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Education

Ph.D. 1994 State University of New York at Stony Brook (Philosophy)
M.A. 1987 Pennsylvania State University (Philosophy)
B.A. 1983 Swarthmore College (Art History)

Professional Experience

2010 - 2016 Chair, Department of the History of Art
2008 - Professor of Modern and Contemporary Art, Department of the History of Art
2004 - 2008 Associate Professor of Modern and Contemporary Art, Department of the History of Art
2000 - 2003 Associate Professor of Modern and Contemporary Art, Department of the History of Art and the Residential College
1994 - 2000 Assistant Professor of Modern and Contemporary Art, Department of the History of Art and the Residential College

Grants, Awards, and Fellowships

2021 Honored Instructor Award, University of Michigan Housing (university-wide, student-nominated teaching award)
2019 Michigan Humanities Award, University of Michigan (winter term)
2018 Ailsa Mellon Bruce Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC (fall term)
2013 Ansel Adams Research Fellowship, Center for Creative Photography, University of Arizona, Tucson, AZ
2011 Harn Eminent Scholar Lecture, Harn Museum of Art, and the University of Florida, Gainesville, FL
2010 Charles Rufus Morey Book Award, presented by the College Art Association, Finalist.
2009 Top Readers' Pick for 2009, CAA Reviews Centennial Project (review of "Michael Fried, *Why Photography Matters as Art as Never Before*"), <http://www.caareviews.org/centennial/2009>
2007 Ron and Eileen Weiser Professional Development Award, University of Michigan
2000 - 2001 Ailsa Mellon Bruce Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC
Fellowship Enhancement Award, University of Michigan
2000 Career Development Award, University of Michigan
1999 LS&A Excellence in Education Award, University of Michigan
1996 - 1997 Helmut Stern Faculty Fellowship, Institute for the Humanities, University of Michigan
James Bryant Conant Postdoctoral Fellowship in German and European Studies, Center for European Studies, Harvard University (Declined)
1996 Rackham Faculty Recognition Award, University of Michigan
1993 - 1994 DAAD Annual Research Grant, Ruhr-Universität Bochum, Bochum, Germany
1990 - 1991 SUNY at Stony Brook Germany Exchange Fellowship, Eberhard-Karls Universität, Tübingen, Germany
1990 DAAD Learn German in Germany Program Scholarship, Goethe-Institut, Mannheim, Germany

Publications: Books

- *Robert Heinecken and the Art of Appropriation* (Minneapolis, MN: University of Minnesota Press, 2022)
- *Anselm Kiefer* (London: Phaidon Press, 2013)
- *The Dada Cyborg: Visions of the New Human in Weimar Berlin* (Minneapolis, MN: University of Minnesota Press, 2009). Shortlisted for the 2010 Charles Rufus Morey Book Award, presented by the College Art Association. Reviews: *Choice* 2(1/2010); *Leonardo* 43 (5) (2010); *Afterimage* 37 (6) (2010); *Isis* 101 (2) (2010); *German Studies Review* 33 (3) (2010); *German Quarterly* 83 (3) (2010); *Art History* 33 (4) (2010); *Sehepunkte* 11 (10) (2011); *Consciousness, Literature, and the Arts* 12 (2) (August 2011); *Modern Intellectual History* 11 (1) (2014).
- *Anselm Kiefer and the Philosophy of Martin Heidegger* (New York and London: Cambridge University Press, 1998; paperback edition: 2000). Reviews: *Neue Zürcher Zeitung* (11/20/1999); *Art Journal* 58 (3) (1999); *Chronicle of Higher Education* (1/15/1999); *Art Bulletin* 82 (3) (2000); *Kritische Berichte* 28 (1) (2000); *The Art Book* 9 (1) (January 2002); *European Legacy* 8 (3) (2003).
- *The Rockamerica Guide to Video Music* (New York: Faculty Press, 1984). [As "Listings Editor," I was responsible for creating the "production guide" section of the book, a phonebook organized by topic to be used by producers of music videos and films in the New York and L.A.]

