

Peter Chametzky

Professor of Art History
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University of South Carolina
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EDUCATION

BA, Art History, Cornell University, 1980

Ph.D., Art History, City University of New York Graduate Center, 1991

- Dissertation: "Autonomy and Authority in German Twentieth-Century Art: The Art and Career of Willi Baumeister, 1889-1955" (2 vols.); advisor: Rose-Carol Washton Long; readers: Rosalind Krauss, Linda Nochlin, Rosemarie Bletter

FULL TIME ACADEMIC POSTIONS

- Professor of Art History, University of South Carolina, August 2012 - date
- Professor of Art History, Southern Illinois University Carbondale, 2010 – 2012
- Associate Professor of Art History, Southern Illinois University Carbondale, 1998 – 2010
- Assistant Professor of Art History, Adelphi University, Garden City, New York, 1991 – 1998

ACADEMIC ADMINISTRATIVE POSTIONS

- Interim Director, School of the Earth, Ocean and Environment, University of South Carolina, Aug. 2022 – July 2024
- Director, School of Visual Art and Design, University of South Carolina, April 2014 - Jan. 2018
- Chair, Department of Art, University of South Carolina, January 2013 – April 2014
- Director, School of Art and Design, SIUC, August 2009 – August 2012
- Interim Director, School of Art and Design, SIUC, Aug. 1, 2008-July 31, 2009

RESEARCH FOCUS

Twentieth and Twenty-First Century German Art and Culture

OTHER PROFESSIONAL EXPERIENCE

- Adjunct Instructor, Adelphi University, 1990, 1987-1988
- Lecturer, School of Continuing Education, Division of Arts, Sciences and Humanities, New York University, 1986-1988
- Instructor, Department of Fine Arts and Art History, School of Visual Arts, New York, 1984-1988
- Curatorial Assistant, Modern and Contemporary Art, Herbert F. Johnson Museum of Art, Cornell University (1. Modern Print Iconographical Indexer. 2. Assisted Robert C. Hobbs in re-organizing exhibition, "Robert Smithson: Sculpture," for 1982 Venice Biennale, assisted installation, US Pavilion), 1981 - 1982
- Curatorial Intern, Modern and Contemporary Art, Herbert F. Johnson Museum of Art, Cornell University (assisted Robert C. Hobbs in organization of exhibition, "Robert

Smithson: Sculpture," for Johnson Museum and American tour), 1979 – 1980

AWARDS AND HONORS

- 2024 [Russell Research Award](#) in Humanities and Social Sciences, University of South Carolina. “The [Russell Research Awards](#) are the most prestigious annual prizes for research and scholarship given at Carolina.”
- Honorable Mention, Art History (sole recipient), [Hans and Lea Grundig Prize](#), Art History, 2021, for *Turks, Jews, and Other Germans in Contemporary Art*.
- Certificate of Excellence in Teaching, Research, and Service, College of Arts and Sciences, University of South Carolina, 2014.
- Dean's Appreciation Award, College of Liberal Arts, SIUC, December 2000.
- SIUC University Student Government Certificate of Recognition for Outstanding Service and Dedication to the Undergraduate Student Body at Southern Illinois University Carbondale, May 1999 (one of two faculty recipients), 1999

PUBLICATIONS:

Books

[Turks, Jews, and Other Germans in Contemporary Art](#) (Cambridge, MA: MIT Press, 2021). Published with the support of a [Millard Meiss Publication Fund grant](#) from the College Art Association.

Reviews:

- Maud Lavin, review of Peter Chametzky, *Turks, Jews, and Other Germans in Contemporary Art*, *Images: A Journal of Jewish Art and Visual Culture* (Brill Press), 15/1 (March 2022): 101-103. <https://doi.org/10.1163/18718000-12340152>; https://brill.com/view/journals/ima/15/1/article-p101_8.xml
- Manon Fougère [Critique d'Art](#) (June 2023).
- Justyna Balisz-Schmelz, “Kim sa Turcy, Żydzi i inni Niemcy? Reliksje wokół najnowszej książki Petera Chametzky’ego (“What About Turks, Jews, and Other Germans: Reflections on Peter Chamezky’s Latest Book”), [Przegląd Zachodni](#) (Poznan, 2023), nr. 3, 150-159. [English text](#) at academia.com

[Objects as History in Twentieth-Century German Art: Beckmann to Beuys](#) (Berkeley: University of California Press, 2010)

Edited Journal Issue

Guest Co-Editor (with Anna Bryzski), *Centropa*, vol. 1, no. 3 (September 2001): "Modernism and Nationalism, Postmodernism and Postnationalism?"

