 17-18, University of Nottingham, England
- November 2014 *Material and Metaphor: Cotton and the Art of Leonardo Drew*, at Things (re) Called: Memory and Materiality Across the Disciplines, Nov 14-15th, Yale University, New Haven
Figures of Empire: Contemporary Artists respond to Eighteenth Century British Portraiture, Endeavors Colloquium, Yale Center for British Art, New Haven
- April 2014 *Antebellum Geographies of Cotton Production From Plantation to Factory and Back Again* Crossing Borders, OAH Annual Meeting, Atlanta, Georgia 10-12 April, 2014
- October 2013 *Connected by a Thread: The Politics of Cotton in the Civil War*, Home Front: Daily Life in the Civil War North, Symposium, Newberry Library, Chicago Ill.
- January 2013 *Portraits in Black: Style, Space and Subjectivity in the Art of Barkley L Hendricks and Elizabeth Colomba*, Black Portraiture[s]: The Black Body in the West Paris, France, Jan 17-20th, 2013.
- April 2012 *The Meaning of Cotton in 19th Century America*, Research Lecture, National Museum of American History, Smithsonian Institute, Washington DC.
The Progress of Cotton in Antebellum America, Yale Material Culture Working Group, New Haven CT.
- November 2011 *Indo-Jamaican Religious Visual Culture*, Sensational Religion: Sense and Contention in Material Practice, New Scholarship Roundtable, Yale University, New Haven CT.
- April 2011 *The Progress of Cotton: Geographies of Labor in the Antebellum Anglo-American World*, The Sights and Sounds of Transnationalism: Sensing Through the Nation, Tufts University, Boston Mass.
- April 2011 *Portraits, Photographs and Paint: A Dialogue With Barkley Hendricks*, Public talk, Yale University Art Gallery, New Haven, CT.
- November 2010 *Describing Beauty: Dance, Exoticism and Figuration in the Paintings of John La Farge*, Public talk, Yale University Art Gallery, New Haven CT.

- September 2010 Roundtable Discussant: *The Embodied Curatorial Process*, Performing Race in African American Visual Culture Symposium, (In conjunction with the opening of *Embodied: Black Identities in American Art* From the Yale University Art Gallery), The David C Driskell Center, University of Maryland, College Park MD.
- October 2009 *In the Fashion of their Eastern Homes: Picturing East Indian Women in a 'New Jamaica*, Photographic Memory Workshop, Yale University, New Haven CT.
- February 2009 *Science and Exploration: Picturing Expeditions in the Nineteenth Century United States*, Natural Dialogues: Art, Science, & Material Culture Graduate Student Symposium, Yale Center For British Art, New Haven, CT.
- July 2008 *The Negro is a Musical Character: The Production of Racialized Vision in 19th Century Representations of African American Male Musicians*, Australia and New Zealand American Studies Association Conference, Sydney, Australia.
- February 2007 *Circum-Atlantic Jokes: Visual Humor and Representations of the Black Diaspora in Antebellum America and Victorian England*, Victorian Beginnings: The Australasian Victorian Studies Association Conference, University of Western Australia, Perth, Australia.

Invited Lectures

- September 2014 *The Sharecropper on the Street: Life and Labor in the Harriet and Harmon Kelly Collection*, Art at Lunch Talk, Pennsylvania Academy of Fine Arts
- October 2013 *The Transnational Spaces of Things in Transnational Imaginaries*, Graduate Seminar, Yale University, Department of African American Studies
- April 2012 *Networks of Labor: The Representation of Cotton in 19th Century America*, in Cotton: Global Threads, public lecture Whitworth Gallery of Art, University of
- March 2012 *Cotton: The Fiber that Binds*, in Fashion Studies Survey, Ryerson University
- April 2010 *Curating African American Art in Theorizing Racial Formations* Graduate Seminar, Yale University

