

**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	2007	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)1999		Manukau Institute of Technology, Auckland, New Zealand. (Valedictorian)

**Employment**

Sabbatical	June 2020-August 2021
Sabbatical/Maternity Leave	August 2017-August 2019
July 2015-ongoing	Assistant Professor of African American Art (tenure track), Department of Art and Archaeology and Department of African American Studies
July 2014 – June 2015	Assistant Professor of American Art (tenure track), History of Art Department, Tyler School of Art, Temple University, Philadelphia

**Professional Development**

January 2022	Wharton Princeton Entrepreneurship Executive Education Program
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**Teaching Experience**

**2021-2022**

Fall:

Survey of Pre-20<sup>th</sup> Century Black Diaspora Art (undergraduate lecture course)

Graduate seminar: Art and the British Empire

Spring:

Enter The New Negro: Black Atlantic Aesthetics (undergraduate lecture course);

Pathologies of Difference: Art, Race and Colonial Medicine in the British Empire (undergraduate seminar)

**2019-2020**

Fall:

Survey of African American Art (Undergraduate Lecture course); Seeing to Remember: Representing Slavery in the Black Diaspora (Undergraduate Lecture course)

Spring:

Enter The New Negro: Black Atlantic Aesthetics (Undergraduate lecture course); Pathologies of Difference: Art, Race and Colonial Medicine in the British Empire (Freshman seminar)

**2016-2017 Princeton University**

Fall: Enter The New Negro: Black Atlantic Aesthetics (Undergraduate lecture course); <https://www.princeton.edu/news/2017/01/12/nexus-factor-examining-african-american-experience>

Meanings in the Visual Arts: An Introduction to the History of Art (Undergraduate Art History survey, lecture course)

Spring: Seeing to Remember: Representing Slavery in the Black Diaspora (Undergraduate seminar);

<http://artmuseum.princeton.edu/story/seeing-remember>

<http://commons.princeton.edu/seeingtoremember/>

Art and the British Empire (Graduate Seminar)

**2015-2016 Princeton University**

Fall: Survey of African American Art (Undergraduate Seminar); Spring: Photography, Travel and Colonialism in the Long Nineteenth Century (Undergraduate Seminar)

**2014 Temple University**

Fall: 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<sup>st</sup> century (one weekly, 2.5 hour undergraduate seminar)

Spring: Race, Identity and Experience in American Art (Two weekly undergraduate lectures), History of African American Art (Weekly Graduate 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. Met with students weekly, assisted in writing exercises and exam design. Average student evaluation 4.5/5.

**Spring 2007 Head Teaching Fellow University of Western Australia**

“Art: Idealism to the Everyday”

“Art in the Age of Modernism: 1890-1945”

Taught weekly discussion sections of up to thirty students, held regular office hours, assisted in design of assessments and co-ordinated class administration. Received consistently excellent student feedback.

**2003-2006 ESL 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.

**PhD Advisees and Supervision**

Michael Zhang, *The Business of Art: Art, Capital, and Identity in Late-Apartheid South Africa*  
Expected submission: Fall 2022

Charmaine Branch (admitted Fall 2018)

Nicole-Ann Lobo (admitted Fall 2021)

Anisa Tavangar (admitted Fall 2022)

David Saiz (admitted Fall 2022)

Secondary Advisor:

Jessica Womack

Joseph Litts

**PhD Committees**

Spring 2023

Jessica Womack title tbc

Fall 2022

Jo Vickery, title tbc

Summer 2021

Madeleine Harrison, The Courtauld Institute of Art, *Aaron Douglas' "Art Era," 1925—34*,  
Examiner, July 2021

Spring 2021

Madeleine Haddon, Princeton University, Department of Art and Archaeology, *Local Color: Race, Ethnicity, and Gender in Nineteenth-Century Paintings of Spain*-Examiner, Feb 2021

Perrin Lathrop, Princeton University, Department of Art and Archaeology, *A Sublime Art': Akinola Lasekan and Colonial Modernism in Nigeria* – Examiner, May 2021

Kimia Shahi, Princeton University, Department of Art and Archaeology, *Margin, Surface, Depth: Picturing the Contours of the Marine in 19th-Century America*- Second Reader; June 2021

Spring 2020

Perrin Lathrop, Princeton University, Department of Art and Archaeology, Feb 21, 2020 –  
Examiner

2017

Adedoyin Teriba, Princeton University, Department of Art and Archaeology, *Afro-Brazilian Architecture in Southwest Colonial Nigeria (1890s-1940s)*

Examiner

2016

Erin Duncan-O'Neil, Princeton University, Department of Art and Archaeology, *The Itinerant Image: Media and Repetition in the Art of Honoré Daumier*

Examiner

### Prospectus Committees

Charmaine Branch, Department of Art and Archaeology, Fall 2022

Molly Eckel, Princeton University, Department of Art and Archaeology, April 2021

*Still Life and the Body Politic in the Nineteenth-Century United States*

Katherine Gregory, University of Austin, Texas, Department of Art and Art History, Nov 5, 2020, *Freedom of Movement, Freedom of Mind: Robert S. Duncanson in Europe and North America*

Isabele Muci Barradas, Princeton University, Department of Art and Archaeology, May 2020, *The Polyphonic Forest: Photographing the Amazon, 1970-1989*

Ariel Kline, Princeton University, Department of Art and Archaeology, April 2020, *Of Monsters and Mirrors: Art and Empire in Nineteenth-Century Britain*

Jessica Womack, Princeton University, Department of Art and Archaeology, December 2019 *Independence Drop Pon We'': The Art and Politics of Jamaica, 1958-1992.*

Michael Zhang, Princeton University, Department of Art and Archaeology, December 2019 *Art History as Intervention: The Formation of a Discourse on Black South African Art.*

Jo Vickery, Princeton University, Department of Art and Archaeology, September 2018, *Ethnographic Retelling: The Art of Lothar Baumgarten*

Madeleine Haddon, Princeton University, Department of Art and Archaeology, May 2017, *Local Color: Race, Ethnicity, and Gender in Nineteenth-Century Paintings of Spain*

Kimia Shahi, Princeton University, Department of Art and Archaeology, February 2017, *Margin, Surface, Depth: Picturing the Contours of the Marine in 19th-Century America*

Perrin Lathrop, Princeton University, Department of Art and Archaeology, *Akinola Lasekan and Colonial Modernism in Nigeria*, September 2016

Jessica Bell Brown, Princeton University, Department of Art and Archaeology, *Bad Attachments: The Unmoored Painterly Object in the Post Civil Rights Decade*, May 2016