Journal Articles

[“Turks, Jews, and Other Germans in Contemporary Art’: An Introduction.”](#) *The Massachusetts Review* (60th Anniversary Issue), vol. 60/4 (Winter 2019): 655-681.

“Global Art, National Values, Monumental Compromises: ‘German’ 9/11 Commemoration in America, ‘American’ Holocaust Commemoration in Germany,” *The Massachusetts Review* (50th Anniversary Issue), vol. 50/1-2 (May 2009): 155-180.

“Not What We Expected: The Jewish Museum Berlin in Practice,” *Museum and Society*, vol. 6:3 (November 2008): 216-245.

"The Post-History of Willi Baumeister's anti-Nazi Postcards," *Visual Resources*, vol. XVII, no. 4 (2001): 459-480.

"Rebuilding the Nation: Norman Foster's Reichstag Renovation and Daniel Libeskind's Jewish Museum Berlin," *Centropa*, vol. 1 no. 3 (September 2001): 245-264.

"Introduction," (with Anna Brzyski) to issue *Modernism and Nationalism, Postmodernism and Postnationalism?* *Centropa*, vol. 1, no. 3 (September 2001): 161-164.

"Paul Westheim in Mexico: A Cosmopolitan *Man Contemplating the Heavens*," *Oxford Art Journal*, vol. 24, no. 1 (May 2001): 23-44.

"Witnessing Tragedy, Looking at Risk: Rolf Zimmermann Revisited," *The Massachusetts Review* XXXVIII/4 (Winter 1997-1998): 497-511.

"Rolf Zimmermann's Poland Paintings: A German Inheritance," *The Massachusetts Review* (Fall 1995): 378-391 (revised version of essay published in English and German in *Rolf Zimmermann* (exh. cat., Freiburg i.Br: Morat-Institut für Kunst und Kunstwissenschaft, 1992, available at [Galerie Voegle](#)

"Translator's Introduction," Ernst Bloch and Hanns Eisler, "Avant-Garde Art and the Popular Front," and "To Inherit Art," *Critical Texts*, IV/3 (1987): 1-6.

Book Chapters

“To the Population in Space and Place: ‘Where am I? As if in a dream...Did we arrive?’,” in *Space + Place in Modern and Contemporary German Art*, ed. Christina Crawford and Lisa Lee (Leiden: Brill Press, forthcoming).

“Altars to Ambition: The Triptych Revival in Late Weimar and National Socialist Germany,” *Modernist Aesthetics in Transition: Visual Culture in the Weimar Republic and Nazi Germany*, ed. Deborah Ascher Barnstone and Donna West Brett (London: Bloomsbury Visual Arts Press, December 2024), 174-196.

“Die Montage leben und sterben und ihr widerstehen,” *Montage oder Fake News. Von Heartfield bis Twitter*, ed. Angela Lammert (Berlin: Akademie der Künste & Steidl Verlag, 2021), 68-74.

“From Anti-Nazi Postcards to Anti-Trump Social Media: Laughter as Resistance, Opposition, or Cold Comfort?” *Art and Resistance in Germany*, ed. Deborah Ascher Barnstone and Elizabeth Otto (New York: Bloomsbury Academic, 2019), 193 – 216.

“Missed Opportunities, Misunderstandings: Baumeister and the United States,” in *Willi Baumeister International*, Schriften des Archiv Baumeister im Kunstmuseum Stuttgart, 4 (Stuttgart/Munich/Berlin: Kunstmuseum Stuttgart and Deutscher Kunstverlag, 2013), 43-55 (German), 300-305 (English).

“Titanic Sinks, Departure Arrives: on Beckmann, Film, and the Fall of History Painting and Rise of the Historical Object,” *Of Truths Impossible to Put in Words: Max Beckmann Contextualized*, ed. Rose-Carol Washton Long and Maria Makela (Bern, Frankfurt, etc.: Peter Lang, 2009), 229-265.

"From *Werkbund* to *Entartung*: Willi Baumeister's Wall Pictures" in *The Built Surface: Volume 2. Architecture and the pictorial Arts from Romanticism to the twenty-first century*, ed. Karen Koehler (London: Ashgate Press, 2002): 159-185.

"Dresden Secession," *German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*, ed. Rose-Carol Washton Long, Series "The Documents of 20th Century Art" (New York: G.K. Hall, 1993): 222-236 (paperback edition University of California Press, 1995).

"Marginal Comments, Oppositional Work: Willi Baumeister's Confrontation with Nazi Art," in *Willi Baumeister: Zeichnungen, Gouachen, Collagen*, (Staatsgalerie Stuttgart [exhibition catalogue] & Stuttgart: Edition Cantz [book], 1989): 251-272.

