

Rebecca Keegan VanDiver
Curriculum Vitae
February 2021

Department of History of Art and Architecture
Vanderbilt University
PMB 274
230 Appleton Place
Nashville, TN 37203

rebecca.vandiver@vanderbilt.edu
615-322-0254

DEGREES EARNED

Ph.D., Art History and Visual Studies, Duke University (May 2013)

- Graduate Certificate: African and African-American Studies
- Area of Specialization: African-American Art and the Art of the African Diaspora
- Dissertation: “Loïs Mailou Jones, Diasporic Art Practice and Africa in the 20th Century.”
- Advisor: Richard J. Powell.

M.A., Art History and Visual Studies, Duke University (May 2009)

A.B., History of Art and Architecture, *magna cum laude*, Harvard University (May 2004)

EMPLOYMENT HISTORY

Assistant Professor of African American Art, Vanderbilt University, Department of History of Art and Architecture (2014–)

- Affiliated Faculty: Department of African Diaspora and African American Studies, Program in American Studies

Senior Lecturer of Modern/Contemporary Art, Vanderbilt University, Department of History of Art and Architecture (2013-2014)

Instructor, University of Virginia, Department of African American Studies (Summer 2012)

Graduate Teaching Assistant, Department of Art, Art History, and Visual Studies, Duke University (2008-2010)

RESEARCH

BOOK

2020 *Designing a New Tradition: Loïs Mailou Jones and Aesthetics of Blackness*. State College, PA: Pennsylvania State University Press, 2020. [reprinted December 2020]

ARTICLES IN REFEREED JOURNALS

- 2018 “Art Matters: History of Howard University’s Art Department 1921 to 1971,” *Callaloo*, vol. 39 no. 5, 2016, pp. 1199-1218. (Appeared Summer 2018)
- 2018 “The Diasporic Connotations of Collage: Loïs Mailou Jones in Haiti, 1954-1964” *American Art* 32(1) Spring 2018: 24-51.
- 2016 “Off the Wall, Into the Archive: Black Feminist Curatorial Practices of the 1970s” *Archives of American Art Journal* 55(2) Fall 2016: 26-45.
- 2015 “Before the *Wall* came Tumbling Down: Ephemerality and Chicago’s *Wall of Respect*, 1967-1971.” *Space and Culture* 18(4) November 2015: 411-420.

BOOK CHAPTERS, EXHIBITION CATALOGUE ESSAYS AND OTHER WRITING**Book Chapters**

- 2019 “Breaking Ground: Constructions of Identity in African American Art,” commissioned by Eddie Chambers, ed. *Routledge Companion to African-American Art History*. (London: Routledge, 2019), 440-449.

Catalogue Essays

- 2021 “Howard University’s Orbital Pull: Alma and her Alma Mater” in *Alma Thomas: Everything is Beautiful*, ed. Seth Feman and Jonathan F. Waltz (New Haven, CT: Yale University Press), 116-121.

Non-Referred Journals

- 2014 “The Watchmen: Jane Alexander’s Butcher Boys (1985/1986) and Integration Programme: man with TV (1995).” *Transition Magazine* 116 (2014): 143-147. (article)

BOOK REVIEWS

- 2021 Gerry Beegan and Dona Gustafson, *Angela Davis: Seize the Time* (University of Chicago Press and Hirmer Publishers, 2020) *Woman’s Art Journal* (commissioned)
- 2015 Mabel O. Wilson, *Negro Building: Black Americans in the World of Fairs and Museums* (University of California Press, 2012). *caa.reviews* (commissioned)
- 2010 Wendy Grossman *Man Ray, African Art, and the Modernist Lens* (University of Minnesota Press, 2010) “African Art and Man Ray, not so Black and White” H-Net Reviews commissioned by Afr-Arts (April) (commissioned)

ENCYCLOPEDIA ENTRIES

- 2013 “Association for the Study of African American Life and History,” *Multicultural America: A Multimedia Encyclopedia* (Thousand Oaks, CA: SAGE Reference, 2013), 301-303.
- 2013 “National Museum of the American Indian,” *Multicultural America: A Multimedia Encyclopedia* (Thousand Oaks, CA: SAGE Reference, 2013), 1574-1576.

