

# MARGARET ROSE VENDRYES

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## EDUCATION

**Princeton University**, Princeton, New Jersey - Doctor of Philosophy, Art History, 1997

**Tulane University**, New Orleans, Louisiana - Master of Art, Art History, 1992

**Amherst College**, Amherst, Massachusetts - Bachelor of Art, Fine Art, 1984

## PROFESSIONAL EXPERIENCE

**Wellesley College, Massachusetts, 2011 – Present**

**Lecturer** – Modern, Contemporary, African & African American Art, Art Department

**Boston University, Massachusetts, 2009**

**Lecturer** – African Art, Art History Department

**Ohr- O’Keefe Museum of Art, Biloxi, Mississippi, 2009 – Present**

**Guest Curator** – *Richmond Barthé, The Seeker* (November 5, 2010 – June 12, 2011)

**Amistad Research Center, New Orleans, Louisiana, 2008 – 2011**

**Consultant/Curator** — Fine Arts Collection

**York College, City University of New York, 2001 – 2007**

**Associate Professor** (tenured) — Art History, Department of Performing and Fine Arts

**The Graduate Center, City University of New York, 2002 – 2007**

**Associate Professor** — Modern American; Contemporary Art – Ph.D. Program in Art History

**Princeton University, New Jersey, 2000 – 2001**

**Visiting Lecturer** — Art & Archaeology and African American Studies

**Amherst College, Massachusetts, 1999 – 2000**

**Visiting Assistant Professor** — Fine Arts and Black Studies

**Schomburg Center for Research in Black Culture, New York, 1998 - 1999**

**Scholar-in-Residence** —focused research on the black body in modern American art and literature.

**Princeton University, New Jersey, 1992 - 1998**

**Lecturer** - Contemporary Art and Theory with Hal Foster, Spring 1998.

**Teaching Assistant** - Masters of American Art, and Modern Art, 1845 - 1945.

**Co-Chair** - Women’s Caucus of The Association of Princeton University Graduate Alumni.

**Panelist** - “Networked Information Resources and the Future of the Professoriate,” CAUSE/ Coalition for Networked Information Conference, University of Delaware, May 1997.

**Tulane University, New Orleans, 1990 - 1992**

**Teaching Assistant** - Survey of Western European Painting, Sculpture and Architecture, Survey of American Painting, Sculpture, Decorative Arts, and Architecture, and Modern Art: Cezanne to the Present. student conferences; grading papers and examinations.

**National Bank of Westminster** [presently *Bank of America*], **1984-1989**

**Branch Manager** – Management and customer development for a \$15M branch office in Central New Jersey.

**Curator** – *Richmond Barthé*, *The Seeker* (Ohr-O’Keefe Museum of Art, Mississippi, 2011); *Beyond the Blues: Reflections on African America from the Amistad Research Center Fine Arts Collection* (New Orleans Museum of Art, 2010); *Women On Top: Breaking Barriers, Resisting Limits* (New Jersey: Pierro Gallery of South Orange, 2003); 14 semesters of in-house exhibitions at York College Fine Arts Gallery, Jamaica, New York.

**Artist** – [www.margaretrosevendryes.com](http://www.margaretrosevendryes.com)

Studied drawing and painting under Robert Sweeney. Included in juried exhibitions in Massachusetts, Rhode Island, New Jersey, Pennsylvania, and Louisiana. Concerned with female identities in the African Diaspora and found object assemblage.

## EXHIBITIONS

*I Dreamed my People were Calling*, juried group exhibition, Rush Arts Gallery, New York, New York, (November 2012- January 2013)

*Art on the Roof – Boston*, juried group exhibition, September 2012

*33 1/3: Pushing the Needle – Selections from The African Diva Project*, solo exhibition, Gelabert Studios Gallery, New York, New York (May 29 – June 16, 2012)

*Art Basel, Miami Beach* – December 2011

*African Divas: Paintings by Margaret Rose Vendryes*, debut solo exhibition, Slater Concourse Gallery, Tufts University, Massachusetts (March 2 – 31, 2011)

*Bombay Sapphire Artisans Series* competition, Mills Gallery, Boston Center for the Arts, Massachusetts (September 18-October 2, 2011) Regional Finalist.

*South End Open Studios*, Boston Center for the Arts, Massachusetts (September 17-18, 2011).

*Off the Wall*, juried group exhibition, Danforth Museum of Art, Massachusetts (June 11, 2011 - August 7, 2011)

*A Taste of Boston*, juried group exhibition, 808 Gallery, Boston University, Massachusetts (April 6-9, 2011)

*Gender Matters, Matters of Gender*, juried group exhibition, Center for the Arts Freedman Gallery, Albright College, Pennsylvania (March 23 – April 20, 2011)

## PUBLICATIONS

Several entries in *A Generous Medium: Photography at Wellesley 1972-2012*, exhibition catalog (MA: Davis Museum and Cultural Center, 2012).