Exhibition Catalogue Essays

“On the Question: Who is German,” [*Made in Germany? Art and Identity in a Global Nation*](#), ed. Lynette Roth, (Cambridge, MA: Harvard University Art Museums, 2024), 64-69.

“Paul Westheim and Mexico: The Art Critic as Cosmopolitan” (revised version of 2001 *Oxford Art Journal* article) and “Anna Seghers and Mexico,” [*From Posada to Isotype, from Kollwitz to Catlett: Exchanges of Print Culture. Germany – Mexico, 1900-1968*](#). Benjamin H.D. Buchloh and Michelle N. Harewood, eds. (Madrid: Museo Nacional Centro de Arte Reina Sofia, 2022), 24-31, 204-207 (also published in Spanish edition).

Willi Baumeister,” in *Kunst für Keinen/Art for No One, 1933-1945*, ed, Ilka Voermann, exh. cat. Schirn Kunsthalle, Frankfurt aM (Munch: Hirmer Verlag, 2022), 60-65 (English and German).

“Process and Politics in the Art of Rolf Zimmermann,” *Rolf Zimmermann, Asylbewerber warten/Asylum applicants waiting: Bilder und Zeichnungen, 1992-2003*, (Karlsruhe: Galerie

Alfred Knecht, 2006), 3-13 (German), 33-42 (English).

"The Portraits of Ana Silvia Arias," in *Ana Silvia Arias: Retratos de un Encuentro*, Praxis Arte Internacional, Lima, Peru, June-July 1996: np.

"Constructive Abstraction," in *Tit for Tat lin* (New York: The Alternative Museum, 1984): 9-10 (with Susan Felleman).

"Contemporary Triptychs," in *Contemporary Triptychs* (Annandale-on-Hudson, New York: Edith C. Blum Art Institute, Bard College, 1984): 8-18 (with Susan Felleman).

Review Essays

"Creating a Capital: Instrumental Structures," reviewing Anna Minta, *Staatsbauten und Sakralarchitektur in Washington/DC* (Berlin: Reimer 2015), *Kunstchronik*, Munich 70/2 (Feb. 2017): 79-84.

"Artists as Avatars," reviewing Bettina Gockel, *Die Pathologisierung des Künstlers: Künstlerlegende der Moderne* (Akademie Verlag, 2010), Matthew Biro, *The Dada Cyborg: Visions of the New Human in Weimar Germany* (University of Minnesota Press, 2009), James A. van Dyke, *Franz Radziwill and the Contradictions of German Art History, 1919-1945* (University of Michigan Press, 2011), *Modern Intellectual History* (Cambridge University Press), 11/1 (April 2014): 237-252.

Konstanze Rudert, curator and editor, *Im Netzwerk der Moderne. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg und ihr Kritiker Will Grohmann* (exhibition, catalogue, and volume of texts by Grohman, Dresden: Staatliche Kunstsammlungen in association with Hirmer Verlag, Munich, 2012), *The Art Bulletin* XCV/3 (September 2013): 494-499.

Book Reviews

Claudia Fontaine Chidester, *Trusted Eye: Post-World War II Adventures of a Fearless Art Advocate* (Fontaine Archive 2021), [*Information and Culture*](#) (University of Texas Press), March 2023, 119-121.

Sabine Kriebel, *Revolutionary Beauty: The Radical Photomontages of John Heartfield* (University of California Press 2014), *The American Historical Review*, 120/2 (April 2015): 736-37.

Cordula Grewe, *Painting the Sacred in the Age of Romanticism* (Ashgate, 2009), *The American Historical Review* (February 2012): 287-88.

Matthew Baigell, Milly Heyd, and Rose-Carol Washton Long, eds. *Jewish Dimensions in Modern Visual Culture* (Brandeis University Press, 2010), *Images: A Journal of Jewish Art and Visual Culture* 5 (2011): 121-4.

Juliet Koss, *Modernism After Wagner* (University of Minnesota Press, 2009), *Design and Culture*, 3:2 (Summer 2011): 257-9

Timothy O. Benson, ed., *Central European Avant-Gardes: Exchange and Transformation, 1910-1930* (Los Angeles County Museum of Art and MIT Press, 2002), *Centropa*, vol. 3, no. 2 (May 2003): 158-163.

Wolfgang Schivelbusch, *In a Cold Crater: Cultural and Intellectual Life in Berlin, 1945-1948*, *Labor History*, vol. 41, no. 1 (February 2000): 112-14.

Lewis Kachur and Karen Wilken, *The Drawings of Stuart Davis: The Amazing Continuity*, *The New York Times Book Review* (Sunday, August 1, 1993): 18.

Art Magazine Criticism

["Telling Their Stories: 'ArtFields', Lake City, South Carolina, 2021,"](#) *New Art Examiner*, vol. 35, no. 4 (July 2021): 27-30, and online.

