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EDUCATION

- 1992-1996 *School of Oriental and African Studies, University of London, London, UK*
PhD Art History and Archaeology (Commonwealth Fellow)
- 1992-1994 *School of Oriental and African Studies, University of London, London, UK*
MPhil Art History and Archaeology (Commonwealth Fellow)
- 1990-1992 *University of Washington, Seattle, WA*
M.A. Art History (Recruitment Scholarship)
- 1986-1990 *Harvard University, Cambridge, MA*
A.B. Fine Arts (magna cum laude)

EMPLOYMENT

- 2003-present *University of Toronto, Toronto, ON*
Department of Arts, Culture and Media and Graduate Department of Art
Associate Professor
- 1999-2003/4 *National Museum of African Art, Smithsonian Institution, Washington, DC*
Curator, Modern and Contemporary Arts
- 1999 *New York University, New York, NY*
Research Fellow, Africana Studies Program
- 1996-1999 *New York University, New York, NY*
Faculty Fellow, John W. Draper Interdisciplinary Program in Humanities and Social Thought

HONORS AND RESEARCH GRANTS

- 2011 Honourable Mention, Arnold Rubin Outstanding Book Award from the Arts Council of the African Studies Association for *Inscribing Meaning: African Arts of Writing and Inscription*, co-edited with Christine Mullen Kreamer, Polly Nooter Roberts, and Allyson Purpura (National Museum of African Art/UCLA Fowler Museum of Cultural History. Five Continents Press, 2007)
- 2009 Resident Fellow, ZKM Global Arts Institute, Karlsruhe, Germany
- 2008 Principal's Research Award, University of Toronto
- 2008 Decanal Award for promotion to Tenure
- 2007 First Alternate, Jackman Humanities Fellowship, University of Toronto
- 2007 Arnold Rubin Outstanding Book Award from the Arts Council of the African Studies Association for *In Senghor's Shadow: Art, Politics and the Avant-Garde in Senegal* (Duke UP)

- 2004-2009 SSHRC Standard Research Grant, 2004-2009, Canadian Government
“Modernist Exile and Visual Arts in Postcolonial Perspective”
- 2005 Millard Meiss Publication Fund Award from the College Art Association
- 2005 Kellogg Foundation Grant in support of exhibition project: *TEXTures: Word and Symbol in African Art*, Smithsonian Institution
- 2003 Corporate Sponsorship, in support of Catalogue publication of *Ethiopian Passages: Dialogues in the Diaspora*. National Museum of African Art, Smithsonian Institution
- 2003 Connaught New Staff Matching Grant, University of Toronto
- 2001-2002 Smithsonian Scholarly Studies Grant
- 1996-1999 Postdoctoral Fellowship in the Humanities and Social Thought
New York University
- 1992-1995 Commonwealth Graduate Fellowship
School of Oriental and African Studies, University of London
- 1993-1994 Dissertation Fieldwork Scholarship
School of Oriental and African Studies, University of London
- 1990-1992 Graduate Recruitment Scholarship
University of Washington

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Chair, Committee for Awarding Arnold Rubin Outstanding Book Award, African Arts Council of African Studies Association (ACASA), 2009-2010.

Exhibition Reviews Editor and Consulting Editor, *African Arts* (UCLA)

Consulting Editor, *NKA: Journal of Contemporary African Art*, published by Duke University Press

Manuscript reviewer for Blackwell Press, University of Minnesota Press, University of Chicago Press, Ashgate Press, Art Bulletin

REFEREED PUBLICATIONS

Articles

“Laboratories of Avant-Gardism” in Jens Hoffman (ed.) *The Studio: Documents of Contemporary Art Series* (London: Whitechapel Gallery, 2012).

“A Nomad’s Revolutionary Beauty: the Works of El Anatsui” in *NKA: Journal of Contemporary African Art* 28 (Summer 2011).

“Postcolonial Agitations: Avant Gardism in Dakar and London” in *New Literary History* 41, 4 (Winter 2010): 731-751.

“Rhythm as an Architecture of Being,” invited article in *Third Text: Third World Perspectives on Art and Literature* 24, 2 (2010): 215-226

“The Densities of Modernism” in *The South Atlantic Quarterly* 109, 3 special issue on African Modernisms, edited by Salah Hassan (2010): 475-508

“Roundtable II, Contemporary African Art History and the Scholarship” in *Nka: Journal of Contemporary African Art*, Duke University Press 26 (Spring 2010): 80-151.