Chair and Moderator Sessions

- 2016 Commentator for *Fugitive Objects: Material Culture and Historical Method*, American Historical Association Conference, January 7-11, Atlanta, Georgia
- 2015 Chair for *Text and Image*, Collegium of African American Research Conference, June 25, Liverpool Hope University, Liverpool, UK

Professional Experience

Professional Service

- 2015-ongoing Advisory committee member, Brandywine Workshop, Philadelphia
- September 2012-ongoing Advisory Board Member, NLSKingston, Jamaica, Advisor to contemporary visual arts, and artists residency initiative in Kingston, Jamaica.
- Nov 2012- 2014 Alumni Network Volunteer Coordinator, Yale Club in London
- Nov 2012-ongoing Alumni Network Volunteer Coordinator, University of Western Australia.

- November 2011-
September 2012
2009-2010
2008-2009
2007-2010
2007-2009
2006- 2007
- Advisor, District of Columbia Arts Center (DCAC), Curatorial and Visual Arts Committee
Graduate Affiliate, Calhoun College. Yale University.
Adviser for undergraduate students. Organized events including study sessions, museum trips and visiting speakers.
Student Mentor, Office of Diversity, Equality and Opportunity (ODEO), Graduate School of Arts and Humanities, Yale University.
Mentor to undergraduate students from minority backgrounds considering graduate studies in Art History and African American Studies. Guided essay writing process and preparation for conference participation.
Co-founder, 'Endeavors: Perspectives In African American Studies', African American Studies Departmental Colloquia. Organized speaker series and developed university-wide promotion and publicity campaigns. Endeavors is now an ongoing department series.
Editorial Committee, *Maroon: Yale Graduate Journal of African American Studies* Yale University.
Student Advisor, Office of Student Support, University of Western Australia
Advised students on course and degree selection. Involved in student recruitment and liaison between students and faculty in the Faculty of Arts and Social Sciences.

Curatorial Experience

- June 2010-
June 2011
September 2007-
2010
- Jean and Robert B. Steele Graduate Curatorial Intern
Department of Collections and Education, Yale University Art Gallery.
Graduate Curatorial Assistant, Prints Photographs and Drawings Department, Yale University Art Gallery.

Media Appearances

- 2014
- "What is Visual Literacy and why does it matter?" interview for *Articulate with Jim Cotter*, WHYY, on air January 8, 2015,
<http://video.whyy.org/video/2365424247//?start=626>

Previous Professional Experience

- 2012-2014
2012-2014
March –
December 2006
2005-2007
2004-ongoing
2003-2005
1999 – 2003
- Researcher and historical consultant for *The Cotton Film: Dirty White Gold*.
Freelance arts writer, *e-feminist.org*.
Research Assistant to author and historian Dr Ken Spillman for a local History project commissioned by the Centre for Western Australian History.
Consultant, Center for Western Australian History, University of Western Australia
Independent research and writing for state government and local authority projects. Managed publication of the Historical Encyclopedia of Western Australia. Copy-edited and developed content for local government websites.
Freelance Arts writer, *RealTime*.
Arts Editor, *The Pelican*, University of Western Australia Student Newspaper
Registered Nurse (Neurosurgical High Dependency Unit, Public Health) Sir Charles Gairdner Hospital Perth, Western Australia

Affiliations/Memberships

College Art Association
American Studies Association
Art History Association
Australian and New Zealand American Studies Association
Art Association of Australia and New Zealand

Languages Read/ Spoken

Italian	reading proficiency and intermediate speaking level
Spanish	reading proficiency and basic speaking level
French	basic reading level

Professional Referees

Professor Timothy Barringer
Paul Mellon Professor
Department of the History of Art
Yale University,
The Jeffrey Loria Center for the History of Art
190 York Street
P.O. Box 208272
New Haven, CT 06520
timothy.barringer@yale.edu

Professor Hazel Carby
Charles C. and Dorathea S. Dilley Professor of African American Studies
Department of African American Studies
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