### Comprehensive Exam Committees

Joseph Litts, Princeton University, Department of Art and Archaeology, Fall 2022

Charmaine Branch, Princeton University, Department of Art and Archaeology, April 2022

Molly Eckel, Princeton University, Department of Art and Archaeology, February 2021

Adhitya Danapal, Princeton University, Department of History, May 2020

Isabela Muci Barradas, Princeton University, Department of Art and Archaeology, January 2020

Ariel Kline, Princeton University, Department of Art and Archaeology, January 2020

Jessica Womack, Princeton University, Department of Art and Archaeology, October 2019

Michael Zhang, Princeton University, Department of Art and Archaeology, April 2019

Jo Vickery, Princeton University, Department of Art and Archaeology, March 2018

Madeleine Haddon, Princeton University, Department of Art and Archaeology, January 2017

Kimia Shahi, Princeton University, Department of Art and Archaeology, October 2016

Sumreen Chaudhry, Temple University, Department of Art History, September 2015

**Undergraduate Advising**

Senior Thesis Advisor:

2021-2022: Fedjine Victor, Princeton University, Department of African American Studies  
Miles Wilson, Princeton University, Department of Art and Archaeology  
2020-2021: Bhavani Srinivas, Princeton University, Department of Art and Archaeology  
2019-2020: Chelsea Peart, Princeton University, Department of Art and Archaeology  
Taylor Branch, Princeton University, Department of African American Studies  
Bhavani Srinivas, Princeton University, Department of Art and Archaeology  
2016-2017: Mairead Horton, Princeton University, Department of Art and Archaeology, *The Female Use of Parks in Thomas Gainsborough's The Mall in St James Park*  
2015-2016: Liani Wang, Princeton University, Department of Art and Archaeology *The Paul Rosenberg Gallery and Pablo Picasso: Creating Modernism*; Emily Chang, Princeton University, Department of Art and Archaeology

Junior Paper Advisor

2019-2020: Phoebe Warren, Princeton University, Department of Art and Archaeology  
Ariane Rowe, Princeton University, Department of African American Studies  
Runako Campbell, Princeton University, Department of African American Studies  
2016-2017: Imani Ford, Princeton University, Department of African American Studies;  
Sarah Rapaport, Princeton University, Department of Art and Archaeology  
2015-2016: Julia Bernstein, Princeton University, Department of Art and Archaeology  
Mairead Horton, Princeton University, Department of Art and Archaeology

**Grants, Fellowships and Awards**

2022-2023	Rome Prize, Terra Foundation Fellowship, American Academy of Rome
2022-2025	Senior Research Fellow, Art Gallery Of Western Australia
2021-2022	Graduate Student Mentorship Award, Princeton University Tomas-Harris Visiting Professor, University College London Atlantic Worlds: Visual Cultures of Colonialism, Slavery, and Racism Fellow (2021-2023), Paul Mellon Center for Studies in British Art and Terra Foundation for American Art Nominated for a Whiting Public Engagement Fellowship by Princeton University for my public facing research project Art Hx UHRSS Grant (Fall and Spring), Dean of the Faculty, Princeton University for <i>Art Hx: Visual and Medical Legacies of British Colonialism</i> Center for Digital Humanities Fellowship, CDH, Princeton University Exploratory Grant in Collaborative Humanities, Humanities Council, Princeton University for <i>Art Hx: Visual and Medical Legacies of British Colonialism</i> Participant; <i>Race, Slavery, Colonialism and Capitalism</i> , Center for the Study of Slavery and Justice, Brown University, the International Institute of Social History (Amsterdam) and the Research Center for Material Culture, Rotterdam

2020	Visiting Fellow, Center for The Study of Social Difference, Columbia University (2020-2023) Rapid Response Magic Project for Innovation Faculty Grant Humanities Council, Princeton University for <i>Pathologies of Difference</i> digital project Addressing Racism Funding Initiative, Princeton University, Dean of the Faculty, for <i>Pathologies of Difference</i> digital project
2019-2020	Research Fellow, Lunder Institute of Art, Colby College University Center for Human Values Faculty Grant (Global Plantation Symposium) PIIRS Conference Co-Sponsorship Award (Global Plantation Symposium) 250 <sup>th</sup> Anniversary Fund for Innovation in Undergraduate Education Grant, Princeton University Princeton Learning Across Borders (LAB), Teaching Grant Paul Mellon Center for Studies in British Art, Research Travel Fellowship Barr Ferre Publication Subvention Grant, Princeton University
2018-2021	Laurance S. Rockefeller University Preceptor, University Center for Human Values, Princeton University
2018	International Fund Award, Princeton University Visiting Research Fellow, Institute of Advanced Studies, University of Western Australia Terra Foundation Publication Grant for book manuscript, <i>Black Bodies, White Gold: Art, Cotton and Commerce in the Atlantic World</i>
2017-2019	ACLS Collaborative Research Fellowship
2017-2018	Woodrow Wilson Career Enhancement Fellowship for Junior Faculty (declined)
2017-2020	Participating Fellow, <i>Material Economies of Religion in the Americas: Arts, Objects, Spaces, and Mediations</i> , Center for the Study of Material and Visual Cultures of Religion, Yale University
2016-2017	250 <sup>th</sup> Anniversary Fund for Innovation in Undergraduate Education Grant, Princeton University Council of Humanities David A Gardner 69' Magic Project Grant, Princeton University
2015-2016	Robert W Wark Fellow, Huntington Library Fellowship Princeton University Art Museum, Mellon Fund for Faculty Innovation Center for the Humanities at Temple Faculty Fellowship, Temple University (declined)
2014-2015	Summer Research Award, Temple University Vice-Provost for the Arts Grant Award, Temple University University of Michigan Society of Fellows Postdoctoral Fellowship (declined)
July 2013- July 2014	Macmillan Center Dissertation Research Grant, Yale University.
September 2013- June 2014	Frederick W Hilles Fellow, Yale University
September 2012- May 2013	Yale University Dissertation Fellowship

October-December 2013	Junior Research Fellowship, Paul Mellon Center for Studies in British Art.
June-August, 2012	John F Enders Fellowship, Yale University.
2011-2012	Terra Foundation for American Art Predoctoral Fellow, Smithsonian American Art Museum.
Summer 2011	Winterthur Dissertation Fellow, Winterthur Museum, Library and Garden.
2010	W M Keck Foundation Fellowship, Huntington Library (declined). 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. 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.
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 and Digital Projects

#### Monographs

*Black Bodies, White Gold: Art, Cotton and Commerce in the Atlantic World* (Duke University Press, May 2021) awarded a Terra Foundation for American Art Publication Grant; Nominated for an ASALH Book Prize; A “recommended read” by the Association of Historians of American Art  
Select Reviews:

C.C McKee, 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* 7, no. 2 (Fall 2021), <https://doi.org/10.24926/24716839.12884>.