Publications: Articles

"Sheida Soleimani, Cyborg: Photomontage in an Expanding Network," *History of Photography*, 43:2 (2019), 169-190.
"Art and Protest," *The Brooklyn Rail*, June 2015, 68-69; <http://www.brooklynrail.org/2015/06/editorsmessage/art-and-protest>

“How Can I Be Sure?: The Dialogue Between Painting and Photography in Modern and Contemporary Art,” *Hallmark Art Collection Online*, 2015; <http://www.hallmarkartcollection.com/creatively-thinking/new-perspectives/painting-and-photography/>

“The Paraphotographic Zines of Robert Heinecken,” *L'Officiel Art* 6 (June/July/August 2013), 72-74, 119-120.

“From Analog to Digital Photography: Bernd and Hilla Becher and Andreas Gursky,” *History of Photography* 36 (3) (2012), 353-366.

“Dada Cyborg: Art, Mass Culture, Money,” *Artpress* 25 (Cyborgs) (May/June/July 2012), 26-32.

“Robert Heinecken: Reality Effects,” *Artforum* 50 (2) (October 2011), 250-259, 340.

“Raoul Hausmann’s Revolutionary Media: Dada Performance, Photomontage, and the Cyborg,” *Art History* 30 (1) (February 2007), 26-56.

“Contemporary Developments in Drawing,” *Contemporary* 83 (2006), 20-23.

“Representing Blackness: Kerry James Marshall’s Recent Work Rethinks the Meaning of ‘Black Art,’” *Art Papers* (March/April 2004), 34-39.

“Representation and Event: Anselm Kiefer, Joseph Beuys, and the Memory of the Holocaust,” *The Yale Journal of Criticism* 16 (1) (2003), 113-146.

“History at a Standstill: Walter Benjamin, Otto Dix, and the Question of Stratigraphy,” *RES* 40 (Autumn 2001), 153-176.

“The New Human as Cyborg: Figures of Technology in Dada Art in Germany,” *Center 21* (Washington, DC: National Gallery of Art, 2001), 54-57.

“Allegorical Modernism: Carl Einstein on Otto Dix,” *Art Criticism* 15 (1) (2000), 46-70.

“The New Man as Cyborg: Figures of Technology in Weimar Visual Culture,” *New German Critique* 62 (Spring/Summer 1994), 71-110.

“Art Criticism and Deconstruction: Rosalind Krauss and Jacques Derrida,” *Art Criticism* 6 (2) (1990), 33-47.

Publications: Catalogue Essays

“The Cyborg as Producer,” in Cecilia Alemani, ed., *Biennale Arte 2022: “The Milk of Dreams,” Catalogue of the 59th International Art Exhibition* (Venice: La Biennale di Venezia, 2022), 500-505.

“Anselm Kiefer’s *Elektra*,” in Stéphane G. Roussel, ed., *Opéra Monde* (Metz: Centre Pompidou-Metz, 2019), 120-123.

“Kiefer’s Heavenly Palaces in Milan: Culture, Appropriation, and Responsibility in a Global Context,” in Giovanna Amadasi, ed., *Anselm Kiefer’s Seven Heavenly Palaces* (Milan: Pirelli Hangar Bicocca/Mousse Publishing, 2018), 123-135.

“Tehdas on ulkopuolella / The Factory Is Outside,” in Timo Valjakka, ed., *Esther Shalev-Gerz: Tehdas on ulkopuolella / The Factory Is Outside* (Mänttä, Finland: Serlachius Museums, 2017), 30-43.

“Barjac, l’oeuvre d’art totale d’Anselm Kiefer,” in Jean-Michel Bouhours, ed. *Anselm Kiefer* (Paris: Centre Pompidou, 2015), 68-75.

