

JOSEPH HENRYjhenry@gradcenter.cuny.edu**EDUCATION**

PhD	2018-22 (expected)	Graduate Center, City University of New York (CUNY) Art History Certificate in Critical Theory Dissertation: "The Spiritualized Machine: Die Brücke, Expressionism, and Wilhelmine Capitalism" (in progress) Committee: Prof. Romy Golan (chair), Prof. Michael Lobel, and Prof. John V. Maciuika
MPhil	2014-18	Graduate Center, CUNY Art History
	2017-18	Whitney Museum of American Art Independent Study Program Critical Studies
BA (Hons.)	2009-12	McGill University Art History and German Studies/ First Class Joint Honours
Study Abroad	2011	Humboldt-Universität-zur-Berlin Sommeruniversität

FELLOWSHIPS AND GRANTS

- 2020 Early Research Initiative Archival Research Award in African American and African Diaspora Studies, CUNY Graduate Center.
- 2019 Deutscher Akademischer Austauschdienst (DAAD) One-Year Research Grant.
- 2019 Provost's University Fellowship, CUNY Graduate Center.
- 2018 Andrew W. Mellon Curatorial Fellowship, Dia Art Foundation.
- 2018 Travel Grant, Kirchner Museum Davos.
- 2018 Provost's Pre-Dissertation Research Fellowship, CUNY Graduate Center.
- 2017 Helena Rubinstein Critical Studies Fellowship,
Whitney Independent Study Program.

- 2017 Doctoral Student Research Grant, CUNY Graduate Center.
- 2014 City University of New York Graduate Center Fellowship.
- 2011 DAAD University Summer Course Grant.

HONORS AND AWARDS

- 2013 W.O. Judkins Memorial Prize in Art History, McGill University.
- 2013 Dean's Honour List, McGill University.
- 2012 Max Sterne Art History Internship Award, McGill University.
- 2011 Arts Internship Research Award, McGill University.

PRESENTATIONS

INVITED LECTURES AND TALKS

- 2019 Robert Gore Rifkind Center for German Expressionist Studies Scholar-in-Residence, "Die Brücke, Primitivism, and Sachlichkeit: A Colonial Economy of Feeling," Los Angeles County Museum of Art, July.
- 2015 "Attention! Televisual Politics in Liz Magic Laser's *I Feel Your Pain*," in "'Ce qui se dessine de nouveau': On the Relationship Between Aesthetics and Politics in the Current Artistic Landscape," DHC/ART Foundation, Montreal, January.

CONFERENCE PAPERS AND PANELS

- 2020 "The Suture and the Needle," in "Figuring Magic Realism: International Interpretations of an Elusive Term," CUNY Graduate Center, October.
- 2020 "Blur, Blackness, and Die Brücke," in "Art, Obscurity, and the Politics of Rescue," chaired by Flora Dunster and Amy Tobin, Association for Art History, Newcastle University and Northumbria University, April (*canceled due to COVID-19*).
- 2019 "The *Handwerk* of the Artist: Die Brücke's Woodcuts and Wilhelmine Industry," Berliner Graduierten-Symposium für Moderne und zeitgenössische Kunstgeschichte, November.
- 2019 "The Circus Comes to Dresden," in "The Art and Architecture of Alterity," Art History Graduate Student Symposium, Rutgers University, April.
- 2019 "Empathy, Solidarity, and Other Things in *Kuhle Wampe*," in "Life and Its Animation," chaired by Katerina Korola and Cassandra Guan, Society for Cinema and Media Studies Conference, Seattle, March.

- 2018 "Empathy from Cacti to Brecht," in Whitney Independent Study Program Critical Studies Symposium, Whitney Museum of American Art, New York, May.
- 2017 "Tatlinism, or Hausmann's Bluff," in "Revolution in the Margins, 1917-2017," CUNY Graduate Center, New York, October.
- 2017 "Imitation and Crime: Hermann Muthesius and the Surrogate," The Institute of Fine Arts of New York-Frick Collection Symposium, New York, April.
- 2017 "Ambient Spectatorship," in "The Critical Matter of Performance," New Museum, New York, February.
- 2016 "The Form of the Void," in "Le monument à Apollinaire," chaired by Peter Read, "Picasso: Sculpture" International Colloquium, Centre Georges Pompidou, Paris, March.
- 2015 "'Jeder Mensch ein Terrorist': Joseph Beuys and Thomas Peiter at documenta V," in "You Are Not Alone: Experimental Structures of Artistic Collaboration in Late Modernism," chaired by Leda Campellin, Southeastern College Art Association Conference, Pittsburgh, October.
- 2015 "Project for a Monument to Guillaume Apollinaire," Second 2015 Museum Research Consortium Study Session, chaired by Leah Dickerman, Museum of Modern Art, New York, May.

