

## CURRICULUM VITAE

NAME: Françoise Forster-Hahn

ADDRESS: 313 Euclid Street  
Santa Monica, CA 90402

EDUCATION: Universities of Bonn, Munich, and Zurich, 1955-1961  
University of Bonn, Ph.D., 1961

### PROFESSIONAL AND ADMINISTRATIVE EXPERIENCE:

1962-67	Yale University Art Gallery, Research Assistant; Research Associate
1968-73	Stanford University Museum of Art, Chief Curator Stanford University Department of Art, Lecturer
1971-72	Stanford University Museum of Art, Acting Director
1973-74	UC Berkeley Department of Art, Visiting Lecturer
1974-75	Alexander von Humboldt Foundation, Fellow
1975-77	UC Riverside Department of the History of Art, Lecturer
1977-78	Alexander von Humboldt Foundation, Fellow University of Zurich, Switzerland, Visiting Professor
1977-81	UC Riverside, Department of the History of Art, Assistant Professor, Associate Professor
1981-present	UC Riverside, Department of the History of Art, Professor
1982-84	University of California at Georg-August University, Göttingen, Germany, Director, Education Abroad Program
1983	Georg-August University, Göttingen, Germany, Guest Professor
1987-92	UC Riverside, Department of the History of Art, Chair
2002-present	UC Riverside, Department of the History of Art, Full Professor, Step IX
2006	Distinguished Professor
2007	Fellow, Alexander von Humboldt-Foundation; Visiting Fellow Centre Allemand d'Histoire de l'Art, Paris
2011	Distinguished Professor Emerita
2013	Aby-Warburg Guest Professor, Aby Warburg-Haus at Hamburg University

AREAS OF TEACHING: History of Art, 18<sup>th</sup> through 20<sup>th</sup> Centuries  
German Studies  
History of Photography  
Study of Cultural Institutions, Expositions, and the Culture of Displays

### MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS:

College Art Association of America  
Historians of German and Central European Art and Architecture  
Comité International d'Histoire de l'Art (honorary member of the board)  
Alexander von Humboldt Association of America.  
German Studies Association  
Art Historians of Southern California  
Historians of Nineteenth-Century Art

## HONORS, AWARDS AND FELLOWSHIPS:

- 1966 Post-Doctoral Fellowship of the Deutsche Forschungsgemeinschaft  
1970-72 Carnegie Research Grants through the Department of Art,  
Stanford University
- 1974-75 Fellowship of the Alexander von Humboldt Foundation
- 1977 Fellowship of the Alexander von Humboldt Foundation
- 1978-79 Academic Senate Research Travel Grant
- 1979-80 Intramural Research Grant
- 1980-81 Intramural Research Grant
- 1981-82 Academic Senate Research Travel Grant
- 1984-85 Intramural Research Grant
- 1985-86 Academic Senate Research Travel Grant
- 1986-87 Intercampus Research Grant  
Academic Senate Research Travel Grant
- 1987-88 Academic Senate Research Travel Grant  
Intramural Research Grant
- 1988-89 Academic Senate Research Travel Grant  
Intercampus Research Grant  
Intramural Research Grant`
- 1989-90 Intercampus Research Grant  
Intramural Research Grant
- 1990-91 Intercampus Research Grant  
Intramural Research Grant
- 1991-92 Intercampus Research Grant  
Intramural Research Grant
- 1994-95 Academic Senate Distinguished Teaching Award
- Research and editorial work for the publication of *Imagining Modern German Culture 1889-1910* supported by the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. and the Getty Center for the History of Art and the Humanities, Santa Monica, California
- 1995-96 “Women Who Make a Difference, 1996” award nominee, UCR  
Chancellor’s Committee on the Status of Women  
Intercampus Research Grant  
Intramural Research Grant
- 1996-97 Distinguished Teaching of Art History Award from College Art Association of America  
“Women Who Make a Difference, 1997” award nominee, UCR  
Chancellor’s Committee on the Status of Women  
Travel Grant from the Center for German and European Studies, University of California, Berkeley  
Intercampus Research Grant  
Intramural Research Grant  
Faculty Research Incentive Grant
- 1997-98 Academic Senate Research Travel Grant  
Intramural Research Grant  
Faculty Research Incentive Grant  
Instructional Development Minigrant

1998-99 Academic Senate Research Travel Grant Intramural Research Grant  
Instructional Development Minigrant

1999-00 Bundesverdienstkreuz Erster Klasse des Verdienstordens der  
Bundesrepublik Deutschland  
Academic Senate Research Travel Grant  
Intramural Research Grant  
Instructional Development Minigrant

2000-01 Academic Senate Research Grant

Spring 2001 Visiting Scholar, Centre Allemand d'Histoire de l'Art, Paris

Fall 2001 Fellow, Clark Art Institute, Williamstown, MA

2001-02 UCR Academic Senate Grant

2002-03 UCR Academic Senate Grant

2003-04 UCR Academic Senate Grant

2004-05 UCR Academic Senate Grant

2005-06 UCR Academic Senate Grant

2006 Distinguished Teaching Professor

2006 Alexander von Humboldt Foundation, Resumption of the Fellowship for  
Research in Paris and Berlin (2007)

2007 Fellow, Alexander von Humboldt-Foundation and Centre Allemand  
d'Histoire de l'Art

2007-08 Academic Senate Grant

2008-9 Academic Senate Grant

#### OFFICES IN PROFESSIONAL SOCIETIES, 1996-2006

Secretary, U.S. National Committee of the History of Art (NCHA), 1996-2000  
President, U.S. National Committee of the History of Art (NCHA), 2000-2004  
*Membre titulaire*, Comité International de l'Histoire de l'Art (CIHA), 1996-2000  
Member of the Board, Historians of German and Central European Art, 1997-2004  
Member of the Board (Bureau), Comité International de l'Histoire de l'Art, 2000-2004  
Honorary Member of the Board, Comité International de l'Histoire de l'Art, 2004-2008  
Member, Fulbright National Selection Committee for Germany, 2005

#### BIBLIOGRAPHY

##### Published

##### Books:

Johann Heinrich Ramberg als Karikaturist und Satiriker, Hannover, 1963  
(Sonderband der Hannoveranischen Geschichtsblätter, vol. 17) 235 pages.

