

REBECCA KELLER

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AWARDS/HONORS-Visual Art

Kurtich Fellow, Skopelos Arts Foundation, 2023
LaSource Center for Research and Creativity 2022
StudioWorks Residency, TIMA, 2021
CIBO, Visiting Artist, Shanghai, 2017, 2018
Amerind Foundation Residency, 2017
Shortlisted, EVAIreland Biennial 2016
Roger Brown Home and Studio Residency 2014
Finalist, Maker Grant 2014
Artist in Residence, Chesterwood, National Trust 2013
TEDx talk: Artists, History and Revolution 2012
Creative Capital Foundation/On Our Radar 2012
Int'l Museum of Surgical Science 2011-2012
Illinois Arts Council Project Award 2011
AnneFuller/Marion Searle Fellow, Ragdale 2011
Wesleyan Writing Conference Joan Jakobsen 2009
President's Urban Initiative 2009
ChicagoCulturalCenter, Public Residency 2009
Illinois Arts Council, Special Projects Grant 2008
Grainger Foundation Grant 2007
Fulbright Senior Specialist 2006
Finalist, City of Chicago /CTA Commission 2006
Fulbright Scholar 2002-2003
Roger Brown Home and Studio Residency 2000
College Art Association 1997
NEA/Arts International 1992/93
AAM/ICOM Fellowship 1991

AWARDS/HONORS-Writing

Finalist: Novel Slices, 2021
Semi-Finalist, Eludía Novel Award, 2019
2nd place, Pacifica Literary (L.Yuknavitch, juror,) 2019
Sirota Prize/AntiochWriter's Workshop 2018
Pushcart Prize Nomination, KYStories, 2016
Finalist, Prose Award, Chicago Lit Guild 2013
Creative Capital Foundation/On Our Radar 2012
Betty Gabehart Short Story Award 2012
Still Crazy/Pushcart Prize Nomination, 2011
Illinois Arts Council Project Award 2011
Bill Baker Award, Antioch Writers Conference 2010
Wesleyan UniversityWriting Joan Jakobsen Award 2009

SELECTED SOLO EXHIBITIONS

2023 *All the Water That Ever Was, Now Is* Evanston Art Center
2021 *Sad Monuments*, Riverside art Center
2021 *What Color is the Sea* Tides Institute Museum of Art
2018 *Office of Metaphors*, The Wedge Gallery, Evanston
2018 *Resistance/Remembrance*, Weinberg Newton Gallery,
2017 *What Remains is Dust /A Dangerous Proposition*,
2017 *Incisive*, Frank Lloyd Wright Trust
2013 *Wings and Calling Cards*, Chesterwood Museum,

2012 *If These Things Could Talk/Object Stories*, Portland Art Museum
2011 *The Dream Museum of Lorado Taft* SubCity Projects
2010 *Etymology of Trees* Gallery im IWZ, Darmstadt, Germany
2008 *21st Century Victory Garden* Hyde Park Art Center,
2006 *Meditations on Labor* Glessner House Museum
Artistic Operations Anatomy Theater, Univ. of Tartu, Estonia
2005 *Unseen, Unnoticed, Unspoken: Duplicity of Word and Image*
Northern Illinois University Museum
2003 *Ravens, Wolves and Fables* Art Museum of Tartu

COLLABORATIVE/GROUP EXHIBITIONS

2021 *Refuge/Refugee*, NIU Art Museum
2019 *Terrain Biennial* Terrain Exhibitions, Chicago/Oak Park
2016 *Cities of Steel*, Chicago Art Department
Cities of Steel, Unsmoke Gallery, Braddock PA,
2015 *The Teacher's Lounge*, SouthsideHub of Production
2014 *Fracture and Dislocations* Museum of Surgical Science
2013 *The Way of the Shovel*, MCA Chicago
2013 *Inventory, The EAM Collection* Sept 2013-Jan 2014
2012 *Chicago Justice Torture Memorials*, Sullivan Center,
2012 *Dia del Padre*, Art on Armitage
2012 *Unsettled* Jane Addams Hull House Museum
2011 *Body of Work*: International Museum of Surgical Science
2011 *With-Draw*: Art in the Open/Painted Bride, Philadelphia
2010 *Excavating the Hull House*, Jane Addams Hull House
2009 *Ob Kaos*, Flood Gallery, Asheville North Carolina
2009 *Excavating Chicago*, Sullivan Center
2008 *4th International Waldkunst Exhibition*, Germany
The Pleasant Home, Farson- Mills House Museum
2007 *Peace Tower* Chicago Cultural Center
From Concept to Collection, Elmhurst Art Museum

