

## ABBE C. SCHRIBER

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### RESEARCH INTERESTS & TEACHING AREAS

Modern & Contemporary African American art and art of the African Diaspora; transatlantic slavery and reception of African art in North America and the Caribbean; theories and histories of performance; folk art, craft, and material culture; Black/intersectional feminisms; transnational modernism and avant-gardes; critical race/decolonial/postcolonial theories; theories of publics, public art, and urban space.

### ACADEMIC APPOINTMENTS

2022- Assistant Professor of Art History and African American Studies, University of South Carolina  
2021-2023 Visiting Assistant Professor (Art of the African Diaspora) History of Art Department, Massachusetts College of Art & Design  
Spring 2021 Visiting Instructor of Art, Colby College  
Fall 2020 Adjunct Assistant Professor, Pace University  
2016-17 Instructor in the Core Curriculum, Columbia University

### EDUCATION

2020 Ph.D. Columbia University, Art History & Archaeology  
2009 B.A. Oberlin College, Art History

### PUBLICATIONS

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#### Book Manuscript in Progress

Working Title: *Experiments in Black Diasporic New York: David Hammons and the 1970s-1980s*

#### Peer-Reviewed Articles

2020 "Mapping a New Humanism in the 1940s: Thelma Johnson Streat Between Dance and Painting," *ARTS* Special Issue: Dance and Abstraction, ed. Juliet Bellow and Elise Archias, vol. 9, no. 7 (January 2020): 1-23.  
2019 "Those Who Know Don't Tell: David Hammons c. 1981," *Women & Performance: a journal of feminist theory*, Special Issue: Performing Refusal/Refusing to Perform, ed. Lakshmi Padmanabhan and Lilian Mengesha, vol. 29, issue 1 (Winter 2019): 41-61.

#### Invited Texts

2021 "Out of the Box: Beverly Buchanan" special feature, *Archives of American Art Journal* (forthcoming, 2022).

#### Book Chapters

2021 "'Architects of the Spirit': Intimacy and Care in Beauford Delaney's Post-1950 Abstractions," in *In a Speculative Light: The Arts of James Baldwin and Beauford Delaney*,

- ed. Amy J. Elias. (Durham, NC: Duke University Press, forthcoming, Winter 2022-23).
- 2020 “Those Who Know Don’t Tell: David Hammons c. 1981,” *David Hammons* October File, ed. Kellie Jones (Cambridge, MA: MIT Press, forthcoming 2022-23).

#### Book Reviews

- 2021 Katherine Jentleson, *Gatecrashers: The Rise of the Self-Taught Artist in America*, *caa.reviews*, August 2021.
- 2020 Rebecca Zorach, *Art for People’s Sake: Artists and Community in Black Chicago, 1965-1975*, *Panorama: Journal of the Association of Historians of American Art*, Fall 2020.

#### Exhibition Catalogue Essays

- 2023 Essay in progress for *Going Dark: Contemporary Artists Obscuring the Figure*, ed. Ashley James. New York: Solomon R. Guggenheim Museum (forthcoming, Fall 2023).
- 2019 “Betye Saar’s *Black Girl’s Window* (1969),” in *Among Others: Blackness at MoMA*, ed. Darby English. New York: Museum of Modern Art, 2019.
- 2014 “An Alchemy of Home: Bearden’s *Odyssey* and African Art,” in *Romare Bearden: A Black Odyssey*, ed. Robert G. O’Meally. New York: Columbia University, 2014.
- 2013 “Affirmations for Living: Steffani Jemison,” in *Fore*. New York: The Studio Museum in Harlem, 2013.
- 2011 “Isaac Julien: *Incognito*” and “Norman Lewis: *Bonfire & Blue and Boogie*,” in *Re:Collection: Selections from The Studio Museum in Harlem*. New York: The Studio Museum in Harlem, 2011.

