

JOSEPH D. KETNER II
SELECTED RESUME

Foster Chair in Contemporary Art Theory and Practice; Distinguished Curator-in-Residence;
Director, Emerson Urban Arts

Emerson College
School of Art
120 Boylston Street
Boston, MA 02116
617-824-3895

joseph_ketner@emerson.edu
www.josephketner.com

Emerson Urban Arts
Media Art Gallery
25 Avery Street
Boston, MA 02111
617-824-8667

<http://www.emerson.edu/urban-arts/media-art-gallery>

EDUCATION

- Certificate in Museum Management, 1997.** J. Paul Getty Leadership Institute for Museum Management.
- M.A. 1980.** History of Art, Indiana University, Bloomington (1977-1980).
- B.A. 1977.** Indiana University, Bloomington.

PROFESSIONAL POSITIONS

- Director,** Emerson Urban Arts, Media Arts Gallery (2016-), Emerson College, Boston.
- Foster Chair in Contemporary Art, Curator-in-Residence,** Emerson College, Boston (2008-present).
- Chief Curator,** Milwaukee Art Museum, Wisconsin (2005-2008).
- The Henry and Lois Foster Director,** The Rose Art Museum, Brandeis University, MA (1998-2005).
- Director,** Washington University Gallery of Art, St. Louis (1989-1998).
- Curator,** Washington University Gallery of Art, St. Louis (1982-1989).
- Curator,** Fort Wayne Museum of Art, Indiana (1979-1982).

AWARDS, APPOINTMENTS, GRANTS AND DISTINCTIONS

- Gerda Henkel Stiftung,** Düsseldorf, *Research Grant* to study in Germany, 2017
- Visiting Lecturer,** Kunsthochschule für Medien, Köln, 2017.
- Deutscher Akademischer Austausch Dienst (DAAD),** *Research Visit Grant* to Germany, 2011.
- Zero Foundation,** Düsseldorf, *Research Fellow,* 2010
- Gerda Henkel Stiftung,** Düsseldorf, *Research Scholarship Grant* to Germany, 2010
- American Council of Learned Societies,** Luce Foundation, *Art History Fellowship Committee,* 2010-2012
- Best Gallery Show of 2008, Boston Globe,* for *Erwin Redl* (Emerson College, Boston, 2008)
- Etant donnés,** *Curatorial Research Grant,* AFFA, Paris (2007)
- Luce Foundation,** *Luce Visiting Scholars Fellowships,* Brandeis University (2003-2006)
- Best Monographic Museum Show in 2002,* International Association of Art Critics, Boston Chapter, for *Roxy Paine: Second Nature* (The Rose Art Museum, 2002)
- First Prize, Exhibition Catalogue, 1997,* AAM for *Art & Science: Photographs by Catherine Wagner* (Washington University Gallery of Art)
- Second Prize, Museum Book, 1995,* AAM for *A Gallery of Modern Art at Washington University*
- Outstanding Academic Book for 1994, Choice magazine* (American Library Association) for *The Emergence of the African-American Artist: Robert S. Duncanson, 1821-1872*

EXHIBITIONS AND ART PROJECTS CURATED OR ORGANIZED

Catherine d'Ignazio: Feminist Data Visualization (Spring 2020). Emerson Urban Arts, Media Art Gallery, Boston

Vision of Television: Early Experimental Artist Television. Emerson Urban Arts, Media Art Gallery, Boston (Fall 2018); Düsseldorf Kunstakademie Galerie (Spring 2019).

Otto Piene Elements (October 19, 2018-January 2019). Düsseldorf Kunstakademie Galerie.

William Kentridge: Triumphs and Laments. (Spring 2018). Emerson Urban Arts, Media Art Gallery, Boston.

Uncommon Project (December 1, 2017-January 30, 2018). Emerson Urban Arts, Public Art Project. Laser projection mappings on 11-story Little Building at Tremont and Boylston Streets, Boston.

John Craig Freeman, Portal to an Alternative Reality (Fall 2017). Emerson Urban Arts, Media Art Gallery, Boston.

Camille Utterback Entangled (February-April 2017). Emerson Urban Arts, Media Art Gallery, Boston.

Oliver Herring: Areas for Action (May, October-December 2016). Emerson Urban Arts, Media Art Gallery, Boston.

Wanderung (January 26, 2016). Public projection event, Goethe Institut-Boston. Van McElwee, artist, Joseph Ketner, producer.

Electric Pilgrims: Film Projection Event (October 17, 2015). Public art event with 20 projections by 15 artists. Midway Artists Studios, 15 Channel Center Street, Boston with the Fort Point Arts Community Open Studio.