“Dada’s Legacy,” in Paulina Kurc-Maj and Paweł Polit, eds., *Dada Impulse: Egidio Marzona Collection* (Lodz: Muzeum Sztuki, 2015), 60-71.

“Otto Dix: War and Representation,” in *Nothing but the Clouds Unchanged: Artists in World War One* (Getty Research Institute, 2014), 108-117.

“Introduction: Working Methods,” in Matthew Biro, Dimitri Ozerkov, and Mary Rakow, *Enrique Martínez Celaya: Working Methods* (Barcelona: Ediciones Poligrafa, 2012), 14-27.

“Introduction,” in *Ken Feingold: Selected Works 1978 – 2007* (New York: Ken Feingold Studio, 2012), 5-7.

“Personal Best,” in *Hard Targets: Artists Consider Masculinity in Sports* (Wexner Center for the Arts, 2010), http://wexarts.org/sites/default/files/docs/13/08/Biro_PersonalBest.pdf

“A Conversation between Beverly Fishman and Matthew Biro,” in *Beverly Fishman: New Paintings* (St. Louis, MO: Bruno David Gallery Publications, 2009)

Jonathan Binstock, ed., *The 47th Corcoran Biennial* (Washington, DC: Corcoran Gallery of Art, 2002), 58-61 and 68-71. (Essays on Ken Feingold and Tim Hawkinson.)

Judith Brodie and Andrew Robinson, eds., *A Century of Drawing* (Washington, DC: National Gallery of Art, 2001), 126-127, 232-235, 244-245, 256-259, and 272-273. (Catalogue entries on René Magritte, Robert Rauschenberg, Frank Stella, Eva Hesse, and Sol Lewitt.)

Publications: Book Chapters

“Sheida Soleimani, Cyborg: Photomontage in an Expanding Network,” in Sarah Hegenbart and Mara Koelmel, eds., *Dada Data: Contemporary Art in the Era of Post-Truth Politics* (London: Bloomsbury Publishing, 2022) [Reprint of *History of Photography*, 43:2 (2019), 169-190.]

“From Analog to Digital Photography: Bernd and Hilla Becher and Andreas Gursky,” in Liz Wells, ed., *The Photography History and Theory Reader* (London: Routledge, 2019), 486-502. [Reprint of *History of Photography* 36 (3) (2012), 353-366.]

“A Decisive Aesthetics,” in Beth Harland and Sunil Manghani, eds., *Painting: Critical and Primary Sources* (London: Bloomsbury Publishing, 2015). [Reprint of *Anselm Kiefer and the Philosophy of Martin Heidegger*, 82-98.]

“Documentary Photography,” *The Oxford Encyclopedia of Aesthetics*, 2nd Ed., Michael Kelly, ed., (London: Oxford University Press, 2014), 151-155.

“Hannah Höch’s New Woman: Photomontage, Distraction, and Visual Literacy in the Weimar Republic,” in Elizabeth Otto and Vanessa Rocco, eds., *The New Woman International: Representations in Photography and Film, 1890s-1930s* (Ann Arbor, MI: University of Michigan Press, 2011), 115-134. [Reviews: *Modernism/Modernity* 20 (3) (September 2013); *European Journal of Women’s Studies* 20 (August 2013); *Woman’s Art Journal* 33 (2) (Fall/Winter 2012); *The Latchkey: Journal of New Woman Studies* IV (May 2012); *German Studies Review* 35 (2) (2012); *Contemporaneity* 2 (1) (2012); *Afterimage* 39 (4) (Jan./Feb. 2012); *The Brooklyn Rail* (May 2011).

“Multiple Modernisms, Postmodernism, and the Criticism of Donald Kuspit,” in David L. Craven and Brian Winkenweder, eds., *Mercury’s Hermetic Message: A Festschrift for Donald Kuspit* (Albuquerque, NM: University of New Mexico Press, 2011), 98-111.