French and School of Paris Paintings in the Yale University Art Gallery: A Catalogue  
Raisonné, Yale University Press, New Haven and London, 1968. 30 pages plus 50 plates.

Old Master Drawings from the Collection of Kurt Meissner, Zurich,  
Stanford Art Book 10, Stanford University, California, 1969. 117 pages.

Max Liebermann: Der Aussenseiter als Entrepreneur der Künste, Hamburg, Hamburger  
Kunsthalle, 1997. 12 pages.

Max Beckmann in Kalifornien: Exil, Erinnerung und Erneuerung, Berlin, 2007.  
96 pages, 35 illustrations

#### Edited Books:

[ed.] Käthe Kollwitz, Prints, Drawings, Sculpture, exhibition catalogue with essay "Käthe Kollwitz: Art from Historical Experience," University of California, Riverside, 1978. 72 pages.

[ed.] Painters, Printers and Publishers: Printmaking in France and Germany, 1890-1914, exhibition catalogue written with the graduate students of the Department of the History of Art for the University Art Gallery, University of California, Riverside, 1988, 67 pages.

[ed.], Imagining Modern German Culture: 1889-1910, National Gallery of Art, Washington, D.C., 1996, 310 pages, 143 illustrations, 14 color plates.

Max Liebermann and International Modernism: An Artist's Career from Empire to Third Reich, Marion Deshmukh, Françoise Forster-Hahn, Barbara Gaetgens, eds., New York, Berghahn Publishers, 2011. 252 pages, 113 illustrations

#### Articles in Technical Journals:

"The Sources of True Taste: Benjamin West's Instructions to a Young Painter for his Studies in Italy," Journal of the Warburg and Courtauld Institutes, vol. XXX, London, 1967, pp. 367-382. [Refereed]

"German Painting: The Forgotten Century," Art News, November 1970, pp. 50-55, 86-87. [Refereed]

"After Guercino or After the Greeks? Gavin Hamilton's 'Hebe': Tradition and Change in the 1760's," The Burlington Magazine, vol. CXVII, June 1975, pp. 365-371. [Refereed]

"Adolph Menzel's 'Daguerreotypical' Image of Frederick the Great: A Liberal Bourgeois Interpretation of German History," The Art Bulletin, vol. LIX, June 1977, pp. 242-261. [Refereed]

"Authenticity into Ambivalence: The Evolution of Menzel's Drawings," Master Drawings, vol. 16, no. 3, 1978, pp. 255-283. [Refereed]

"'La Confraternité de l'art': deutsch-französische Ausstellungspolitik von 1871 bis 1914," Zeitschrift für Kunstgeschichte, vol. 48, 1985, pp. 506-537. [Refereed]

"A Hero for all Seasons? The Visual Interpretation of Goethe's 'Faust' in Modern Germany," Zeitschrift für Kunstgeschichte, vol. 53, Munich/Berlin, 1990, pp. 511-536. [Refereed]

"'No Day without a Line': Menzel's Construction of Authenticity," Drawing, The International Review Published by the Drawing Society, vol. XIII, No. 3, September-October 1991, pp. 49-54. [Refereed]

"Adolph Menzel's 'Balkonzimmer': Room Without a View," Proceedings of the XXVIII International Congress of Art History, Thomas W. Gaetgens, ed., Berlin (Akademie Verlag), 1993, pp. 749-762. [Refereed]

"The Politics of Display or the Display of Politics?," The Art Bulletin, vol. LXXVII, June 1995, pp. 174-179. [Refereed]

"The Ambiguous Duality Between Hero and Devil: Max Beckmann Reinvents Goethe's Faust in his Amsterdam Exile," in: Memory and Oblivion, W. Reinink and J. Stumpel, eds., Proceedings of the XXIXth International Congress of the History of Art, Amsterdam 1996, Dordrecht, 1999, pp. 949-958. [Refereed]

"Ethos und Eros: Menzels Eisenwalzwerk und Atelierwand," in: Im Labyrinth der Wahrnehmung, Thomas Gaetgens, Claude Keisch, Peter-Klaus Schuster, eds., Jahrbuch der Berliner Museen, Neue Folge, Berlin, 1999, vol. 41, pp. 139-163. [Refereed]

"Public Concerns - Private Longings: Adolph Menzel's Studio Wall (1872)," in: Art History, 2002, vol. 25, no. 2, pp. 206-239. [Refereed]

"Text and Display: Julius Meier-Graefe, the 1906 White Centennial in Berlin, and the Canon of Modern Art," Art History, 38, I, February 2015, pp. 138-169. [Refereed]

#### Articles in Non-technical Journals

"Adolph Menzel: An Artist's Career Between National Empire and International Modernity," Apollo Magazine, London, December 1996, pp. 48-53.

#### Invited Chapters in Books:

In collaboration with Kurt Forster, "Architektur und Kunst in den Vereinigten Staaten. Ein historischer Überblick von den Indianern bis zur Gegenwart," in: Handbuch der Auslandkunde, Amerikakunde, Berlin, 1965, pp. 453-509. [Refereed]

"Marey, Muybridge and Meissonier: The Study of Movement in Science and Art," in: Eadweard Muybridge, The Stanford Years, 1872-1882, Anita Mozley, ed., Stanford Art Book 14, Stanford University, California, 1972, pp. 85-109. [Refereed]

"Marey, Muybridge und Meissonier: Bewegungsstudien in der Wissenschaft und in der Kunst," in: Eadweard Muybridge, Württembergischer Kunstverein, ed., Stuttgart, 1976, pp. 71-100. [Exhibition and catalogue travelled to: Stuttgart, Zurich, Bochum, Basle, and Graz.]

