

Professor Emerita

Department of History of Art and Architecture

University of Pittsburgh

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Publications

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Books

- 2017 anthology with co-editor Deborah Ascher Barnstone, *The Art of War*, German Visual Culture series, vol. 5 (Oxford: Peter Lang). Author of introductory essay, "What Can Art Do?," 1-14.
- 2015 *The Exile of George Grosz: Modernism, America, and the One World Order* (Berkeley: University of California Press).
- 2005 *Artists of World War II* (New York: Greenwood Press).
- 1997 *George Grosz and the Communist Party: Art and Radicalism in Crisis, 1918 to 1936* (Princeton: Princeton University Press).

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Articles

- 2021 "White Supremacy and the Art of Anti-Fascism in the United States and Germany between the World Wars," *Kunst und Politik* (vol. 23, 2021): 101-109.
- 2021 "Teaching the Holocaust through Art," roundtable contributor, in *Perspectives*, Association of Jewish Studies journal (Fall 2021): 96-100.
- 2019 "Reading Weimar Germany's Image World, then and now," in "Forum: Visual Studies—The Art Historians' View," *The German Quarterly*, 92.2 (Spring 2019): 253-56.
- 2018 "Teach Your Children Well: Hermynia Zur Mühlen, George Grosz, and the Art of Radical Pedagogy in Germany between the World Wars," 77-95. In Deborah Ascher Barnstone and Elizabeth Otto, eds., *Art and Resistance in Germany* (London: Bloomsbury, 2018).
- 2012 "Whither the Study of German Art?," editorial, *German Studies Review* 35, no. 3 (October 2012): 480-84.
- 2012 "Marking Time: Women and Nazi Propaganda Art during World War II." *Contemporaneity*

- 2 (2012): 1-17.
- 2009 "Hauntings," 10-20. In *George Grosz: The Years in America, 1933-1958* (Ostfildern, Germany: Hatje Cantz Verlag, 2009).
- 2009 "Dialectic at a Standstill: East German Socialist Realism of the Stalin Era," 104-117. In *Art of the Two Germanys: Cold War Cultures* (Los Angeles: Los Angeles County Museum of Art, 2009).
- 2008 "The Face of Socialism: George Grosz and José Carlos Mariátegui's Amauta," *Third Text* 22, 4 (July 2008): 455-465.
- 2007 With co-author Fred Evans. "Sixties Redux?: Kutlug Ataman's Provocation at the 2004/05 Carnegie International" in *Kunst und Politik* 9 (2007): 175-181.
- 2007 "Exile for Hire: George Grosz in Dallas," 33-60. In Sabine Eckmann and Lutz Koepnick, eds., *Caught by Politics: German Exiles and American Visual Culture in the 1930s and 1940s* (Palgrave Press 2007).
- 2007 With co-author Fred Evans. "The New Solidarity: a Case Study of Cross-Border Labor Networks and Mural Art in the Age of Globalization," 483-496. In Anatole Anton and Richard Schmitt, eds., *Toward a New Socialism* (Lanham, Maryland: Rowman and Littlefield Publishers, 2007).
- 2006 "From the Frontier to the Wild West: German Artists, American Indians, and the Spectacle of Race and Nation in the Nineteenth and Early Twentieth Centuries," 299-321. In *I Like America*, ex. cat. Published in English and German editions. (Frankfurt am Main: Schirn Kunsthalle, 2006).
- 2005 "Cartographies of Exile," 135-152. In Alexander Stephan, ed., *Exile and Otherness: New Approaches to the Experience of the Nazi Refugees* (Oxford: Peter Lang, 2005).
- 2001 "Hitler and Me: George Grosz and the Experience of German Exile," 243-258. In Helmut Koopmann and Klaus Dieter Post, eds., *Exil: Transhistorische und transnationale Perspektiven* (Paderborn: Mentis, 2001).
- 2001 "George Grosz," 326-33; and "Lyonel Feininger," 360-67. In Renée Price, ed., *New Worlds: German and Austrian Art, 1890-1940* (New York: Neue Galerie, 2001).
- 2001 With co-author Paul Jaskot, "Marxism and Art/History Today" in *Kunst und Politik* 3 (2001): 139-144.
- 2000 "Art in a Globalized World: Xu Bing's Languages of Exile" in *Kunst und Politik* 2 (2000): 205-212.
- 1999 "Art and Labor in Solidarity: A Cross-Border Mural Project" in *Kunst und Politik* 1 (1999): 119-26.
- 1998 "Foreword," vii-xiii. For the republication of *George Grosz: An Autobiography* (Berkeley: University of California Press, 1998).

- 1997 "George Grosz, the Popular Front, and Postmodernity," 342-355. In *Radical Art History: Internationale Anthologie* (Zurich: Zip Verlag, 1997).
- 1994 "George Grosz in den USA: Kunst und Antistalinismus in den dreißiger Jahren," 276-82. In *George Grosz: Berlin-New York* (Berlin: Nationalgalerie, 1994).