“Apertures, Exhibitionary Complexes, and the Reflexivity of Contemporary African Photography” in *Nka: Journal of Contemporary African Art* 22/23 (Spring-Summer 2008): 28-37

“Exhibiting Contemporary African Arts: Roundtable of Curators” *Nka: Journal of Contemporary African Art* 22/23 (Spring-Summer 2008): 152-187

“Inscribing Meaning: African Arts of Writing and Inscription: Exhibition Preview” in *African Arts* 40, 3 (Fall 2007), co-authored with Mary Nooter Roberts, Christine M. Kreamer, Allyson Purpura, 78-91

“Canon Fodder: The Battles over contemporary African Arts,” in *Art Journal* 66, 2 (Summer 2007): 120-127)

“Guibril André Diop: Un maître du fer” in *Trajectoires: Art contemporain du Sénégal*. Dakar: IFAN, 2007.

“El Hadj Moussa Babacar Sy: Un griot moderne?” in *Trajectoires: Art contemporain du Sénégal*. Dakar: IFAN, 2007.

“Les arts premiers in Paris: le monument de l’autre” (First Word) in *African Arts* 39, 2 (Winter 2006): 1, 4, 6, 8-9, 91, 96.

“Ecole de Dakar: Pan-Africanism in Paint and Textile” in *African Arts* 35, 3 (2002): 12-32, 88, 92.

“A Congo Chronicle: Patrice Lumumba in Urban Art” in *Nka: Journal of Contemporary African Art* 11/12 (2000): 96-99.

“Art at the Crossroads: Senegalese Artists Since the 1960’s” in *Issues in Contemporary African Art*, edited by Nkiru Nzegwu (Binghamton: International Society for the Study of Africa, 1998): 69-89.

“In Search of Africa in London and New York” in *Black Renaissance*, 1, 2 (Fall 1997): 177-185.

“Les chers enfants sans papa,” in *Oxford Art Journal* 19, 1 (1996): 42-52

“Between the internal and the international: Penelope Siopis” in *Metronome* 1 (May 1996): 14-19, 49, 51.

Book Chapters

“Contemporary Musings” in Hans Belting, Jacob Birken, Andrea Buddensieg (eds.): *Global Studies: Mapping Contemporary Art and Culture* (Hatje Cantz, Ostfildern, September 2011): 314-331.

“Word Play: Text and Image in contemporary African art” in *Inscribing Meaning: Writing and Graphic Systems in African Art* (Washington, DC: Smithsonian, National Museum of African Art; Milan: 5 Continents, 2007): 201-226.

“A conversation with Iké Udé” in *Inscribing Meaning: Writing and Graphic Systems in African Art* (Washington, DC: Smithsonian, National Museum of African Art; Milan: 5 Continents, 2007): 83-87.

“Contemporary Art and the Global Marketplace” in *Georges Adéagbo* (Galerie im Taxipalais, Innsbruck, Austria and Cantz/Verlag, 2001)

Books

In Senghor’s Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960-1995. Duke University Press, 2004. Recipient of the Arnold Rubin Outstanding Book Award (2004-2007), from the Arts Council of the African Studies Association and Meiss Publication Award (College Art Association).

Reviews

“Man Ray, African Art and the Modernist Lens; De l’imaginaire au musée – Les arts d’Afrique à Paris et à New York (1931-2006); Picasso’s Collection of African and Oceanic Art,” invited review article in *Art Bulletin* Volume XCIII Number 2 (Summer 2011): 379-383.

“Paris Primitive: Jacque Chirac’s Museum” in *African Arts* 42, 3 (Autumn 2009): 89-90.

“Continuity and Change: Three Generations of Ethiopian Artists” in *African Arts* 41, 3 (Summer 2008): 78-80.

“Mediating Africanité: Beaux Arts and the Modern Artist in 1960s Senegal: A Comment” in *African Arts* 39, 1 (Spring 2006)

“A Saint in the City: Sufi Arts of Urban Senegal” in *African Arts* 37, 1 (Spring 2004): 90-93.

“Viyé Diba: Profound Beauty” in *African Arts* (Summer 2000): 80-81.

“Black Arts and Culture in the 20th Century” in *Nka: Journal of Contemporary African Art* (Fall 1999)

“Art and Politics in Senegal, 1960-1996,” in *Nka: Journal of Contemporary African Art* (Spring 1999)

“The Sainthood of Mor Faye” in *African Arts* 31, 4 (Fall 1998): 76–78.

“Black Artists in Britain: A Rich Heritage”, Studio Museum/Bronx Museum/Caribbean Cultural Center, New York, review of *Transforming the Crown: African, Asian, and Caribbean Artists in Britain*, Fall 1997 in *African Arts* (Spring 1998)

“Transforming the Crown: African, Asian, and Caribbean Artists in Britain, “Black Artists in Britain: A Rich Heritage”, Studio Museum/Bronx Museum/Caribbean Cultural Center, New York in *African Arts* (Spring 1998): 81-83.