"Menzels Realismus im Spiegel der französischen Kritik," in: Adolph Menzel, Vera-Maria Ruthenberg, ed., exhibition catalogue, Staatliche Museen, National-Galerie, Berlin (formerly GDR), 1980, pp. 26-47.

"Adolph Menzel: Kunst im Konflikt zwischen Tradition und sozialer Wirklichkeit," in: Die nützlichen Künste, Tilmann Buddensieg, ed., Berlin, 1981, pp. 122-129. [Refereed]

"Aspects of Berlin Realism: From the Prosaic to the Ugly," in: The Realist Tradition, Gabriel Weisberg, ed., Indiana University Press, 1982, pp. 124-144. [Refereed]

"Ramberg, Wieland und Göschen: Johann Heinrich Rambergs Illustrationen zu Oberon," in: Christoph Martin Wieland: Northamerican Contributions to the 250th Anniversary of His Birth, 1983, Hansjörg Schelle, ed., Tübingen, 1984, pp. 473-491.

"Romantic Tragedy or National Symbol? The Interpretation of Goethe's Faust in 19th-Century German Art," in: Our Faust? Roots and Ramifications of a Modern German Myth, R. Grimm and Jost Hermand, eds., Monatshefte, no. 5, University of Wisconsin Press, 1987, pp. 82-121. [Refereed]

"Die Aufbahrung der Märzgefallenen': Menzel's Unfinished Painting as a Parable of the Aborted Revolution of 1848," in: Kunst um 1800 und die Folgen: Festschrift Werner Hofmann, Christian Beutler, Peter-Klaus Schuster, Martin Warnke, eds., Munich (Prestel), 1988, pp. 221-232. [Refereed]

"Bingham's Trapper und Schiffer: Bilder vom Mythos der amerikanischen 'frontier,'" in: Bilder aus der Neuen Welt: Amerikanische Malerei des 18. und 19. Jahrhunderts, Thomas W. Gaehtgens, ed., Berlin, Nationalgalerie, Munich (Prestel), 1988, pp. 87-92. [Refereed]

[Co-authored with Kurt W. Forster] "Art and the Course of Empire in 19th Century Berlin," in: Art in Berlin, 1815-1989, The High Museum of Art, Atlanta, University of Washington Press, Seattle and London, 1989, pp. 41-60.

"Inventing the Myth of the American Frontier: Bingham's Images of Fur Traders and Flatboatmen as Symbols of the Expanding Nation," in: American Icons: Transatlantic Perspectives on 18th and 19th Century American Art, T. W. Gaehtgens and H. Ickstadt, eds., Getty Center for the History of Art and the Humanities, Santa Monica, California, 1992, pp. 119-145. [Refereed]

"Die 'formende Kraft' historischer Bilder: Adolph Menzels und Anton von Werners Darstellungen deutscher Geschichte," in: Anton von Werner, Geschichte in Bildern, Dominik Bartmann, ed., Berlin Museum and Deutsches Historisches Museum, Munich, 1993, pp. 80-90.

"Weihestätte der Kunst oder Wahrzeichen einer neuen Nation? Die Nationalgalerie(n) in Berlin 1848-1968," in: Berlins Museen: Geschichte und Zukunft, Zentralinstitut für Kunstgeschichte München, ed., Munich and Berlin (Deutscher Kunstverlag), 1994, pp. 147-164. [Refereed]

"Shrine of Art or Signature of a New Nation? The History of the National Gallery(ies) in Berlin, 1848-1968," in: The Formation of National Collections of Art and Archaeology, Gwendolyn Wright, ed., National Gallery of Art, Washington, D.C., 1996, pp. 78-99. [Refereed]

"Constructing New Histories: Nationalism and Modernity in the Display of Art" in: Imagining Modern German Culture: 1889-1910, Françoise Forster-Hahn, ed., National Gallery of Art, Washington, D.C., 1996, pp. 71-89. [Refereed]

"Modernity and the Building of Nation," introductory chapter for Imagining Modern German Culture 1889-1910, Françoise Forster-Hahn, ed., National Gallery of Art, Washington, D.C., 1996, pp. 9-16. [Refereed]

"Adolph Menzel: Lesarten zwischen Nationalismus und Modernität," in: Adolph Menzel: Das Labyrinth der Wirklichkeit, Claude Keisch and Ursula Riemann-Reyher, eds., Berlin, Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, 1996, pp. 521-532. [Refereed]

The itinerary of the exhibition included the Musée d'Orsay, Paris and the National Gallery of Art, Washington, D.C. with French and English versions of the catalogue.

French version: "Adolph Menzel: peintre de Frédéric le Grand et précurseur de l'impressionisme?" in: Menzel (1815-1905) 'la névrose du vraie', Paris, Musée d'Orsay, 1996, pp. 103-112.

English version: "Adolph Menzel: Readings Between Nationalism and Modernity," in: A. Menzel: Between Romanticism and Impressionism, Washington, D.C., National Gallery of Art, 1996, pp. 103-112.

"Adolph Menzel" in: Modern Germany, An Encyclopedia of History, People and Culture, 1871-1990, Dieter K. Buse and Juergen C. Doerr, eds., New York and London, 1998, vol. II, pp. 650-651.