Aldo Tambellini: Atlantic in Brooklyn (1971-72), Pierogi Gallery, Boiler Room, Brooklyn (Fall 2015).

Jackson Pollock's Mural in American Art (2015-16). Organize tour for the University of Iowa Art Museum, Guggenheim Museum, Venice (2015); Deutsche Bank Kunsthalle, Berlin (2015); Museo Picasso, Malaga, Spain (2016). Curator, David Anfam; Joseph D. Ketner, Consulting Curator.

Otto Piene. (2015). Cyberarts Gallery, Boston. Co-curated with George Fifield and John Powell.

Aldo Tambellini: We Are the Primitives of a New Era (2013). James Cohan Gallery, NY.

Image Machine: Andy Warhol and Photography. (2013) The Cincinnati Center of Contemporary Art; The Rose Art Museum, Brandeis University.

Robert S. Duncanson: Ante-bellum African American Artist. (2012). Wallach Art Gallery, Columbia University, NY.

Paramount Urban Screen (2011-). 3-story LED Wall, Washington St., Emerson College, Boston

Aldo Tambellini: Black Zero (2011). Chelsea Museum, New York.

Robert S. Duncanson. (2011). Thomas Cole Historic House, Catskill, New York.

Otto Piene: *Proliferation of the Sun*, 1967. 2011, Moderna Museet, Stockholm; 2010, Zero Foundation, Düsseldorf. Assist artist with hand-painted slide projection performance.

Otto Piene, *Sky Art Event*, 2011. M.I.T. 150th Anniversary Celebration, organized by M.I.T. Museum. On collaborative team to produce *Sky Art* event.

Bruce Conner: Apparitions. (2010). Emerson College, Boston.

William Kentridge and Robin Rhode. (2009). Emerson College, Boston.

Andy Warhol: The Last Decade. Milwaukee Art Museum (2009); the Museum of Modern Art, Fort Worth (2010), the Brooklyn Museum (2010), and the Baltimore Museum of Art (2010).

The Eight and Modern American Art. (2009). Co-organized with New Britain Museum of American Art, CT, Milwaukee Art Museum, and Terra Foundation, Chicago.

Act / React (2008). Milwaukee Art Museum. Curated by George Fifield. Organized by Joseph Ketner.

Erwin Redl: A Light Installation (2008). Emerson College, Boston.

Elusive Signs: Bruce Nauman Works with Light. Milwaukee Art Museum (2006-8). Indianapolis Museum of Art, Museum of Contemporary Art, Miami; Henry Art Gallery, University of Washington; Musée d'art contemporain, Montreal; Andy Warhol Museum, Pittsburgh; San Diego Museum of Contemporary Art.

Francesco Clemente: Tandoori Satori. The Rose Art Museum, Brandeis University (2004).

Co-Existence: Contemporary Cultural Production in South Africa. (2003). The Rose Art Museum; South Africa National Gallery (SANG), Cape Town; Co-curated by Pamela Allara, Brandeis University, Marilyn Martin, Director, Iziko Museums of South Africa.

Roxy Paine: Second Nature. (2002-03). The Rose Art Museum; Museum of Contemporary Art, Houston; SITE Santa Fe, NM; De Pont Foundation of Contemporary Art, Tilburg, The Netherlands. Co-curated with Lynn Herbert, CAMH.

Stephen Antonakos: Time Boxes 2000, with Richard Artschwager, Daniel Buren, Sol LeWitt, and Robert Ryman. The Rose Art Museum (2000).

The Dual Muse: The Writer as Artist, the Artist as Writer. Washington University Gallery of Art (1997). Curated by Professor William Gass and Cornelia Homburg. Organized by Joseph Ketner.

Art & Science: Photographs by Catherine Wagner. (1996-97). Washington University Gallery of Art; International Center of Photography, New York; University Art Museum, California State, Long Beach. Curated by Cornelia Homburg. Organized by Joseph Ketner.

Lifting the Veil: Robert S. Duncanson. (1995-96). Cincinnati Art Museum/Taft Museum, Cincinnati; Washington University Gallery of Art; Amon Carter Museum, Fort Worth, TX; Clark Atlanta University Art Gallery, as part of **Atlanta Olympic Games**.

Bruce Nauman: Light Works. Washington University Gallery of Art (1993).

Carl F. Wimar (1828-1862): Chronicler of the Missouri River Frontier (1991). Washington University Gallery of Art; Amon Carter Museum, Fort Worth.

Architectural Ceramics: Eight Concepts. (1985). Washington University Gallery of Art; American Craft Museum, New York. Curated by Michael Rubin. Organized by Joseph Ketner.