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#### Reviews

- 2022 Book review of Despina Stratigakos, *Hitler's Northern Utopia: Building the New Order in Occupied Norway* (Princeton: Princeton University Press, 2020) in *Journal of Society of Architectural Historians*, Vol 81, issue 1 (March 2022).
- 2022 Book review of Rebecca Searle, *Art, Propaganda and Aerial Warfare in Britain during the Second World War* (London: Bloomsbury, 2020) in *Journal of British Studies* (4 May 2022).
- 2020 Book review of Elizabeth Otto, *Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics* (MIT Press, 2019); Elizabeth Otto & Patrick Rössler, *Bauhaus Women: A Global Perspective* (Herbert Press, 2019); and Elizabeth Otto & Patrick Rössler (eds.), *Bauhaus Bodies: Gender, Sexuality, and Body Culture in Modernism's Legendary Art School* (Bloomsbury, 2019), in *Journal of Design History* 33, no. 1 (Winter 2020): 69-73.
- 2019 "Marx on Earth," exhibition review of *Marx@200*, SPACE Gallery, Pittsburgh, April 6-June 10, 2018; in *Cultural Politics*. Vol. 15, nr 2 (July 2019): 244-51.
- 2011 Book review of Juliet Koss's *Modernism After Wagner* (Minneapolis: University of Minnesota Press, 2010). For *caa.reviews* online.
- 2008 Book review of Stephen M. Norris's *A War of Images: Russian Popular Prints, Wartime Culture, and National Identity, 1812-1945*, Stephen M. Norris (DeKalb, Illinois: Northern Illinois University Press, 2006). In *Russian and Soviet Cinema* 2, no. 3 (2008): 355-58.
- 2008 Book review of Ehrhard Bahr's *Weimar on the Pacific: German Exile Culture in Los Angeles and the Crisis of Modernism* (Berkeley: University of California Press, 2007). In *German Studies Review* 2 (May 2008): 432-33.
- 2005 "The Dialectic of Exile." Book review of Keith Holz's *Modern German Art for Thirties Paris, Prague, and London: Resistance and Acquiescence in a Democratic Public Sphere* (Ann Arbor: University of Michigan Press, 2004). For H-German@h-net.msu.edu.
- 2002 "The Art of Genocide," 137-43. Book review of Paul Jaskot's *Architecture of Oppression: The SS, Forced Labor and the Nazi Monumental Building Economy* (London: Routledge, 2000) and Jonathan Petropoulos's *The Faustian Bargain: The Art World in Nazi Germany* (Oxford: Oxford University Press, 2001). For *Oxford Art Journal* 25:1 (Fall 2002): 137-43.

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#### Academic Degrees

- January 1992 PhD in Art History, Northwestern University.
- August 1986 MA in Art History, Northwestern University.

June 1981 BA in Art History, University of California at Los Angeles.

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#### Academic Appointments

- 2024 Professor Emerita
- 2015-2024 Professor, Department of History of Art and Architecture, University of Pittsburgh.
- 1998-2015 Associate Professor, Department of History of Art and Architecture, University of Pittsburgh.
- 1992-98 Assistant Professor, Department of History of Art and Architecture, University of Pittsburgh.
- 1991-92 Visiting Lecturer, Department of History of Art and Architecture, University of Pittsburgh.
- 1990-91 Assistant Professor, Department of Art, University of Maine.
- 1989-90 Visiting Lecturer, Department of the History of Art and Architecture, University of Pittsburgh.

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#### Public Lectures & Panels

- June 2022 Conducted three seminars on art and the Holocaust for the Holocaust Educational Foundation, Northwestern University.
- March 2022 "Directed Towards How We See Ourselves": Social Art History in a Digital World with Paul B. Jaskot, Anne Helmreich, and Barbara McCloskey. Clark Institute of Art podcast.
- December 2020 "Seeing the Holocaust through and beyond the Third Reich" in Teaching the Holocaust through Art session, Jewish Studies Association annual meeting (online).
- May 2019 Co-convener with Professor Alex Taylor, Mellon Summer workshop at the University of Pittsburgh, Work Forces: Mobilizing the Visual and Material Cultures of Labor.
- April 2019 Invited participant, Grand Challenges of Art History: Digital/Computational Methods and Social Art History, workshop and program sponsored by the Andrew W. Mellon Foundation and The Clark Institute.
- September 2018 Co-convener with Professor Sabine Hake, University of Texas, Austin: Weimar seminar at the annual German Studies Association meeting, Pittsburgh, Pennsylvania.
- October 2017 "Art and Radical Pedagogy in Germany between the World Wars," in Cultures of Resistance to Political Oppression session, German Studies Association meeting, Atlanta, Georgia.
- April 2016 "Teach Your Children Well: George Grosz, Art, and the Militarization of Childhood between the World Wars," invited speaker, NEH Visiting Speaker Series: War and Social Change, Hartwick College, Oneonta, New York.
- November 2014 Panel respondent for "Artistic Modernism and the Confluences of Interdisciplinarity" at the Modernist Studies Association meeting, Pittsburgh.
- September 2014 "Necrotic Modernism after World War II," in the Art, War, and Trauma seminar of the