"The German Experience of 1848: Imaging the Vormärz, the Revolution, and its Aftermath," in: Art in Bourgeois Society c. 1790-1850: An International Perspective, William Vaughan and Andrew Hemingway, eds., Cambridge University Press, 1998, pp. 268-288. [Refereed]

"Museum moderner Kunst oder Symbol der neuen Nation? Die Gründungsgeschichte der Nationalgalerie," in: Der deutschen Kunst: Nationalgalerie und nationale Identität, 1876-1998, Sven Kuhrau and Claudia Rückert, eds., Leipzig, Verlag der Kunst, 1998, pp. 30-43.

"*Die Ehe als Beruf* oder der Fall von der Schaukel. Über die Moral in Präraffaelitischen Bildgeschichten und in Fontanes *Effi Briest*" in: Fontane und die bildende Kunst, Claude Keisch, Peter-Klaus Schuster and Moritz Wullen, eds., Berlin, Nationalgalerie, Staatliche Museen zu Berlin, 1998, pp. 309-317. [Refereed]

"Deutsche Bierburg oder 'le clou de l'Exposition? 'Le Pavillon de l'Empereur' auf der Pariser Weltausstellung 1900," in: Jenseits der Grenzen. Französische und deutsche Kunst vom Ancien Régime bis zur Gegenwart. Thomas W. Gaehtgens Zum 60. Geburtstag, Uwe Fleckner, Martin Schieder, Michael Zimmermann, eds., Cologne, 2000, vol. II, pp. 315-328.

"Art Without a National Centre: German Painting in the Nineteenth Century," in: Spirit of an Age, London, National Gallery Company and Yale University Press, 2001, pp. 18-39. [Refereed]

"Adolph Menzel" and "Wilhelm Kuhnert," in: The Robert Lehman Collection. Nineteenth and Twentieth Century Drawings, New York, The Metropolitan Museum of Art, The Metropolitan Museum with Princeton University Press, Princeton, 2002, pp. 140-145; 260-262.

"Guillaume Tell," in La Collection Bianca: Dessins français de l'époque néo-classique et romantique, Bern, Kunstmuseum, 2002, pp. 34-37.

"Ce que les Allemands ont présenté, ce que les Français ont vu: l'art allemand aux expositions universelles de Paris de 1855 à 1900", in : De Grünewald à Menzel. L'image de l'art allemand en France au XIXe siècle,. Uwe Fleckner and Thomas W. Gaehtgens, eds., Paris : Editions de la Maison des sciences de l'homme, 2003, pp. 321-347.

“Moving Apart: Practicing Art History in the Old and New Worlds,” in: Michael F. Zimmermann, ed., The Art Historian: National Traditions and Institutional Practices, Williamstown, MA (Sterling and Francine Clark Art Institute) 2003, pp. 67-77.

“Die Inszenierung von Kunst: Choreografien und Zeremonielle in der Alten Nationalgalerie, 1876, 1906, 1955,” in: Einführung in die Kunstwissenschaft, Thomas Hensel and Andreas Köstler, eds., Berlin, D. Reimer, 2005 pp. 179-196.

“Max Liebermann, the Outsider as Impresario of Modernism in the Empire,” in: Max Liebermann, From Realism to Impressionism, Barbara Gilbert, ed., Los Angeles (Skirball Cultural Center with University of Washington Press), 2005, pp. 181-198.

“Max Beckmann in California: Exile, Memory and Renewal,” in: Caught by Politics: Hitler’s Exiles and American Visual Culture, Sabine Eckmann and Lutz Koepnick, eds., New York, 2007, pp. 17-31

“Imagining the American West: Max Beckmann in St. Louis and California,” in: “Of Truths Impossible to Put in Words”: Max Beckmann Contextualized, Maria Makela and Rose-Carol Washon-Long, eds., New York, 2007, pp. 291-316.

“Industrie,” in: Politische Ikonographie. Ein Handbuch, Uwe Fleckner, Martin Warnke, Hendrik Ziegler, eds., Munich, 2011, vol. II, pp. 14-19.

“How Modern is Modern? Max Liebermann and the Discourses of Modernism,” In: Max Liebermann and International Modernism, Marion Deshmukh, Françoise Forster-Hahn, Barbara Gaetgens, eds., New York, 2011, pp. 142-155.

“Das ungefragte Bild und sein fehlendes Publikum: Adolph Menzels *Aufbahrung der Märzgefallenen* als visuelle Verdichtung politischen Wandels,” in: Bilder machen Geschichte. Historische Ereignisse im Gedächtnis der Kunst, De Gruyter Akademie-Verlag, 2014, pp. 267-277; 499-501.

“Deutsch, modern und jüdisch: Max Liebermanns Ausstellungen in Berlin und London 1906,” in: Vorträge aus dem Warburg-Haus, vol. 11, Uwe Fleckner, Julia Gelshorn, Margit Kern, Bruno Reudenbach, eds., Berlin/Boston (De Gruyter), 2014, pp. 65-83; 136-141.

“Die weisse Jahrtausendausstellung 1906 in Berlin: Ausstellungsinszenierung und Meier-Graefes *Entwicklungsgeschichte der modernen Kunst (1904)*,” in: Jahrbuch Der Berliner Museen 2013, Staatliche Museen zu Berlin, Berlin, 2016, pp. 109-128.

“Deshalb ist es auch kein Gegensatz, ein guter Deutscher und ein ‘guter Europäer’ Zu sein.” Harry Graf Kesslers Internationalität vom Kaiserreich zum Exil,” in: Harry Graf Kessler: die Moderne gestalten. Vorträge zur Ausstellung im Max Liebermann Haus Berlin 2016, pp. 50-64, Harry Graf Kessler Gesellschaft: *Lektüren I*, eds. Sabine Carbon, Felix Brusberg, Hans von Brescius, Berlin, 2016.

“Diaspora und Exil: Vernetzte Bilder des Erinnerns bei Max Beckmann und R.B. Kitaj,” in: Max Beckmann. Beiträge 2017. Hefte des Max Beckmann Archivs, 15, Ed. Christian Lenz, Munich, 2017.