#### Exhibition Catalogue Entries

- 2018 Mark Bradford, David Hammons, and Wangechi Mutu entries, in *Black Refractions: Selections from The Studio Museum in Harlem*. New York: The Studio Museum in Harlem / American Federation of the Arts, 2018.
- 2018 “Patricia Belli,” *10. Berlin Biennale für Zeitgenössische Kunst*. (Berlin Biennale for Contemporary Art): *We don’t need another hero*. Berlin: DISTANZ, 2018.
- 2014 David Hartt, Leslie Hewitt, Hank Willis Thomas, and Purvis Young entries, in *Speaking of People: Ebony, Jet and Contemporary Art*. New York: The Studio Museum in Harlem, 2014.
- 2014 Entries for *Charles Gaines: Gridwork 1974-1989*, ed. Naima J. Keith. New York: The Studio Museum in Harlem, 2014.
- 2014 Kevin Beasley, Frank Jones, Joe Minter, Noah Purifoy, Stacy Lynn Waddell, and Kara Walker entries, in *When The Stars Begin To Fall: Imagination and the American South*. New York: The Studio Museum in Harlem, 2014.
- 2013 Derrick Adams, Sanford Biggers, Lily Reynaud-Dewar, Ellen Gallagher, Kiluanji Kia Henda, Wangechi Mutu, Sun Ra, Cauleen Smith, and Saya Woolfalk entries in *The Shadows Took Shape: Afrofuturism and Contemporary Art*, ed. Naima J. Keith and Zoe Whitley. New York: The Studio Museum in Harlem, 2013.
- 2013 Maren Hassinger, Ulysses Jenkins, Senga Nengudi, and Howardena Pindell short essays, in *VideoStudio: Playback*, ed. Thomas J. Lax. New York: The Studio Museum in Harlem, 2013.
- 2013 LaToya Ruby Frazier and Dineo Seshee Bopape entries, in *VideoStudio: Changing Same*. New York: The Studio Museum in Harlem, 2013.

### Selected Art Criticism

- 2017 "Seeing is Consuming: Feminism and the Perils of Visibility," *e-flux conversations*. August 2017.
- 2017 "Art History, Remastered: Abbe Schriber on Kerry James Marshall, at the Met Breuer, New York," *Texte zur Kunst*, issue no. 105: "They Are Us/Wir Sind Ihr" (March 2017): 227-231.
- 2017 "Sondra Perry, *Resident Evil* at The Kitchen," *Artforum* 55 (7) (March 2017): 271.
- 2016 "Leslie Hewitt at Sculpture Center," *Art in America*, vol. 104, issue 10 (Nov. 2016): 152.
- 2015 "*When The Curtain Never Comes Down* at American Folk Art Museum," *Art in America*, vol. 103, issue 6 (June 2015): 143.
- 2015 "Hito Steyerl at Artists Space," *Art in America*, vol. 103, issue 5 (May 2015): 157.
- 2015 Critic's Pick, Kevin Beasley at Casey Kaplan, artforum.com.
- 2015 "Keith Hennessy: *Bear/Skin*," *Art in America*, vol. 103, issue 4 (April 2015): 113.
- 2014 Critic's Pick, "Ruffneck Constructivists," curated by Kara Walker, artforum.com.
- 2014 Critic's Pick, "Derrick Adams: LIVE and In Color," artforum.com.
- 2014 Critic's Pick, "Trisha Brown: Embodied Practice and Site-Specificity," artforum.com.
- 2014 "In Conversation: Martha Rosler with Abbe Schriber," February Art Books, *The Brooklyn Rail*. Online. February 5, 2014.
- 2013 "Robert S. Duncanson and the Landscape Tradition," *Studio Magazine* (Winter/Spring 2013): 63.
- 2011 "Neither Wife Nor Widow: *Lee Krasner: A Biography* by Gail Levin," September Art Books Review. Online. *The Brooklyn Rail*.
- 2011 "The New Woman in the Age of Mechanical Reproduction: *The New Woman International: Representations in Photography and Film from the 1870s through the 1960s*." May Art Books Review. Online. *The Brooklyn Rail*.