Jennifer Van Horn. “Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World, by Anna Arabindan-Kesson.” *The Art Bulletin* 104, no. 2 (April 3, 2022): 148–51. <https://doi.org/10.1080/00043079.2022.2031749>.

Edwin Coomasaru,. “Art Histories of Corporate Imperialism and Racial Capitalism.” *Oxford Art Journal* 44, no. 3 (December 1, 2021): 481–88. <https://doi.org/10.1093/oxartj/kcab033>.

Caitlin Meehye Beach., “Value and Its Sources: Slavery and the History of Art.” *ARTnews.Com* July 20, 2022. <https://www.artnews.com/art-in-america/columns/henry-sayre-anna-arabindan-kesson-slavery-and-art-1234634804/>.

Siobhan Angus, “The Goose Picks: Race, Colonization, and Environment.” *The Goose* 19, no. 1 (September 2021): 4.

*An Empire State of Mind: Plantation Imaginaries and British Colonialism* (expected submission date summer 2023; proposal under review by Duke University Press)

The book examines the circulation of plantation imagery – historical and contemporary – and the circulation of the plantation as a site-specific construction across the Indian, Atlantic, and Pacific oceans. As a site where art and racial capitalism converged, these convergences also sustained the production of other forms of colonial knowledge, particularly medicine. My book argues that we need to view the plantation both as a form of landscaping and as a visual form that sustained connections between colonial spaces. In centralizing the plantation as a subject of art making however, I also address its significance as a paradigm of colonial epistemologies and I address its representation through the intersections of art and medicine – two fields in which visual acuity is central – and its uses in framing meanings about people and place. To understand the plantation as a way of seeing, and knowing, the world allows me to engage with how its legacies, across these geographies, continue. Taking my cue from contemporary artists, I emphasize how the plantation is both a historical form – spatially and artistically – and one whose operations – or logic – continue to affect the ways we see, value and care for each other.

**Co-Authored Books** Anna Arabindan-Kesson and Mia L Bagneris, *Beyond Recovery: Reframing the Dialogues of Early African Diaspora Art* (**under contract**)



with Routledge Press) Supported by the ACLS Collaborative Research Fellowship

The first book-length publication of its kind, this project seeks to redefine the project of early African diaspora art history. The book takes a dialogic approach formed around thematically focused chapters that emphasize the multiple ways in which women and men of African descent encountered and responded, as artists, to the social worlds they inhabited. Our aim is to reveal the often ignored, and understudied, complex cultural and aesthetic dialogues that underpinned the production of artistic identities and informed the work of early African diaspora artists and bring renewed critical attention to the cultural significance of these marginalized 18th- and 19th-century artists and artisans.

### Peer-Reviewed Articles

- 2023 “The Global Dimensions of African American Art” in Ananda Cohen-Aponte et al, *Smarthistory Academic Reader* (due Fall 2022)
- 2022 “Black Materiality” for *Black One Shot* (b.O.s.) eds Lisa Uddin and Michael Boyce Gillespie (eds), *ASAP/J*, the online journal for the Association for the Study of the Arts of the Present (Spring 2022)
- ‘Transmission and Transfer: Plantation Imagery and Medical Management in the British Empire’, *Art History*, 45: 3, 2022, 472-497
- 2021 “The Viral and The Virus: Representations of Parangi in Colonial Sri Lanka” *Ars Orientalis* 51
- Eleanore Neumann, with Anna Arabindan-Kesson, Nebahat Avcioğlu, Emma Barker, Sarah Betzer, Ananda Cohen-Aponte, Dipti Khera, Prita Meier, Nancy Um, and Stephen Whiteman, “Teaching the ‘Long’ Eighteenth Century – A Conversation & Resources,” *Journal18*, Issue 12 *The ‘Long’ 18th Century?* (Fall 2021), <https://www.journal18.org/5891>.
- “Afterward: Witness to the Archive” in *Atlantic Studies: Global Currents*, special issue, “Colonial Caribbean Visual Cultures,” Vol 18: 3
- 2020 *Seeing Through Empire*, PMC Notes, 16, Paul Mellon Center for Studies in British Art
- “Seeing Empire” in *Panorama: Journal of the Association of American Art*, Bully Pulpit, Summer 2020
- 2019 “The Grounds of Erasure: Patricia Kaersenhout’s Archival Vision”, *Small Axe: Visual Life of Social Affliction*, Summer 2019
- 2017 “Family Jules: No Naked Niggahs by Barkley L Hendricks” for *Tate in Focus*, Fall 2017 (25,500 words)
- 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

### Book Chapters:

- 2023 “Cotton Imaginaries in the Atlantic World” in Sudesh Mishra and Caitlin Vandertop, *Commodities and Literature*, (Cambridge Critical Concepts Series, Cambridge University Press) chapter due Spring 2023  
“Ingrid Pollard and the Aesthetics of Interruption” in Alice Correia, Anjalie Dalal-Clayton and Elizabeth Robles, *Interventions in British Art History: Critical Approaches to Artists of African, Caribbean and Asian Heritage*, (London: Routledge Press, 2023) in process (publication delayed to 2023 due to COVID)  
“The Caribbean Dimensions of the Harlem Renaissance,” in Eddie Chambers, (ed), *The Routledge Companion to African Diaspora Art History* (New York: Routledge) chapter due Fall 2022
- 2022 “From Poetry to Paint: Robert S Duncanson and the Song of Hiawatha for Ursula Frohner (ed), *Intermediality: New Perspectives in American Art*, Terra Foundation of American Art Essay Series (Fall 2022) forthcoming  
“Black in Britain: Seeing Beyond Nation” in Ian Mclean et al, *What is Postnational Art History?* forthcoming (Melbourne: Perimeter Books, 2022)  
“Seeing Things: The Visual Life of Commodities”, in Jonathan Curry-Machado, Jean Stubbs, William Clarence-Smith and Jelmer Vos (eds), *Handbook of Commodity History*, (Oxford & New York: Oxford University Press, 2021) forthcoming (publication delayed to 2022 due to COVID)
- 2021 “With a Camera Round His Neck: Barkley L. Hendricks, Photographer” in Arabindan-Kesson, Anna. 2021. *Barkley L. Hendricks: Photography*. 1st ed. Milan: Skira editore, pp 7-12 featured as one of *Book Forum’s* Outstanding Art Books, October 2021
- 2019 “Caribbean Absences in African American Art History” in Eddie Chambers (ed) *Routledge Companion to African American Art*, (Routledge Press, New York, 2019)
- 2018 “The Impermanence of Place: Migration, Memory and Memoir” in Deborah Willis, Ellyn Toscao and Kalia Books (ed), *Women and Migration: Responses in Art and History*, (Openbook Publishers, New York, 2018)  
The Visual Culture of South Asians in Victorian Jamaica,” in Tim Barringer and Wayne Modest (eds.), *Victorian Jamaica*, (Durham, Duke University Press, 2018)
- 2014 “From Salem to Zanzibar: Cotton and the Cultures of Commerce between Salemand 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, 2014)  
“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)