CONFERENCES ORGANIZED

- 2016 "Scales of Visibility in Contemporary Indigenous Art," with Christopher Green and Ian Wallace, CUNY Graduate Center, October.

PUBLICATIONS

ARTICLES, BOOK CHAPTERS, AND PUBLISHED CONFERENCE PAPERS

- 2020 "Blur, Blackness, and Die Brücke." *PAJ: A Journal of Performance and Art*. In preparation.
- 2018 "Choreographing Archives, Curating Choreographers: Yvonne Rainer, Xavier Le Roy, and the Dance Retrospective." In *Curating Live Arts: Critical Perspectives, Essays, and Conversations on Theory and Practice*, edited by Dena Davida, Jane Gabriels, Véronique Hudon, and Marc Provonost, 235-48. Oxford: Berghahn Books. With Fabien Maltais-Bayda.

2017 "The Form of the Void." In *Colloque international "Picasso: Sculptures," du 24 au 26 mars 2016*, edited by Cécile Godefroy and Virginie Perdrisot. Paris: Musée national Picasso-Paris.

2015 "Project for a Monument to Guillaume Apollinaire (1962)." In *Picasso's Sculpture: MRC Dossier 2*, 91-6. New York: Museum of Modern Art.

CATALOGUE AND EXHIBITION ESSAYS

2020 "Prologue: *x183* and *Excursus: Homage to the Squares*." In *Robert Irwin Catalogue Raisonné*, edited by Marianne Stockebrand. New York: Artifex Press, forthcoming. With Kelly Kivland.

2020 Essay on Salman Toor. In *Relations: Diaspora and Painting*, edited by Cheryl Sim. Montreal: Phi Foundation for Contemporary Art, forthcoming. Exhibition catalogue.

2019 "Resets: On James Richards's *Uncontrollable Universe*." In *Artists in the Cinema: Projections Commissions 2019*, 41-53. Newcastle upon Tyne, England: Tyneside Cinema.

2019 "The Missing Bust." In *Julian Irlinger: Props*, 44-7. Leipzig, Germany: Spector Books.

2018 *Max Neuhaus: Times Square, 1977*. New York: Dia Art Foundation, 2019. Exhibition publication, unattributed.

BOOK REVIEWS

2013 "Feelings and Forms: Jill Bennett's '*Practical Aesthetics*'." Review of *Practical Aesthetics: Events, Affects and Art after 9/11*, by Jill Bennett. *The Los Angeles Review of Books*, April 7.

2012 "Straight to Hells." Review of *Artificial Hells: Participatory Art and the Politics of Spectatorship*, by Claire Bishop. *The New Inquiry*, October 11.

SELECTED CRITICISM

2020 "Love Streams" [on Jenny Hval]. *Artforum*. February 21. Online.

2020 Review of Rose Wylie at Galerie Ernst Hilger. *Artforum*. January 30. Online.

2020 Review of Julio Rondo at Galerie Andreas Binder. *Artforum*. January 22. Online.

- 2020 "How Käthe Kollwitz Invented A New Art of Protest," *Frieze*, January 20. Online.
- 2019 Review of Ingrid Wiener at Barbara Wien Galerie. *Artforum*, October 11. Online.
- 2019 "Love and Loneliness: Queering Modernisms in Figurative Painting." *Momus*, August 1.
- 2019 Review of Pierre Puvis de Chavannes at Michael Werner. *Artforum*, January 22. Online.
- 2018-19 Review of Maia Ruth Lee, "Access To Tools," at Jack Hanley Gallery. *Flash Art International* 323 (November – January).
- 2018 Review of Virginia Jaramillo, "Foundations," at Hales Gallery. *Artforum*, November 21. Online.
- 2018 "Is This Good for You? Mette Ingvarsten at Performance Space," *Performa Magazine*, November.
- 2017 "Queering Queer Abstraction." *The Brooklyn Rail*, October.
- 2017 Review of Anna Teresa de Keersmaecker, "Work/Travail/Arbeid," at Museum of Modern Art. *Performa Magazine*, May 18.
- 2015 Review of Laure Prouvost, "It, Heat, Hit," at e-flux. *Art in America*, December.
- 2015 Review of Body by Body at Eli Peng Frances Perkins. *Art in America*, November.
- 2015 "The Suffering Body of 1993: Whatever Happened to the 'Abject'" *Momus*, April 27. Reprinted in *Momus: A Return to Art Criticism* (Vol. 1, 2014 – 17), edited by Sky Goodden, 23-44. Toronto: /edition, 2017.
- 2015 Review of Anicka Yi, "You Can Call Me F," at The Kitchen. *Art in America*, April.