“Neo-Black Art,” *International Review of African American Art* (35th Anniversary edition, Fall 2011).

“Young, Gifted, and Black Between the Wars: Richmond Barthé’s Manhattan Years,” *Sculpture Review* (Spring 2011).

*Barthé: A Life in Sculpture* (Jackson: University Press of Mississippi, 2008).

*Beyond the Blues: Reflections on African America from the Amistad Research Center Fine Arts Collection*, exhibition curator, catalog editor and essayist (9 April – 11 July, New Orleans Museum of Art, 2010).

“John Scott’s Urban Delights,” In Michael Harris, ed. *Seeing Black and Blues: African American Artists Long in the Storm* (Chicago: Third World Press, forthcoming 2012).

Several entries for *The Grove Encyclopedia of American Art* (Oxford University Press, 2010).

Several entries for *Encyclopedia of African American Art* Vols. I & II (Oxford University Press, 2010).

“Black Womanhood: Images, Icons, and Ideologies of the African Body” exhibition review for *caa.reviews* (May 2009)

“The Watermelon’s Last Stand: A Glimpse into Lewis Tanner Moore’s World,” in *In Search of Missing Masters: The Lewis Tanner Moore Collection of African American Art*, exhibition catalog (Philadelphia: Woodmere Art Museum, 2008).

“Tagging Andy Warhol: Jean-Micheal Basquiat at the Factory” in *Factory Work: Warhol, Wyeth, and Basquiat*, exhibition catalog (Milan: Charta Art Book, 2006).

“Inveterate Outsiders: African-American Women Artists Get Their Due” in the *International Review of African American Art* (Summer 2005).

“Brothers Under the Skin: Richmond Barthé in Haiti” in *The Journal of Haitian Studies*, Volume 10, Number 2 (Fall 2004).

“Hybrid Roots: Some Artists of African Descent in New Jersey,” catalog essay, *Transcultural New Jersey: Diverse Artists Shaping Culture and Communities* (Rutgers Office for Intercultural Initiatives, 2004).

“Casting Feral Benga: A Biography of Richmond Barthé’s Signature Work,” *Anyone Can Fly Foundation* (on-line Journal, 2004). [http://www.anyonecanflyfoundation.org/library/Vendryes\\_on\\_Barthe\\_essay.html](http://www.anyonecanflyfoundation.org/library/Vendryes_on_Barthe_essay.html)

“Color Consciousness,” a critical review of recent work by Betye Saar, *International Review of African American Art* (Hampton University, vol. 18, no. 4, 2002).

“Six Women on Top: Feminists Present in a ‘Post’ Art World,” catalog essay, *Women On Top: Breaking Barriers, Resisting Limits* [co-curator] (New Jersey: Pierro Gallery of South Orange, 2003).

“Vindicating Black Masculinity: Barthé’s James Weldon Johnson Memorial,” *International Review of African American Art* (Hampton University, vol. 18, no. 2, 2002).

“Foreward” in Fern Logan, *The Artist Portrait Series: Images of Contemporary African American Artists* (Southern Illinois University Press, 2001).

“Race Identity/Identifying Race: Robert S. Duncanson and Nineteenth-Century American Landscape Painting,” in *Terrain of Freedom* (The Art Institute of Chicago Museum Studies, 2001).

“The Lives of Richmond Barthé,” in *The Greatest Taboo: Homosexuality in Black Communities* (Alyson Publications, 2000).

“Everything of Interest and Beauty” in *The Art of Ellis Wilson* (University of Kentucky Press, 2000).

“Africa in Repose,” in *The Record of The Art Museum*, Princeton University, Vol. 58, Nos 1 & 2 (1999).

“Richmond Barthé,” in George E. Haggerty, ed., *Encyclopedia of Homosexuality, 2<sup>nd</sup> edition, Volume II: Gay Histories and Cultures* (Garland Publishing, Inc., 1999).

“Benny Andrews,” “Frank Bolling,” “Allan Crite,” “Sam Gilliam,” “Rex Goreleigh,” “Renee Green,” “Lonnie Holley,” “Hughie Lee-Smith,” and “Bob Thompson” in *Art by African Americans in the Collection of the New Jersey State Museum* (New Jersey State Museum, 1998).

*Expression and Repression of Identity: Race, Religion and Sexuality in the Art of American Sculptor Richmond Barthé* (Ph.D. dissertation, Princeton University, UMI Press, 1997).