2013 “The Oprah Winfrey Show,” *Multicultural America: A Multimedia Encyclopedia* (Thousand Oaks, CA: SAGE Reference, 2013), 1651-1652.

WORKS IN REVISION, PRODUCTION, OR UNDERCONTRACT

BOOKS

States of Emergency: Politics of Ephemerality in African American Art, 1965-2015 [manuscript in progress]

ARTICLES

“The Torture of Mothers: Black Maternal Mourning and Reproductive Justice in Elizabeth Catlett’s Prints” accepted for publication in *Art Journal* (forthcoming Summer 2021 issue)

BOOK CHAPTERS

“The Papers of Protest: Visuality and Broad sides in the African American Civil Rights Movement” in *Some Uses of Print: An Ephemeral Bifocal Vision*, edited by Patricia Fumerton (under press review)

RESEARCH GRANTS AND FELLOWSHIPS

- | | |
|-----------|--|
| 2021 | ProQuest TDM Studio Research Support Grant (\$5,000 value) |
| 2020-2021 | Mellon Faculty Fellowship in the Digital Humanities, Vanderbilt University (\$10,000 in research Funds) [Project: African American Visual Arts Coverage in the Black Press] |
| 2019-2021 | Dean’s Faculty Fellow, Vanderbilt University (\$10,000 in research funds and two course buy outs) |
| 2019 | Lunder Institute of American Art Research Fellow, Colby College (\$4,000) |
| 2019-2020 | Woodrow Wilson National Fellowship Foundation Nancy Weiss Malkeil Scholar Grant (now named: Institute for Citizen & Scholars Mellon Emerging Faculty Leader Award (\$17,500) |
| 2019 | Society for the Preservation of American Modernists Publication Grant for Lois Mailou Jones Manuscript (\$1,200) |
| 2019 | Millard Meiss Publication Grant, College Art Association for Lois Mailou Jones manuscript (submitted by Pennsylvania State University Press) |
| 2019 | National Endowment for the Humanities Summer Stipend (\$6,000) |
| 2019 | Robert Penn Warren Center for the Humanities Fellowship, “The World of Prints” Vanderbilt University (\$4,000) |
| 2018 | Finalist, Creative Capital Art Writers Grant Book Project Award |
| 2017 | Finalist, Creative Capital Art Writers Grant Article Award |

- 2016 TIPs Faculty Development Grant: Africa at a Crossroads, Vanderbilt University (\$1,500)
- 2016 Summer Stipend Award, Research Scholar Grant, Vanderbilt University (\$6,000)
- 2015 Institutional Nominee, NEH Summer Stipend Competition

Pre-Doctoral Fellowships

- 2011-2013 Pre-Doctoral Fellowship, Carter G. Woodson Institute for African-American and African Studies, the University of Virginia (\$25,000 per annum)
- 2012 Mellon-Mays Graduate Studies Initiative Dissertation Completion Grant (\$2,500)
- 2011 Patricia and Philip Frost Fellowship, Smithsonian American Art Museum (declined)
- 2010 ACLS/Henry Luce Foundation Dissertation Fellowship in American Art (\$25,000)
- 2010 Julian Price Graduate Fellowship in the Humanities and History, Duke University (declined)
- 2010 SSRC/Mellon-Mays Fellowship Program, Pre-Doctoral Research Grant (Summer, \$1,500)
- 2009 Inter-Institutional Academic Collaborative Traveling Scholar, David C. Driskell Center For the Study of the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland-College Park (Spring Semester, ca. \$8,000)
- 2008 SSRC/Mellon-Mays Fellowship Program, Graduate Studies Enhancement Grant (Summer, \$1,500)
- 2006-2010 Endowment Fellowship in the Humanities, Duke University (ca. \$25,000 per year used only 4/5 years of funding due to external fellowships)
- 2002-2004 Mellon-Mays Undergraduate Fellow, Harvard University