### Review Articles:

"Revision der Nazarener," (review of K. Andrew's The Nazarenes, Oxford University Press, 1964), Neue Zürcher Zeitung, 2374, May 29, 1966, p. 5.

"State of Research: Recent Scholarship on Caspar David Friedrich," The Art Bulletin, vol. LVIII, March 1976, pp. 113-116. [Review Essay]

"Adolph von Menzel. Das graphische Werk in zwei Bänden. Ausgewählt von Heidi Ebertshäuser: Stand der Forschung," Kunstchronik, December 1978, pp. 489-497. [Review Essay]

"Modernism and Politics in the German Empire," Review of Beth Irwin Lewis: *Art for All? The Collision of Modern Art and the Public in Late Nineteenth Century Germany*, Princeton (Princeton University Press), 2003, in: Oxford Art Journal, vol. 28, no. 3, 2005, pp. 482-484.

### Abstracts

"Menzel's Image of Frederick the Great: A Democratic Interpretation of German History," in: Annual Abstracts of the Congress of the College Art Association, Washington, D.C., 1975.

"Adolph Menzel's 'Iron Rolling Mill,'" in: Annual Abstracts of the Congress of the College Art Association, New York, 1978.

"The Politics of Art: International Exhibitions as an Instrument of Diplomatic Warfare between France and Germany, 1878-1913," in: Annual Abstracts of the Congress of the College Art Association, New York, 1982.

"The Inaugural Installation of the Nationalgalerie in Berlin: National Shrine or International Showcase?" in: Annual Abstracts of the Congress of the College Art Association, New York, 1986.

"The Rise of Modernism and the German Empire, 1871-1918," in: Annual Abstracts of the Congress of the College Art Association, Houston, 1988.

Adolph Menzel's "Balkonzimmer: Room Without a View," in: Abstracts of the XXVIII International Congress of the History of Art, Berlin, 1992.

"The Ambiguous Duality Between Hero and Devil: Max Beckmann Reinvents Goethe's Faust in his Amsterdam Exile," in: Memory and Oblivion, XXIX International Congress of the History of Art, Amsterdam, 1996, p. 71.

"I stood on a hill and I saw the Old approaching, but it came as the New," (B. Brecht) in: Annual Abstracts of the Congress of the College Art Association, New York, 1997, p. 176.

"From 'Kulturation' to 'Nationalstaat': Germany's Shift to the Center," Annual Abstracts of the Congress of the College Art Association, Toronto, 1998, p. 309.

"Between Nationalism and Cosmopolitanism: Germany's Search for Identity" in: Abstracts from the 25<sup>th</sup> Association of Art Historians Annual Conference, Southampton, United Kingdom, 1999, p. 27.

## CREATIVE ACTIVITIES

### Exhibitions Curated:

Aktual Art from the Collection of Jeff Berner, Stanford Art Gallery, December 2-28, 1967. [catalogue]

New Art from the Weisman Foundation, Stanford University Art Museum, March 17-May 20, 1968. [exhibition leaflet]

Artists Look at Themselves, Artists' Portraits and Self-Portraits from the Renaissance to the Twentieth Century, Stanford Art Gallery, June 25-August 18, 1968.

Contemporary Prints from Alecto, Stanford Art Gallery, June 24-August 17, 1969.

Old Master Drawings from the Collection of Kurt Meissner, Zurich, Stanford Art Gallery, November 2-December 14, 1969. [catalogue] Traveling exhibition, also shown at The Detroit Institute of Arts and The Finch College Museum of Art, New York.

Prints and Drawings by Henri Matisse, Stanford Art Gallery, December 18, 1969 - January 25, 1970.

Rome Around 1800: Views of the City and the Campagna, Stanford University Art Museum, September 20-December 27, 1970.

German Prints and Drawings, 19th and 20th Centuries, Stanford Art Gallery, November 6, 1970 - January 3, 1971.

American Painting from the Stanford Museum Collection, Stanford University Art Museum, February-March 1971.

American Indian Art from the Stanford University Collection, Stanford Art Gallery, April 8-May 16, 1971 and June 22-August 15, 1971.

A Decade in the West, Paintings, Sculptures, and Graphics from the Anderson Collection, Stanford University Art Museum, June 12-August 22, 1971. [catalogue]

Käthe Kollwitz: Prints, Drawings, Sculpture, University of California, Riverside, University Art Gallery, April 2-May 5, 1978. [catalogue]

Participation in the comprehensive retrospective exhibition Adolph Menzel organized by the Staatliche Museen, National-Galerie, Berlin (formerly GDR), 1980.

Painters, Printers and Publishers: Printmaking in France and Germany 1900-1914, exhibition organized with the graduate students of the Department of the History of Art for the University of California, Riverside, University Art Gallery, March 20-April 24, 1988.

Selected Lectures and Papers:

Bonn University, Kunsthistorisches Institut, Johann Heinrich Rambergs “Homer’s Ilias, seriös und comisch” und die Tradition der Antikenkarikatur. 1961

Stanford University Museum of Art, American Painting and Sculpture after 1945 in the Collection of the Weisman Foundation. 1968

Stanford University Art Gallery, German Drawings and Prints from the Romantic Period to the Present. 1970

New York, Metropolitan Museum and Goethe-Institute, Adolph Menzel, Wilhelm Leibl and the Realist Tradition in German Art. 1972

Stanford University, The Artist in Modern Germany. (Art and Politics in Germany, 1870-1945) in a lecture series “Who was the Artist?” organized by Professor A. Elsen. 1973

San Francisco, Palace of the Legion of Honor, Women as Artists and Women as Models in 19<sup>th</sup> Century French Painting. 1974

University of California, Los Angeles, Adolph Menzel, Realism in the Industrial Age, in a lecture series The Social Consciousness of Modern Art, organized by the Department of Art. 1974