"Hanging on Their Walls: An Art Commentary on Lynching, The Forgotten 1935 Exhibition," in Judith Jackson Fossett and Jeffrey A. Tucker, eds., *Race Consciousness: African-American Studies for the New Century* (New York University Press, 1997).

"Africa Inspires Art Deco Design," *Art Deco Weekend Magazine*, Miami Design Preservation League, Vol. 13, No. 1 (1996).

"Margaret" and "A Singer (Mrs. W.H. Bowden)" in John Wilmerding, ed., *Thomas Eakins* (National Portrait Gallery, 1994).

"The Fashionably Dressed Sailor: Another Look at the Black Figure in John Singleton Copley's Watson and the Shark," *Athamor XI* (Florida State University Press, 1992).

*Art in the Archives: The Origins of the Art Representing the Core of the Aaron Douglas Collection from the Amistad Research Center* (MA thesis, Tulane University, UMI Press, 1992).

## LECTURES/PRESENTATIONS

"Richmond Barthé: A Life Written in Sculpture," lecture, Sheldon Museum of Art, University of Nebraska, November 2011.

"Richmond Barthé, Son of the Mississippi Gulf," curator's lecture in conjunction with *Richmond Barthé, The Seeker*, Ohr-O'Keefe Museum of Art, April, 2011.

"Talk Back," closing discussion for *Ti-Jean & His Brothers*, Central Square Theater, Cambridge, Massachusetts, March 2011.

"Artist's Lecture," *African Divas* opening presentation, Aidekman Arts Center, Tufts University, March, 2011.

*Women.Make.Art*, International Women's Day Celebration, panelist, Aidekman Arts Center, Tufts University, March, 2011.

"African Diva: Becoming an 'Artist' Historian'," paper presentation, *New Directions in Scholarship on the Peoples of African Descent*, Schomburg Center for Research in Black Culture, January 2011.

"Key Objects and Objectives in Sub-Saharan African Arts," lecture, Wellesley College, April 2010.

"Beneath the Black: Richmond Barthé's Nudes," lecture, Art History Department, University of Michigan, Ann Arbor, October 2009.

"Richmond Barthé, Black Donatello," exhibition closing keynote address for *American Masters of the Mississippi Gulf Coast*, University of Southern Mississippi Museum of Art, Hattiesburg, October 2009.

"Reloading the Canon: Discovering Richmond Barthé in America's Fine Art Trenches," lecture, University of Cincinnati, Ohio, April 2009.

"A Roman Catholic's Closet: Another Look at Richmond Barthé's Male Nudes," paper presentation, *College Art Association 2007* conference, New York, New York.

"Essentializing Barthé," paper presentation, *Black Diaspora Expressions* panel, Association for the Study of African American Life and History conference, SUNY, Buffalo, October 2005.

"Issues of Sexuality and Gender" conference lecture, *Africana Studies in the New Millennium: Black Feminism*, The Institute for Research on the African Diaspora in the Americas and the Caribbean, CUNY Graduate Center, March 2004.

"Where do we go from here?" closing roundtable panelist for *Black Masculinities* Conference, The Institute for Research on the African Diaspora in the Americas and the Caribbean, CUNY Graduate Center, February 2005.

“Religion Through Art & Drama,” Panel Respondent, *Women & Religion in the African Diaspora* Conference, Princeton University, April 2004.

“Bruce and Barthé,” Panelist, *Richard Bruce Nugent & The Harlem Renaissance*, Schomburg Center for Research in Black Culture, April 2004.

“Recognizing African-American Homosexuality,” Panel presentation, *Issues of Sexuality and Gender Seminar*, Africana Studies in the New Millennium Series, CUNY Graduate Center, March 2004.

“The New Negro and Nineteenth Century American Art,” paper presentation, Metropolitan Chapter of the *Victorian Society in America*, New York, NY, December 2003.

“*What is Africa to Me?* : The Influence of African Art on African-American Artists,” Lecture and Workshop, 25<sup>th</sup> Anniversary Conference, Association of Black Women in Higher Education, June 2003.

“Using Blackboard© for Critical and Creative Writing and Grading,” *CUNY Writing Across the Curriculum Professional Development* Workshop, Hunter School of Social Work, May 2003.

“Richmond Barthé: Making Race Matter,” Guest Lecturer, Wake Forest University, Winston-Salem, NC, April 2003.

“Ahead of the Race: A 21<sup>st</sup>-Century Look at African-American Women Artists,” Guest Lecturer, Douglas College, Rutgers University, New Jersey, March 2003.

“Recognizing African American Masters,” Guest Speaker, *Association of Black Women in Higher Education*, University of Pennsylvania, November, 2002.

“Hanging On: The Persistence of Lynching in American Art,” paper presentation, *Lynching and Racial Violence in America: Histories and Legacies*, Emory University, Atlanta, October 2002.

