

CURRICULUM VITAE

Sabine M. Eckmann

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Citizenship: German (Permanent Resident of the United States)

Degrees

- PhD 1993, University of Erlangen-Nürnberg, Germany
PhD awarded in Art History, German Literature, and Modern History
Dissertation: “Collage and Assemblage as New Art Forms within Dada”
PhD program 1988–1993, University Erlangen-Nürnberg and University of Cologne
- MA 1987, University Erlangen-Nürnberg, Germany
Art History, German Literature, and Modern History
Thesis: “Artists and Art Historians on the Art Museum in the 1960s and 1970s”
- German BA 1984, University Erlangen-Nürnberg, Germany
Art History, German Literature, and Modern History

Employment

- 2010– William T. Kemper Director and Chief Curator, Mildred Lane Kemper Art Museum, Washington University in St. Louis. Installed as the first recipient of this endowed position in 2010.
- 2005–2010 Director and Chief Curator, Mildred Lane Kemper Art Museum, Washington University in St. Louis. Affiliate faculty in the Department of Art History and Archaeology.
- 2000–2005 Curator, Mildred Lane Kemper Art Museum, Washington University in St. Louis. Affiliate faculty in the Department of Art History and Archaeology.
- 1999 Provenance Researcher, Los Angeles County Museum of Art.
- 1998–1999 Affiliate Assistant Professor, University of Tulsa.
- 1995–1997 Exhibition Associate, Los Angeles County Museum of Art.
- 1993–1995 Research Associate, Los Angeles County Museum of Art.
- 1988–1993 Lecturer Museum Ludwig Cologne (also organized public programs).
- 1982–1988 Organized film programs at Germanisches Nationalmuseum Nürnberg.

Museum Administration: since summer 2005

- Guided the Museum through a major and transformative building expansion (reopened

fall 2019)

- Guided the Museum through its incorporation into the Sam Fox School of Design & Visual Arts and its move into new facilities (opened fall 2006).
- Together with Dean of Sam Fox School shaped and worked with National Council Museum Group as art collections committee (ongoing since 2006).
- Established Membership program (2006).
- Established publications, education, visitor services and marketing departments (2006).
- Increased permanent staff position from 8 to 22; in 2012 Curator for Public Art was added; in 2014 Academic Coordinator was added; this excludes part-time security and visitor services staff as well as University-assigned advancement, press, legal, and human resources personnel (since 2006 and ongoing).
- Increased the annual operating budget significantly through enlarged University support, grants, and donations. (from \$2 million in FY06 to over \$5 million in FY22, yearly variations).
- Increased visitor numbers by more than 100%.
- Received grant support for exhibitions and collection conservation from, among others, Andy Warhol Foundation, Art Mentor Foundation Lucerne, Dedalus Foundation, Emily Hall Tremaine Foundation, Federal Council on the Arts and Humanities, Graham Foundation for Advanced Studies in the Fine Arts, I-Cares at Washington University in St. Louis, Institute of Museum and Library Services, Missouri Arts Council, National Endowment of the Arts, and Regional Arts Council.
- Developed and established in 2010 a ten-year strategic plan in coordination with and approved by the Sam Fox School and University administration; currently the development of a new ten-year plan is underway;
- Developed and established an inclusive and globally oriented collection development plan in 2019; it replaced the 2010 plan; since 2006 guided the collection development through important acquisitions and deaccessions; acquired more than c. 500 artworks and deaccessioned c.100 artworks; major donations increased considerably since 2010 and includes a large-scale recent Ai Weiwei work.
- Established Art on Campus program in 2010. Commissions include work by Ayse Erkmen, Tom Friedman, Spencer Finch, Dan Graham, Katharina Grosse, Ann Hamilton, Inigo Manglano-Ovalle, Jaume Plensa. Recent temporary commission includes a large-scale sculpture by Chakaia Booker.