SELECTED PUBLICATIONS

Fiction
2023 "You Should Have Known" Crooked Lane Books
2019 Experimental Methods *Pacifica Literary Journal*
"Fetching Green Bunny"/"Dear Sigmund," *Metafore*
"Aleppo 1919, Wisconsin 1920" *Compassion Anthology*
The Survivor Ward Literary Magazine
Widow's Walk Hava'I Pacific Review
2016 "Fixing the Phoenix" (nominated for a Pushcart prize)
"Empty Nest; An Anthology". KY stories
2015 "The Emptiness" (memoir/essay) Great Lakes Review
"Retrospect" *Mainstreet Rag Press, Crossing Lines Anthology*,
"Fixing the Phoenix" *Calyx: Journal of Art and Literature*,
"Meals of a Lifetime" *Alimentum Press*
"Schip-Schaip" *The Public Historian*
2014 "Object Mutiny in Freud's Consulting Room" *The*
Way of the Shovel: Museum of Contemporary Art in association
with the University of Chicago Press.
2011 What He's Really Leaving (nominated for a Pushcart
prize) *Still Crazy Literary Journal (defunct)*
2010 "Borealis and the Thing Finder" *New Fairy Tale*

Art/Research/Non Fiction

2019 Mazes and Mirrors *Transhistorical Museum/FransHals*
2017 *Art and Public History*, (chapter,) Bush, R. E., & Paul, K..
2015 *Excavating history: Artists take on historic sites* StepSister Press. 2nd edition)
2014 On Revolutionary Artists Today, *Northwestern University*
2011 "Last Dream of Larado Taft" *SubCity Projects*
E-Flux Artpotlatch: Exhibition-As-Test-Lab/Art-As-Gift

VIDEOGRAPHY

What Remains is Dust/Dangerous Proposition Artblurb/Chipstone
Rebecca Keller, Berkshire Video, Chesterwood 2013
Chicago Prose Awards Finalist 2013
Excavating History TEDx UChicago, 2012
1989/94 *The Museum of Contemporary Art, Chicago*,
Radical Scavengers, 1994; Fluxus, 1993; Hand Painted Pop:
American Art in Transition 1993; Lorna Simpson 1992;
Occupied Territory, 1992; Alfredo Jaar, 1992; Rosemary
Trockel, 1991; Secrets, Dialogues and Revelations: The
Art of Betye and Alison Saar 1990; Robert Rauschenberg,
1992; Romare Bearden, 1991; Cuba USA, 1991; Primal
Spirit; *Contemporary Japanese Sculpture, 1990; Toward the
Future: Contemporary Art in Context, 1990; Robert Longo,
1990; Peter Saul: Shocking, 1989*
1995 *Spertus Museum* Friedrich Adler: Art Nouveau to Art
Deco (reprinted, Chicago Art Deco Society
Journal)
1994 *Spertus Museum, Chicago* Judy Chicago: Holocaust Project
1989 *Sculpture Chicago Sculpture Chicago, New Projects*