“In Search of Africa in London and New York” in *Black Renaissance* 1, 2 (Fall 1997)

NON-REFEREED PUBLICATIONS

Books

Inscribing Meaning: African Arts of Writing and Inscription, co-edited with Christine Mullen Kreamer, Polly Nooter Roberts, and Allyson Purpura (National Museum of African Art/UCLA Fowler Museum of Cultural History). Five Continents Press, 2007. Honourable Mention, Arnold Rubin Outstanding Book Award, Arts Council of the African Studies Association.

Ethiopian Passages: Dialogues in the Diaspora. National Museum of African Art, Smithsonian Institution, 2003.

Essays in Catalogues

“Passages and Positionings: Petros’ Colorscapes,” *Franklin Art Projects*, Minneapolis, Minnesota, (August 2012).

« El Anatsui » in *Ars11* Museum of Contemporary Art Kiasma, Helsinki, Finland (2011) : 94-95.

“Excess and Economy: Thoughts on the Recent Works of El Anatsui” published in conjunction with *Zebra Crossings*, Jack Shainman Gallery, New York City, 2009.

«Ananias Léki Dago » in *Flow* New York: Studio Museum of Art, April 2008.

Editor, *Flava: Ten Years of Wedge Curatorial Projects*. Published in conjunction with CONTACT 2007. Toronto, Ontario, 2008.

“Visual Poetry and Alternate Literacies: The Languages of Fathi Hassan” in *Fathi Hassan-Safir*. Urbino, Italy, June 2007.

“Thiès Tapestries: Woven Images of Négritude” in *The Art of African Textiles: Technology, Tradition, and Lurex*, exhibition catalogue, John Picton (ed.) London: Barbican Art Gallery, 1995

“Navigating Cross-Currents,” catalogue essay for *Cross-Currents: New Art from Senegal* Liverpool: Bluecoat Gallery, 1995

Works in Progress

Co-editor with Ruth Phillips, *Mapping Modernisms: Transcultural Exchanges in Twentieth-Century Global Art*, forthcoming 2014.

Contemporary Musings, book in progress

Post-war Prismatic Scatterings: Global Modernists, Salon Cultures, and the Articulation of Difference, book in progress.

ORGANIZED CONFERENCES AND SYMPOSIA

Co-Convenor, “Mapping Modernisms: Transcultural Exchanges in 20th Century Global Art” National Gallery of Ottawa and Carleton University, May 10-13, 2012.

Co-chair, “The Art of El Anatsui” African Studies Association Meetings, San Francisco, November 2010

Panel Chair, “Contemporary Arts in Traditional Places: Building or Bursting the Canon,” Arts Council of the African Studies Association Triennial Meetings, Gainesville, Florida, March 2007

Round Table Chair, “Rights of Cultural and Artistic Representation in Africa and Abroad,” Canadian African Studies Association Meetings, May 2007

Convenor, *Diaspora and Experience in the Visual Arts*, Hirshhorn Museum, Smithsonian Institution, 2003

Convenor, *Who Defines the Contemporary? Biennales and the Global Artworld* organized in the International Museums Division, Smithsonian Institution, 2001

Convenor, *Collecting the Contemporary*, National Museum of African Art, Smithsonian Institution, 1997

PRESENTED CONFERENCE PAPERS AND INVITED LECTURES

“The Perils of Intervention: Institutional Critique in the Age of Contemporary African Art” Harn Eminent Scholar Lecture, Harn Museum of Art, University of Florida, Gainesville, November 30, 2012.

“Challenging the Cartography of the Modern with the Coordinates of Pan-Africanism” *Mapping Modernisms: Transcultural Exchanges in 20th Century Global Art*, National Gallery of Ottawa and Carleton University, May 10-13, 2012.

“Checking Canada’s Blindspot: Blackness, Visuality and the Multicultural Nation,” Center for African American Studies, Princeton University, 18 April 2012.

“Modernisms in Africa: Moving beyond models of nationalism,” Conference on Indigenous Modernisms, organized by Ruth Phillips and Nicholas Thomas, Sterling and Francine Clark Art Institute, May 2011.

Moderator, “African Canadian Identities: A conversation with four Photographers” Position as Desired symposium, Royal Ontario Museum, March 5, 2011.

Moderator and Respondent, *Roundtable, Crumple, Fold, Crunch: The Art of El Anatsui*, ACASA, Arts Council of the African Studies Association, March 2011.

Invited lecture and roundtable discussion, “El Anatsui: Contemporary Art Practices,” Institute of Contemporary Culture, Royal Ontario Museum, December 8, 2010.