Jean Dubuffet: Forty Years of His Art. (1984-85). David and Alfred Smart Gallery, University of Chicago; Washington University Gallery of Art.

The Beautiful, the Sublime, and the Picturesque: British Influences on American Landscape Painting. Washington University Gallery of Art (1984).

David Shapiro: Five Series. (1982-83). Fort Wayne Museum of Art; Butler Institute of American Art, Youngstown, Ohio; Canton Art Institute, Canton, Ohio.

Photographs by Photorealists. (1982). Fort Wayne Museum of Art; Cleveland Museum of Art.

Hartigan: Thirty Years of Painting, 1950-1980. (1981). Fort Wayne Museum of Art; Georgia Museum of Art, Athens; and the Mint Museum of Art, Charlotte, North Carolina.

PUBLICATIONS: Books, Exhibition Catalogs, and Periodical Articles

Witness to Phenomenon: Group ZERO and the Development of New Media in Postwar European Art. London: Bloomsbury Academic Press, Ltd., forthcoming 2017.

Impulse and Discipline: Sixty Years of Paintings by Robert S. Neuman, 1950-2010. Additional Essays by Lisa Crossman and Carl Little. Thorne Sagendorph Art Gallery, Keene State University, 2017.

“Otto Piene: The Dematerializing and Rematerializing of Energy as Artistic Process,” in *Otto Piene: Sundew and Selected Works, 1957-2014*. New York: Sperone Westwater Gallery, 2016.

“Frozen Dis-location,” in *Blane de St. Croix / Dead Ice*. New York: Fredericks and Freiser Gallery, 2014.

Andy Warhol. Focus Series. London: Phaidon Press Limited, 2013.

Image Machine: Andy Warhol and Photography. Nürnberg: Verlag für moderne Kunst, 2012.

“Against the Mainstream: Howard Wise and the New Artistic Conception of the 1960s,” in *Howard Wise: Exploring the New*. Berlin: Moeller Fine Art, 2012.

“Struggles, many and great: James P. Ball, Robert Duncanson, and other artists of color in antebellum Cincinnati,” *Antiques*, v. CLXXVIII, no. 6 (November 2011), pp. 108-115.

“Electromedia,” in *Aldo Tambellini: Black Zero*. New York: The Boris Lurie Foundation, 2011, pp. 35-47.

Robert S. Duncanson. New York: Thomas Cole Historic House, 2011.

“Mackazin,” in Heinz Mack’s *Mackazin II*. New York: Sperone Westwater Gallery, 2011.

“Profile: Otto Piene,” *Art New England*, 31, 3 (April/May 2010), pp. 7-9.

Andy Warhol: The Last Decade. With essays by Bruno Bischofberger, Keith Haring, Keith Hartley, Julian Schnabel and Gregory Volk. Munich, New York: Prestel Verlag, 2009.

Elusive Signs: Bruce Nauman Works with: Light. Additional essays by Janet Kraynak and Gregory Volk. Milwaukee, WI: Milwaukee Art Museum, 2006.

Roxy Paine: Second Nature. Houston: Museum of Contemporary Art and The Rose Art Museum, Brandeis University, 2002. Additional essays by Gregory Volk and Lynn Herbert.

Helmut and Inge Krumbach and Joseph D. Ketner. *Der Siegburger Indianermaler Carl Wimar (1828-1862)*. Siegburg, Germany: Rheinlandia Verlag, 2000.

A Gallery of Modern Art. St. Louis: Washington University Gallery of Art, 1994.

“The Robert S. Duncanson Murals at the Taft Museum” in *The Taft Museum: The History of the Collections and the Baum-Taft House*. New York: Hudson Hills Press, 1995.

The Emergence of the African-American Artist: Robert S. Duncanson, 1821-1872. Columbia, Missouri: The University of Missouri Press, 1993.

“Daniel Boone as Icon: The Columbus of the Woods,” *Chronicle of Higher Education* (4 March 1992): B68.

Rick Stewart, Joseph D. Ketner, and Angela Miller. *Carl F. Wimar: Chronicler of the Missouri River Frontier*. Fort Worth, Texas: Amon Carter Museum in association with Harry N. Abrams, Inc., 1991.

“An African-American in Paris,” *Journal of Art* (Rizzolli) 4, no. 2 (February 1991): 18.

"Robert S. Duncanson (1821-1972): The Late Literary Landscape Paintings," *The American Art Journal* XV, no. 1 (Winter 1983): 35-47.

"The Continuing Search of Grace Hartigan." *Artnews* 80, no. 2 (February 1981): 128-129.