REVIEWS AND BIBLIOGRAPHY

A Chicago Biennial is Taking Art Beyond Museum Walls ARTnews
Public History A Textbook of Practice, Thomas Cauvin, New
York and London, Routledge 2016
Episode 580: Rebecca Keller Bad at Sports
<http://badatsports.com/2017/episode-580-rebecca-keller/>
Innovation at National Trust Sites, Cyndi Malanick, Forum
Journal Vol 28, no4 Summer, 2014
*The Way of the Shovel--Art as Archaeology--A group exhibition opens
in Chicago* ArtDaily Nov 22 2014
In Residence at Chesterwood, Sculpture Magazine, Vol 32, no 8,
Oct 2013
Go to the Way of the Shovel, Chicagoist,
https://chicagoist.com/2013/11/12/recommendation_go_the_way_of_the_sh.php
The Way of the Shovel: On the archaeological imaginary in art.
Exhibition Catalogue, MCA, 2013 Roelstraete, D.
(2013). Chicago: Museum of Contemporary Art in association
with the University of Chicago Press.
Bad at Sports, Prisons Past and Present
<http://badatsports.com/2012/an-exploration-in-three-parts-prisons-past-and-present-at-the-sullivan-galleries/>, Nov 13
2012 (reproduction)
Excavating History, Keller, R. et al (2012). *Excavating history:
Artists take on historic sites*. Chicago, Ill.: StepSister Press.
Time Out Chicago Ten Best Art and Design Shows of 2011,
<https://www.timeout.com/chicago/art/10-best-art-design-shows-of-2011-in-no-particular-order> Jan 2012

MutualArt: Exploring the Art of Medicine: Dec 21, 2011
Praeterita, Hartigan, Artists Invade the International Museum of
Surgical Science, Nov 2011
Visualculturist, November 2011
Body of Work: Hyperallergic Nov 9, 2011
Body of Work: Chicago Artists month Blog, 2011
Time Out Chicago, Nov 2011
The Art Blog, With Draw, June 2011
Cycles and Systems: 4th International Waldkunst Exhibition,
<https://iwz.waldkunst.com/kataloge-und-filme> Kuratorin
Ute Ritschel, Darmstadt 2009
Keller at the Glessner Fmagazine weblog, *Michaels 2008*
Here, There and Back Again, published interview, Elmhurst Art
Museum 2005
Retro, Northern Illinois University, catalogue (reproduction)
2002
Oak Leaves, reproduction, Sept. 1998
Then and Now, CWCA, Catalogue, reproduction, 1998
The Domestic Taboo, Catalogue, reproduction, Suburban Fine
Art Center, 1998
The Chicago Reader, reproduction, Nov. 4, 1995
Small Details: Intimate Images Through Artists Eyes, Catalogue,
reproduction
The Peoria Observer, "Big Stories in Small Detail,"
Chicago Sun-Times, ScreenPlay Sept. 27, 1992, reproduction
Let the Work Speak for Itself, exhibition catalogue Dritschel, et
al, Northern Illinois University 1991
Crains Chicago Business, Sept. 21, 1992, reproduction
Creating Environments: Imagery and the Folding Screen, Ihrig
Gallery Catalogue, reproduction
New City News, "Choose Your Words," April, 1991,
(reproduction)
Let the Work Speak for Itself, Catalogue reproduction, 1990
Art Muscle, "Reviews," Nov. 1990, reproduction.
Veja, (Sao Paulo, Brazil), April 1, 1990. Interview.

VIDEOS /streaming

What Remains is Dust Artblurb/Chipstone Foundation
<https://www.youtube.com/watch?v=6SICbxGI8uU>
A Dangerous Proposition, Artblurb/Chipstone Foundation
<https://www.youtube.com/watch?v=SzOwoVU92Ak>
Rebecca Keller, Berkshire Video, Chesterwood 2013
<https://www.youtube.com/watch?v=hC7TiP3GcXw>
Chicago Prose Awards Finalist 2013
https://www.youtube.com/watch?v=6q8_fOclYdQ
Revolution TEDx UChicago, 2012
<https://www.youtube.com/watch?v=w5nvczmzXGD8>

COLLECTIONS

Tides Institute Museum of Art
Chesterwood
City of Chicago
Portland Art Museum
National Art Museum of Estonia
Elmhurst Art Museum
Loyola Medical Center
Tartu University