"Report from Germany: The Once and Future Bauhaus," *Art in America*, vol. 81, no. 12 (December 1993): 28-33.

"New York: Reise Durch Queens, Ein postmoderner Platz," ["New York: Around Queens, A Postmodern Place"] *Zyema--Art Today*, No. 4, 1992 (Sept./Oct.): 28-31.

"New York Entdeckt: Brooklyn," ["New York Discovered: Brooklyn"] *Zyema--Art Today*, No. 5, 1991 (November-December): 6-15 (with Susan Felleman).

"New York: Aus für 'Exit Art'?" ["New York: Last *Exit Art*?"], *Zyema--Art Today*, No. 3, 1991 (June-July): 12-13.

"Sieben Worte Sind Genug," ["Seven Words Are Enough"], *Zyema--Art Today*, No. 4, 1990 (Sept./Oct.): 34-43.

"Between God and the Devil: The Art of Alfred Kubin," *Arts Magazine*, vol. 57 no. 9 (May 1983): 84-85.

"John Scofield," *Arts Magazine*, vol. 57, no. 6 (Feb. 1983): 13.

Encyclopedia Articles

"Art," seven annual articles in *Encyclopedia Americana Annual Yearbook* (Danbury, CT: Grolier Inc., 1995-2001), 2001: 116-118; 2000: 131-133; 1999: 122-124; 1998: 115-117; 1997: 126-128; 1996: 119-121; 1995: 115-118 (1995 with Susan Felleman).

Five Articles (on: Willi Baumeister; Kurt Eisner; Gustaf Gründgens; Ernst Wilhelm Nay; Rolf Nesch) in *Modern Germany: An Encyclopedia of History, People, and Culture, 1871-1990* ed.

Dieter K. Buse and Juergen C. Doerr (New York and London: Garland Publishing Inc., 1998): 79-80, 269-270, 421, 708-709, 710-711.

Interviews

„Türkler, Yahudiler ve öteki Almanlar’a özgu(n) sanat tarihi,“ [„Turks, Jews, and Other Germans in Contemporary Art“], interview with Peter Chametzky by Evrim Altug, *Art Unlimited* (Istanbul), March/April 2022: 70-74.

"Willi Baumeister und deutsche moderne Kunst: Einheit und Brüche," ["Willi Baumeister and German modern art: Unity and Rupture"], interview with Peter Chametzky in *100 Jahre Willi Baumeister*, (Stuttgart, 1990): 38-40.

Translations from the German

“Interview: Gerald Matt in Conversation with Ulrike Ottinger,” in *Ulrike Ottinger: Image Archive*, Gerald Matt, Witte de With, Catherine David eds. (Ursula Blickle Stiftung and Kunsthalle Vienna. Nuremberg: Verlag für Moderne Kunst, 2005): 134-141 (with Susan Felleman).

Bert Hoppe, “Königsberg, A Historical Survey 1255-1945,” *Centropa* vol. 5 no. 3 (Sept. 2005): 176-189 (with József Sisa).

Diedrich Diederichsen, "For A Media Theory of Painting: The Case of Albert Oehlen," *Albert Oehlen: Retrospektive*, (Hamburg: Deichtorhallen, 1995): 35-51.

Diedrich Diederichsen, "Triumphs, Setbacks, Rear Exits, and Cease Fires: Some Aesthetic Issues Concerning Albert Oehlen, and Some Architectural and Musical Comparisons," and Friedrich Petzel, "Psycho-Sludge," in *Oehlen Williams 95* (Columbus: Wexner Center for the Arts, The Ohio State University, 1995): 102-117, 138-151.

Diedrich Diederichsen, Jutta Koether, and Martin Prinzhorn, "How We Got to Know Mike Kelley: A Conversation with..." in *Mike Kelley: Catholic Tastes* (New York: Whitney Museum of American Art, 1993): 199-210.

Hannah Höch, "1958: A Glance Over My Life," in Maud Lavin, *Cut With the Kitchen Knife: The Weimar Photomontages of Hannah Höch* (New Haven: Yale University Press, 1993): 211-215.

Diedrich Diederichsen, "Spiritual Reactionaries After German Reunification: Syberberg, Foucault and Others," *October* 62 (Fall 1992): 65-83.

Hans Bellmer, "Memories of the Doll Theme," *Sulfur* 26 (Spring 1990): 29-33, (with Susan Felleman and Jochen Schindler). Republished in Therese Lichtenstein, *Behind Closed Doors: The Art of Hans Bellmer* (Berkeley and Los Angeles: University of California Press, 2001): 169-174.