“Biography Beyond Blackness: The Case of Richmond Barthé,” Paper given at *American Art at the Crossroads*, a symposium organized by The Whitney Museum of American Art and The Graduate Center, CUNY, April 2002.

“Reading Richmond Barthé's Sculpture: The Inspiration of Illustration,” paper presentation, *College Art Association* 2002 conference, Philadelphia, PA.

“Black and Unknown Bards: Richmond Barthé's James Weldon Johnson Memorial,” paper presentation, *Laying Claim: (Re)Considering Artists of African Descent in the Americas*, Colgate University, October 2001.

“Roundtable Discussion: The Survival of Photography,” conference panelist, *Surviving the Photograph*, Princeton University, October 2000.

“Dressing Up/Bedding Down: Personal Artifacts from Sub-Saharan Africa,” Guest Speaker, *The Art Museum, Princeton University*, October 2000.

“Africanisms in 20<sup>th</sup> Century African American Art,” Guest Lecturer, *United States International University* and *United States Embassy*, Nairobi, Kenya, June 2000.

“Histories of Black-American Painters,” Guest Lecturer, Symposium honoring the late Ellis Wilson, *Murray State University*, Murray, KY, March 2000.

“Black Talk: Dialogues with Race in Contemporary American Art,” Guest Speaker, *The Art Museum, Princeton University*, February 2000.

“Under Cover of Darkness: Black Male Nudes Under the Gay Gaze,” Guest Lecturer, *Williams College*, Williamstown, MA, February 2000.

"Robert Gwathmey's Black-American Narratives," Guest Lecturer, *Museum of Fine Art, St. Petersburg, FL*, December 1999.

"Colored Landscapes: Black-American Artists and the Great Outdoors," Guest Lecturer, *Art Institute of Chicago*, October 1999.

"Forgotten Inspirations, Unheralded Patrons: Richmond Barthé, An American Sculptor in Haiti," Conference Panelist, *Caribbean Studies Association*, Panama City, Panama, May 1999.

"The Anatomy of Race, The Centrality of Desire: Revisiting Richmond Barthé's Nudes," Guest Lecturer, *Harvard University*, April 1999.

"Liberating the Black Body: Richmond Barthé's Legacy," Guest Lecturer, Program in African-American Studies, *Princeton University*, April 1999.

"Art and Artists of the Harlem Renaissance," Guest Lecturer, *Pennsylvania Academy of Fine Arts*, February 1999.

"Black-American Painters and the Nineteenth-Century American Landscape Tradition," Lecturer and Panelist, *Defining a Self — Creating a Culture: Historical Frameworks of African American Cultural Expression*, Trenton State Museum, November 1998.

"Casting Feral Benga: A Biography of Richmond Barthé's Signature Work," paper presentation, *Rhapsodies In Black: Art of the Harlem Renaissance*, a symposium in conjunction with the exhibition, The Corcoran Gallery of Art, May 1998.

"The Naked and the Nude: Scrutinizing Richmond Barthé's Notable Male Figures," Guest Lecturer, *University of Delaware*, December 1997.

"Art as Propaganda: The Case of Lynching," Guest Lecturer, *Rutgers University*, October 1996.

## AWARDS

Bombay Sapphire Artisans Series, Regional Finalist – 2011  
American Association of University Women Fellowship – 2003-04  
Scholar Incentive Award, CUNY – 2003-04  
Research Foundation of CUNY Grant – 2003-04  
Center for the Humanities Mellon Grant, CUNY – 2003-04  
Faculty Publications Program Grant, CUNY – Spring 2003  
Anyone Can Fly Foundation Professional Scholars Grant – 2002-03  
National Endowment for the Humanities Research Fellowship — 1998-99  
Irene Diamond Research Fellowship — 1998-99  
Princeton Association of New England Summer Travel Award — 1995  
Spears Dissertation Travel Fellowship — 1994  
Andrew W. Mellon Fellowship — 1993 & 1996  
President's Fellowship, Princeton University — 1992-96  
Graduate School Scholarship for the Humanities, Tulane University — 1990-92

## Professional Affiliations

Academic Advisor, *Harlem Hospital WPA Murals* website, Columbia Univ. Digital Knowledge Ventures  
Academic Expert, *American Lynching: A Documentary Film* by Bitter Fruit Productions, Inc.  
Member, College Art Association since 1992  
Member, Association of Black Women in Education  
Member, Caribbean Studies Association  
Member, Association of Historians of American Art  
Member [formerly on Board], Association of Princeton Graduate Alumni  
Fellow, Schomburg Center for Research in Black Culture  
Reviewer for *Choice* since 2000