LECTURES/PRESENTATIONS/CONFERENCES

Panel Chair, International Sculpture Conference, Artists and Collections: Philadelphia, 2018
Presenter, Material Culture, Chipstone Foundation/Milwaukee Art Museum, 2017
Social Theory, Politics and the Arts, Take This: It's Good for You" University of Ottawa, CA 2014
Theoretical Archeology Group, Artists as Excavators, University of Chicago 2013
The Socially Responsive Museum; Excavating History, Making Meaning, Taipei, 2012
Educators' Salon, MCA, 2012
Keynote presenter: Art and Historic Sites: New Meanings/Nat'l Trust for Historic Preservation
National Participant: Museum Innovation Lab
Presenter: Open Engagement, Art and Social Practice 2012
TED Talk/ Revolution, TEDxUChicago, 2012
Sustainability, Art and Historic Sites, National Trust for Historic Preservation, 2012
Presenter: Making, Meaning and Context; a Radical Reconsideration of Art's Work, Goddard, 2011
Respondent, Rethinking Arts Administration, Threewalls Salon Series 2010
Waldkunst Biennial, 2008
Anatomy Theater Symposium/Performances, Tartu Estonia, 2006
Presenter: Baltic-North American Studies: Transculturalism, Artist as Interloper 2003
Presenter, National Conference for Women in the Arts, Philadelphia, 2002
"Stakeholder" Evoking History: the Memory of Water Project, Spoleto Festival, Charleston 2002
Presenter and "Stake holder" Evoking History, Spoleto Festival, Charleston, 2001
Discussant, Art and Community Building, Archtreasures, Chicago, 2000
Panelist, Three Dimensional Painting, College Art Association Conference, New York, 1997
Keynote Speaker, Collaborators at Work, National Lewis University, Chicago 1994
Presenter, "Pop" and the Advertising Age, National Art Educators Association, Chicago 1993
Presenter, Museum Panel, "Instant Resources" Illinois Art Education Association, Chicago 1991

JUROR

2018 Ox-bow Artist Fellowship
2018 National Trust for Historic Places; Illinois State Museum/Lockport: "Un-Lock"
2015 Border-Land-Stories, in conjunction with University of Arizona and NEH
2013 National Trust for Historic Places; Shadows-on the Teche artist residencies

CO-FOUNDING EDITOR

YoYo Magazine.org

PROFESSIONAL EXPERIENCE

Adjunct Professor, School of the Art Institute of Chicago

Courses include:

Art Activism and Response traces the 20th century history of activist/political art, and also explores institutional response, within and without the art world. The course explores how the artistic, institutional and political landscape has changed, and the role the dynamic interplay of artists and arts institutions have played in those changes. Course examines varying definitions of activism in the arts, controversies over identity politics, artistic freedom vs. responsibility, multiculturalism and the social roles of arts institutions

Advanced Sculpture: This course is designed to help advanced students at the end of their BFA program to prepare for the thesis exhibition, identify and develop directions for their practice; complete a strong portfolio. Course focuses on individual and group critiques, and in-depth consultation and advising.

Excavating History: Students in this course conduct research into the complex histories of a specific historic site, and create installations and artworks for public exhibition at the site. They also examine the processes by which certain narratives become agreed upon and enshrined as Public History, and explore the methods, rhetoric and politics of historical research.

Sophomore Seminar: Place, Memory, Sensation, And Ideas combines studio critique with discussion and research to assist students in exploring the concerns that drive their creative practice, and set the terms for its future development. Through essential readings, studio projects, and writing, students will generate narratives about how and why they make art, and see how these narratives align with others.

History, Theory and Practice of Museum Education examines the social role and history of museums in their communities as well as practical aspects of museum education. The history of American Art Museums as educational institutions, varying historical and contemporary approaches to museum education, differing institutional and educational missions, theoretical issues are included. Students also create programs, examine curatorial practice, public image and other areas related to the museum as a public institution with public responsibilities. Special attention is paid to integrating theory into practice

Public Practice Seminar explores the ways we might describe a practice as public, or locate a practice in a public realm. We examine various definitions of "public practice"; explore some of the strategies and methodologies that artists who work in the public have developed, and examine the histories

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and problems that these artists have negotiated. The syllabus is divided into overlapping and leaky categories of place, people and objects/memory. Students gain familiarity with histories and terminology of site specificity, participatory art making, relational aesthetics, and some of the most important literature exploring ideas about place, people, politics, post-studio and social practice.