**Book Reviews:**

- 2019 “Travel and Trauma: Witnessing Slavery Art and Travel in the Age of Abolition,” in *Burlington Review*, November 2019
- 2018 “Look/See: Kerry James Marshall Remixes Color” for *CAA Reviews* <http://www.caareviews.org/reviews/3404#.Wui64i7waUk> May 2018
- 2015 “Rewriting the Modern: New Perspectives on Romare Bearden and Archibald Motley,” *Journal of American Studies* December 2015, pp 1 - 5 DOI: 10.1017/S0021875815001954, Published online: 01 December 2015
- 2012 “Presentations of Self: Contemporary African Fashion in A Global World” *CAA Reviews*, [www.caareviews.org](http://www.caareviews.org), February, 2012.
- 2007 “Hearts of Darkness: White Women Write Race” *Women's History Review*, Vol. 18, No. 3., pp. 501-503

**Exhibition Catalogues**

- 2022 “Jamel Shabazz” for *Peace To The Queen: Jamel Shabazz*, George Washington Carver Museum, (forthcoming February 2022)  
“Marshall Brown’s Ethics of Collage” in James Glissant, *Marshall Brown*, Santa Barbara Museum of Art, (October 2022)  
“Ingrid Pollard: Landscape Interrupted” In *Ingrid Pollard: Carbon Slow Turning* 11/3/22 - 29/05/22, Milton Keynes Art Gallery, (March 2022)
- 2021 ‘Sutapa Biswas and the Space of Diaspora’, *Sutapa Biswas: Lumen*, edited by Amy Tobin. Cambridge and Gateshead: Kettle’s Yard and BALTIC, 2021: pp. 11-22.
- 2019 Mia Bagneris and Anna Arabindan-Kesson “The Spirit of Louisiana: Painting Racialised Geographies in the Slave-Holding Atlantic” in Katie Pfohl, *Inventing Arcadia: Landscape Painting in Louisiana* (New Orleans Museum of Art, 2019)
- 2017 “Unfolding Photographs, Experiencing Space: The Philadelphia Block Project in Context,” in Deborah Willis (ed) *The Philadelphia Block Project*, (Philadelphia Photo Arts Center, January 2017)
- 2016 “Portraits in Black” in *The Moon is My Only Luxury*, catalogue for Elizabeth Colomba, Long Gallery, Harlem, May 2016
- 2015 “Opaque Space” in *Camouflage* Artist book for Didier William, Hap Gallery, Portland, Oregon, November 2015
- 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)

**Edited Volumes**

- 2024 Co-editor, Volume 6: “Trade and Industry” *Bloomsbury Encyclopedia of Textiles*

### Encyclopedia Entries

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

### Non-academic Publications

- 2020 Didier Williams Reader, Transcript of dialogue for *Curtains, Stages and Shadows*, James Fuentes Gallery
- 2019 “What is Tamil For Loss? Remembering the Sri Lankan Civil War” *Warscapes*, May 19, 2019  
<http://www.warscapes.com/opinion/what-tamil-loss-remembering-sri-lankan-civil-war>
- 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.

### Digital Projects

2020 - ongoing

#### **Art Hx: Visual and Medical Legacies of British Colonialism**

I am the founder and director of this new digital humanities project that examines the intersections of art, medicine and colonialism. The project is a research platform and digital database, it includes a range of teaching materials based on the database we have collated. We also host public events with artists, medical, and academic professionals, and will be commissioning essays and object responses over the next year culminating in a symposium in Spring 2022 in collaboration with the Paul Mellon Center, Colby College and the Wellcome Insitute. We have been awarded several grants from Princeton, including a Humanities Council Exploratory Collaborative Grant and a Center for Digital Humanities Fellowship

- 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

- 2024 *The Photography of Barkley L Hendricks*, TILT: Institute For The Contemporary Image
- 2023 *The View from New London: Barkley Hendricks in New London*, Lyman Allyn Museum of Art, New London, CT (consultant)
- 2022 *Comings and Goings: African American Printmaking* for Brandywine Workshop, Philadelphia (consultant)
- 2020 *Shiraz Bayjoo: It is the Sea That Connects Us*, 12 Gate Arts, Philadelphia, September-December 2020  
*Sarah Khan: The Book of Delights*, 12 Gate Arts, Philadelphia, March 1-April 30
- 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 16<sup>th</sup>-October 29<sup>th</sup>, 2010, Yale University Art Gallery, February 18<sup>th</sup>- June 26<sup>th</sup> 2011.
- 2010-2011 Graduate Curatorial Research Assistant for *John La Farge's Second Paradise: Voyages in the South Seas, 1890-1891*, October 21<sup>st</sup> 2010 – January 4<sup>th</sup> 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/>

## Papers Presented at Academic Meetings:

- Spring 2023 “Cotton and its Futures” for *Cotton Modernities* Symposium, Mercer University
- November 2022 “Looking with Medical Images” Keynote Speaker for *Object Mobilities* Conference, Australian National University, Canberra
- December 2022 Black Artists in New York, for *Race and Place in Nineteenth-Century New York State: Rethinking William S. Seward and Thomas Cole*, Huntington Library
- June 2022 Eco-Critical Views of the Plantation for *Towards an Eco-Critical Art History* workshop, University of Vienna, Austria
- May 2022 Sites of Healing: Plantation Histories and Histories of Care in the work of Annalee Davis, *Consortium of the History of Science, Technology and Medicine*

