

JOHN J. CURLEY (JAY)

2224 Westover Drive
Winston-Salem, NC 27103
curleyjj@wfu.edu

336.391.7624 - cell
336.724.4926 - home
336.758.5080 - office

EDUCATION:

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| Ph.D. | History of Art | 2007 | Yale University |
| M.A. | Post-War and Contemporary Art | 1998 | University of Manchester/ Sotheby's Institute |
| A.B. | Art History and English | 1997 | Duke University |

ACADEMIC APPOINTMENTS:

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| 2014- | Associate Professor of Art History, Department of Art, Wake Forest University. Responsible for teaching courses in European and American art 1890-present, as well as the general art history survey and the history of photography. |
| 2008-2014 | Assistant Professor of Art History, Department of Art, Wake Forest University. |

RESEARCH

PUBLICATIONS:

SINGLE-AUTHOR BOOKS:

- A Conspiracy of Images: Andy Warhol, Gerhard Richter, and the Art of the Cold War* (New Haven: Yale University Press, 2013).
- Global Art and the Cold War* (London: Laurence King, 2019).
- Dead White Men: Scenes from the End of American Modernism, 1955-1975* (working title), book manuscript in preparation.

SELECTED PEER-REVIEWED JOURNAL ARTICLES AND BOOK CHAPTERS:

(* Denotes subject to blind review. Others peer-reviewed, according to CAA guidelines for museum publications.)

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| 2021 | *"Banner of an Atomic Regiment": Morris Louis, Greenberg's Modernism, and Science, c. 1962," <i>Art History</i> 44:1 (February 2021): 130-162. |
| | *"Ghosts in the Present Tense: The Photography of Vesna Pavlović," <i>Vesna Pavlović: Stagecraft</i> (Nashville: Vanderbilt University Press, 2021), |
| 2017 | "Controlling Doubt: Abstract Painting and Photography," in <i>Photography and Doubt</i> , eds. Sabine T. Kriebel and Andres Mario Zervignon (London: Routledge, 2017), 201-219. |
| 2016 | "Readymade Disasters: The Art and Politics of Andy Warhol and Ai Weiwei," in <i>Andy Warhol/ Ai Weiwei</i> , eds. Max Delany and Eric Shiner (Melbourne: National Gallery of Victoria, 2016), 141-154. |
| | *"Hybrid Sculptures of the 1960s" and "Sensational Cities" (two shorter essays), <i>British Art Studies</i> 3 (Summer 2016), e-journal. |

- 2012 *"Bad Manners: A 1944 *Life* Magazine 'Picture of the Week'," *Visual Resources* 28:3 (September 2012), 240-263.
- 2011 "Breaking It Down: Andy Warhol's Newspaper Allegories," *Andy Warhol: Headlines*, ed. Molly Donovan (Washington: National Gallery of Art, 2011), 25-34. (Exhibition traveled to Frankfurt, Rome, and Pittsburgh, with my text translated into German and Italian.)
- *"Gerhard Richter's Cold War Vision" in *Gerhard Richter: Early Work, 1951-1972*, eds. Christine Mehring, et. al. (Los Angeles: Getty Publications, 2011), 11-35.
- 2010 *"Running on Empty: Willem de Kooning in the Late 1950s," *Modernism/Modernity* 17:1 (Winter 2010), 61-86.
- 2009 "The Aroma of Photography," *Lothar Baumgarten: Seven Sounds, Seven Circles*, ed. Kaira Marie Cabañas (Bregenz: Kunsthauus Bergen, 2009), 54-69. (Also translated into German.)

SELECTED EXTERNAL HONORS AND AWARDS

- 2015 *Henry Moore Institute Visiting Fellow*, Henry Moore Institute, Leeds
- 2013 *Terra Foundation for American Art Publication Grant*, Terra Foundation for American Art
- 2012 *Millard Meiss Publication Fund Grant*, College Art Association
- 2010 *Barns-Graham Research Support Grant*, Paul Mellon Center, London
- 2009 *Visiting Scholar*, Yale Center for British Art

SELECTED INVITED LECTURES:

- 2019 "Ai Weiwei: Between Mao and Warhol," delivered at the Mildred Lane Kemper Art Museum, as part of programming for "Ai Weiwei: Bare Life," October.
- "Global Pop Art and the Cold War," delivered as part of the Modernist Forum, Department of the History of Art, Yale University, March. Also delivered in the Department of Art, Art History, and Visual Studies, Duke University, January; and in the Department of Art History, Virginia Commonwealth University, April.
- 2018 "Reframing High Modernism: The Case of Morris Louis," delivered as the Rewald Seminar at the Graduate Center, City University of New York, March. And also delivered as part of the Bryn Mawr Visual Studies Colloquium, April.
- 2016 "The Horizon of Technology: Bridging Soviet and American Art in the 1960s," delivered at opening for "Dreamworlds and Catastrophes: Intersections of Art and Science in the Dodge Collection," an exhibition at the Zimmerli Art Museum, Rutgers University, April.
- 2014 "Paranoid History Painting: Andy Warhol's and Gerhard Richter's Cold War Conspiracies," delivered as Allen R. Hite Lecture, University of Louisville, March.
- "Failures of Containment: The Independent Group and the Cold War," delivered at the Yale Center for British Art, New Haven, January.