- German Studies Association meeting, Kansas City, Missouri.
- September 2014 "A Useable Part for East German Art?" in the Reconsidering East German Art conference, Iowa State University, Ames, Iowa.
- February 2014 "The Art of European Globalism and Its Discontents," in the European Cultural Dis/Unification Workshop, University of Pittsburgh.
- October 2012 Panel discussant, on Neue Sachlichkeit, German Studies Association, Milwaukee.
- July 2012 Invited lecture for the opening of The Flower of the Prairie: George Grosz in Dallas exhibit at the Dallas Museum of Art, which was based on research I published concerning Grosz's fulfillment of a commission in Dallas in 1952. Lecture title: "Frontier Fantasies and Frontier Realities: George Grosz in Dallas."
- September 2011 "A Tale of Two Portraits: George Grosz's Self-Portraits, 1936-1945," at the German Studies Association meeting, Louisville, Kentucky. Also presented in 2012 at the Center for Interpretive and Qualitative Research session on migrancy, Duquesne University.
- February 2010 Panel organizer: "Emerging Scholars" session of the Historians of German and Central European Art caucus, College Art Association meeting, Chicago, Illinois.
- March 2009 Invited lecturer in the University of Arizona, Tucson, Visiting Artists and Scholars series: Transculturations—Cultural Hybridity in America. Three presentations: "Frontiers and Wild Wests: German Artists Fantasize 'America'"; and "Humanism in Exile during World War II: Hitler's Refugees in the United States imagine the 'One World Order'."
- October 2008 "The Trouble with Women in Nazi Poster Art during World War II," for the German Art and Culture Since 1933 symposium, Iowa State University.
- February 2008 Commentator on panel: "Modernist Primitivism Revisited: North American Prehistories," for the College Art Association meeting, Dallas, Texas.
- November 2007 "Propagandizing Woman: The Absent Presence of Women in Nazi Poster Art during World War II" for the Women in World War II conference, University of Pittsburgh.
- November 2007 "Stalinist Utopia and the Impossibility of East German Socialist Realism," for the History Department colloquium series, University of Pittsburgh.
- September 2007 "German Exile and the Cultural Cold War of 'Innovations'" at the German Studies Association meeting, San Diego, California.
- March 2007 "Collectivism after Fascism: the Problem of Socialist Realism in East German Art," invited guest lecture at SUNY Stonybrook.
- September 2006 Chaired panel, "Spatial Modernism: Space and Place in Weimar Berlin," at the annual German Studies Association meeting, Pittsburgh, Pennsylvania.
- January 2006 "Visualizing War in Great Britain, Japan, and the United States during World War II," for the Visual Culture of War panel at the Bard Graduate Center for Design, New York City (invited).

- February 2005 Organized and chaired panel, "Nationalism, Internationalism and the Arts in Central Europe during the Cold War," for the Historians of German and Central European Art Caucus, College Art Association meeting, Atlanta, Georgia.
- April 2004 "Cartographies of Exile" at the Exile and Otherness: New Approaches to the Experience of the Nazi Refugees conference, Ohio State University. Also delivered in the Department of the History of Art and Architecture, University of Pittsburgh colloquium (March 2004).
- May 2003 "The New Solidarity: Cross-Border Labor Networks and Mural Art in the Age of 'Empire'," Fred Evans, co-author. Delivered at the First Annual Culture Studies Conference, Pittsburgh. Also delivered in the Midwest Art History Society meeting, University of Pittsburgh (April 2003); and in the Radical Philosophy Association meeting, Brown University, Providence, Rhode Island (November 2002).
- November 2002 "Exile for Hire: George Grosz in Dallas" lecture at the Global Diasporas and the United States conference, Florida Atlantic University, Boca Raton, Florida. Also delivered in the Department of the History of Art and Architecture, University of Pittsburgh colloquium (January 2002).
- November 2002 "War as Art" in the Department of the History of Art and Architecture, University of Pittsburgh colloquium.
- April 2002 "The Face of Socialism: George Grosz and José Carlos Mariátegui's Amauta," lecture in The Latin American Left and Avant-Garde Art, or José Carlos Mariátegui and Unorthodox Socialism session of the National Conference of the British Association of Art Historians, Liverpool, England.
- February 2002 "Käthe Kollwitz: Reflections on Grief" for the Kollwitz exhibit at the University of Pittsburgh art gallery.
- December 2000 "Should the Monstrous be Memorialized? Fritz Hirschberger and Representing the Holocaust" for the Fritz Hirschberger exhibit at the Jewish Community Center, Pittsburgh.
- February 2000 Co-organized and co-chaired with Paul Jaskot panel on Marxism and Art History Today at the College Art Association conference, New York.
- February 2000 "Art and Globalization from Below" in the Marxism and Art History Today session of the College Art Association conference, New York.
- February 2000 "German Exile, National Identity and the One-World Order" at the Art as a Weapon: German Art between the World Wars symposium at DePaul University, Chicago (invited).
- July 1999 "Hitler and Me: George Grosz and the Experience of German Exile" at the Exile Studies conference, Augsburg, Germany.
- April 1999 "Art and Labor in Solidarity: A Cross-Border Mural Project" at the Socialist Scholars' conference, New York City; and August 1999 at the Interamerican Philosophy conference, Puebla, Mexico.
- September 1998 "The Culture of Exile: A Comparative Perspective" for an exhibition and symposium on the

work of Chinese exile artist, Xu Bing, at the Wood Street Galleries, Pittsburgh, Pennsylvania.