- Purchases include works by Franz Ackermann, Vito Acconci, Doug Aitken, Arman, Thomas Bayrle, Rebecca Belmore, Robert Breer, Daniel Buren, Sophie Calle, Allan McCollum, Moyra Davey, Marcel Duchamp, Thomas Demand, Olafur Eliasson, Andrea Fraser, Chitra Ganesh, Karl Gerstner, David Goldblatt, Andreas Gursky, Ulysses Jenkins, Leslie Hewitt, Charline von Heyl, Nancy Holt, Rashid Johnson, Louise Lawler, Sharon Lockhart, Tuan Andrew Nguyen, Michel Majerus, Charles Marville, Rodney McMillian, Francois Morellet, Rivane Neuenschwander, Catherine Opie, Julio le Parc, Dan Peterman, Manfred Pernice, Gary Simmons, Daniel Spoerri, Seth Prize, Martha Rosler, Man Ray, Amy Sillman, Rose B. Simpson, John Stezacker, Thaddeus Strode, Wolfgang Tillmans, Jacques Mahé de la Villeglé, Corinne Wasmuht, Carrie Mae Weems, Ai Weiwei and Andrea Zittel.
- Gifts include works by Doug Aitken, William Anastasi, Mark Bradford, Christine Corday, Renée Cox, Richard Diebenkorn, Joe Deal, Willie Doherty, Robert Doisneau, Jeanine Dunning, Buckminster Fuller, Anna Gaskell, Nancy Graves, Mike Kelly, Inez van Lamsweerde, Sharon Lockhart, Sarah Lucas, John McCracken, Arnold Newman, Allen Ruppersberg, Matt Saunders, Valeska Soares, Georgina Starr, Haegue Yang, Kara Walker, Andy Warhol, Ai Weiwei and Pae White.
- Presented more than 100 exhibitions and published more than 25 volumes since 2006 including **major research** and **thematic exhibitions** such as *Multiplied: Edition MAT and the Transformable Work of Art* (2020), *To See Without Being Seen: Contemporary Art and Drone Warfare* (2016), *In the Aftermath of Trauma: Contemporary Video Installations* (2014), *Drawing Ambience: Alvin Boyarski and the Architectural Association* (2014), *Moving Parts: Time and Motion in Contemporary Art* (2014), *Notations: Contemporary Drawing as Idea and Process* (2013), *Georges Braque and the Cubist Still Life* (2013), *Chance Aesthetics* (2010), *Metabolic City* (2009), *On the Margins* (2008), *Beauty and the Blonde* (2007), *Window/Interface* (2007) and *Reality Bites: Making Avant-Garde Art in Post-Wall Germany* (2007); **one-man exhibitions** including *Katharina Grosse* (2022), *Ai Weiwei* (2019), *Julien Rosefeldt* (2016), *Sam Durant* (2015), *Rashid Johnson* (2014), *John Stezaker* (2012), *Tomás Saraceno* (2012), *Elizabeth Peyton* (2011), *Luis Camnitzer* (2011), *Rivane Neuenschwander* (2010), *Sharon Lockhart* (2010), *Allison Smith* (2010), *Andrea Fraser* (2007), *Tom Friedman* (2006); **collection based exhibitions** among others *Real, Radical, Psychological: The Collection on Display* (2016), *Rotation I & 2. Contemporary Art from the Peter Norton Gift* (2015), *From Picasso to Fontana: Collecting Modern and Post-War Art in the Eisendrath Years, 1960-68* (2015), *American Places: Painting the Landscape in the Nineteenth Century* (2013), *Frederick Hartt and American Abstraction in the 1950s* (2012), *Precarious Worlds: Contemporary German Art* (2011), *Cosima von Bonin: Character Appropriation* (2011), *Focus on Photography* (2010), *The Barbizon School and the Nature of Landscape* (2008); Many of these exhibitions were accompanied by major publications with national and international distribution through University of Chicago Press, Hatje Cantz, Hirmer Publisher, and DelMonico Books Prestel (ongoing since 2006).
- Raised local, national and international profile of the Museum significantly through this exhibition, acquisition, and publication program (ongoing since 2006).

- Received William T. Kemper endowment for Director position in 2010.
- Guided the Museum through national reaccreditation by the American Association of Museums; accredited status announced in 2011.
- Appointed to membership in the Association of American Art Museum Directors in 2012 (c. 200 members from the United States, Canada and Mexico)
- New website is being developed (2021-)
- New Strategic Plan is in development (2022-)

Research Interests

20th- and 21st-century art and visual culture with an emphasis on German art, aesthetics and critical theory, art and politics; media aesthetics.

Current Research/Exhibition Projects

Vanished States: Socialist (Dis)topias in East Germany and Yugoslavia, 1961-89 (exhibition and publication)

In the Shadow of the Cold War: Abstract Art in Germany, France, and the US: 1945–1959 (exhibition and publication)

Publications

Books/Catalogues/Anthologies

- *Katharina Grosse. Studio Paintings 1988-2022*. St. Louis: Mildred Lane Kemper Art Museum and Berlin: Hatje Cantz, 2022. Bilingual English and German.
- *Ai Weiwei: Bare Life*. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2019.
- *Spotlights: Collected by the Mildred Lane Kemper Art Museum*. Collection Catalog with 32 individual essays and an introductory essay. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2016.
- *New Objectivity: Modern German Art in the Weimar Republic*. Coeditor with Stephanie Barron. Los Angeles: Los Angeles County Museum of Art; and New York: DelMonico Books Prestel, 2015. English and Italian editions.
- *In the Aftermath of Trauma: Contemporary Video Installations*. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2014.
- *Sharon Lockhart. Lunch Break III*. St. Louis: Mildred Lane Kemper Art Museum, Colby

College Museum of Art, Espai d'art contemporani de Castelló, distributed by University of Chicago Press, 2013.