- April 2022 Bush Tea and Archived Bodies: Plantation Returns as Forms of Healing  
*Africana Sacred Healing Arts Conference*, First annual conference of the  
Black Sacred Arts series, Institute of Sacred Music, Yale University
- February 2022 Roundtable *Cotton and 19<sup>th</sup> Century Futures*, C19 conference,  
*Reconstructions*, Miami, March 31-April 2
- January 2022 “Market Aesthetics: Race, Materiality and Economics in the Atlantic  
World” for *Visual Cultures of Race and Science* Symposium, Edith  
O'Donnell Institute of Art History, School of Arts & Humanities, The  
University of Texas at Dallas
- November 2021 “The Global Plantation: Indigenous and South Asian interactions in  
Australia” for *Migrant Objects and Communities in the Americas/ Objetos  
y Comunidades Migrantes en las Américas*, CIHA World Congress, Sao  
Paolo, 17-21 January
- September 2021 “Case Notes: Physicians, Plantations and Observational Drawings” for  
*Visual Arts and Medicine* University of Salzburg and the Mozarteum  
University, Austria.  
“Therapeutic Landscapes: The Caribbean and Medical Vision” in *Biotic  
Resistance: Eco-Caribbean Visions in Art and Exhibition Practice*, Oxford  
University
- June 2020 “Cotton, Incarceration and Care” for *Association for Art History Festival*,  
London, UK
- March 2020 “Plantation Legacies” for *Women and Migrations: Responses in Art and  
History*, NYU Washington DC, sponsored by NYU's Office of Global  
Inclusion, Diversity, & Strategic Innovation,  
[https://www.nyu.edu/washington-dc/nyu-washington--dc-events/women-  
in-migration.html](https://www.nyu.edu/washington-dc/nyu-washington--dc-events/women-in-migration.html)
- January 2020 “Edward Bannister’s Mobile Contexts,” Lunder Institute Research  
Symposium: Art by African Americans  
Lunder Institute for American Art, Colby College Museum of Art,  
Waterville, Maine, March 12-13, 2020  
[https://www.colby.edu/lunderinstitute/2020/04/07/research-symposium-  
art-by-african-americans/](https://www.colby.edu/lunderinstitute/2020/04/07/research-symposium-art-by-african-americans/)
- October 2019 *Looking at Land: Ingrid Pollard and the British Landscape*, University of  
Central Lancashire, Creative Conversations: Black British Feminist Art  
Conference, January 17, 2020  
[https://ibaruclan.com/films-creative-conversations-black-women-artists-  
making-doing-symposium](https://ibaruclan.com/films-creative-conversations-black-women-artists-making-doing-symposium)
- April 2019 “Ingrid Pollard’s Photographic Landscapes” *Black Portraitures*  
Conference, NYU October 17-19<sup>th</sup>
- November 2018 “A Conflicted Terrain: Visualizing War, Imagining Nation,” *Women and  
Migration* Conference, NYU Abu Dhabi, April 16-17
- August 2018 “Poetry and Freedom: Robert S Duncanson’s Visionary Landscapes,”  
*Black Atlantic Authorship and Art Conference*, University of Edinburgh,  
Nov 16
- June 2018 “Mining Vision: Ingrid Pollard’s Photographic Formations,” *Mining Value*  
Symposium, University of Sydney, August 10
- June 2018 The Migrant’s Time, *Resignifications: Black Mediterranean*, University of

- May 2018 Palermo, Sicily, June 7-9  
Conversation with Patricia Kaersenhout, *Small Axe: Visual Life of Social Affliction*, University of Miami, May 3-4
- June 2017 *The Impermanence of Place: Migration, Memoir and Memory*, Gender and Migration Workshop, NYU, Villa La Pietra, Florence, June 26-28, 2017
- November 2016 *Indian Photographers, African Subjects* in at Black Portraitures III, Reinventions: Strains of Histories and Culture, Nov 17-19, Johannesburg, South Africa.  
*Ingrid Pollard: Landscape Interrupted* at Britishness and Photography conference, Yale Center for British Art, New Haven, CT
- March 2016 *Family Jules: Barkley L Hendricks and the Male Nude*, African American Studies Faculty Brown Bag Seminar, March 9<sup>th</sup>  
*To Touch and Wear: The Corporeality of Cotton* Fabricating Truths: African-American Women and Clothing in the 19<sup>th</sup> Century Panel, c19 Conference, March 17-20, 2016, State University of Pennsylvania
- February/May 2016 Faculty Participant, Museum Research Consortium, Museum of Modern Art: *Race and the Museum*,
- October 2015 *Cotton.com: Materiality and Memory in the work of Lubaina Himid* at Legacies of British Slave Ownership Workshop, October 24<sup>th</sup>, Central Public Library, 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 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, University of Nottingham, England
- November 2014 *"A Material with Memory": Cotton and Contemporary Art*, at Things (re) Called: Memory and Materiality Across the Disciplines, Nov 14, Yale University, New Haven
- April 2014 *Antebellum Geographies of Cotton Production From Plantation to Factory and Back Again* Crossing Borders, OAH Annual Meeting, Atlanta, Georgia 10, 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, Oct 18<sup>th</sup>, 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 18th, 2013.  
*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.
- 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 Talks and Lectures

- March 2023 Exploring Shared Histories in Contemporary Art for *Postcolonial Constellations: Art, Politics, Culture after 1960* for African Institute, and Sharjah Biennial, Sharjah
- January 2023 The Photography of Barkley L Hendricks, Pennsylvania Academy of Fine Arts
- July 14 2022 “Materiality and Meaning” Keynote Lecture for *Materials of Modernity*, Cambridge University
- April 22 2022 Keynote Lecture: *Plantation Imaginaries in the British Empire* CLAVIS Workshop, UT Austin
- April 21 2022 *Plantation Imaginaries: Migrant Forms and Forms of Enclosure* Humanities on the Edge Speaker Series, University of Nebraska-Lincoln
- April 4 *The Materials of Empire*, South Asian Seminar Series, Columbia University
- March 24 2022 *Migration and Memory: The Plantation Imaginary* Department of Art History Distinguished Lecture Series, Institute of Fine Arts, NYU