New York, College Art Association Annual Meeting, Menzel’s Image of Frederick the Great: A Democratic Interpretation of German History. 1975

San Francisco, Goethe Center, Paula Modersohn-Becker and the Modern Movement, lecture given at the celebration of the artist’s 100<sup>th</sup> anniversary. 1976

New York, College Art Association Annual Meeting, Adolph Menzel’s ‘Iron Rolling Mill’. 1978

San Francisco, De Young Museum, From Princely Collection to Public Museum: The History of Collecting in Dresden. 1978

Los Angeles, Los Angeles County Museum of Art, Honoré Daumier. 1979

Stanford University, From Princely Collection to Public Museum: The History of Collecting in Dresden. 1979

Los Angeles, Los Angeles County Museum of Art, Honoré Daumier: A Realist View of Contemporary Life in France. 1979

Harvard University, Busch-Reisinger Museum, The Artist in Modern Germany: Self Identification and Self-Representation, 1870-1945. 1979

Yale University, Menzel’s ‘Iron Rolling Mill’ (1872-1875): A Realist View of German Industry and Labor in the lecture series Politics and Society in Modern Germany, organized by the Council of West European Studies. 1979

Stanford University, The Image of Modern Industry in 19<sup>th</sup> Century Art, paper delivered in a seminar on Art, Architecture and Technology. 1979

Bonn, Germany, Rheinische Friedrich-Wilhelms Universität, and Freie Universität, Berlin: A. Menzel's "Eisenwalzwerk:" Kunst zwischen industriellem Fortschritt und sozialem Konflikt. 1980

New York, Columbia University, A. Menzel's "Iron Rolling Mill:" Art in the Face of Industry and Labor. 1980

Princeton University, Art and Industry in Bismarck's Germany. 1980

Cleveland, Cleveland Museum of Art, Aspects of Berlin Realism: From the Prosaic to the Ugly, at the International Symposium, The Realist Tradition. 1980

Stanford University, Menzel's "Iron Rolling Mill:" Art, Industry and Labor in Bismarck's Germany. 1981

New York Metropolitan Museum of Art, Flight from Reality: German Art of the 1870's given at a symposium on modern German art. 1981

New York, College Art Association Annual Meeting, The Politics of Art: International Exhibitions as an Instrument of Diplomatic Warfare between France and Germany, 1878-1913. 1982

Hannover, Germany, Amerika-Haus, Academic Relationships Between the University of California and Lower-Saxony. 1983

Lectures presented in 1984 on Deutsch-französische Kunstpolitik im Spiegel internationaler Ausstellungen, 1871-1914 at:

Kunstmuseum, Bern

Schweizerisches Institut für Kunstwissenschaft, Zurich

Freie Universität, Berlin

Lectures presented in 1984 on Weltausstellungen im Dienst der Politik: deutsch-französische Beziehungen 1871 bis 1914 at:

University of Bonn

University of Tübingen

Indianapolis, Indianapolis Museum of Art, From Idealism to Authenticity: The Struggle for Reality in 19<sup>th</sup> Century German Art, as part of the lecture series held in conjunction with the exhibition Three Centuries of German Painting and Drawing from the Collections of the Wallraf-Richartz Museum, Cologne. 1985

Madison, Wisconsin, University of Wisconsin, International Faust Symposium, Romantic Tragedy or National Symbol? The Interpretation of Goethe's 'Faust' in 19<sup>th</sup> Century German Art. 1985

New York, College Art Association Annual Meeting, The Inaugural Installation of the Nationalgalerie in Berlin: National Shrine or International Showcase? 1986

Madison, Wisconsin, University of Wisconsin, Max Kade Institute for German-American Studies, German Artists and the Revolution of 1848, delivered at a symposium on the Contributions of the German-Speaking Forty-Eighters to U.S. Cultural, Social and Political Life. 1986

Bloomington, Indiana, Indiana University, Department of Germanic Studies, A Hero for all Seasons? Faust in the Visual Arts and on the Stage in Modern Germany, presented at the international conference Faust Through Four Centuries. 1987

Palm Springs, Palm Springs Desert Museum, Henri Matisse: His Life and Work, lecture given in conjunction with the Henri Matisse Exhibition. 1987

Houston, Texas, College Art Association Annual Meeting, The Rise of Modernism and the German Empire. 1871-1918, (introduction), organized and chaired session. 1988.

Philadelphia, Pennsylvania, Twelfth Annual Conference, German Studies Association, Escapism and Reality in German Art Around 1900. 1988

Berlin (formerly West), Germany, Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie in collaboration with the Aspen Institute, Reading Bingham's Images from the American Frontier, delivered at the international conference, American Nineteenth Century Painting from a European Perspective. 1989

Evanston, Illinois, Northwestern University, German Artists and the Revolution of 1848, paper read at the interdisciplinary conference The Issue of Revolutionary Art, 1789-1989. 1989

Santa Barbara, California, UC-Santa Barbara, German Studies Conference (supported by the German Academic Exchange Service), Staging Art in the Public Sphere: Exhibition Displays as an Instrument of Ideological Mission. 1990

New York City, The Frick Collection, 'No Day Without a Line: Menzel's Search for Authenticity, public lecture in conjunction with the exhibition Adolph Menzel: Master Drawings from East-Berlin. 1990

Pittsburgh, Pennsylvania, The Frick Art Museum, 'No Day Without a Line': Menzel's Search for Authenticity, public lecture in conjunction with the exhibition Adolph Menzel: Master Drawings from Berlin. 1991

Washington, D.C. National Gallery of Art, Center for Advanced Study in the Visual Arts, Shrine of Art or Signature of a New Nation? The History of the National Gallery(ies) in Berlin, 1848-1968, paper read at the international symposium The Formation of National Collections of Art and Archaeology. 1991