- *Precarious Worlds: Contemporary Art from Germany*. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2011.
- *Ghost: Elizabeth Peyton*. Coedited with Beate Kemfert. Rüsselheim: Opelvillen; and St. Louis: Mildred Lane Kemper Art Museum, distributed by Hatje Cantz, 2011. Bilingual Edition.
- *Sharon Lockhart: Lunch Break*. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2010.
- *Art of Two Germanys: Cold War Cultures*. Coedited with Stephanie Barron. Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 2009. German edition: *Kunst und Kalter Krieg – Deutsche Positionen 1945–89*, Cologne: DuMont, 2009.
- *Thaddeus Strode: Absolutes and Nothings*. Coedited with Meredith Malone. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2008.
- *Window | Interface, Screen Arts and New Media Aesthetics 2*. Coedited with Lutz Koepnick. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2007.
- *Reality Bites: Making Avant-garde Art in Post-Wall Germany*. Ostfildern: Hatje-Cantz; and St. Louis: Mildred Lane Kemper Art Museum, 2007. Bilingual edition.
- *Caught by Politics: Hitler Exiles and American Visual Culture*. Anthology coedited with Lutz Koepnick. New York: Palgrave MacMillan, 2007.
- *[Grid < > Matrix]*, Screen Arts and New Media Aesthetics 1. Coedited with Lutz Koepnick. St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2006.
- *H. W. Janson and the Legacy of Modern Art at Washington University*. New York: Salander O'Reilly; and St. Louis: Washington University Gallery of Art, 2002. Expanded and altered German edition, *Exil und Moderne. H. W. Janson und die Sammlung der Washington University in St. Louis*, Heidelberg: Edition Braus, 2004; 2nd edition 2005.
- *Exiles + Emigrés: The Flight of European Artists from Hitler*. Coedited with Stephanie Barron. Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 1997. French edition published by Musée des Beaux-Arts de Montréal, 1997; German edition published by Prestel, Munich, 1998.
- *Collage und Assemblage als neue Kunstgattungen Dadas*. Cologne: Verlag Walther König, 1995.

Essays

- “Introduction,” in *Katharina Grosse. Studio Paintings 1988-2022* ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum and Berlin: Hatje Cantz, 2022) 13-17.

- “Katharina Grosse: Returns, Revisions, Inventions,” in *ibid.*, 55-77.
- “‘All I wanted to do was paint’: A Conversation between Katharina Grosse and Sabine Eckmann” in *ibid.*, 280-295.
- “Im Schatten des Kalten Krieges: Abstrakte Kunst in Frankreich, Deutschland und den Vereinigten Staaten, 1945–1959,” in *Historische Urteilskraft 2*, Journal of the German Historical Museum, Berlin 2020.
- “Exile and Modernism: Theoretical and Methodological Reflections on the Exile of Artists in the 1930s and ’40s,” in *Stedelijk Studies 9: Modernism in Migration* <<https://stedelijkstudies.com/stedelijk-studies-journal-issues>> (accessed January 5, 2020).
- “Introduction,” in *Ai Weiwei: Bare Life* ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2019), 12–25.
- “On Becoming Visible,” in *ibid.*, 28–53.
- “Interview with Ai Weiwei,” in *ibid.*, 136–56.
- “On Design and Exhibitions,” in *Clocks and Clouds: The Architecture of Escher GuneWardena*, ed. Lilian Pfaff (Berlin: Birkhäuser Verlag, 2017).
- “Introduction; or, The (Re)Making of Art History,” in *Spotlights: Collected by the Mildred Lane Kemper Art Museum*, ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2016), 11–31.
- “Max Beckmann. *Les Artistes mit Gemüse* (1943),” in *ibid.*, 143–47.
- “Max Ernst. *L’oeil de Silence* (1943–44),” in *ibid.*, 148–51.
- “Michel Majerus. *mm6* (2001),” in *ibid.*, 229–35.
- “A Conversation between Corinne Wasmuht and Sabine Eckmann,” in *Corinne Wasmuht: Alnitak* (London: Koenig, 2015), 30–45 (bilingual German and English).
- “A Lack of Empathy: On the Realisms of New Objectivity,” in *New Objectivity: Modern German Art in the Weimar Republic*, coeditor with Stephanie Barron, English and Italian editions (Los Angeles: Los Angeles County Museum of Art; and New York: DelMonico Books Prestel, 2015), 26–39.
- “Sharon Lockhart,” in *Artes Mundi*, 2015.
- “Unheimliche Schatten und die Idee des Simulakrums,” in *Tobias Rehberger. Home and Away and Outside*, ed. Matthias Ulrich (Frankfurt am Main: Schirn Kunsthalle, 2014), 120–28.
- “Memory, History and, the Real,” in *In the Aftermath of Trauma: Contemporary Video Installations*, ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2014), 10–37.
- “Endnotes: Some Observations on Sharon Lockhart’s Frames,” in *Sharon Lockhart. Lunch Break III*, ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, Colby College Museum of Art, Espai d’art contemporani de Castelló, distributed by University of Chicago Press, 2013).