Thesis and Graduate Advising, Field Work Supervision

Academic Service And Administration/SAIC

Program Director, Master of Arts in Art Education 2012-2016

Responsibilities included graduate admissions recruitment, applicant interviewing, consulting on course schedules, co-leading thesis workshops and organizing the Thesis Symposium, shaping the experience of graduate students and ensuring the integrity and continuing success of the program during a time of institutional growth and change

Part Time Representative to the Faculty Senate 2010-12, 2018-20

Responsibilities include participation in weekly meetings of the faculty senate and in meetings of various senate committees (curriculum, handbook, budget) as well as meetings of the Part-time concerns committee, the Part-time council and the all Part-time faculty meetings. The senate involved in decisions and concerns involving the quality of education at the School and the morale and well-being of its staff, students, and faculty.

CAPx Advisor 2003-Present

Responsibilities include meeting regularly with students and their mentors at internship sites, consulting with students on their resumes, career possibilities, portfolios and working with students to shape and meaningfully frame their internship experiences

Additional Teaching and Professional Experience

Cibo New Arts, Shanghai, China Aug 2017, Aug 2018

As invited international artist, I worked with young artists to develop portfolios, writing and exhibitions

Fulbright Senior Artist/Scholar, University of Tartu, Estonia May 2006-Aug 2006

Worked with graduate students and cultural stakeholders to create a site-specific exhibition/intervention in a follow up project to my earlier work as a Fulbright scholar

Fulbright Artist/Scholar University of Tartu, Estonia

As a Fulbright scholar and artist, I taught in both the art history and studio departments at the University of Tartu, one of the oldest universities in Europe. Courses include:

The Social Role of Art Institutions (art history) in which we discussed the role that various arts organizations and institutions – museums, artists unions, g
Alternative Media /Site was an interdisciplinary studio course that encouraged students to use found and altered objects, unusual (non-traditional materials) and to engage

sites throughout the city as place to create the work, site the work or inspire the work. Course culminated in exhibition in several spaces throughout the university

Special Projects Studio. Instituted a collaborative program between the University studio and art history departments and the Tartu Art Museum, creating a laboratory space in an unused museum cellar for experimental exhibition and installation ideas to be worked out. The project resulted in the creation of a permanent artist in -residence/guest program/collaborative program.

Curator/Educator

Harper College 1997-2004

Responsible for exhibiting, maintaining, researching and writing about the more than 300 artworks in the collection of the Harper College Educational Foundation, with particular focus on the educational aspects of the collection. This includes working with the faculty to utilize the collection in classroom projects and instruction, finding ways to engage the local (non-college community) with the art on campus, and working with faculty on temporary exhibitions.

Senior Museum Educator and Lecturer

Museum of Contemporary Art, Chicago 1986-1996

Responsibilities included researching and teaching a variety of classes and workshops, developing programs, writing catalogue essays and educational materials, working with curatorial staff in developing exhibition ideas, researching and interviewing artists for videotapes, identifying funding possibilities and writing grants in support of these activities.

Artist/Scholar in Residence

Universidade Federal de Pernambuco, Recife, Brazil

Conducted critiques, workshops and discussions on Art and Culture in the U.S (the relationship between the artist and the museum, the role of art, museums and artists in the community, and the relationship between art and advertising were some topics of discussion). Participated in cross-disciplinary panels with poets, architects and critics.

American Association of Museums International Fellow

Museu de Arte Contemporanea, Sao Paulo, Brazil

As one of 11 Americans chosen by the AAM to work with foreign institutions, I spent a six-week period consulting with the Museu de Arte Contemporanea and other museums on education programs. Activities included giving a course at the University of Sao Paulo, developing the museum as an educational resource, observing programs. Worked with staff to create multi-disciplinary programs with artists, teachers and the community.

Instructor

North Park College

Developed and taught several art and art history courses, including *Introduction to Art* and *20th Century Survey* courses, as well as *Foundation Studio*.

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EDUCATION

Northern Illinois University, MA, MFA

Minneapolis College of Art and Design, BFA

PROFESSIONAL AFFILIATIONS

Board Member, Compound Yellow art and community space

Peer reviewer of public programs AAM Museum Assessment
Program

Peer reviewer, Fulbright Scholar