Publications: Exhibition Reviews

“Jammie Holmes: Pieces of a Man,” *The Brooklyn Rail* (June 2021)

“Sheida Soleimani,” *The Brooklyn Rail* (June 2018)

“Daniel Arsham,” *Artforum* (Critic’s Pick) (April 2018), <https://www.artforum.com/picks/daniel-arsham-79549>

“Danielle Dean,” *Artforum* 56 (8) (April 2018), 186-187.

“Charles McGee,” *Artforum* 56 (2) (October 2017), 254-255.

“Albert Oehlen,” *Artforum* 55 (8) (April 2017), 214-215.

“Carrie Mae Weems,” *The Brooklyn Rail* (December 2016), 47.

“Alex Webb,” *The Brooklyn Rail* (November 2016), 64.

“Esther Shalev-Gerz,” *Artforum* 55 (2) (October 2016), 274-275.

“Bruce Conner: It’s All True,” *The Brooklyn Rail* (October 2016), 42.

“Nick Cave,” *Artforum* 54 (4) (December 2015), 264-265.

“Jack and Leigh Ruby,” *Artforum* 54 (1) (September 2015), 389.

“Corine Vermeulen,” *Art in America* (Summer 2015)

“Bruce Weber,” *Artforum* 53 (4) (December 2014), 313.

“What is a Photograph?” *Artforum* 52 (10) (Summer 2014), 371-372.

“Jessica Frelinghuysen,” *Artforum* 52 (6) (February 2014), 219-220.

“Robert Heinecken: Object Matter,” *Artforum* 52 (5) (January 2014), 110.

“Mike Kelley,” *Artforum* 52 (2) (October 2013), 302.

“James Welling,” *Artforum* 51 (10) (Summer 2013), 364-365.

“Koen Vanmechelen,” *Art in America* (May 2013), 171.

“Alec Soth,” *Art in America* (April 2013), 118-119.

“Scott Hocking,” *Artforum* 51 (7) (March 2013), 280-281.

“Brian Ulrich,” *Artforum* 50 (6) (February 2012), 232-233.

“Robert Heinecken,” *Artforum* 49 (10) (Summer 2011), 413-414.

“Edgar Arceneaux,” *Artforum* 49 (9) (May 2011), 291.

“G. Bradley Rhodes: A Handful of My Head,” *Contemporary* 92 (2007), 68.

“Meditations in an Emergency: Museum of Contemporary Art Detroit,” *Contemporary* 90 (2007), 64-65.

“Shirley Kaneda,” *Contemporary* 81 (2006), 92.

“Alexander Ross,” *Contemporary* 78 (2006), 70-71.

“Little Boy: Japan’s Exploding Subculture,” *Contemporary* 78 (2006), 63.

“Tim Hawkinson,” *Contemporary* 76 (2005), 65-66.

“Sandra Scolnik,” *Contemporary* 75 (2005), 70-71.

“Paul D. Miller,” *Contemporary* 73 (2005), 67-68

“Benjamin Edwards,” *Contemporary* 72 (2005), 63-64.

“Stephen Andrews,” *Contemporary* 70 (2005), 73-74.

“Looking Both Ways: Art of the Contemporary African Diaspora,” *Art Papers* (January/February 2005), 51-52.

“Clara Park, Positions of Contemporary Painting from Leipzig,” *Contemporary* 69 (2004), 76-77.

“Michal Rovner,” *Contemporary* 66 (2004), 75-76.

“InPolyTechnicolor,” *Contemporary* 66 (2004), 70-71.

“Kerry James Marshall,” *Contemporary* 61 (2004), 73-74.

“Rona Pondick,” *Art Papers* (January/February 2004), 50-51.

“Bruce Springsteen,” *Art Papers* (November/December 2003), 50.

“Rosamund Purcell,” *Contemporary* 56 (2003), 76-77.

“Post-Digital Painting,” *Contemporary* 50 (2003), 90-91.