Ernst Bloch and Hans Eisler, "Avant-Garde Art and the Popular Front," and "To Inherit Art," *Critical Texts*, IV/3 (1987): 6-12. "Avant-Garde Art and the Popular Front," republished in *Volksfronten/Popular Fronts: Art and Populism in the Age of Culture Wars*, steirischer herbst '18 Reader, ed. Ekaterina Degot and David Riff (Berlin: Hatje Cantz Verlag, 2019), 13-19.

Bibliography

Annotated Bibliography in Robert C. Hobbs, *Robert Smithson: Sculpture*, (Ithaca: Cornell University Press, 1981): 245-255. Revised Chronology (with Robert C. Hobbs and Nancy Holt), 231-243.

Other

"On Willi Baumeister and His *Cosmic Gesture*," "CMA Story," Short essay posted to Columbia Museum of Art [website, October 26, 2018](#),

CURATION

"Jerome Liebling: The City and Country. Photographs from the 1940's to the 1990's," University Center Gallery, Adelphi University, Garden City, New York, October 6 – October 27, 1995.

CONFERENCE PRESENTATIONS

"Air War and Art: Aspects of the 20th Century's Avant-Gardes in Art and War," *Avant-Garde and War. The 9th Conference of the European Network for Avant-Garde and Modernism Studies*, Jagiellonian University, Cracow, Poland, Sept. 18, 2024

"'Highway to Heaven': Manaf Halbouni's Mobile *Monument* and Multi-Directional Migration," *German Studies Association* annual conference, Montreal, October 7, 2023. Also participated in Roundtable discussion, "New Directions in the Study of German Art."

"Is There Life After Arts Administration," National Council of Arts Administrators *Ignite* session, September 2023.

"Altars to Ambition: The Triptych Revival in Late Weimar and National Socialist Germany," *German Studies Association* annual conference, Houston, September 15-18, 2022.

"'Turks, Jews, and Other Germans in Contemporary Art, Preliminary Responses'; or, 'On the Pleasures and Perils of Writing on the Contemporary'," College Art Association Annual conference, February 17, 2022.

"Air War and Art: On the Ruins of Immediate Postwar German Art," for session "Art and Legacies of Conflict" *German Studies Association* annual conference, Oct. 2, 2021.

“Thoughts on Max Liebermann and Arno Breker,” roundtable in honor of Marion Deshmukh, *German Studies Association* annual conference, Oct. 2, 2021.

“Air War and Art: On the Ruins of Immediate Postwar German Art,” for session “Art and Legacies of Conflict” *College Art Association* annual conference, Feb. 2021.

“Imagining a Transnational Heimat am Main: The Conceptual Visual Art of Özlem Günyol and Mustafa Kunt,” *German Studies Association annual conference*, for panel, “Transnational Heimat: No Place Like Home,” Portland, Oct. 4, 2019.

“Space, Time, and Motion in Maziar Moradi’s *Ich werde Deutsch*, for session “Time, Space, Movement: Art Between Perception, Imagination, and Fiction,” *College Art Association Annual Meeting*, Los Angeles, February 24, 2018.

“From Postcards to Social Media: Social Interaction and Satire as Resistance?” for panel, “Visual and Textual Resistance to Political Repression,” *German Studies Association Annual Meeting*, Atlanta, Oct. 5- 8, 2017.

“Museums as Historical Sites and Historical Sites as Art Museums,” abbreviated version read *in absentia* by another participant in session, “The Expanded Museum,” *German Studies Association Annual Meeting*, Kansas City, September 21, 2014; response to session, “The Politics of Representation, Display, and Performance in the Berlin Republic,” read by session moderator.

“But is it Art? Baumeister, Breker, Ziegler, Then and Now,” to research conference, “Art in Battle,” KODE Museums, Bergen, Norway, August 16, 2014 (in absentia, read by other conference participant).

“Postcards on the Edge: Correspondence Between the Personal, Public, Political and Artistic in Nazi Germany,” *Carte Postale et création. Usages, fonctions, enjeux de la carte postale dans le champ artistique (XIX^e – XXI^e siècles)*, Paris, Centre André Chastel/ l’Institut national d’histoire d’art, November 19-21, 2013.

Session Chair, “From Lesser to Tanya Ury: German-Jewish Artists, 1890-2010,” *College Art Association Annual Meeting*, New York, February 2013.

Commentator on session, “Framing Weimar Architecture in the Viewfinder: On Photography and *Das Neue Bauen*,” *German Studies Association Annual Meeting*, Milwaukee, Nov. 4-7, 2012.

“From Muscle Men to Fatty Remains: Arno Breker and Joseph Beuys” to session, “Re-Visions of Nazi Germany,” *German Studies Association, Annual Conference*, Oakland, Oct. 10, 2010; also commentator for session “Recovering the German Past.”