INVITED SCHOLARLY PRESENTATIONS

- 2021 Southwestern University, April 8, 2021
- 2021 Kollar Lecture in American Art, University of Washington April 6, 2021
- 2021 “An African American Abroad: Lois Mailou Jones and Black Paris,” Fondation Giacometti February 16, 2021

- 2020 “Lois Mailou Jones and David Driskell: Intersecting Legacies,” Phillips Collection, October 27, 2020
- 2020 “Marking the Middle: Lois Mailou Jones’s Mid-Century Portrait Practice,” Smithsonian National Portrait Gallery, Edgar P. Richardson Symposium October 13, 2020
- 2017 “States of Emergency,” Denison College Vail Lecture Series (March 2017)
- 2014 “Imaging Black Struggle,” Nashville State Community College (March 2014)
- 2011 “What is Africa to Me? Situating Africa in the African American Art History,” American Council of Learned Societies Annual Meeting, Washington, D.C. (May 2011)

INVITED COMMUNITY TALKS AND PUBLIC ENGAGEMENT

- 2017 Panelist, “Food for thought: African Americans and WWI,” Frist Art Museum
- 2016 Session Host, “The Pulitzer Prize in Breaking News Photography: Images from Ferguson,” Southern Festival of Books
- 2014 Panelist, “Food for Thought: Visualizing America Through Art by African American artists and Norman Rockwell,” Frist Art Museum

SELECT CONFERENCE PRESENTATIONS

- 2020 “Turbulent States: Strategies of Crisis Mediation in David Driskell’s 1968 *Of Thee I Weep* and *Soul X*,” presented at the Lunder Institute for American Art, Colby College Art Museum
- 2019 “From the Black Feminist Matrix: Artistic and Biological Reproduction in Elizabeth Catlett’s late career Prints,” presented at “My Art Speaks for Both My Peoples”: A Symposium on Elizabeth Catlett,” hosted at the University of Delaware (October)
- 2019 “Papers of Protest: Print in the Civil Rights Movement,” presented at The Worlds of Print, hosted at the Early Modern Center University of California at Santa Barbara (May)
- 2018 “Black, White, and Re(ad) All Over: Artistic Representations of Black Struggle and Resistance from Katrina to Ferguson,” American Studies Association Annual Meeting, Atlanta, GA (November)
- 2016 “On Fertile Ground: Mother and Reproduction in the Work of Four Black Women Artists” Black Portraiture[s] III: Reinventions: Strains of Histories and Cultures, University of the Witwatersrand, sponsored by NYU Tisch School of the Arts, U.S. Ambassador to South Africa Patrick Gaspard and the U.S. Embassy Pretoria; and the Goodman Gallery. (November)

- 2016 “Art Matters: Howard University and the Birth of African-American Art History,” African American Intellectual History Society Conference, Chapel Hill, NC (March)
- 2014 “The Pictures Not Painted: African American Artists & the Rosenwald Fund Fellowship, 1929 to 1948,” Association for Historians of American Art Annual Symposium, Philadelphia, PA (October)
- 2014 “Finder’s Keepers: Questions of Proprietorship, Precedent, and the Archive in the Publication of Cedric Dover’s *American Negro Art* (1960),” UW-Madison African American Expression in Print and Digital Culture Conference (September)
- 2013 “Routes to Routes or Africa by Proxy: Lois Mailou Jones’s Engagement with Africa and the African Diaspora, 1938-1970,” Smithsonian American Art Museum “American Art in Dialogue with Africa and the African Diaspora,” Washington, D.C. (refereed with honorarium, October)

Panel Chair/Session Organizer

- 2021 organizer and co-chair with Prof. John Ott (James Madison University), “Color in the Classroom: Histories and Practices of Twentieth Century African American Artist-Educators” College Art Association Annual Meeting
- 2017 panel chair, “Black Women Democratic Theory,” African American Intellectual History Symposium, March
- 2016 organizer and chair, “Diasporic Aesthetics,” Association of Art Historians Annual Conference, Edinburgh, UK 9
- 2016 organizer with Prof. Celeste Day Moore (Hamilton College), “Howard University and the Roots of an Interdisciplinary African-American Intellectual History,” African American Intellectual History Society Conference, Chapel Hill, NC