PUBLIC LECTURES AND CONFERENCES

Witness to Phenomenon, October 18-19, 2018. Kunstakademie Düsseldorf/ZERO Foundation, Düsseldorf. Paper in Symposium „Between the Space of the Work and the Space of the Viewer.”

What is Contemporary Art? Kunsthochschule für Medien, Köln, May 24, 2017.

Thomas Cole and Robert Duncanson. Taft Museum, Cincinnati, June 19, 2014.

Who is Andy Warhol? Museum of Fine Arts, Boston, December 4, 2013.

Why Andy Warhol? Center for Contemporary Art, Cincinnati, September 21, 2012; The Rose Art Museum, Brandeis University, November 3, 2013.

An Enclave of African American Artists in Antebellum Cincinnati: James P. Ball and Robert S. Duncanson, September 13, 2012. Ira Wallach Art Gallery, Columbia University, New York.

The Light Paints: Otto Piene, November 17, 2011. The List Center for the Visual Arts, MIT.

TV in Postwar German Art (April 28, 2011). Goethe Institut, Boston. Symposium, RECORD>AGAIN! 40 Years of Video Art in Germany, Part 2, with Judith Barry, Ute Meta Bauer, and Gregory Williams.

Jackson Pollock's Mural on its Grand Tour (April 1, 2011). University of Iowa Museum of Art.

From the Avant-garde to Pop: Otto Piene, Aldo Tambellini, and Andy Warhol's Multi-Media Installations. Leopold Hoesch Museum, Düren, Germany, 7/10; International Kepes Society, Pecs, Hungary, 7/30/10.

Who is Andy Warhol? Lecture: Milwaukee Art Museum, 9/23/09; Museum of Modern Art, Fort Worth, 2/9/10; Brooklyn Museum of Art, 6/19/10; Baltimore Museum of Art, 10/15/10.

Zero: Fiftieth Anniversary Celebration. Symposium at Milwaukee Art Museum, 3/22/08. Organized and moderated symposium on German Art group, Zero, with Heinz Mack, Otto Piene, and Udo Kultermann.

Visiting Dorothy F. Schmidt Eminent Scholars Chair, Florida Atlantic University, Boca Raton, FL, 3/2007.

Elusive Signs: Bruce Nauman Works with Light. Museum of Contemporary Art, N. Miami, 10/14/06.

Fictions: New Narratives in Contemporary Photography. The Burke Distinguished Alumni Lecture, Indiana University, Bloomington, 10/22/02.

A Defining Generation: Then and Now, 1961-2001. Symposium. Rose Art Museum, Brandeis University with Al Held, Sam Hunter, James Rosenquist (9/01).

What is Modern Art? Collegiate School (New York City) Second Annual Colloquium, Keynote Address, 2/9/01. Colloquium with Maxwell Anderson, Amy Newman, and Frank Stella.

The Spiritual Striving of the Freedmen's Son: Robert S. Duncanson. Lecture. Thomas Cole House, Catskill, NY 4/11; Taft Museum, Cincinnati 10/04; National Gallery, Canada, 2/97; Clark Atlanta University, 9/96; Amon Carter Museum, Fort Worth, 4/96; Cincinnati Art Museum, 9/95; Saint Louis Art Museum, 2/94; Mercantile Library, St. Louis, 11/93.

Revolution to Renaissance: African-American Art, 1776-1920. Symposium, Washington University Gallery of Art, 3/96.

Carl Wimar's Missouri River Expeditions (3/6/91), The St. Louis Mercantile Library.

The Saint Louis Art Museum. Lecture *Abduction, Rape, and Redemption on the American Frontier: Carl F. Wimar's "Abduction of Daniel Boone's Daughter" (1853)*, (11/30/88).

Cincinnati Art Museum. Symposium, *The Life and Works of Robert S. Duncanson*, with Lynda Hartigan, National Museum of American Art, and James O. Horton, George Washington University (4/23/88).

Midwest Art History Society. *Thomas Cole's "Aqueducts Near Rome" (1832)*, in session, *Important Recent Acquisitions of Midwest Museums*. Walker Art Center, Minneapolis, Minnesota (4/8/88).

American Culture Association. *Robert S. Duncanson and Landscape Painting in Canada*, in session, *Art in Canada and the U.S.A.* Montreal, Canada (3/26/87).

The Taft Museum, Cincinnati, Ohio. *The Belmont Murals of Robert Duncanson*. Lecture (2/4/86).

Midwest Art History Society. *Robert S. Duncanson*, in session, *American Art, Vernacular and Elite*. University of Iowa, Iowa City (3/31-4/2/83).

(2.22.18)