- “Exil und Modernismus: Theoretische und methodische Überlegungen zum künstlerischen Exil der 1930er und 1940er Jahre,” in *Migration und künstlerische Produktion*, ed. Burcu Dogramaci (Berlin: Transkript Verlag, 2013), 23–42.
- “On Collaboration: A Conversation with Sharon Lockhart,” in *Sharon Lockhart / Noa Eshkol*, ed. Stephanie Barron and Britt Salvesen (Munich, London, New York, Los Angeles and Jerusalem: Los Angeles County Museum of Art, The Israel Museum, The Jewish Museum, New York and DelMonico Books Prestel, 2012), 106–13.
- “Precarious Worlds: Contemporary Art from Germany,” in *Precarious Worlds: Contemporary Art from Germany*, ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2011), 9–41.
- “Concerning Exile Art in the US: Networks, Artworks, and the Fate of Modernism,” in *Netzwerke des Exils*, ed. Burcu Dogramaci and Karin Wimmer (Berlin: Gebrüder Mann Verlag, 2011), 433–50.
- “Daystar,” in *Ghost: Elizabeth Peyton*, ed. Sabine Eckmann and Beate Kemfert, (Ostfildern: Hatje Cantz; and St. Louis: Mildred Lane Kemper Art Museum, 2011), Bilingual Edition, 147–57.
- “Times and Places to Rest,” in *Sharon Lockhart: Lunch Break*, ed. Sabine Eckmann (St. Louis: Mildred Lane Kemper Art Museum, distributed by University of Chicago Press, 2010), 23–9.
- “Aura, Virtuality, and the Simulacrum,” in *After the Digital Divide? German Aesthetic Theory in the Age of New Media*, ed. Lutz Koepnick and Erin McGlothlin (New York: Berg Publishers, 2009), 69–87.
- “Max Beckmann: From Space to Place,” in *Of ‘Truths Impossible to Put in Words’. Max Beckmann Contextualized*, ed. Rose-Carol Washton Long and Maria Makela (New York: Peter Lang, 2009), 269–92.
- “Ruptures and Continuities: Modern German Art in between the Third Reich and the Cold War,” in *Art of Two Germanys: Cold War Cultures*, ed. Stephanie Barron and Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 2009), 48–63.
- “Brechungen und Kontinuitäten: Moderne deutsche Kunst zwischen Drittem Reich und Kaltem Krieg,” in *Kunst und Kalter Krieg – Deutsche Positionen 1945–89*, ed. Stephanie Barron and Sabine Eckmann (Cologne: DuMont, 2009), 48–63.
- “Historicizing German Art,” in *Art of Two Germanys: Cold War Cultures*, ed. Stephanie Barron and Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art, and New York: Abrams, 2009), 34–45.
- “Zur Historisierung deutscher Kunst,” in *Kunst und Kalter Krieg – Deutsche Positionen 1945–89*, ed. Stephanie Barron and Sabine Eckmann (Cologne: DuMont, 2009), 34–45.
- “Introduction: Making Avant-Garde Art in Post-Wall Germany,” in *Reality Bites: Making Avant-garde Art in Post-Wall Germany*, ed. Sabine Eckmann (Ostfildern: Hatje Cantz; and St. Louis: Mildred Lane Kemper Art Museum, 2007), 26–50.

- “Einführung: Avantgarde Kunst nach dem Mauerfall,” in *Reality Bites. Kunst nach dem Mauerfall*, ed. Sabine Eckmann, Ostfildern: Hatje Cantz, 2007, 26–50.
- “Re-dressing Post-Wall Germany,” in *Reality Bites: Making Avant-garde Art in Post-Wall Germany*, ed. Sabine Eckmann, (Ostfildern: Hatje Cantz; and St. Louis: Mildred Lane Kemper Art Museum, 2007), 54–99.
- “Re-dressing Germany: Wiederaufnahmen und Neubesetzungen,” in *Reality Bites. Kunst nach dem Mauerfall*, ed. Sabine Eckmann, (Ostfildern: Hatje Cantz; and St. Louis: Mildred Lane Kemper Art Museum, 2007), 54–99.
- “German Exile, Modern Art, and National Identity,” in *Caught by Politics: Hitler Exiles and American Visual Culture*, ed. Lutz Koepnick and Sabine Eckmann (New York: Palgrave MacMillan, 2007), 95–125.
- “Introduction: Caught by Politics,” coauthored with Lutz Koepnick in *Caught by Politics: Hitler Exiles and American Visual Culture*, ed. Lutz Koepnick and Sabine Eckmann (New York: Palgrave MacMillan, 2007), 1–13.
- “Visionen des Exils: H. W. Janson und das Vermächtnis der modernen Kunst an der Washington University,” in *Exil und Moderne*, ed. Sabine Eckmann (Heidelberg: Edition Braus, Wachter Verlag, 2004), 8–31.
- “Felix Nussbaums ästhetische Strategien im Exil: Hybride Erinnerungen und radikaler Illusionismus,” in *Zeit im Blick. Felix Nussbaum und die Moderne*, ed. Rosamunde Neugebauer for the Felix Nussbaum Museum (Osnabrück: Rasch, 2004), 113–31.
- “Probing the Allegorical,” in *American Art of the 1980s: Selections from the Broad Collection*, exhibition brochure essay (5500 words) (St. Louis: Washington University Gallery of Art, 2004).
- “Cars and Other Stories in the Photographs of Arnold Odermatt,” exhibition brochure essay (4000 words) (St. Louis: Washington University Gallery of Art, 2003).
- “14=14? Verism and Performativity in the Work of Christian Jankowski,” in *Christian Jankowski. This I Played in the Future* (Milan: Electa, 2003), 32–51.
- “Exilic Vision: H. W. Janson and the Legacy of Modern Art at Washington University,” in *H. W. Janson and the Legacy of Modern Art*, ed. Sabine Eckmann (St. Louis: Washington University Gallery of Art; and New York: Salander O’Reilly Galleries, 2002), 10–42.
- “Christian Jankowski’s Targets,” exhibition brochure essay (3500 words) (St. Louis: Washington University Gallery of Art, 2002).
- “Max Beckmann’s *Les Artistes mit Gemüse*,” in *Max Beckmann Retrospective*, ed. Didier Ottinger (Paris: Centre Pompidou, 2002), 172–8.
- “‘I like America and America likes me’: Responses from America to Contemporary German Art in the 1980s,” in *From Jasper Johns to Jeff Koons: Four Decades of Art in the Broad Collection*, ed. by Stephanie Barron and Lynn Zelevansky (Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 2001), 151–81.