- 2015 Hughes, Every Ocean. ““What Instruments Have We?": A Conversation with [Every Ocean Hughes]." Interview by Joseph Henry. *Momus*, March 10.
- 2015 “Ryan McNamara and the Afterlife of Performance.” *Momus*, February 4.
- 2014 “The Commons of Aggregation: The Case for Net Art as Public Art.” *Momus*, October 27.

TEACHING AND INSTRUCTION EXPERIENCE

- 2016-19 **Instructor**, ARTD.3066: “Modern Art,” Brooklyn College, Summer 2019, Spring 2017, Fall 2016.
- 2019 **Guest Lecturer**, “Graduate Seminar in Sculpture and Related Media,” Columbia University, Prof. Gabo Camnitzer, Spring.
- 2015-18 **Instructor**, ARTD.1010: “Art: Its History and Meaning,” Brooklyn College, Fall 2015, Spring 2016, Fall 2017, Spring 2018.
- 2015 **Co-Organizer**, with Kaegan Sparks and Katherine Carl, “Social Choreography Working Group,” Center for the Humanities, CUNY Graduate Center.

RESEARCH EXPERIENCE

- 2016-17 **Research Assistant**, for Professor Claire Bishop, “Déjà Vu: Reformatting Utopian Modernism” online project, PhD Program in Art History, CUNY Graduate Center.
- 2014-16 **Research Assistant**, for Professor David Joselit, PhD Program in Art History, CUNY Graduate Center.
- 2015 **Research Assistant**, for exhibition catalogue for “Peter Fischli David Weiss: How to Work Better,” curated by Nancy Spector and Nat Trotman, Solomon R. Guggenheim Museum, New York.
- 2013 **Data Technician**, “Interacting with Print” Research Group, McGill University.

- 2012-13 **Research Assistant** for Professor Will Straw, McGill Institute for the Study of Canada and Department of Art History and Communication Studies, McGill University.
- 2011-13 **Research Assistant** for Professor Andrew Piper, Department of German Studies, McGill University.
- 2012 **Arts Research Intern** for “Photographic Studios as Points of Cultural Intersection,” supervisor Professor Will Straw, Department of Art History and Communication Studies, McGill University.

MUSEUM, GALLERY, AND CURATORIAL EXPERIENCE

- 2018-19 **Mellon Curatorial Fellow**, Dia Art Foundation, New York.
- 2015 **“(Temporary) Collections of Ideas” Research & Development Seminar Participant**, New Museum, New York.
- 2015 **Museum Research Consortium Participant**, Museum of Modern Art, New York.
- 2014 **Curatorial Fellow**, Artists Space, New York.
- 2013 **Curator**, with Zoë Wonfor and Zoe Koke, “Well and Truly Over,” VAV Gallery, Montreal, September.
- 2012 **Curatorial Intern**, Film and Video Department, Whitney Museum of American Art, New York.

EDITORIAL EXPERIENCE

- 2016 **Copy Editor**, *Warm Equations*, ed. Rachel Valinsky (Zurich: Edition Patrick Frey, 2016).
- 2016 **Proofreader**, Rachel Kousser, *The Afterlives of Greek Sculpture: Interaction, Transformation, and Destruction* (Cambridge: Cambridge University Press, 2017).
- 2014-15 **Contributing Editor**, *Momus*, New York.
- 2013 **Assistant Editor**, *Blouin Artinfo Canada*, Montreal.

- 2012 **Copy Editor**, *Literatur für Leser 2* (2011), special issue on Herta Müller, ed. Karin Bauer.
- 2012 **Proofreader**, Andrew Piper, *Book Was There: Reading in Electronic Times* (Chicago: University of Chicago Press, 2012).

PROFESSIONAL MEMBERSHIPS

- 2019– Modernist Studies Association
- 2019– German Studies Association
- 2018– Historians of German, Scandinavian, and Central European Art and Architecture
- 2017– College Art Association

LANGUAGES

Reading, speaking, and writing knowledge of German.

Reading and speaking knowledge of French.