### AWARDS/FELLOWSHIPS

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- 2021 John W. Kluge Fellowship, Library of Congress, Washington, D.C. (awarded for second book project: *Archives of Care: Art and Black Feminist Inventory*; accepted for Summer 2022 & Summer 2023).
- 2020-21 Tyson Scholar of American Art, Crystal Bridges Museum of Art, Bentonville, AR
- 2020 AHAA-Luce Summer 2020 Emergency Grant, Association for Historians of American Art.
- 2020 Travel Grant, Lunder Institute for American Art, Colby College, to attend "Research Symposium: Art by African-Americans," March 12-13, 2020.
- 2019-20 Sylvan C. Coleman and Pam Coleman Memorial Fund Predoctoral Fellow, Department of Modern & Contemporary Art, Metropolitan Museum of Art.
- 2019 Arts & Sciences Graduate Council Travel Grant, Columbia University.
- 2018-19 Ellen Holtzman Fellow, ACLS/Luce Dissertation Fellowship in American Art.
- 2017-18 Douglass Foundation Predoctoral Fellow, Smithsonian American Art Museum, Washington, D.C.
- 2017 GSAS Research Excellence Dissertation Fellowship (declined).
- 2016 Ary J. Stillman Summer Research Grant, Department of Art History & Archaeology, Columbia University.
- 2016 Innovative Summer Teaching Institute, Center for Teaching & Learning, Columbia University.

- 2015 Summer Travel Scholarship, “Hadrian’s Villa: The Archaeology of an Imperial Court,” Tivoli, Italy, APAHA and Department of Art History & Archaeology, Columbia University.
- 2014-16 Teaching Fellowship, Department of Art History & Archaeology, Columbia University.
- 2013-14 Faculty Fellowship, Department of Art History & Archaeology, Columbia University.

### INVITED TALKS AND LECTURES

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- 2021 “Visual Art of the Black Arts Movement,” guest lecture/discussion for “Rhetoric of Social Movements” course. Invited by Prof. Lisa Corrigan, University of Arkansas, April 20, 2021.
- 2020 “Monuments and African American Responses to Public Art,” guest lecture for “Contemporary Art” course. Invited by Prof. John R. Blakinger, University of Arkansas, December 3, 2020.
- 2020 “Dreaming Liberation: Afro-Surrealism and Pop in the 1960s-70s,” Department Lecture, Department of Art History and Archaeology, Washington University in Saint Louis, December 2, 2020.
- 2020 “American (U.S.) Art and Critical Race Art History,” guest lecture/discussion for “U.S. Arts and Visual Culture, 1890-1980: Representing Democracy, Race, Nation” course. Invited by Prof. Angela Miller, Washington University in Saint Louis. December 2, 2020.
- 2019 50<sup>th</sup> Anniversary panel: Gordon Parks, *The Learning Tree*, with Hank Willis Thomas, Institute for African American Affairs & Center for Black Visual Culture, New York University, November 20, 2019.
- 2019 “Outside the Box” Lecture Series, *Nari Ward: We the People*, New Museum for Contemporary Art, March 28, 2019.
- 2018 “Creating Space: Curating Black Art Now,” Allen Memorial Art Museum Symposium, Oberlin College, November 1-2, 2018.
- 2018 “Art Bites” Lunchtime Talks, Smithsonian American Art Museum. “James Hampton’s *Throne of the Third Heaven of the Nation’s Millennium General Assembly*,” July 27, 2018.

### CONFERENCES

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- 2022 “Beyond Opacity.” Co-presented with Dr. Maya Harakawa. Association of Historians of American Art Seventh Biennial Symposium, Bentonville, AR. Oct 6-8, 2022.
- 2022 “Appropriation: Double Takes.” Co-presented with Dr. Leah Pires. *Approaching Downtown: Avant-Garde Cultural Production in New York City, 1970s-1990s* Symposium. Centre for American Art, Courtauld Institute of Art, London. July 11-14, 2022.
- 2022 “Heresies and Other Mythologies,” panel co-chair with Dr. Montana Ray. College Art Association, February 19, 2022.
- 2021 “A Vitalization in Space’: African American Artists Reinvent African Sculpture at Mid-Century.” Re-animating the Past: Embodied Knowledge as Art-Historical Method panel. Association for Art History, London, UK. April 15, 2021.
- 2020 “Constructing the ‘Folk’: Reimagining Black Southern Folkways in the 1980s.” Metropolitan Museum of Art “Virtual Brown Bag.” March 20, 2020. [Original Met