Berlin, XXVIII. International Congress of the History of Art, Adolph Menzel's 'Balkonzimmer: Room Without a View, in: Models of Interpretation. (Plenary Presentation). 1992

National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, D.C., Co-organizer of Symposium Imagining Modern German Culture: 1889-1910; paper delivered: Constructing New Histories: Displays of Art and Their Audiences, and session chair: "Text and Images." 1994

Berlin, Humboldt-Universität zu Berlin, Weihestätte der Kunst oder Signatur einer neuen Nation? Die Gründungsgeschichte der Nationalgalerie at the international symposium, "Nationalgalerie und Nationale Identität". June 14, 1996

Amsterdam, XXIX International Congress of the History of Art, The Ambiguous Duality Between Hero and Devil: Max Beckmann Reinvents Goethe's Faust in his Amsterdam Exile. September 3, 1996

National Gallery of Art, Washington, D.C., public lecture delivered on the occasion of the opening of the exhibition, "Adolph Menzel: Between Romanticism and Impressionism, Adolph Menzel: A Prussian Impressionist? September 15, 1996

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., co-organizer of international seminar on: "Adolph Menzel: His Work, its Reception, and its Place in International Modernism." Paper: A Critical Historiographical Overview of Menzel Scholarship from the 1850s to 1996. December 13, 1996

National Gallery of Art, Washington, D.C., "Adolph Menzel 1815-1905: Between Romanticism and Impressionism" symposium in conjunction with the exhibition. Lecture: Private Longings, Public Concerns: The Iron Rolling Mill. December 14, 1996

New York, New York, 85th Annual Conference of the College Art Association, I stood on a hill and I saw the Old approaching, but it came as the New (Bertolt Brecht): Reflections on the Tricky Connections Between the Old and the New. February 13, 1997

Riverside, California, UCR Department of the History of Art, Faculty Lecture Series, Private Longings, Public Concerns: Adolph Menzel's Studio Wall (1872) and Iron Rolling Mill (1872-75). February 27, 1997

Berlin, State Museums, Nationalgalerie, plenary lecture at international symposium, "Menzel im Labyrinth der Wahrnehmung," Ethos und Eros: Menzels Eisenwalzwerk und Atelierwand. May 9, 1997

Hamburg, Hamburger Kunsthalle, lecture presented at the opening of the exhibition, "Max Liebermann. Der Realist und die Phantasie," Max Liebermann: Der Aussenseiter als Entrepreneur der Künste. November 6, 1997

Getty Research Institute "Works in Progress" lecture series, Public Concerns, Private Longings: Adolph Menzel's Iron Rolling Mill (1872-75) and Studio Wall (1872). January 16, 1998

College Art Association Annual Conference in Toronto, lecture, From Kulturnation to Nationalstaat: Germany's Shift to the Center. February 27, 1998

New York, The Frick Collection: lecture presented in conjunction with the exhibition, "Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe," Drawing the Experience of the New: German Artists in the Age of Goethe. June 24, 1998

Berlin, Neuruppin, Historisches Spiegelzelt lecture within the international symposium "Effi-Briest-Woche," Die Ehe als Beruf oder der Fall von der Schaukel. September 4, 1998

Berlin, State Museums, Nationalgalerie, lecture presented in conjunction with the exhibition: "Fontane und die Bildende Kunst": "Aber wer formt eine Regel nach den Ausnahmen?" Theodor Fontane und John Ruskin als Kritiker der Präraffaeliten. September 10, 1998

Los Angeles, The J. Paul Getty Museum, lecture: Drawing the Experience of the New: German Artists in the Age of Goethe. November, 1998

Munich, Bayerische Staatsgemäldesammlungen, Neue Pinakothek, "Aber wer formt ein Regel nach den Ausnahmen?" Theodor Fontane und John Ruskin als Kritiker der Präraffaeliten. February 18, 1999

Riverside, California, UCR Department of the History of Art, Faculty Lecture Series, Drawing the Experience of the New: German Artists in the Age of Goethe. March 2, 1999

Vienna, Österreichische Galerie Belvedere, invited lecture, Nationale Identität und der Mythos der Frontier: die Maler des amerikanischen Westens. March 29, 1999

Southampton, England, Association of Art Historians 25<sup>th</sup> Annual Conference, Between Nationalism and Cosmopolitanism: Germany's Search for Identity. April 9, 1999

Hamburg, Hamburger Kunsthalle, Roundtable Discussion: Adolph Menzel's "Studio Wall" (1872) focusing on issues of artistic production, critical reception and biography. July 1999

Hamburg, University of Hamburg, Warburg-House: Commemorative Lecture on the occasion of the 70<sup>th</sup> anniversary of Aby Warburg's death. October 1999

Paris, Centre Allemand d'Histoire de l'Art, Lecture at the two-day symposium "L'image de l'art allemand en France au XIXe siècle," What the Germans Showed and the French Perceived: German Art at the Paris World's Fairs from 1855 to 1900. March 2000

Berlin, Humboldt-Universität, Nationale Identität und Mythos der Frontier: Die Maler des amerikanischen Westens. June 2000

Munich, Zentralinstitut für Kunstgeschichte, Was die Deutschen zeigten und die Franzosen sahen: deutsche Kunst auf Pariser Weltausstellungen, 1855 bis 1900. Über Politik, Kunstinszenierung und kritische Rezeption. September 2000

St. Louis, Washington University, Max Beckmann's Experience of Exile, Amsterdam 1937 – New York 1950. January 2001

London, Courtauld Institute of Art, German Art at Paris World's Fairs, 1855-1900. March 2001

London, National Gallery of Art, Art Without a National Centre: German Painting in the 19<sup>th</sup> Century. March 2001

London, National Gallery of Art, Symposium on German Culture, 19<sup>th</sup> – 20<sup>th</sup> Centuries, in conjunction with the exhibition The Spirit of an Age. March 2001

Washington, D.C., National Gallery of Art, Art Without a National Center: German Painting in the Nineteenth Century. June 2001

Williamstown, MA, Clark Art Institute, German Art Displays at Paris World's Fairs, 1855-1900. October 2001

Williamstown, MA, Clark Art Institute and Los Angeles, The Getty Research Institute, Art History and Art Criticism: Berlin's "Jahrhundertausstellung, 1906.", A Case Study, October 2001 and February 2002.