- September 1998 "Urban Primitives: German Expressionists on the Eve of World War I" at Allegheny College, Pennsylvania (invited).
- September 1997 Commentator, Weimar and the Metropolis panel at the German Studies Association conference in Washington, D.C.
- April 1997 "Between Emigration and Exile: George Grosz in New York" delivered at the Artists from Nazi Germany and the Enigma of Exile symposium, Los Angeles County Museum of Art (invited).
- February 1997 Commentator, German Art and Political History panel at the College Art Association conference in New York.
- October 1996 "The Holocaust Museum in Washington, D.C." delivered in the University of Pittsburgh Department of the History of Art and Architecture colloquium series in conjunction with a bus tour to the Museum.
- October 1996 "George Grosz, German Exile, and American Mass Culture" delivered at the German Studies Association Conference, Seattle, Washington.
- September 1996 "Salvador Dali and Surrealist Fashion in the 1930s" delivered in the Forum Lecture Series at the University of Las Vegas (invited).
- April 1994 "Sexuality, Art, and the State in Nazi Germany" delivered in the Forum Lecture Series at the University of Las Vegas (invited).
- November 1993 "George Grosz in the United States: Art and Anti-Stalinism in the 1930s" delivered at the Busch-Reisinger Museum, Harvard University (invited).
- February 1993 "The Issue of Gender and Sexuality in Nationalist Socialist Art, 1937-1944" delivered at the College Art Association conference, Seattle, Washington.

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#### Honors

- 2000 Recipient of the David and Tina Bellet Excellence in Undergraduate Teaching Award for the College of Arts and Sciences.

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#### Select Grants

- 2015-2024 Principal Investigator (with co-investigators Kirk Savage and Terry Smith), \$1 million grant from the Andrew W. Mellon Foundation for establishment of the Collecting Knowledge Pittsburgh consortium.
- 2014 University of Pittsburgh Type II Research fund to defray copyright costs for my book, *The Exile of George Grosz*.
- 1990- Recipient of several short-term awards offered by the University of Pittsburgh, including generous support from the University Center of International Studies, the Center for West

European Studies, and Hewlitt International funds for travel, research, and publishing projects.

- 2006 Deutscher Akademischer Austauschdienst (DAAD) Summer Research Fellowship
- 2001 Research Fellow at the Northwestern University Summer Institute on the Holocaust and Jewish Civilization
- 1996 DAAD Team Teaching in German Studies Grant
- 1996 DAAD Summer Research Fellowship
- 1995-96 Getty Postdoctoral Fellowship
- 1989 Kress Foundation grant for dissertation research
- 1988-89 Swann Foundation for Caricature and Cartoon Dissertation Research fellowship
- 1987-88 DAAD Dissertation Research fellowship

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### Courses Taught

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#### Introductory level

- Survey of Modern Art
- Freshman Studies
- Foundations in Art History

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#### Lecture courses

- The German Art World and Expressionism
- Art and Politics in the Weimar Republic
- Dada, Surrealism, and the Politics of Desire between the Wars
- Art in the Third Reich and Memorializations of the Holocaust
- Art and World War II
- Soviet Art and the West
- Modern Art and "Totalitarianism" in the 1930s
- Modern Art and Modernization
- Exhibitions: From World's Fairs to Global Biennials

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#### Undergraduate seminars

- Foundations in Art History

- Surrealism's Revolutionary Unconscious
- Expressionism in the 20th Century
- Honors Thesis Seminar

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#### Graduate seminars

- Methods of Research and Scholarship in Art History
- Weimar Culture
- The Culture of Exile: German Émigrés in the United States
- Amerika/America: German Artists and "Americanism" in Weimar and Exile
- Panofsky in Exile
- Marxism and Art History
- Nationalism, Postnationalism, and the Arts
- Socialism and Postsocialism in the Arts and Art History
- Art and the Cold War in a Divided Germany

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#### Dissertations, Master's, & Undergraduate Senior Theses Supervised

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#### Dissertations Directed

- Leesa Rittelmann, *Constructed Identities: The German Photobook in Weimar and the Third Reich* (2002). Associate Professor with tenure, SUNY Fredonia.
- Sylvia Rhor, *Mural Painting and Public Education in Chicago, 1905-1941* (2004). Director and Curator, University Art Gallery, University of Pittsburgh.
- April Eisman, *Bernhard Heisig and the Cultural Politics of East German Art* (2007). Associate Professor with tenure, Iowa State University.
- Cynthia Persinger, *The Politics of Style: Meyer Schapiro and the Crisis of Meaning in Art History* (2007). Associate Professor with tenure, California University, Washington, Pennsylvania.
- Karla Huebner, *Eroticism, Identity, and Cultural Context: Toyen and the Prague Avant-Garde* (2008). Associate Professor with tenure, Wright State University, Ohio.
- Kristen Harkness, *The Phantom of Inspiration: Elena Polenova, Mariia Iakunchikova and the Emergence of Modernism in Russian Art* (2009).
- Annah Kellogg-Krieg, *The Walls of the Confessions: Neo-Romanesque Architecture, Nationalism, and Religion in the Kaiserreich* (2010).
- Maria D'Anniballe, *Urban Space in Fascist Verona: Contested Grounds for Mass Spectacle,*

*Tourism, and the Architectural Past* (2010), co-chair, Kirk Savage. Lecturer II, University of Pittsburgh.