“Monument, Memory, Screen: The Reichstag, its Environs, and Questions of German National Identity,” to session “A Model of Democracy, Art in Action: Hans Haacke at the Reichstag,”

German Studies Association, Annual Conference, Minneapolis, Oct. 2-5, 2008; also commentator for session, "Weimar Art and Gender I: Men and Materials."

"Lost and Found Dada Objects (and Subjects): George Grosz's *Germany: a Winter's Tale* and Hannah Höch's *Cut With the Kitchen Knife Dada Through Weimar Germany's Last Beer Belly Cultural Epoch*, and German Jewish Identity", to session, "Lost and Found," *College Art Association*, Annual Conference, New York, Feb. 2007.

"Vacant or Occupied: Reconsidering Libeskind's Jewish Museum Berlin," to session, "Beyond the Nation? German History and Contemporary Exhibition Practices," *German Studies Association*, Annual Conference, Pittsburgh, Oct. 1, 2006.

"Richter's Choice: From Capitalist Realism to the Reichstag Flag," to session "Cold War Histories," *College Art Association*, Annual Conference, Atlanta, Feb. 2005.

"Beckmann's *Titanic Sinks, Departure Arrives: the Fall of History Painting and Rise of the Historical Object*," *Beckmann and Modern Culture*, symposium sponsored by HGCEA and Museum of Modern Art, New York, September 20, 2003.

"Global Art, National Values: On the Movement of Art and Ideas between Berlin and New York," paper at conference, "Berlin and New York: A Conference on Urban Planning and the Long-Term Viability of Democracy," Graduate Program in Urban Planning, University of Iowa, Iowa City, June 21-22, 2002.

"The Post-History of Willi Baumeister's Anti-Nazi Postcards," to session, "From Albums to the Academy: The Postcard and Art History," *College Art Association*, Annual Conference, Chicago, March 2, 2001.

Session Co-Chair (with Anna Brzyski-Long), "Modernism and Nationalism, Postmodernism and Postnationalism?" *College Art Association*, Annual Conference New York City, February 2000.

"*Man Contemplating the Heavens: Paul Westheim's Mexican Refuge*," to session "Exile, Expatriation, and Relocation: Artists and Writers in Mexico, 1910-1950," *College Art Association*, Annual Conference, Los Angeles, February 11, 1999.

Session Co-Chair (with Susan Felleman), "Artistic Coupling," *College Art Association*, Annual Conference, New York, February 18, 1994.

"Memory and Myth, Mourning and Melancholy in Post-War German Art," invited faculty participant in DAAD supported seminar on *German Visual Culture in the 20th Century*, Department of Modern German Studies, Graduate School and University Center, City University of New York, March 28, 1992.

"Willi Baumeister and the Restoration of Abstract Painting in Germany, 1945-1955," *Rutgers University/Fashion Institute of Technology, Symposium on Contemporary Art*, FIT, New York, November 13, 1987.

"Reading Contemporary Art: Some Thoughts on Media and Messages," Paper in Session "Literacy and Art," *Literacy, Thought, and Culture, The Adelphi University Problematique* (also, as session chair, participated in Plenary Discussion), Adelphi University, April 30, 1993.

INVITED PRESENTATIONS

"Turks, Jews, and Other Germans in Contemporary Art: A Conversation with Peter Chametzky, *Athenaeum Review* (UT Dallas), [Podcast, Episode 47](#), recorded February 2022, posted Spring 2023,

"*Where am I? As if in a dream...Did we arrive?*", Third Tri-Annual Lovis Corinth Colloquium on German Modernism, "Spaces + Place," Art History Department, Emory University, October 21-22, 2022 (proceedings to be published by Brill Press).

"Articulation, *Desintegration: Thoughts on German Art and Hybrid Identities*, Nine Months after the publication of *Turks, Jews, and Other Germans in Contemporary Art*," *Rootless: The Loyal Other? Making and Breaking Jewish Identity Today*, with Max Czollek and Haim Sokol, [Yiddishland Pavilion, 59th Venice Biennale](#), organized by Maria Veits and Yevgeniy Fiks, August 17, 2022 (online)

"Other Germans," conversation with Lynette Roth, Daimler Curator, Busch-Reisinger Museum, Harvard University, Busch-Hall Instagram podcast, September 22, 2021

"Surrealism," Photo Society of South Carolina, Columbia, fall 2021.

"Turks, Jews, and Other Germans in Contemporary Art," ETH, Zürich, Switzerland; Galerie Knecht und Burster, Karlsruhe, Germany; Kunstraum München, Munich, Germany; Basis, Frankfurt aM; SAVVY Contemporary, Berlin, December 2021.