- “Roberto Matta Echaurren in Exile in New York,” in *Roberto Matta: Surrealism and Beyond*, ed. Curtis L. Carter and Thomas R. Monahan (Milwaukee, WI: Patrick and Beatrice Haggerty Museum of Art, Marquette University, 1998), 19–23, Spanish edition with Museo de Arte Contemporáneo de Monterey, México.
- “Considering (and Reconsidering) Art and Exile,” in *Exiles + Emigrés: The Flight of European Artists from Hitler*, ed. Stephanie Barron and Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 1997), 30–42.
- “Surrealism in Exile: Responses to the European Destruction of Humanism. Salvador Dalí, Max Ernst, André Masson, Yves Tanguy, Matta Echaurren,” in *Exiles + Emigrés: The Flight of European Artists from Hitler*, ed. Stephanie Barron and Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 1997), 147–82.
- “The Loss of Homeland and Cultural Identity. George Grosz, Lyonel Feininger,” in *Exiles + Emigrés: The Flight of European Artists from Hitler*, ed. Stephanie Barron and Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art; and New York: Harry N. Abrams, 1997), 285–303.
- “John Heartfield in Los Angeles,” in *John Heartfield. Dokumentation*, ed. Klaus Honnef (Cologne: DuMont, 1994), 151–8.

Exhibitions

- *Katharina Grosse. Studio Paintings 1988-2022. Returns, Revisions, Inventions*. Mildred Lane Kemper Art Museum Fall 2022, Kunstmuseum Bern Spring 2023, forthcoming Kunstmuseum Bonn Spring 2024.
- *Ai Weiwei – Bare Life*. Mildred Lane Kemper Art Museum, 2019.
- *Real, Radical, Psychological: The Collection on Display*. Mildred Lane Kemper Art Museum, 2016.
- *Rotation II: Contemporary Art from the Peter Norton Gift*. Mildred Lane Kemper Art Museum, 2015.
- *Sam Durant. Proposal for Dead White and Indian Monument Transpositions*. Mildred Lane Kemper Art Museum, 2015.
- *In the Aftermath of Trauma: Contemporary Video Installations*. Mildred Lane Kemper Art Museum, 2014.
- *Precarious Worlds: Contemporary Art from Germany*. Mildred Lane Kemper Art Museum, 2011-2012.
- *Ghost. Elizabeth Peyton*. In collaboration with Opelvillen, Zentrum für Kunst, Rüsselsheim, 2011.

- *Sharon Lockhart: Lunch Break*. Mildred Lane Kemper Art Museum, 2010, traveled to Colby College Art Museum (2010–2011) and San Francisco Museum of Modern Art (2012).
- *Thaddeus Strode: Absolutes and Nothings*. Cocurated with Meredith Malone, Mildred Lane Kemper Art Museum, 2008.
- *Window | Interface / Screen Arts and New Media Aesthetics 2*. Cocurated with Lutz Koepnick, Mildred Lane Kemper Art Museum, 2007.
- *Reality Bites: Making Avant-garde Art in Post-Wall Germany*. Mildred Lane Kemper Art Museum, 2007, traveled to Opelvillen Rüsselsheim (Germany), 2008.
- *[Grid < > Matrix] / Screen Arts and New Media Aesthetics 1*. Cocurated with Lutz Koepnick, Mildred Lane Kemper Art Museum, 2006.
- *Exil und Moderne. H. W. Janson und die Sammlung der Washington University in St. Louis*. Expanded traveling exhibition of original 2002 American version; Opelvillen Zentrum für Kunst, Rüsselsheim (2004–5), Angermuseum Erfurt (2005), Kunsthalle St. Annen, Lübeck (2005–6), Museum für neue Kunst, Freiburg (2006).
- *American Art of the 1980s: Selections from the Eli and Edythe Broad Collections*. Washington University Gallery of Art, 2004 (includes Basquiat, Bleckner, Fischl, Goldstein, Haring, Koons, Levine, Longo, Salle, Schnabel, and Tansey).
- *Collecting Patterns: The Washington University Gallery of Art*. 2003 (includes Bingham, Braque, Church, van Doesburg, Fontana, Gris, Höfer, Picasso, Pollock, Rauschenberg, Sieverding, Weimar).
- *Arnold Odermatt Photographs*. Washington University Gallery of Art, 2003.
- *Contemporary German Art: New Acquisitions*. Washington University Gallery of Art, 2003 (includes Ackermann, Beuys, Förg, Genzken, Höfer, Tillmans, and others).
- *Christian Jankowski's Targets*. Washington University Gallery of Art, 2002.
- *H. W. Janson and the Legacy of Modern at Washington University*. Salander-O'Reilly Galleries, New York; Washington University Gallery of Art, St. Louis; McNay Museum of Art, San Antonio, Texas, 2002 (includes Beckmann, Braque, Calder, van Doesburg, Ernst, Gris, de Kooning, Miro, Picasso, Pollock, and others).
- *Caught by Politics: Art of the 1930s and 1940s*. Washington University Gallery of Art, 2001.
- *Farewell to Bosnia: Photographs by Gilles Peress*. Washington University Gallery of Art, 2001.
- *Eleanor Antin: A Retrospective*. Washington University Gallery of Art, 2000. Coordinating curator.
- *Beginnings: The Taste of the Founders*. Washington University Gallery of Art, 2000.
- *The Ghost of Art: Photographs by William H. Gass*. Washington University Gallery of Art, 2000.