- Heidi Cook, *Picturing Peasants: Maksimilijan Vanka's Folkloric Paintings and the "Croatian Question" from Habsburg Empire to Croatian Nation-State*, (2016). Visiting Assistant Professor, Truman State University, Missouri.
- Meredith North, *Cybernetic Impulses and Serial Systems: Peter Roehr in Frankfurt am Main, 1963-1967* (2020).
- Emi Finkelstein, *Beyond the Wall: Orienting, (Re) Constructing, and Globalizing Post-Socialist Museums in the Former German Democratic Republic*, (2023).
- Brooke Wyatt, on Seraphine Louis (in progress).
- Golnar Yarmohammed Touski, on Iranian performance art (in progress).
- Kathryn Carney, on early 20<sup>th</sup> century hygiene exhibitions in Germany (in progress).

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#### Dissertation Committee Service

- Dora Apel, *Cultural Battlegrounds: Visual Imagery and the Tenth Anniversary of the First World War in Weimar Germany* (1995). Joan Weinstein, advisor.
- Laura Crary-Ortega, *Representations of the Self: Problems of Image and Identity in the Self-Portraits of Frida Kahlo* (1997). Joan Weinstein, advisor.
- Ivy Schroeder, *Minimalism for the Masses: Public Sculpture and the Federal Art-in-Architecture Program, 1972-1989* (1997). Kirk Savage, advisor.
- Anne Knutson, *Beasts, Brawn, and the Selling of a War: American World War I Propaganda Posters, 1917-1918* (1997). Kirk Savage, advisor.
- Alison McQueen, *The Modern Artist and the Old Master: The Reinvention of Rembrandt in France, 1850-1900* (1998). Aaron Sheon, advisor.
- Li Jiang-Jing, *Mapping Artifacts on the Frontier: An Approach to Study of the Yan Mountainous Area in the Eastern Zhou Period, 8th to 3rd Century BCE* (2000). Kathryn Linduff, advisor.
- Sun Yan, *Negotiating Cultural and Political Control in North China during the Early Western Zhou Period: Elite Arts and their Use in Mortuary Ritual and Practice in the Yan State* (2001). Kathryn Linduff, advisor.
- Charles Pearo, *Elizabeth Jane Gardner (1837-1922): Tracing the Construction of an Artistic Identity* (2002). Kirk Savage, advisor.
- Paul Scolari, *Indian Warriors and Pioneer Mothers: American Identity and the Closing of the Frontier in Public Monuments, 1890-1930* (2005). Kirk Savage, advisor.
- Mayu Tsuruya, *War Campaign Documentary Painting: Japan's National Imagery of the "Holy War," 1937-1945* (2005). Thomas Rimer, advisor.
- Azar Rejaie, *Defining Artistic Identity in the Florentine Renaissance: Vasari, Embedded Self-*

- Portraits and the Patron's Role* (2006). David Wilkins, advisor.
- Carolyn Butler-Palmer, *I Won't Play Primitive to Your Modern: The Art of David Neel, 1985-2000* (2006). Kirk Savage and Terry Smith, advisors.
  - Cornelia Piok-Zanon, *The Sanctuary of Demeter at Pergamon: Architecture and Dynasty in the Early Attalid Capital* (2009). Anne Weis, advisor.
  - Miguel Rojas-Sotelo, *Cultural Maps, Networks and Flows: The History and Impact of the Havana Biennale 1884 to the Present* (2009). Terry Smith, advisor.
  - Travis Nygard, *Seeds of Agribusiness: Grant Wood and the Visual Culture of Grain Farming, 1862-1957* (2009). Kirk Savage, advisor.
  - Mandy Jui-Man Wu, *Mortuary Art in Northern Zhou China (557-581 CE): Visualization of Class, Role, and Cultural Identity* (2010). Katheryn Linduff, advisor.
  - Jessica Pannell, *"Teeming with Delight": Irish Poetry, 1930-1960* (2011). James Knapp, advisor (English Department).
  - Cristina Albu, *Mirror Affect: Interpersonal Spectatorship in Installation Art since the 1960s* (2012). Terry Smith, advisor.
  - Brianne Cohen, *Contested Collectivities: Europe Reimagined by Contemporary Artists* (2012). Terry Smith, advisor.
  - Izabel Galliera, *Reclaiming Public Life, Building Public Spheres: Contemporary Art, Exhibitions, and Institutions in post-1989 Europe* (2013). Terry Smith, advisor.
  - Alexandra Oliver, *Critical Realism in Contemporary Photography* (2014). Josh Ellenbogen, advisor.
  - Nadav Hochman, *The Social Media Image: Modes of Visual Ordering on Social Media* (2015). Terry Smith, advisor.
  - Travis English, *Against the Grain of History: Radical Traditionalism in Twentieth Century German Painting* (2015). Andrew Uroskie, advisor (Art Department, SUNY Stony Brook).
  - Jessica Gogan, *Curating Publics in Brazil: Experiment, Construct, Care* (2016). Terry Smith, advisor.
  - Jungeun Lee, *Displaying Authority: Ashikaga Formal Display in the Muromachi Period* (2017). Karen Gerhart, advisor.
  - Madeline Eschenburg, *Migrating Subjects: The Problem of "the Peasant" in Contemporary Chinese Art* (2018). Gao Minglu, advisor.
  - Jung Hui Kim, *Religion, Politics, and Gender: Childbirth Images in Edo Japan* (2018). Karen Gerhart, advisor.
  - Annika Johnson, *Agency at the Confluence of Dakhóta and Euro-American Art, 1835-1912* (2019). Kirk Savage, advisor.