"Living and Dying and Resisting Montage," pdf of essay, responses to questions, and short videos, online symposium [Goodbye Photomontage](#), in connection with exhibition, *John Heartfield. Photography Plus Dynamite*, Akademie der Künste, Berlin, summer 2020.

"Since 1989: New Art in a Multicultural Germany," lectured sponsored by Columbia World Affairs Council and UofSC Global Studies Program as part of 30th-anniversary of German reunification commemoration, Columbia, SC, October 9, 2019.

Keynote address: "Who Represents Germany? Introducing *Turks, Jews, and Other Germans in Contemporary Art*" at *Community: Public, Private, Patron, and Spectator* the 5th Annual Symposium in Art History, Organized by The Art Student Graduate Organization of the University of North Carolina, Chapel Hill, September 7, 2019

"How *Mural* Matters for Modernism and Modernity," public lecture on the occasion of the Columbia Museum of Art's exhibition of Jackson Pollock's *Mural*, April 23, 2019.

“Turks, Jews, and Other Germans in Contemporary Art,” Art History Seminar, Friedrich-Schiller-Universität, Jena, November 7, 2018.

“Turks, Jews, and Other Germans in Contemporary Art,” Symposium in Honor of Professor Rose-Carol Washton Long, Graduate Center, CUNY, April 15, 2016.

Keynote address: “Revising and Refunctioning as Restitution,” *Festvortrag* at inaugural exhibition of the Kunsthaus Dahlem museum, Berlin, June 11, 2015 (delivered in German).

Talking head in documentary film, “Die Kunst, die mein Vater schuf” (The Art that my father made), about artist Willi Baumeister and the Baumeister Archive created by his daughter, Felicitas Baumeister. Filmed in Stuttgart in 2014 and released in 2015. See trailer: <http://www.20.filmschaubw.de/filmfestival/alle-filme/die-kunst-die-mein-vater-schuf/>

Baumeister und die Vereinigte Staaten (Baumeister and the United States), Kunstmuseum Stuttgart, Willi Baumeister Tagung, February 15, 2014 (in German).

“Why Collect Objects in a Digital World,” Ernest F. Hollings Special Collections Library, University of South Carolina, November 7, 2013.

“Objects as History in 20th-Century German Art,” Fine Arts Society of Peoria, IL, November 8, 2012

“Objects as History in 20th-Century German Art,” gallery talks on works by Beckmann, Richter, other 20th-Century German artists, Saint Louis Art Museum, March, 22-23, 2012

“Objects as History in 20th-Century German Art. Sculpture and Crime: Arno Breker and Joseph Beuys,” Institute of Art and Image History, Humboldt University, Berlin, July 13, 2011

“Objects as History in 20th-Century German Art. Sculpture and Crime: Arno Breker and Joseph Beuys,” Auburn University, March 25, 2011

“Objects as History in Twentieth-Century German Art: *Von Muskelprotzen bis hin zu fettigen Hinterlassenschaften: Arno Breker und Joseph Beuys*,” University of Koblenz-Landau, January 6, 2011 (in German)

Über die Ästhetik des Erinnerns: Rolf Zimmermanns ‘In Polen 1942’ nach zwanzig Jahre (On the aesthetics of remembrance: Rolf Zimmermann’s “In Poland 1942 20 years later) ‘*Bilder des Krieges* “Offene Wunden?” (Picture of War, Open Wounds?), Arbeitnehmerkammer, Bremen, Germany, January 13, 2011 (in German)

“Objects as History in 20th-Century German Art,” Hofstra University, November 12, 2010

“Objects as History in 20th-Century German Art. Sculpture and Crime: Arno Breker and Joseph Beuys,” Adelphi University, November 11, 2010

“Munch’s Modernity,” Fine Arts Society of Peoria, Fine Art Society of Peoria, public lecture at Lakeview Art Museum, Peoria, IL, March 12, 2009

“Global Art National Values?: ‘German 9/11 Commemoration in America, ‘American’ Holocaust Commemoration in Germany,” Research Colloquium of the Literature and Culture Division of the John F. Kennedy Institute of North American Studies, Free University Berlin, 4 May 2006

“American Pictures: The Mitchell Museum Permanent Collection in Context,” Cedarhurst Center for the Arts, Mt. Vernon, IL, November 8, 2003

“Process and Politics in the Art of Rolf Zimmermann,” Galerie Neue Kunst, Konstanz (Constance), Germany, February 1, 2002

Invited author reading in series, "The Story of the Author," *Soho20 Gallery*, New York, March 16, 2001

"Vacant or Occupied? The Reichstag Renovation and the Berlin History Museum's Jewish Extension," School of Architecture, *Washington University*, St. Louis, March 15, 2000