- *Exiles + Emigrés. The Flight of European Artists from Hitler.* With Stephanie Barron, Los Angeles County Museum of Art, 1997; Musée des Beaux-Arts de Montréal, 1997; and Neue Nationalgalerie Berlin, 1998.

Talks and Panels (Selection)

- In Conversation with Katharina Grosse, September 2023, Washington University in St. Louis, Mildred Lane Kemper Art Museum
- Moderation of several Zoom Conversations that included Valentina Castellani, Derek Fordjour, Walter Hood and Michael Rothberg (September 2020 – ongoing)
- “Exhibiting East German artists in the US” *Multiple Realities Panel* at Walker Art Center, July 2020
- *Art and the Contemporary Refugee: Narratives, Memorials, Communities*, Mildred Lane Kemper Art Museum, St. Louis, November 2019.
- “Im Schatten des Kalten Krieges: Abstrakte Kunst in Frankreich, Deutschland und den Vereinigten Staaten, 1945–1959,” paper at conference *Kunst und Kalter Krieg, Deutsches Historisches Museum*, Berlin, October 2019.
- In Conversation with Ai Weiwei – September 2019 Washington University in St. Louis, Mildred Lane Kemper Art Museum
- *Art Looting and Nazi Era Provenance Research, Lessons and Legacies*, Holocaust Educational Foundation of Northwestern University, St. Louis, November 2018, Chair
- “On Becoming Visible – Ai Weiwei,” at panel *Imaging Refugees*, German Studies Conference, Pittsburgh, September 2018.
- “Zero Hour.” *Abstract Art in Germany, France, and the US: 1945–1959*, lecture, University of Memphis, 2018
- *International Abstraction after World War II: The U.S., France, Germany, and Beyond*, College Art Association, Los Angeles 2018, co-chaired with Angela Miller
- “Zero Hour.” *Abstract Art in Germany, France, and the US: 1945-1959*, lecture, University of Cincinnati, 2017
- *Max Beckmann in New York and St. Louis*, on the occasion of the Metropolitan Museum of Art exhibition, New York 2017.
- *European Exiles Cultures in the US*, Kansas City, 2016.
- *The Institutionalization of Socially Engaged Art*, College Art Association Session, co-chaired with Izabel Galliera, Washington, DC. 2016.
- *Modernism and Realism: The International Context of Neue Sachlichkeit*, Los Angeles County Museum of Art, October 2015 with Hal Foster, George Baker, Andrew Hemingway, Romy Golan and Stephanie Barron.

- “New York’s Émigré Art Scene and the Idea of Social Design,” paper at *From Vienna’s Ringstrasse to the Global Turn - Émigré Culture in New York and the Origins of Social Design*, University of Applied Arts, Vienna 2015.
- “On Collaboration: Lived Life and Mediated Experience,” paper at *Artifacts as Evidence: The Material Records of Politics*” Conference Interdisciplinary Projects in the Humanities, Washington University, October 2014.
- *Socially Engaged Art - Lived Life and Mediated Experience*, panel with Phil Collins and Diedrich Diederichsen in collaboration with University of Potsdam and Vierte Welt, Berlin, June 2014.
- Lecture “In the Aftermath of Trauma,” and daylong workshop University of Potsdam, June 2014.
- “Contemporary Art and Global Politics,” panel at Midwest Art History Society, St. Louis, April 2014.
- “In the Aftermath of Trauma,” lecture Kemper Art Museum, January 2014.
- “The Legacy of German Art and Culture in St. Louis,” panel at Mildred Lane Kemper Art Museum/Saint Louis Art Museum, September 2013.
- “Embattled Self-Hood: German Art after 1945,” paper at conference on *The Post War Moment: Historical Futures in Visual Culture*, Freie Universität Berlin, 2012.
- “In conversation with Sharon Lockhart,” Los Angeles County Museum of Art, 2012.
- “Zur Konstituierung von Räumen und Orten im Werk von Max Beckmann,” paper at conference on *Zeit, Raum, (E)Migration*, University of Munich, 2012.
- “Exil und Modernismus: Theoretische und methodische Überlegungen zum künstlerischen Exil der 1930er und 1940er Jahre,” lecture at Institute for Advanced Studies, University of Munich, 2012.
- Panel discussion with William Kentridge, Francesca Consagra, and John Hoal at The Pulitzer Foundation for the Arts, 2011.
- “Komplexe Netzwerke und hybride Bilder: Zur Exilkunstszene in den USA,” conference at Institute for Advanced Studies, University of Munich, November 2010.
- “‘Vacant Images of Man?’ Artistic Practice and Theoretical Discourses in Germany after 1945,” lecture at Harvard Art Museums, May 2010.
- “‘Vacant Images of Man?’ Artistic Practice and Theoretical Discourses in Germany after 1945,” at conference *Visual Culture in Germany and Italy after War and Dictatorship*, New York University, April 2010.
- “German Art after the Fall of the Berlin Wall,” lecture at University of Cottbus, Germany, December 2009.
- “Modern German Art and the End of the Third Reich,” symposium paper at German Historical Museum, Berlin, December 2009.