Paris, Centre Allemand d'Histoire de l'Art, Wilhelm Tell and the Invention of Swiss National Identity, May 2002

Williamstown, MA, Clark Art Institute, The Art Historian: Practicing Art History in the Old and New World, May 2002

New York, New York University, Is There a German Impressionism? Max Liebermann as a Case Study, May 2002

Chicago, The University of Chicago, National Identity and Modernity: German Painting in the Nineteenth Century, October 2002

Los Angeles, The Getty Research Institute, Tradition and Modernity: The Search for National Identity in German Art, January 2003

Munich, Zentralinstitut für Kunstgeschichte, National Identity and Modernity, Introduction and Session Chair, at the international conference “Nation, Style, and Modernism” under the patronage of the International Committee for the History of Art, September 2003

New York, Museum of Modern Art and Graduate Center of the University of New York, Imagining the American West, Past and Present: Max Beckmann in California, September 2003

Paris, Centre Allemand d’Histoire de l’Art, Max Beckmann in California: Exile, Memory, and Renewal, March 2004

Berlin, Free University, Max Beckmann in Kalifornien: Exil, Erinnerung und Erneuerung, June 2004

Williamstown, MA, Clark Art Institute and Williams College, Harry Graf Kessler: Art, Politics and Nationalism in the Empire, September 2004

San Diego, San Diego Museum of Art, Max Beckmann and the Reception of European Modernism in California, November 2004

Munich, Zentralinstiut für Kunstgeschichte, Die Erfindung der modernen Kunstgeschichte in Text und Bild: Meier-Graefes “Entwicklungsgeschichte der modernen Kunst” und die Jahrtausendausstellung 1906 in Berlin, June 2005

Munich, Pinakothek der Moderne, Max Beckmann in Kalifornien, Exil, Erinnerung und Erneuerung, July 2005

Washington, DC, National Gallery of Art, Imagining the American West, Past and Present: Max Beckmann in California, January 2006

Inventing the History of Modern Art in Text and Display: Julius Meier-Graefe’s “Modern Art,” (1904) and the Centennial Exhibition in Berlin (1906), January 2006

Washington, DC, German Historical Institute, How Modern is Modern? Max Liebermann and the Discourses on Modernism, March 2006

Paris, Centre Allemand d’Histoire de l’Art, Die Erfindung der modernen Kunstgeschichte in Text und Bild: Meier-Graefes “Entwicklungsgeschichte” und die Jahrtausendausstellung 1906, June 2006; also delivered at: Berlin, Humboldt University and Kulturstiftung am Brandenburger Tor, July 2006

Paris, Musée du Quai Branly, session chair: “Histoire de l’Art et Anthropologie “: international colloquium  
Organized by the International Committee of the History of Art, June 2007



Berlin, State Museums, National Gallery, Inventing the History of Modern Art: The Centennial Exhibition of German Art (1906) in Berlin's Nationalgalerie and Meier-Graefe's *Geschichte der modernen Kunst* (1904), November 2007

Paris, Musée d'Orsay, International Conference *Le comte Harry Kessler: Penser l'Europe à travers les arts: Harry Graf Kessler's Definition of a Modern Identity: 'Being a Good German' and a 'Good European.'* April 2008

Berlin, Liebermann Museum am Wannsee, Max Liebermann in drei Ausstellungen 1906: deutsch, modern und jüdisch, March 2009

Leipzig, Department of the History of Art, University, Inventing the Narrative of the History of Modern Art, June 2009

Hamburg, Warburg-Haus, University at Hamburg, Diaspora und Exil: Vernetzte Bilder des Erinnerns bei Max Beckmann und R.B. Kitaj, and organization of the conference *Diaspora, Exil und das Erinnern in Bildern: Aby Warburg und R. B. Kitaj*. October 2013

Mainz, Department of the History of Art, University at Mainz, Die weisse Jahrhundertausstellung 1906 in Berlin und Meier-Graefes Kanon der modernen Kunst, April 2014

Los Angeles, Los Angeles County Museum of Art, HGCEA Symposium, The Hostility of Politics and the Spectacle of Art Displays: German-French Relations 1871-1914, September 2014

Berlin, Max Liebermann Haus, Der Kanon der modernen Kunst in Text und Bild: Meier-Graefes *Entwicklungsgeschichte* (1904) und die deutsche Jahrhundertausstellung 1906 in Berlin at the Conference *Julius Meier-Graefe: Grenzgänger der Künste*, March 2015

Norwich, UK, University of East Anglia, The Changing Incarnations of the *Nationalgalerie* in Berlin: Symbol of Art and Nationhood, During and After the Wars, AAH2015 Annual Conference, April 2015

Paris, Centre Allemand d'Histoire de l'Art, *Le Tour du Monde: The Global Spectacle of Art: Julius Meier-Graefe and the Paris World's Fair 1900*, at the conference *Passeurs des Arts*, November 2015

Berlin, Max Liebermann Haus, Deshalb ist es auch kein Gegensatz ein guter Deutscher und ein 'guter Europäer' zu sein: Harry Graf Kesslers Internationalität vom Kaiserreich zum Exil, opening of the exhibition *Harry Graf Kessler – Flaneur durch die Moderne*, May 2016