- March 16 *Cotton Futures: Speculative Visions and Meanings of Blackness* for Arts of Speculation Lecture Series, Department of Art History, Brown University
- March 8-11 Tomas-Harris Visiting Professorship Lecture Series: *Nineteenth-Century Black Geographies of Freedom*, University College London
- March 3 *Visualizing Value: Art, Cotton and Commerce in the Atlantic World*, Department of Art History Lecture Series, Duke University
- February 23 2022 *Visualizing Value: Cotton and Materiality*, UT Austin, Art History Department
- February 16 2022 *Visualizing Value: Cotton and Materiality* for Art History Seminar Series, St Andrews University, UK
- January 27 2022 *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World* Book Talk Series, Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto
- January 20 2022 “Black Bodies, White Gold: Art, Cotton and Commerce in the Atlantic World” Plenary Lecture, *RADICAL VICTORIANS: Race, labour, identity*, School of Art at Carnegie Mellon University, The Frick Pittsburgh and Yale University
- December 2021 *Black Bodies, White Gold: Unpacking slavery and North American cotton production* at Agnes Etherington Arts Centre, Queen's University
- October 2021 “Art, Medicine and Empire” Clark Lectureship, Scripps College  
“Working with Art: Labour, Empire and Materiality in British Art” with Professor Tim Barringer, Paul Mellon Center Research Seminar, London, UK  
“Art Hx: Digital Archiving and Forms of Care” for Bard Graduate Center, Digital Humanities Speaker Series  
“Black Bodies, White Gold:” Smithsonian American Art Museum Brown Bag Lunchtime Talk Series  
“Colonialism and its Legacies: Modes of Memory,” Masterclass/Keynote Lecture for Culture, Things and Empire Virtual Seminar Series, University of Leicester, UK
- September 2021 “Seeing to Remember: Archives, Photographs, Colonialism,” CAST Collaboration, School of Art, RMIT, Melbourne, Australia
- May 17 2021 “Black Bodies, White Gold: Cotton in the American Imagination” Centre for Victorian Studies at Royal Holloway, University of London
- May 14 2021 “Vision and Value: Cotton and the Materiality of Race,” for *HTC Forum*, Department of Architecture at MIT
- May 4 2021 Indigenous and South Asian Encounters: Visualizing the Global Plantation in Australia for *The Art of Nordic Colonialism: Writing Transcultural Art Histories Digital Seminar on Race, Coloniality, and Global Art Histories*, University of Copenhagen
- April 29 2021 “Black Bodies, White Gold: Cotton, Race and Representation in the United States” for *Department of Art History Research Seminar*, University of Sydney
- April 28 2021 “Cotton and Racial Capitalism” for *Race, Slavery, Colonialism and Capitalism*, Center for the Study of Slavery and Justice, Brown

- University, the International Institute of Social History (Amsterdam) and the Research Center for Material Culture
- April 23 2021 “Objects, Portals, Constellations: Visualizing the Entanglements of Art and Empire” for *Teaching the Long 18<sup>th</sup> Century Roundtable*, Institute for Humanities and Global Cultures at the University of Virginia.
- April 21 2021 “Activating Archives,” Public lecture Bunbury Regional Art Gallery, Western Australia
- March 26 2021 Art and Colonial Medicine: Artist Conversation with Julie Gough and Annalee Davis for *Art Hx: Visual and Medical Legacies of British Colonialism*
- March 4 2021 Decolonizing Visual Culture on Nyungar Boodjah, panel discussion, *In Visible Ink Festival*, Museum of Western Australia
- March 3 2021 “Vision and Value: Cotton and the Materiality of Race”, Case Western University, Department of Art History Lecture
- February 18 2021 “Seeing Through Empire: Medicalizing Vision, Imagining Space” Kansas University History of Art Graduate Symposium Keynote Speaker
- February 2 2021 “Acts of Translation: Black Artists and the Song of Hiawatha” Terry K Simmons Lecture in Art History, Department of Art History, Tulane University
- November 11 2020 “Vision and Value: Cotton and the Materiality of Race” Art History and Cultural Practices, Lecture Series, University of Manchester
- November 5 2020 “Pathologizing Bodies, Medicalizing Space in the British Empire” Keynote lecture, British Art and Natural Forces, Paul Mellon Center for Studies in British Art
- October 28 2020 *Black Bodies, White Gold: Art, Cotton and Commerce in the Atlantic World*, Columbia College, Art Now! lecture 2020-20201
- October 9 2020 “Re-sighting History: Art, Violence and Memory”, for Art/Race/Violence Colloquium, History of Art Department, Yale University
- August 26 2020 “Resighting History: Artists, Activism and Public Memory” for *Matters of Appearance: Black Lives Matter & Decolonising Visual Culture in Nyungar Boodjah*, Curtin University
- June-September 2020 *Global Plantation Series: A land of Extraordinary Quarantines*: Artist talk with Shiraz Bayjoo, Jasmine Togo Brisby and Sancintya Mohini Simpson International Curators Forum

<https://www.internationalcuratorsforum.org/global-plantation-series-a-land-of-extraordinary-quarantines/>

- April 2020 *Undisciplined Pleasures, Vigilant Defiance: In Conversation with Sarah K Khan*  
*Being Black In Nature: The Localized Landscapes of Edward Mitchell Bannister*, Yale University American Art Graduate Symposium, Keynote Lecture (postponed)  
Defiance and Pleasure in Unstable Times: An Artist talk with Sarah Khan  
<https://aas.princeton.edu/news/defiance-and-pleasure-unstable-times>
- March 2020 *The Viral and the Virus: Art and Colonial Medicine in the Atlantic and Indian Ocean worlds*, University College London (postponed)
- January 2020 *Materializing Memory: Art, Cotton and History in the Atlantic World*, Courtauld Institute of Art, London  
(<https://www.youtube.com/watch?v=riZzuCWNDIE>)
- December 2019 *Looking at Land: Ingrid Pollard and the British Landscape*, University of  
*Between Poetry and Paint: Robert S Duncanson and the Song of Hiawatha*  
Pennsylvania Academy of Fine Arts, Scholars Day
- November 2019 Panel discussion with Professor Nell Painter and Jessica Bell Brown, for  
Didier William, *Curtains, Stages and Shadows*, James Fuentes Gallery
- July 2019 *African American Art at the Tate*, Tate In Focus Panel, July 15
- April 2019 “Reorienting the Discourse of Early African American Art History” with  
Mia Bagneris, *Race and Representation in the Atlantic World*, Winterthur  
Museum and University of Delaware, April 2-3
- March 2019 Princeton Alumni Journeys, *A Trip Through The Windward Islands:*  
*Caribbean Visual Culture and its Histories*, March 5-12
- Feb 2019 *Cotton in the American Imagination*, Public Lecture, African American  
Museum, Philadelphia
- November 14 2018 *Black Bodies, White Gold: Cotton and the Materiality of Race*, Glasgow  
School of Art, Glasgow, UK
- November 5 2018 *The Trouble with Apu*, Panel discussion on Race and Representation for  
US Media Literacy Week, Center for Media and Information Literacy,  
Temple University
- September 29, 2018 Book discussion with Dr Nell Painter about her memoir, “Old in Art  
School” Uncle Bobbies, People’s Learning Center, Philadelphia
- August 13 2018 *Black Bodies, White Gold: Cotton, Art and the Materiality of Race*,  
Visiting Research Fellow, Institute of Advanced Studies, University of  
Western Australia
- August 8 2018 *Vision and Value: Cotton and the Materiality of Race*, Contemporary  
History Workshop, Deakin University
- November 14 2017 *Black Bodies, White Gold: Cotton and the Materiality of Race*, Rewald  
Lecture, Department of Art History, Graduate Center, CUNY, New York
- May 2017 “Revealing Pictures” Art and Archaeology Reunion co- lecturer