TEACHING-RELATED ACTIVITIES

Undergraduate Courses

- HART 3753W/5753: Imaging the “Other” in Art [Introduced]
- HART 2755: Women in Art, 1850 to the Present [Introduced]
- HART 2750/HART 239: African American Art [Introduced]
- HART 2192: Modern and Contemporary African Art: the Shock of the New [Introduced]
- HART 1111: Art and Controversy in 20th Century American Culture [Introduced, First Year Writing Seminar]
- HART 295: Exhibiting “Otherness:” Displays of Race and Non-Western Culture [Introduced]
- HART 1750W: African American Arts [Introduced]

HART 1111: Black Aesthetics: the African American Image in 20th Century Film [Introduced, First Year Writing Seminar]

HART 1105: History of Western Art II, Renaissance to Modern

Training Grants

2020 Participant in Online Course Design Institute at the Vanderbilt Center for Teaching

2016 Participant in Course Design Institute at the Vanderbilt Center for Teaching

Courses Taught Elsewhere:

Watching Blackness: the African American Image in 20th Century Film (University of Virginia, African and African American Studies)

SERVICE ACTIVITIES

Department

2021 Co-organizer with Kevin Murphy and Marin Sullivan (Cheekwood), William Edmundson Symposium

2014–present Downing Grant Committee

2017 Visual Resource Center Evaluation Sub-Committee

2016 Search Committee, Visual Resources Center Director position

2016, 2014 Majors Fair Departmental Representative

2015 Search Committee, Assistant Visual Resource Center Curator position

2014 Search Committee, Mellon Assistant Professor position

College

2021 Member, Racial Justice Grand Challenge Initiative (PI: Paul Taylor, Philosophy)

2020-2021 Co-organizer and participant, Arts Seminar, Robert Penn Warren Center

2020 Academic Night/Profs in the House at The Ingram Commons Volunteer

2019 Fine Arts Gallery Collection Committee

2018-2019 Fisk-Vanderbilt Partnership Committee

2018-2019 Co-organizer, African Critical Studies Seminar, Robert Penn Warren Center

2015-2018 Fine Arts Gallery Committee

2017 Vanderbilt GEO Scholarships Program Faculty Review Committee, 2017 (reviewer for study abroad scholarships)

2017 Panelist, Center for Teaching, New Faculty Orientation

2017 Faculty Host, Vanderbilt Alumni Travel trip to Cuba

2016 Member, TIPS Program: Africa at a Crossroads

2016 Faculty curator and sponsor, *Feedback: A Campus Conversation on Race*, exhibition of the Hidden Dores sponsored by Vice Chancellor George Hill and the Office of Equity, Diversity and Inclusion, the Department of History of Art and the Vanderbilt University Fine Arts Gallery. (on view Spring-Summer 2016)

2015 VUIT Creston Re-Design Sessions

2015, 2014 Academic Night/Profs in the House at The Ingram Commons Volunteer

2014 McGill Hour Speaker for the McGill Project (student nominated)

Profession

- 2020– Member, PORTAL advisory board, Smithsonian Institution National Portrait Gallery
- 2020-2021 Mellon-Mays Gap Assistance Program Mentor, Institute for Citizens and Scholars (Formerly Woodrow Wilson National Fellowship Foundation)
- 2020-202` Member, community advisory board, Kara Walker Exhibition, Frist Art Museum
- 2019-2021 Member, National Advisory Board, for *Alma Thomas: Everything is Beautiful* exhibition (curated by Seth Feman and Jonathan F. Walz)

Reader:

- 2021 Terra Foundation, academic programs

Book Manuscript Reviewer:

- 2020, 2016 Routledge
- 2019 Princeton University Press

Ad hoc journal Reviewer:

- 2021 *Panorama*
- 2020 *Woman's Art Journal*
- 2019 *African American Review*
- 2018, 2019 *Art Journal*
- 2018 *Archives of American Art Journal*
- 2017 *African Arts*
- 2017 *Cultural Critique*

Fellowship Review Committees:

- 2018 Carter G. Woodson Center for African- American and African Studies, University of Virginia
- 2016 American Academy in Berlin