- Nicole Scalissi, *Something to See Here: Staged Violence in Contemporary Art* (2019). Terry Smith, advisor.
- Benjamin Ogrodnik, *Steel City Cinema: Independent and Experimental Filmmaking in the Rustbelt* (2019). Terry Smith, advisor.
- Allison McCann, *Women's Books? Gendered Piety and Patronage in Late Medieval Bohemian Illuminated Codices* (2019). Shirin Fozi-Jones, advisor.
- Maria Castro, *Between São Paulo and Paris: Tarsila do Amaral and the Intersecting Identities of Antropofagia* (2020). Jennifer Josten, advisor.
- Paulina Pardo, *Female Identity and New Media Art Strategies in the Artistic Practice of Letícia Parente* (Brazil, 1930-1991) (2020). Jennifer Josten, advisor.
- Alan London, *"My Own Place, My Own Name": Figuration, Abstraction and the Tragic in the Art of Stephen Greene* (2021). Kirk Savage, advisor.
- Clarisse Fava-Piz, *Sculpting Beyond Borders: Local Identity and Transnational Mobility in the Age of Rodin* (2021). Kirk Savage, advisor.
- Lily Brewer, *Nuclear Citizenship: Mary Kavanagh and Photography as Civil Resistance* (2022). Josh Ellenbogen, advisor.
- Ellen Larson, *On Time: Contemporary Video Art from China* (2022). Gao Minglu and Terry Smith, advisors.
- Adriana Miramontes Olivas, *Los Neoliberalarchivos: Contemporary Art at the Mexico—U.S. Border* (2022). Terry Smith, advisor.
- Paula Kupfer, *Marc Ferrez's Landscapes of Intervention: Photography, Ecology, and Enslavement in Imperial Brazil* (2024). Jennifer Josten, advisor.
- Marisol Villela Balderrama, *José Venturelli's Revolutionary Art: Murals and Prints in Chile, China, East Germany, and Cuba, 1938-1964* (2024). Jennifer Josten, advisor.

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#### MA Theses Directed

- Janet McCall, "Otto Dix's Metropolis: Gender and German Identity in the Weimar Republic," (1993).
- Leesa Rittelmann, "The Public and Private Worlds of the Nineteenth Century American Photographer, Alice Austen," (1993).
- Ana Montoya, "The Representation of Frida Kahlo in the Work of Rupert Garcia," (1993).
- Sylvia Rhor, "Fear and Fascination at the Masked Ball: Paul Gavarni's Lithographs during the July Monarchy," (1995).
- Nancy Zielinski, "The Evolution from Pictorialism to Purism: References to James M. Whistler in Alfred Stieglitz's Camera Work," (1995).
- Elizabeth Teller, "Christian Schad's Portraits of the 'New Woman': Spectatorship and Sexual

- Identity in Weimar Germany," (1996).
- Jeanne Pearlman, "Joseph Beuys in the United States," (1997).
  - Adam Young, "From National to Irrational: The Changing Role of the Gesamtkunstwerk from Wagner to Dada," (1999).
  - Savannah Schroll, "Black Empowerment through German Culture: George Grosz and Romare Bearden in 1930s America," (2000).
  - Kate Giberman, "Mstislav Dobujinsky's Petersburg and the Russian Revolution of 1905," (2000).
  - Vladimir Voloshin, "John Heartfield: The Modern Publicity Artist," (2000).
  - María Carolina Carrasco, "José Sabogal and the Amauta Years," (2002).
  - Kristen Harkness, "Mikhail Vrubel's Fairy-Tale Heroines and Identity in Fin-de-Sièclè Russia," (2003).
  - Annah Krieg, "'As the blood speaks, so the people build': King Heinrich I, Heinrich Himmler, and the Construction of the Thousand-Year Reich in Quedlinburg," (2004).
  - Maria D'Anniballe, "Italy's Fascist Regime and the Restoration of the Medieval Past: The Case of Verona," (2004).
  - Jessica Glaser, "Mediating Modernism: Ostalgie and East German Design of the 1950s and 1960s," (2005).
  - Yang Yu, "Yin Xiuzhen's Narrative of Urban Life: A Tale of Two Cities," (2008).
  - Heidi Cook, "Peasants and Politics: Croatian Ethnography and Nationalism in the Work of Maksimilijan Vanka" (2011).
  - Rae Di Cicco, "Erika Giovanna Klien and the Cosmopolitan Imagination of Kineticism in Post-Habsburg Austria" (2015).
  - Brooke Wyatt, "From *Nature Morte* to *Nature Vivante*: Séraphine Louis as Artist" (2020).
  - Kathryn Carney, "Rooted Modernism, *Sachlich* Eclecticism, and the Development of an Interwar German Nationalist Architecture at the Gesolei Great Exhibition (1926), (2022).

