

ARNAUD GERSPACHER

201 West 115th Street, 6D
New York, NY 10026
347.403.3707
arnaud.gerspacher@gmail.com
arnaudgerspacher.com

EDUCATION

PhD in Art History, 2017

Graduate Center, City University of New York NY

Dissertation: "Posthumanist Animals: France and Belgium 1972-87"

Chair of Examining Committee: Claire Bishop

Supervisory Committee: Karl Steel, David Joselit, Dominic Pettman

Date of Completion: September 30, 2017

MA in Art History/Curatorial Studies, 2008

MA in Interdisciplinary Studies in World Literature, 2006

Case Western Reserve University, Cleveland OH

BA in Philosophy, 2002

The University of Akron, OH

PUBLICATIONS (SELECTED)

"*Animal Art (1987) and the Split Origins of Bioart.*" In Terranova, Charissa N. and Meredith Tromble eds. *The Routledge Handbook to Biology and Art in Architecture*. New York and London: Routledge, 2016.

"Interventions." *Untitled* (journal of the Pacific Northwest College of Art), Sep 2013.

"In Defense of Futile Causes." In *In the spring of 2017 Martin Roth published a selection of his works*. London: Black Dog Publishing, 2017

"TR Ericsson: The Impossible Readymade, 2004–2015." In Tannenbaum, Barbara L., and Arnaud Gerspacher. *T.R Ericsson. Crackle & Drag*. Exhibition catalogue. Cleveland Museum of Art. New Haven: Yale University Press, 2015.

"[Un]natural Limits: Displacing the Apocalypse." In *Mathias Kessler: Nowhere to Be Found*. Ostfildern: Hatje Cantz, 2015

"Anders Krisár | Camera Lucida | Corpus." In Krisár, Anders, Arnaud Gerspacher, Anders Kreuger, Katie M. Kitama, and Sandhini Poddar. *Anders Krisár*. Stockholm: Orosdi-Back, 2011, 31-39.

"Artist Biographies" and "Selected Readings." In Poddar, Sandhini. *Being Singular Plural: Moving Images from India*. Exhibition catalogue. New York: Guggenheim Museum Publications, 2010.

CONFERENCES AND PUBLIC TALKS (SELECTED)

“*Animal Art* (1987) and the Split Origins of Bioart”
Panel: “Entangling Art and Biology: Bioart and Beyond”
Organized by: Meredith Tromble and Patricia Olynyk
College Art Association, 105th Annual Conference 2017, New York, NY

“James Ensor’s ‘Conférence sur la protection de l’animal’ (1931) and Single-Issue Activism”
Panel: “*The Art of Animal Activism: Critical Parameters*”
Organized by: Alan C. Braddock and Keri Cronin
College Art Association, 104th Annual Conference 2016, Washington DC

“The Animal Readymade”
Lecture and discussion: “Animals and Contemporary Art—Aesthetics of Liberation?”
Part of the series: “How Many Natures Can Nature Nurture?”
Organized by: Pedro Neves Marques
e-flux project space, New York NY

“Alfred Hitchcock’s *The Birds* (1963) and the Ethical Recalcitrance of Nonhuman Animal Readymades”
Panel: “Thinking Nonmammal Animal Studies”
Organized by: Damiano Benvegnù, University of Notre Dame
SLSA Conference 2013, University of Notre Dame, South Bend, IN

“Graces Notes: Artur Zmijweski’s *Singing Lessons*”
Panel “European Art and Philosophy Since 1945”
Organized by: Catherin Dossine and Victoria H.F. Scott
South Eastern Art College Association, 67th Annual Conference 2011, Savannah, GA

“Wars at Home: Allan Sekula’s *War Without Bodies*, 1991/97”
Panel: “Power and the Gendered Imagery of Contemporary Global Politics”
Organized by: Carol Duncan and Hannah Feldman
College Art Association, 96th Annual Conference 2008. Dallas TX

PROFESSIONAL EXPERIENCE

ACADEMIC APPOINTMENTS:

ADJUNCT ASSISTANT PROFESSOR
The Cooper Union, Faculty of Humanities & Social Sciences
Courses: *The Animal in Contemporary Art*, *Postcolonial Exhibition History*
Spring-Fall 2017-Present

ADJUNCT ASSISTANT PROFESSOR
City College, CUNY, Department of Art
Courses: *Postcolonial Art and Exhibitions (Graduate)*, *Postwar Art 1945-80 (Graduate and Undergraduate)*, *Early 20th Century Art*
2016-Present

ADJUNCT INSTRUCTOR

York College, CUNY, Performing and Fine Arts Department

Courses: *Introduction to Art History, High Renaissance/Mannerism, 20th Century Art & Social Change*

2014-2016

GRADUATE TEACHING FELLOW

Brooklyn College, CUNY, Department of Art, Brooklyn NY

Courses: *Modern Art, Introduction to the History of Art*

2009-11

INSTRUCTOR, MoMA Courses

The Museum of Modern Art, New York NY

Courses: *Philosophy and Art Since 1900, Psychoanalysis and Art Since 1900*

2009-11

CURATORIAL WORK:

“[un]natural limits”

CO-CURATOR (with Dieter Buchhart)

Austrian Cultural Forum, New York NY

2013

“Being Singular Plural: Moving Images from India”

RESEARCHER

Solomon R. Guggenheim Museum, New York: May-June 2012

Deutsche Guggenheim, Berlin: June-Oct. 2010

RESEARCHER

Asian Art Department

Solomon R. Guggenheim Museum, New York NY

2009-2012

TRANSLATIONS AND EDITORIAL PROJECTS:

TRANSLATION and LINE EDITOR

Phillipe Parreno: Anywhere, Anywhere Out of the World. Exhibition catalogue. Phillipe Parreno and Karen Marta, eds. London and Paris: Koenig Books and Palais de Tokyo, 2014.

GRANTS AND HONORS:

Best Photography Book Award Longlist, Kraszna-Krausz Book Awards 2016

Photography Catalog of the Year Shortlist, Aperture Foundation PhotoBook Awards/Paris Photo 2015 for T.R. Ericsson, *TR Ericsson. Crackle & Drag.* Exhibition catalogue. Cleveland Museum of Art, 2015.

Graduate Center Dissertation Year Fellowship 2015-16

Hannah Arendt Prize in Critical Theory and Creative Research, Third Place Essay, Pacific Northwest College of Art, 2013

Enhanced Chancellor's Fellowship, CUNY Graduate Center, 2008-2013

University Fellowship, Case Western Reserve University, 2006-2008 and 2004-2006

LANGUAGES

Fluent in English and French, reading knowledge of German.