- March 2017 Panel discussion on Zanele Muholi and photography, Princeton University Art Museum
- May 2016 *Narrative Shifts*, Keynote Speaker, Mellon May Undergraduate Fellowship Program Banquet, Princeton University
- April 2016 *The Currency of Cotton: Art, Materiality and Memory* at Center for Humanities at Temple University, Temple University, Philadelphia
- February 2016 *Frames of Reference in the British Passion for Landscape*, British Landscape in Context, Princeton University Art Museum
- November 2015 *Vision and Value: Cotton and the Materiality of Race* Center for Visual Culture Colloquium, Bryn Mawr College, Pennsylvania
- October 2015 *Portraiture, Beyond The Margins*. Art History Speaker Series, October 16, Lebanon Valley College, Pennsylvania  
*The Currency of Cotton: Art, Materiality, and Memory*. Inaugural lecture of the Emerging Scholars Series, Department of Art, University of Nevada, Las Vegas.
- November 2014 *Naming the Money: Accounting for Empire in British Art* Nov 13<sup>th</sup>, Endeavors Colloquium, Yale Center for British Art, New Haven
- 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 *The Meaning of Cotton in 19th Century America*, Research Lecture, *National Museum of American History, Smithsonian Institute*, Washington DC.  
*Networks of Labor: The Representation of Cotton in 19th Century America*, in Cotton: Global Threads, public lecture Whitworth Gallery of Art, University of Manchester  
*Networks of Labor: Cotton in American Art*, Fellows Lecture, Smithsonian American Art Museum, Washington DC.
- 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
- November 2010 *Describing Beauty: Dance, Exoticism and Figuration in the Paintings of John La Farge*, Public talk, Yale University Art Gallery, New Haven CT.

#### Chair and Moderator Sessions

- 2021 Cotton Modernity, American Studies Association Conference, October 11-14
- Artist Conversation: Adama Delphine Fawundu and Anna Arabindan-Kesson for Princeton University Art Museum

- Chair, *Artists in Dialogue: Contemporary responses to nineteenth-century art, design and Empire*, University of Birmingham, UK May 27 2021
- Co-Chair and moderator, *The Plantation Complex*, Association of Art Historians conference, April 14-17 2021
- Chair, “Observing the Past: Archives, Interpretation and Practices of Care” Panel discussion, for *Art Hx: Visual and Medical Legacies of British Colonialism*, May 6
- 2019 Moderator, Plenary Panel *A Single Drop of Ink for a Mirror: A Symposium on Nineteenth-Century Literature and the Visual Arts*, Princeton University, October 2019
- 2018 Panel Respondent: *Decolonizing Design Methodologies*, Society for the History of Design Annual Conference, September 6, 2018, The Pratt Institute
- Panel Respondent: *Texts/Textures*, C19 Conference, Albuquerque, March 22-25, 2018
- 2017 Panel Chair/Moderator: *The Eco Critical Turn: Mapping Historical Connections Between Art and the Environment*, Art and Its Directions: Australian and NZ Art Association Conference, Perth, Western Australia, Dec 6-9, 2017
- Session Moderator “Community” for *Art of Environmental Justice in an Expanded Field*. Princeton Environmental Institute, Princeton University
- Panelist, 250<sup>th</sup> Anniversary Fund for Innovation in Undergraduate Education Faculty Information Panel, McGraw Center for Teaching and Learning, Princeton University
- 2017 Co-Chair and Moderator, *Charting a New Course: Reorienting the Discourse of Early African American Art History*, College Art Association Conference, New York, February 15-18
- 2016 Co-Chair and Panel Moderator, *Reorienting the Axis: Global African Networks and Visual Production*, Black Portraitures III, Reinventions: Strains of Histories and Culture,
- 2016 Respondent for *Fugitive Objects: Material Culture and Historical Method*, American Historical Association Conference, January 7-11, Atlanta, Georgia
- June 2015 Chair for *Text and Image*, Collegium of African American Research Conference, Liverpool Hope University, Liverpool, UK

October 2022	Convenor with Dr Wayne Modest <i>Beyond Boundaries: Seeing Art History from the Caribbean</i> , Clark Conference in Art History
May 2021	Curative / Spaces Symposium, Princeton University – a symposium on the intersections of art, space, race and medicine. Supported by the Humanities Council of Princeton.
September-May 2021	Art Hx Curative / Spaces Lecture series convenor, Supported by the Humanities Council of Princeton.
October 2020	<i>The Global Plantation</i> , with Dr Clare Corbould, Deakin University and Dr Jarvis McInnis, Duke University

### **Professional Service**

#### **Peer Review**

Decolonize This! Book series, Peer Reviewer  
Terra Foundation for American Art, Fellowship Reviewer  
American Council of Learned Society Fellowship Reviewer  
Routledge Art History Series Peer Reviewer  
Colonial Latin American Peer Reviewer  
British Art Studies Peer Reviewer  
Atlantic Studies Peer Reviewer  
The Art Bulletin Peer Reviewer  
FORECAAST series, Collegium of African American Research (CAAR) and Liverpool University Press, UK Peer Reviewer

#### **Editorial Boards**

2021-2023	Studies in the Global Nineteenth Century, Liverpool University Press
2019-2022	Australian and NZ Journal of Art Editorial Advisory Board
2019-2022	International Advisory and Editorial Board, British Art Studies
2016-2021	Advisory Editorial Board Member, <i>Cambridge History of the American Revolution</i> (A three volume publication edited by Marjoleine Kars, Michael McDonnell, and Andy Schocket)
2007-2009	Editorial Committee, <i>Maroon: Yale Graduate Journal of African American Studies</i> Yale University.