- “German-American Cultural Exchange during the Cold War,” Getty Research Institute Conference, March 2009, with Christine Mehring, Benjamin Buchloh, Lynne Cooke, and Rudolf Frieling.
- “Art of Two Germanys / Cold War Cultures,” panel at College Art Association annual meeting, Los Angeles, January 2009; with Eckhart Gillen, Stephanie Barron, Georg Herold, Via Lewandowsky, and Achim Freyer. Respondent paper.
- “Interface Aesthetics,” seminar at American Comparative Literature Association Meeting, Long Beach, CA, April 2008. Paper on “Embodiment in New Media Art.”
- “Window | Interface,” panel discussion with Peter Campus and Lutz Koepnick, Washington University in St. Louis, August 2007.
- “Contemporary Art and the Avant-Garde,” lecture at Opelvillen Rüsselsheim, July 2007.
- “Reality Bites. Kunst nach dem Mauerfall,” lecture at Opelvillen Rüsselsheim, May 2007.
- College Art Association Session Chair: “Art after Communism,” New York, February 2007.
- Panel discussion with Christian Jankowski, Dietrich Diederichsen, Via Lewandowsky, chaired by Lutz Koepnick, Mildred Lane Kemper Art Museum, Washington University in St. Louis, February 2007.
- “Aura, Presence, Virtuality,” paper given at *After the Digital Divide? German Aesthetic Theory in the Age of New Media*, Eighteenth St. Louis Symposium on German Literature and Culture, March–April 2006.
- “Zum Dialog zwischen Exil und Moderne,” lecture at Kunsthalle St. Annen, Lübeck, September 2005.
- Panel discussion with Olafur Eliasson and Matthias Waschek at The Pulitzer Foundation for the Arts, 2005.
- “After the Fall of the Berlin Wall: Contemporary Art in a New Germany,” lecture for Parents Council, Washington University in St. Louis, April 2005.
- “Exil und Moderne,” lecture at Angermuseum Erfurt, April 2005.
- “Longing for Permanence: The Construction of a Post-War German National Art,” paper given at College Art Association session chaired by Barbara McCloskey, “Nationalism, Internationalism, and the Arts in Central Europe during World War II and the Cold War,” Atlanta, 2005.
- “Moderne Kunst zwischen alter und neuer Welt,” lecture at Opelvillen Zentrum für Kunst, Rüsselsheim, November 2004.
- “Redressing Post-Wall Berlin,” paper given at International Congress of the History of Art, “Metropolis” session chaired by Thomas Crow and Serge Guilbaut, Montreal, August 2004.

- “Imagining German Identity,” paper given at symposium in conjunction with the exhibition *German Art Now* at the Saint Louis Art Museum, October 2003.
- “Max Beckmann: Recasting Modernism in Exile,” paper given at Max Beckmann Symposium organized by the Museum of Modern Art, New York, and the Historians of German & Central European Art and Architecture, New York, Graduate Center, September 2003.
- “Networking Memory in Post-Wall German Art: Rudolf Herz, Andre Korpys and Markus Löffler,” paper given at annual meeting of the College Art Association, New York, February 2003.
- “Contemporary German Art between Past and Future,” paper given at panel at the Guggenheim Museum in Bilbao in conjunction with the exhibition *From Jasper Johns to Jeff Koons: Four Decades of Art in the Broad Collection*, February 2003.
- “Negotiating a Wartime Identity: The Case of Max Beckmann,” paper given at annual meeting of the Modern Studies Association, University of Wisconsin at Madison, November 2002.
- “H. W. Janson's Modern Art: An Exile's Perspective,” panel with Linda Nochlin and Reinhold Heller at Washington University in St. Louis in conjunction with the exhibition *H. W. Janson and Legacy of Modern Art* at Washington University, October 2002.
- “Exile Art and National Identities: Current Perspectives,” lecture at the series *Caught by Politics: German Exile Art and American Culture during the 1930s and 1940s*, Washington University, St. Louis. Spring 2001.
- *Caught by Politics: German Exile Art and American Culture during the 1930s and 1940s*. Semester-long lecture series co-organized with Lutz Koepnick at Washington University in St. Louis, 2001.
- “The Use and Misuse of Exile Art: Reinventing National Myths,” keynote address at the University of Kansas in conjunction with the Annual International Conference of the Society of Exile Studies, September 2000.
- “German Exile Art and the Discourse on its Aesthetic Value,” paper at the international academic session *Rethinking Cultural Values in German art 1900-1999* at the 25th Association of Art Historians Annual Conference, Southampton, England, 1999.
- “Exile, Modernism and Hybridity: Roberto Matta Echaurren in New York,” paper delivered at the symposium *Roberto Matta: Surrealism and Beyond* at the Haggerty Museum of Art, Marquette University, Milwaukee, 1997.
- “American Responses to Degenerate Art,” lecture series in conjunction with exhibition *Exiles + Emigrés: The Flight of European Artists from Hitler*, Los Angeles County Museum of Art, 1997.
- *Exile in Los Angeles*. Interdisciplinary symposium, Los Angeles County Museum of Art 1997.