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#### MA Committee Service

- Patrizia Costa, "'Primitivism and the Italian Futurists," (1993). Aaron Sheon, advisor.
- Hui-lan Chang, "Reconsidering Degas and Women: The Myth of Women at Their Toilette," (1993). Aaron Sheon, advisor.
- Kristen Bauersfeld, "The Challenges and Complexities of Landscape Planning and Exhibition Design of a Commemorative Site: The Homestead Pumphouse," (1998). Kirk Savage, advisor.
- Elizabeth Prince, "An Open Book from the Sky: Xu Bing's 'A Book from the Sky' and Meaning through Context," (2000). Katheryn Linduff, advisor.

- Miguel Rojas Sotelo, "Doris Salcedo: Challenging History and Memory," (2004). Terry Smith, advisor.
- Jennifer Richart, "Looking beyond Visuals: Fraktur Examples in Notenbuchlein Bookplates made by and for the Schwenkfelder Community in Early Pennsylvania," (2005). Kirk Savage, advisor.
- Natalia Rents, "The Petersburg Theme in the Artistic Practice of Miriskusniki in 1898-1905," (2008). Josh Ellenbogen, advisor.
- Stephen D'Andrea, "Moving Beyond the Index to Understand how Camera Design shapes Notions of Photographic Realism," (2010). Josh Ellenbogen, advisor.
- Hilary Culbertson, "Helen Clay Frick as Patron," (2011). Kirk Savage, advisor.
- Josie Landback, "Reflections on Artistic Creativity: Whistler's *The Artist in His Studio*," (2012). Kirk Savage, advisor.
- Maria Castro, "Revisiting the Local: Paulista Modernism in the Old Republic," Jennifer Josten, advisor.
- Clarisse Fava-Piz, "Embodying Mobility in Andrew O'Connor's Oeuvre: From Commodore John Barry to 'Le Débarquement'," Kirk Savage, advisor.

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Undergraduate  
Senior Theses Directed

- Melanie Spense, "Anselm Kiefer and Contemporary German Art," 1993.
- Nancy Bertram, "Gustav Klimt in Fin-de-Siècle Austria," 1995.
- Randy Ballen, "Lenin's Plan for Monumental Propaganda," 1996. Winner of Chancellor's Undergraduate Research Fellowship.
- Tara Zagofsky, "Breaking the Silence: Marc Chagall's White Crucifixion," 1997. Winner of Jewish Studies Writing Award.
- Maggie Macher, "Body or Battleground?: Breast Cancer and the Idealized Female Nude," 1999.
- Kristen Chiacchia, "Käthe Kollwitz and the Third Reich," 2000.
- Katharina Papenbrock (German Department), "Kirchner in the First World War," 2000.
- Greg Monaco, "Schlemmer and Dance at the Bauhaus," 2001.
- Rebecca Covert, "David Lynch and Blue Velvet," 2002.
- Adrienne Doering (German Department), "The Holocaust Memorial at Dachau," 2002.
- Curt Riegelnegg, "Paul Klee's 'Orientalism'," 2005.
- Jamie Leonardi, "Sex, Serial Murders, and Sensationalism: The Theme of Lustmord in the Work of George Grosz and Otto Dix," 2006. Winner of Frick Fine Arts Special Commendation

for Academic Excellence. Delivered paper at annual West Virginia University Art History Symposium.

- Julie Steinbrink, "How Art Got Them Through the Great War: A Study of Art and Psychological Therapy during and after the First World War," 2009.
- Tasha Mowery, "The Successful use of Science in Art Restoration and Conservation," 2009.
- Savannah Fisher, "Reception of a Proclaimed 'Degenerate': A Study of Edvard Munch," 2009.
- Julie Hodas, "The Abortion Debate in Images of the Mother in the Weimar Republic," 2009.
- Stephen Lewis, "Emil Nolde: The Paradox of his Past and Party," 2009.
- Noah Willumsen, "'Mach nicht so ein Theater!': 1968 and the Failure of the Imagination," 2010.
- Patrick Mansfield, "Progress, Stasis and Gender: The Postage Stamp in East Germany," 2010. Co-directed with Gretchen Bender. Winner of the Women's Studies Undergraduate Research Paper Prize competition, spring 2010. Assistant curator at Wende Museum, Los Angeles.
- Sherry Yadlosky, "Representations of the New Woman in Weimar Art and Political Propaganda," 2010.
- Marie Williams, "Veshch/Gegenstand/Objet: El Lissitzky and the Concept of the Socialist Object in Western Europe," 2010.
- Allison Ross, "Kirchner's Berlin Street Scenes Revisited," 2011. Accepted for graduate study at NYU.
- Stephanie Trum, "*Tragedy of the People: Memory and Controversy in Moscow's Victory Park*," 2012. Winner of the College of Arts and Sciences First Prize for Independent Scholarly Writing in the 2012 Ossip Awards for Excellence in Undergraduate Writing competition. Currently Development Assistant at the World Monuments Fund, New York.
- Lauren Taylor, "Representing Africa at the Carnegie Museum of Art in Pittsburgh," 2012. Winner of Brackenridge Fellowship. PhD candidate, UCLA.
- Maria Castro, "*A Semana de Arte Moderna and the Creation of a Brazilian National Identity for Art in 1922*," 2012. Winner of Brackenridge Fellowship and Haskins Award. Accepted for graduate study at the University of Pittsburgh.
- Allison Mosco, "Religion Transformed: The Christian Roots of a Secular Russian Craft," 2015.
- Nikita Costantini, "Upside-Down in London: Georg Baselitz and his Entrance into the International Art Scene," 2016.
- Emily Campbell, "*Kameradschaft: Sculpture and the Cultural Politics of the Nazi Regime*," 2018.
- Mairin Plant, "St. George Rides Again: The Russian Nationality Room in the Era of the Soviet Union," 2018.