#### **Diversity, Inclusion and Mentorship**

2021-2022	Climate and Inclusion Committee, Department of Art and Archaeology
2020-ongoing	Academic Mentor for Princeton University Administrative Fellowship. As director of Art Hx, I oversee and mentor a team of 6 students, graduate and undergrad. Mentorship includes meeting with students weekly, reviewing their work, guiding them through research and digital humanities methodologies, guiding them in programming, symposium

	planning, supporting their academic and intellectual development, writing references
2016 – ongoing	Academic Mentor, Mellon Mays Undergraduate Fellowship Program, Princeton University
2016-ongoing	Freshman Advisor/Faculty Fellow, First College, Princeton University
2014-ongoing	Yale Alumni Mentoring Program Participant
2009-2010	Graduate Affiliate, Calhoun College. Yale University. Adviser for undergraduate students. Organized events including study sessions, museum trips and visiting speakers.
2008-2009	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.
2006- 2007	Student Advisor, Office of Student Support, University of Western Australia

### University and Departmental Service

2021-2022	CDH, Digital Humanities Humanities Computing Curriculum Committee Princeton University Campus Art Steering Committee, Princeton University (since 2016) Ad Hoc Search Committee, Indigenous and Native North American Studies Search, Department of Art and Archaeology Faculty/Graduate Seminar Convenor, Department of African American Studies, Princeton University Programming Committee, Department of African American Studies Curriculum Committee, Department of Art and Archaeology Princeton University
2019-2020	Curriculum Committee, Department of African American Studies, Curriculum Committee, Department of Art and Archaeology Princeton University
2015-2017	Priorities Committee, Department of African American Studies
2015-2017	Visual Resources Committee, Department of Art and Archaeology, Princeton University
2016-2017	Faculty Advisor and Coordinator, Dept of African American Studies Senior Colloquium, Princeton University
2016-2019	Committee member, Portraiture Working Group, Princeton University
2016-2017	Committee member, Black Atlantic History search committee, Department of African American Studies, Princeton University
2015-ongoing	Society of Fellows Applicant reviewer, Princeton University
2014-2015	Strategic Planning Committee, Tyler School of Art, Temple University
Nov 2012- 2014	Alumni Network Volunteer Coordinator, Yale Club in London
Nov 2012-2016	Alumni Network Volunteer Coordinator, University of Western Australia.
2007-2010	Co-founder, ' <i>Endeavors: Perspectives In African American Studies</i> ', African American Studies Departmental Colloquia. Organized speaker

series and developed university-wide promotion and publicity campaigns. Endeavors is now an ongoing department series.

### Board Membership

2017-2020	Trustee, Philadelphia Photo Arts Center
2019-ongoing	Advisory Board Member, 12 Gate Arts, Philadelphia
2014-ongoing	Advisory Network Member, Center for the Study of the Material and Visual Cultures of Religion, Yale University
2015-ongoing	Advisory committee member, Brandywine Workshop, Philadelphia
September 2012-ongoing	Advisory Board Member, NLS Kingston, Jamaica, Advisor to contemporary visual arts, and artists residency initiative in Kingston, Jamaica
November 2011-September 2012	Advisor, District of Columbia Arts Center (DCAC), Curatorial and Visual Arts Committee

### Curatorial Experience

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

### Media and Public Appearances

2021	Interviewed for the <i>New York Times</i> , <i>The Art Newspaper</i> and <i>Artnet</i> about recent book on Barkley L Hendricks and his photography Interviewed for <i>LOL My Praxis</i> , podcast hosted by Dr Louise Creechan and Alexandra Campbell <i>Barkley Hendricks: Photography</i> featured as one of <i>Book Forum's</i> Outstanding Art Books, October 2021
2020	Interviewed about Merikani cloth and New England-East African Trade for <i>Consolation Prize</i> podcast, hosted by Abby Mullen, George Mason University Interviewed about cotton and slavery for PBS American Experience – History of Denim Featured on “Corona Notebooks” for <i>Warscapes Magazine</i>
2019	<i>Thirty Americans Panel</i> , Comcast and Barnes Foundation, Comcast Corporation, October 24, 2019
2018	The Black British Art Movement and its Legacies, NLS in Podcast <a href="https://nlsin.wordpress.com/2018/10/13/episode-29-alberta-whittle-anna-arabindan-kesson-janice-cheddie-paul-goodwin-sumeshwar-sharma-and-tiffany-boyle/">https://nlsin.wordpress.com/2018/10/13/episode-29-alberta-whittle-anna-arabindan-kesson-janice-cheddie-paul-goodwin-sumeshwar-sharma-and-tiffany-boyle/</a>
2017	Interviewed for <i>Mrs Pinckney and the Emancipated Birds of South Carolina</i> Yinka Shonibare, MBE (RA), A film by Cultureshock Media



- Production for the Yale Center for British Art -  
<https://britishart.yale.edu/multimedia-video/27/4371>  
Moderator and Respondent for Artist panel: *Art, Activism, Intervention and Disruption*, 12 Gate Arts, Philadelphia, June 12, 2017  
Featured on the University's Homepage:  
<https://www.princeton.edu/news/2017/07/05/spinal-tap-2017-what-are-princeton-professors-reading-summer>  
Seeing to Remember: Representing Slavery Across the Black Atlantic  
<http://artmuseum.princeton.edu/story/seeing-remember>
- 2016  
Enter The New Negro: Black Atlantic Aesthetics  
<https://www.princeton.edu/news/2017/01/12/nexus-factor-examining-african-american-experience>
- 2015  
Panelist for WURD and Pennsylvania Academy of Fine Arts (PAFA) *Art and Activism Panel* in conjunction with the exhibition *Procession: The Art of Norman Lewis*, Dec 16, 2015  
“The Power of Representation and Black Cultural Analysis” Radio interview for 900AM-WURD, Dec 9, 2015  
<https://soundcloud.com/900amwurd/mojo-12915-anna-arabindan-kesson>
- 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            Researcher and historical consultant for *The Cotton Film: Dirty White Gold*.
- 2012-2014            Freelance arts writer, *e-feminist.org*.
- March –  
December 2006      Research Assistant to author and historian Dr Ken Spillman for a local History project commissioned by the Centre for Western Australian History.
- 2005-2007            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.
- 2004-ongoing        Freelance Arts writer, *RealTime*.
- 2003-2005  
Newspaper            Arts Editor, *The Pelican*, University of Western Australia Student
- 1999 – 2003           Registered Nurse (Neurosurgical High Dependency Unit, Public Health) Sir Charles Gairdner Hospital Perth, Western Australia

C19

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

Spanish

reading proficiency