"'Coming to Terms' with the 'Negative Past' in Postwar German Art," Departments of Art History and German Studies, *Bard College*, Annandale-on-Hudson, New York, March 20, 1997

"Art in Germany Between the Wars," *The Jewish Museum*, New York, February 7, 1990

"z.B. Baumeister: was gehört im Oeuvre des Künstlers?" (e.g. Baumeister: what belongs in the artist's oeuvre?). *Staatliche Akademie der Bildenden Künste Karlsruhe*, Aussenstelle Freiburg im Breisgau, Germany, July 7, 1989 (in German)

RESEARCH GRANTS RECEIVED

- College of Arts and Sciences, Book Manuscript Finalization Support Initiative, January 2021 (for *Index, Turks, Jews, and Other Germans in Contemporary Art*)
- College Art Association, Millard Meiss Publication Fund grant to support MIT Press’s production of *Turks, Jews, and other Germans in Contemporary Art*, June 2020.
- College of Arts Sciences, Book Manuscript Finalization Support Initiative, March 2020 (for image and licensing acquisitions, *Turks, Jews, and Other Germans*)
- College of Arts and Sciences, UofSC, Faculty Research Initiative completion grant for *Turks, Jews, and Other Germans*, March 2020 (for travel in summer 2020, not used due to COVID).
- DAAD *Research Grant for Former Grant Holders*, for *Turks, Jews, and Other Germans*, as Fellow, Institute of Art and Image History, Humboldt University, Berlin, Oct 1 – Nov. 15, 2018,
- DAAD *Study Visit Award*, for *Objects as History in Twentieth-Century German Art*, 3 months of support, Jan.-March 2006, host institution: Freie Universität Berlin.
- ORDA SIUC *Special Research*, two-year project "Objects of History in German

Twentieth-Century Art," January 2000.

- ORDA Summer Research Grant for "Beckmann's *Titanic Sinks, Departure Arrives*," Summer 2000
- DAAD *Study Visit Award*, for travel and research in Germany, June-July 1993.
- CUNY Graduate Center, *Dissertation Year Fellowship*, 1989-90
- DAAD *Direktstipendium*, host: Universität Stuttgart, September 1988-October 1989

GRADUATE COMMITTEES at USC

2023 David Wall, MA in Art History, committee chair, "From Derby Tracks to Surf Shacks: Reflections of California's Changing Cultural Landscape Through Artistic Renditions of Recreation, 1930s-1960s."

2023 Allen Hopkins, MA in Studio Art, committee member, "Robots and Portraits."

2020 Eric Friendly, MA in Art History, committee member, "Raphael Soyer and His Response to the Ascension of Abstract Art."

2018 Geoffrey Thomas, MA in Art History, committee member, "Visions for the Viewer: The Influence of Two Unique Easel Paintings on the Late Murals of Pierre Puvis de Chavannes."

2017, Kellen Ledford, MA in Art History, committee member "Anni Albers and Black Mountain College."

2016, Lauren Virgo, MA in Art History, committee chair, "Decorative Turkey Callmakers: Artists or Craftsmen."

EDITORIAL POSITIONS

- Assistant Editor, *Centropa, journal of central european architecture and related arts*, New York, ed. Dora Wiebenson, Professor of Architectural History (emeritus), University of Virginia, Summer 2002-2011 (Editorial Board, 2011 – 2014)
- Book Review Editor, *Centropa*, Spring 2001-2003
- Editor, *Eurotexture*, the HGCEA Newsletter, 1997-2004

PROFESSIONAL ORGANIZATION OFFICES

- National Council of Arts Administrators, Board of Directors 2017-21, Board Secretary 2018-2019.
- President, Historians of German and Central European Art and Architecture (HGCEA, an Affiliated Society of CAA) 2005 - 2011
- Board of Directors, HGCEA, 1997 – 2011

JURORING

- German Studies Association DAAD Book Prize selection committee (3 members), Literature and Cultural Studies, 2023

- College Art Association, Frank Jewett Mather Award for Art Criticism, selection committee (3 members), 2011 – 14, Committee Chair, 2013-14.
- Auburn University, Department of Art, Senior Art Show, spring 2011
- University of Tennessee, Art and Architectural History Annual Paper Prize, spring 2010

COMMUNITY SERVICE

- Parent volunteer, A.R. Reading, Parrish Elementary School, Carbondale District 95, 2001, Lewis Elementary School, 2001-2002; Lakeland Kindergarten and Thomas School, 2002-2003; Parrish and Lewis Schools, 2003-04. Thomas and Lewis Schools, 2004-05.

MEMBERSHIPS

- College Art Association (since 1985)
- German Studies Association
- HGSCEA
- National Council of Arts Administrators