- “Georg Baselitz: Struggling with German Identity after the Holocaust,” in conjunction with the exhibition *Georg Baselitz - Retrospective*, Los Angeles County Museum of Art, 1996.
- “The Emergency Rescue Committee and the American Immigration Policy: 1933–1945,” Department of Art and Art History, University of Kentucky at Lexington, 1994.
- “The Political Aesthetics of John Heartfield,” in conjunction with the exhibition *John Heartfield*, Los Angeles County Museum of Art, 1993.
- “Max Ernst: The Dada and Surrealist Phase,” in conjunction with the exhibition *Max Ernst. The Rendezvous of the Friends*, Museum Ludwig, Köln, Germany, 1992.
- “Zwischen Tafelbild und Objekt: Die Materialbilder von Schwitters, Rauschenberg und Johns (Between Painting and Object: The Assemblages of Schwitters, Rauschenberg and Johns),” talk by invitation of the educational department of the Museum Ludwig, Köln, 1990.

(And numerous guest lectures at Washington University, participation as moderator in symposia and panel discussions).

Awards/Grants

- 2016 Association of Art Museum Curators. First Place Award *Objectivity: Modern German Art in the Weimar Republic, 1919-1933*. Together with Stephanie Barron.
- 2016 College Art Association: Alfred Barr Jr. Award for *New Objectivity. Modern German Art in the Weimar Republic, 1919-1933*. Together with Stephanie Barron.
- 2012 Visiting Fellowship, Center for Advanced Studies, University of Munich
- 2010 Endowed Directorship from William T. Kemper Foundation
- 2009 Andy Warhol Foundation for the Visual Arts grant for *Sharon Lockhart: Lunch Break*
- 2006 German Government grant for *Reality Bites*
- 2005 National Endowment for the Arts grant for *Reality Bites*
- 2004 Andy Warhol Foundation for the Visual Arts grant for *Reality Bites*
- 2004 Emily Hall Tremain Foundation exhibition award for *Reality Bites*
- 2001 Washington University Visual Arts and Design Center grant
- 2000 DAAD and German General Consulate grants for lecture series *Caught by Politics: German Exile Art and American Culture during the 1930s and 1940s*
- 1997 George Wittenborn Special Mention book award for catalogue *Exiles + Emigrés: The Flight of European Artists from Hitler*

- 1997 Association of International Critics of Art for *Exiles + Emigrés: The Flight of European Artists from Hitler*. Best exhibition catalogue of 1997. Best exhibition outside of New York City 1997.
- 1996 DIE ZEIT Foundation grant for *Exiles + Emigrés: The Flight of European Artists from Hitler*
- 1995 German Government grant for *Exiles + Emigrés: The Flight of European Artists from Hitler*
- 1995 National Endowment for the Humanities grant for *Exiles + Emigrés: The Flight of European Artists from Hitler* (prepared jointly with other LACMA departments)
- 1994 National Endowment for the Arts grant for *Exiles + Emigrés: The Flight of European Artists from Hitler* (prepared jointly with other LACMA departments)
- 1988 DAAD - Dissertation Research Fellowship for the United States

Courses Taught

Introduction to Art; Modern and Contemporary Art Survey; Re-inventing Germany: German Art of the 1990s; Contemporary German Art; Aesthetic Politics: Art, Power and Modern Culture; Cold War Cultures; Marking History: Painting and Sculpture after World War II in the US, France and Germany; Avant-garde Art; Logics of the Art Museum; Landscape(s); Theory for Art History; International MFA Program in Berlin.

Membership/Committees/Reviewer

College Art Association
 Historians of German & Central European Art and Architecture
 American Association of Museums – professional member
 Association of Art Museum Directors
 Sam Fox School Exhibition Committee at Washington University in St. Louis (Chair) (2010-2015)
 Artist Selection Committee for Public Art on Campus (Chair)
 Advisory Committee to the Dean – Sam Fox School, Washington University in St. Louis
 Dean’s Cabinet – Sam Fox School, Washington University in St. Louis
 DAAD Selection Committee, Washington University in St. Louis
 MA and PhD Thesis Committees at Washington University, Departments of Art History and Archaeology, Germanic Languages and Literatures, European Studies
 German Studies Association (2000–2002; 2015-2020)
 American Council on Germany (2000–2005)
 Program Committee Sam Fox Arts Center at Washington University in St. Louis (2003–2006)
 Curriculum Committee Sam Fox Arts Center at Washington University in St. Louis (2003–2007)
 Advisory Committee for the Appointment of the Dean of the Sam Fox School of Design & Visual Arts, Washington University in St. Louis (2005)

Advisory Committee for the Appointment of the Dean of the College and Graduate School
of Art (2008–2009)

Sam Fox School Faculty Creative Activity Research Grants selection committee (2008–2010)

Reviewer for University of California Press, Yale University Press, *Women in German
Yearbook*, University of Cambridge Press (UK), *Central European History* (Case Western
Reserve University), *Getty Research Journal*.