Invited Speaker, “Ways of Showing/Ways of Knowing,” Chazen Museum of Art at the University of Wisconsin-Madison (October 2010)

Invited participant, “Nations in the History of Art,” SSHRC-sponsored workshop, University of Toronto, October 2010

Invited Speaker, “Always Moving Forward: Reflections on the Wedge Collection” Contact Festival. Gallery 44, Toronto, May 2, 2010

“Modernist Legacies/Contemporary Responses” invited speaker at symposium, *African Art, Modernist Photography, and the Politics of Representation* organized by The Phillips Collection, David C. Driskell Center for Diaspora and the Department of Art, University of Maryland, November 13-14, 2009.

“Contemporary Musings: Globalizing Narratives at the National Museum of African Art” presented as a Summer Fellow, Global Art and Museums Project, ZKM Institute, Karlsruhe, Germany, June 2009.

“South-South Dialogues: Contemporaneity and African Imaginaries” participant for roundtable *South-South: Interruptions and Encounters*, Justine Barnicke Gallery, University of Toronto, April 6, 2009.

Invited Speaker “Modernisms in Contemporary Curating, Africa Here and Now” symposium on *Contemporary Art from Africa*, Cantor Center for the Arts, Stanford University, March 21, 2009.

Invited Lecturer, “Africa, Avantgardism and the Neo-Liberal Age,” Department of Art History, Freie Universitet, Berlin, May 2008.

Modern Studies Association, Annual Conference, “What is the Difference between the Modern and the Contemporary?” participant on roundtable/panel, Nashville. Tennessee, November 2008.

Clark Institute of Art. “Workshop on Forty Years of Contemporary African Art Scholarship,” May 27-29, 2008.

“Cosmopolitan Conversations: Translations, Rewrites and Dislocations,” conference: “New Territories in Contemporary African Arts,” Institute of African and African American Studies, Harvard University, February 29, 2008.

“The Word in L.A.,” Fowler Museum of Art, University of California Los Angeles. Moderator of artists’ panel, February 4, 2008. In conjunction with the exhibition, *Inscribing Meaning: Writing and Inscription in African Arts*.

“Visual Plays: Modern and Postcolonial African Artists and the Allure of the Image/Text Paradigm,” invited Lecture, Middlebury Museum of Art, Middlebury College, October 12, 2007.

“African Contemporary Arts at a Crossroads: Some Thoughts on Pedagogy and the Canon.” Presented Paper at Invited Roundtable Discussion, University of Witwatersrand, Johannesburg, South Africa. Invited Participant in Mellon-Sponsored Clark Institute Workshop on Forty Years of Contemporary African Art Scholarship, October 25, 2007.

“Contemporary Arts as Resistance? Transnationalism, Rainbows and the Marketing of a new South Africa,” Presented at Transnationalism, Art, Activism Conference, Sponsored by the Centre for Diaspora and Transnationalism, University of Toronto, March 2007.

“Tracing Modernisms in the Egyptian Public Sphere,” Paper presented at ACASA, Boston, March 2004.

“Contemporary Musings: Displays of Otherness,” Paper presented at ACASA, Museum Day, Boston March 2004.

“Ceramics, Myths of Modernism, and Tropes of Otherness,” Paper presented at Picasso and Ceramics symposium, Toronto, October 2004.

“Space, Place, and Paradigm: Challenges to Exhibiting Contemporary non-Western Arts”, University of Western Australia, Perth, April 2003.

“Moving the Goalposts, Interpreting African Arts in the New Century” Paper presented for University of Toronto arts symposium, Fall 2003.

“Locating South African contemporary arts in the 21st century,” Paper presented at the symposium for *Coexistence: Contemporary Cultural Production in South Africa*, Brandeis University, January 2003.

“South Africa and the South: Resistance and Reconciliation,” Paper presented at a Curriculum Planning Seminar, Morehouse College, Atlanta, Georgia, May 2002.

“Who Defines the Contemporary?: The Craze for Biennales,” Paper Presented at the International Art Museums Annual Conference, Smithsonian Institution, March 2002.

“Alternative Modernisms, Alternative exhibitions,” Paper presented at the College Art Association Meetings, Toronto, February 2000.

EXHIBITIONS/FILMS CURATED

“Studio Visits: South Africa 2011” curated film, produced in conjunction with Diane Frankel, museum consultant (January 2012).

“Inscribing Meaning: African Arts of Writing and Inscription,” National Museum of African Art (NMAFA), Smithsonian Institution, co-curator and in collaboration with UCLA Fowler Museum, 2007.

“TEXTures: Word and Symbol in African Art,” (National Museum of African Art (NMAFA) Spring-Summer 2005

“Ethiopian Passages: Dialogues in the Diaspora,” (NMAFA) Spring-Summer 2003

“Journeys and Destinations: African and Diaspora Artists on the Move,” (NMAFA) Winter-Spring 2003

“Chant Avedissian: A Contemporary Artist of Egypt” (NMAFA) November 2000 - February 2001