- Abigail Sites, "Henry Clay Frick's Mansions: From Private to Public," 2018. Drew Armstrong, co-advisor.
- Annika Napier-Smith, "Expressing Identity through Art: Reaching Pittsburgh's Teens Experiencing Homelessness," 2018.
- CJ Dawson, "The Past, Present, and Future of the Teenie Harris Archive," 2022.
- Alyssa Carnevalli, "The Unrecognized Artist of the *Neue Frau*: Lotte Laserstein," (2023).
- Pierce Mitchell, "The Dark Side of Dr. Seuss," (2023).
- Peyton Statella, "The Dismantling of Gender in Weimar Culture: How the 'New Woman' Revealed Destabilization within Weimar Germany," (2023).

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### Select Service

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#### National and International

- 2022-23 Global Undergraduate Awards Art History and Theory Panel Judge
- 2021 Juror for the inaugural David Barclay Book Prize, German Studies Association.
- 2020 Global Undergraduate Awards Art History and Theory Panel Judge
- 2015-19 International Fellowships Selection Panel, American Association of University Women
- 2017- Reviewer, Netherlands Institute for Advanced Study Fellowships
- 2017- Reviewer, Getty/ACLS Postdoctoral Fellowships in the History of Art
- 2014 Assessor, Site Assessment, Drexel University, Art History program.
- 2013 Lead Assessor, Site Assessment, University of Missouri, Kansas City Department of Art
- 2012-2020 Steering Committee member, Center for Interpretive and Qualitative Research, Duquesne University
- 2011-2014 Fellowship Review Board, Berlin Program
- 2011-2017 Editorial review board, *German Studies Review*
- 2008-2011 Board member, Historians of German and Central European Art Caucus, College Art Association
- 2000-2011 Treasurer and newsletter editor, Radical Art Caucus, College Art Association
- 2001-2002 Peer-reviewer for American Council of Learned Societies (ACLS) Fellowships.
- 2002-2007 Intermittent peer-reviewer for J. Paul Getty Foundation Post-Doctoral Research Fellowships.
- Past service Book and article manuscript reviewer for: Princeton University Press, University of Wisconsin Press, University of Minnesota Press, University of California Press, University of Michigan Press, M.I.T. Press, Manchester University Press, I.B. Taurus, Bloomsbury Press,

Peter Lang, University of Leuven Press, *The Getty Research Journal*, *Left History*, *History of Intellectual Culture*, *The University of Pittsburgh Undergraduate Review*, *Public Art Dialogue*, *Modernism/modernity*, *German Studies Review*, *Dada/Surrealism*, *Archives of American Art Journal*, *Canadian Slavonic Papers*, *View: Theories and Practices of Visual Culture*.

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University

- 2023 DSAS Mellon Predoctoral Fellowship Selection committee
- 2020-2022 DSAS Tenure Council alternate
- 2020-2022 DSAS Graduate Council
- 2020-23 DSAS Faculty Grants Committee
- 2018-19 NextGen PhD committee organized by the Graduate Dean
- 2015 Digital Humanities Subcommittee, Humanities Council
- 2014-17 Dietrich School of Arts and Sciences Faculty Grants Committee
- 2014-15 Global Studies Program, Faculty Grants Committee
- 2014-2016 Provost's Fellowship Review Committee for the Special Initiative to Promote Scholarship in the Humanities and Creative Arts
- 2014-15 Culture Studies Program Liaison
- 2013-2019 Humanities Council member
- 2012-2015 Italian Fulbright Distinguished Visiting Scholar program selection committee
- 2010-2011 Culture Studies executive committee, department liaison, chair of fellowships committee.
- 1992-2003 Humanities Committee.
- 1992-2008 Culture Studies Program Committee member.
- 1997-1999 Honor's College Advisory Board.
- 1997-2007 Senate Anti-Discriminatory Policies Committee.
- 2001-2004 Bellet Teaching Excellence Awards Committee.
- 2003 Senate Nominating Committee.
- 2002-2003 Chancellor's Affirmative Action Award Committee.
- 2000-2005 Arts and Sciences Tenure Council.
- 2010-2011 Culture Studies Fellowship Committee chair.

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Department

- 2020-2022 Director of Graduate Studies.
- 2013-2019 Chair, Department of History of Art and Architecture.

- 2013-2018 Director, University of Pittsburgh Art Gallery.  
2008-09 Director of Graduate Studies and Department Co-Chair.  
2005-2007 Fellowships Coordinator.  
1999-2005 Director of Graduate Studies.

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Association  
Memberships

College Art Association

American Association of University Women

American Association of University Professors

German Studies Association

Historians of German and Central European Art Caucus, College Art Association

German Academic Exchange Service (DAAD) Alumni Association