- Colloquium canceled due to COVID-19].
- 2020 “Color Pleasure: Intimacy in Downtown Painting After Delaney & Baldwin.” *In a Speculative Light: The Arts of James Baldwin and Beauford Delaney* Symposium. University of Tennessee at Knoxville. February 20, 2020.
- 2020 “Thinking Archivaly: Keep-saving and Black Feminist Futurity.” Critical and Liberatory Pedagogies in African American Art panel. College Art Association. February 13, 2020.
- 2019 “Afro-American Abstraction”: Black Artists and Medium Hybridity at the Turn of the 80s.” Blue Black: Blackness and Abstraction panel. College Art Association. February 15, 2019.
- 2018 “Word on the Street: David Hammons’s Negotiation of Rumor, c. 1981.” Smithsonian American Art Museum Predoctoral Fellow Lectures. May 4, 2018.
- 2017 “Thelma Johnson Streat’s Cartography of Movement in the 1940s.” *Refracting Abstraction* Symposium. Stanford University, January 29, 2017.
- 2016 Presentation on Betye Saar’s *Black Girl’s Window* (1969). Mellon Research Consortium Symposium. Museum of Modern Art. May 12, 2016.
- 2015 “Noah Purifoy and the Material Ephemera of Crisis.” “Crisis and Critique” Symposium. Institute for Comparative Literature and Society. Columbia University. April 4, 2015. Panel moderated by Gayatri Chakravorty Spivak.
- 2014 “Long Time No See’: Dance and the Logic of Video in Trisha Brown’s ‘Set and Reset.’” Cambridge/Columbia Symposium. Columbia University. April 7, 2014.

## TEACHING EXPERIENCE

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- 2022- University of South Carolina
- AFAM 398/ARTH544: African American Art
  - ARTH544: The ‘Other America’: Art of the Black Diasporic South
- 2021-22 Massachusetts College of Art & Design
- FRSM-100-07: Black Art & Placemaking in Boston (Online/Synchronous)
  - HART-105-01 & HART-105-02: Introduction to Art of the Global African Diaspora (Online/Synchronous)
  - HART-106-01 & 106-02: Introduction to Traditional Arts of Africa (Online/Synchronous)
  - HART-328: Art and Revolution in Postcolonial Africa (Hybrid)
- Spring 2021 Colby College
- AR256: African American Art (Online/Synchronous)
- Fall 2020 Pace University
- ART218/CRN 70519: African Art (Online/Synchronous)
- 2016-17 Columbia University
- HUM1121: Art Humanities: Masterpieces of Western Art

### Teaching Assistant:

- Spring 2016 “In & Around Abstract Expressionism” (Barnard College)  
Fall 2015 “Neo-Dada and Pop” (Columbia University)  
Spring 2015 “Feminism and Postmodernism” (Barnard College)  
Fall 2014 “Early Modernism and the Crisis of Representation” (Barnard College)

### **PROFESSIONAL EXPERIENCE**

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- 2018 Permissions/Research Assistant to Saidiya V. Hartman, Professor of English and Comparative Literature, Columbia University (*Wayward Lives, Beautiful Experiments*, W.W. Norton, 2019).  
2015 Permissions/Research Assistant to Christina Sharpe, Associate Professor, English, Africana, & Women, Gender, & Sexuality Studies, Tufts University (*In the Wake*, Duke, 2016).  
2015 Permissions/Research Assistant to Tina Campt, Professor of English and Africana Studies, Barnard College, and Director of the Barnard Center for Research on Women (*Listening to Images*, Duke, 2016).  
2010-13 Curatorial Assistant, The Studio Museum in Harlem, New York, NY.

### **SERVICE**

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- 2020- Peer reviewer for *liquid blackness: journal of aesthetics and black studies*.  
2020- Topic Editor, */ARTS/ Journal*, St. Alban-Anlage 66, 4052 Basel, Switzerland.  
2019-20 Art Humanities Curricular Reform Committee, Department of Art History & Archaeology, Columbia University.  
2014-15 Graduate Advisor, Wallach Art Gallery Steering Committee, Department of Art History & Archaeology, Columbia University.

### **LANGUAGES**

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Reading proficiency in French, Spanish, German.

### **MEMBERSHIPS**

College Art Association (CAA); Association for Critical Race Art History (ACRAH);  
Association for American Art Historians (AHA); Association for Art History (AAH).

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