“Jennifer Reeves,” *New Art Examiner* 24 (2) (October 1996), 48-49.

“Christopher Campbell,” *New Art Examiner* 23 (6) (February 1996), 51-52.

“The Arts of Joseph Beuys,” *The Journal of the International Institute* 2 (2) (Winter 1995), 8.

Publications: Book Reviews

- “Michel Pastoureau, *Black: The History of a Color*,” *The European Legacy* 15 (5) (June 2010), 655-658.
“Michael Fried, *Why Photography Matters as Art as Never Before*,” *caa.reviews* (2009), Top Readers’ Pick for 2009, CAA Reviews Centennial Project, <http://www.caareviews.org/centennial/2009>
“Friedrich A. Kittler, *Gramophone, Film, Typewriter*,” *Clio* 29 (4) (Summer 2000), 485-490.
“Brando: An Actor in Retreat,” *The Philadelphia Inquirer* (Saturday, June 1, 1985), 3-C.

Publications: Edited Journals

- Special Issue on “Photographic Montage Before the Historical Avant-Garde,” *History of Photography* 41 (2) (May 2017), Guest Editor.
- “Critics Page: Art and Protest,” special section of *The Brooklyn Rail*, June 2015, 68-77;
<http://www.brooklynrail.org/2015/6/criticspage>

Conferences Organized

- 2016 “Michigan / Mellon Symposium 2: Common Sense City,” co-organizer with Milton Curry, Taubman College of Architecture and Urban Planning and the College of Literature, Science, and the Arts, University of Michigan, Ann Arbor, MI
- 2015 “The Things You Own End Up Owning You: Art in the 1990s,” co-organizer with Joan Kee, Department of the History of Art, University of Michigan
- “Michigan / Mellon Symposium 1: The Egalitarian Metropolis,” co-organizer with Milton Curry and Derek Collins, Taubman College of Architecture and Urban Planning and the College of Literature, Science, and the Arts, University of Michigan, Ann Arbor, MI
- 2010 “Contemporary Practices in Documentary Photography,” co-organizer with Alex Potts, Department of the History of Art, University of Michigan

Invited Lectures, Conference Papers, and Seminars

- 2022 “Robert Heinecken and the Art of Appropriation,” *The New Social Environment*, #601, hosted by *The Brooklyn Rail*, July 12, 2022
“Art and Technology,” Meetings on Art at the 59th Venice Biennale, Venice, Italy
“Between the Enchantment of Technology and Technophobia,” Panel Moderator, Meetings on Art at the 59th Venice Biennale, Venice, Italy
- 2018 “Heinecken’s Photograms,” National Gallery of Art, Washington, DC
“Heinecken’s Photograms,” McIntire Department of Art, University of Virginia, Charlottesville, VA
“Painting, Gender, and the Female Nude,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2017 “Nick Cave’s Detroit,” Mellon Egalitarian Metropolis Colloquium, Taubman College of Architecture and Urban Planning and the College of Literature, Science, and the Arts, University of Michigan, Ann Arbor, MI
“Hito Steyerl: Art and Labor,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
“Hito Steyerl: Image and Politics,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2016 “Art, Protest, James Baldwin: Guest Critics in Conversation,” with Rich Blint, *The Brooklyn Rail*, Brooklyn, NY
“Anselm Kiefer in France: Barjac as a Total Work of Art,” Cranbrook Art Museum, Bloomfield Hills, MI
“Montage before the Historical Avant-Garde: Photography in the Long Nineteenth Century,” Panel Chair, College Art Association Annual Meeting, Washington, DC
- 2015 “Hito Steyerl: Labor and Violence,” Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
“Hito Steyerl: The Poor Image,” Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
“Divided Detroit,” Architecture, Urbanism, and the Humanities Omnium II, Andrew W. Mellon Foundation and Washington University in St. Louis
“Egalitarianism,” “Michigan / Mellon Symposium 1: The Egalitarian Metropolis,” Taubman College of Architecture and Urban Planning and the College of Literature, Science, and the Arts, University of Michigan, Ann Arbor, MI
“The Future of Art Education,” School of Art and Art History, University of Florida, Gainesville, FL
“The Roots of Criticism: The Engaged Observer from the Standpoint of History and Philosophy,” College Art Association Annual Conference, New York, NY
- 2014 “Anselm Kiefer’s Total Work of Art,” Albright–Knox Art Gallery, Buffalo, NY
“Experimental Photography,” Forum on Contemporary Photography, Museum of Modern Art, NY
“Kiefer and the Fourfold,” Detroit Institute of Arts, Detroit, MI
“Photography, Montage, Identity,” Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
“Photography, Typology, Archive,” Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
“Allan Kaprow’s Legacy: A Painterly Perspective,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI

- “Painting and the Digital,” Institute for the Humanities, University of Michigan, Ann Arbor, MI
 “Contemporary Painting and Technology,” Panel Chair, College Art Association Annual Meeting, Chicago, IL
- 2013 “Otto Dix: Allegory and Realism,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Photography and Appropriation,” Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Heinecken’s Photograms,” The Museum of Modern Art, New York, NY
 “Painting and Photography,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Author’s Forum Presents: Anselm Kiefer: A Conversation with Matthew Biro and Silke-Maria Weineck,” University of Michigan Library, Ann Arbor, MI
- 2012 “Painting and Performance,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Kiefer in Barjac,” Whale and Star Lecture Project, Miami, FL
 “Robert Heinecken and MoMA’s Photography into Sculpture Exhibition,” Cherry and Martin, Los Angeles, CA
 “The Global Gesamtkunstwerk,” College Art Association Annual Conference, Los Angeles, CA
 “Anselm Kiefer’s Total Work of Art,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2011 “Robert Heinecken: Documentarian of Manufactured Experience,” Harn Eminent Scholar Lecture, Harn Museum of Art, and the University of Florida, Gainesville, FL
 “Todd Haynes, Appropriation, and Melodrama,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2010 “Painting and Photography,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Painting and Performance,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “The ‘Death’ of Painting,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Collaboration across Disciplines,” College Art Association Annual Conference, Chicago, IL
- 2009 “Showrooms of the Future,” Commentator, German Studies Association Annual Conference, Arlington, VA
 “Todd Haynes’s *Superstar*,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “From Analog to Digital Photography: The Changing Nature of Objectivity in the Work of Bernd and Hilla Becher and Andreas Gursky,” College Art Association Annual Conference, Los Angeles, CA
- 2008 “Vincent van Gogh and Modern Art,” Village Life Dutch Waterways Tour, Alumni Association of the University of Michigan, The Netherlands
- 2007 “Contemporary Art Photography: Appropriation, Fabrication, and the Aesthetic of Systems,” Academy of Fine Arts and Design, Bratislava, Slovak Republic
 “Photography and Portraiture: Changing Visions of Identity,” Academy of Fine Arts and Design, Bratislava, Slovak Republic
 “Interpreting Photographs: Concepts, Methods, and Practices,” Academy of Fine Arts and Design, Bratislava, Slovak Republic
- 2006 “Deconstruction and Contemporary Art,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Semiotics and Contemporary Art,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Raoul Hausmann’s Revolutionary Media: Dada Performance, Photomontage, and the Development of the Cyborg in Germany,” Columbia University, New York, NY
 “The Body in Contemporary Photography,” Detroit Institute of Arts, Detroit, MI
 “The Digital Turn in Contemporary Painting,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2005 “Endgame Modernism in the 1980s,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Traditions of Representation in Twentieth Century Painting,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Coming to Terms with Technology: Reflections on the Digital ‘Revolution,’” Department of Art, State University of New York at Stony Brook, Stony Brook, NY; and Department of Art History, Boston University, Boston, MA.
 “Raoul Hausmann’s Revolutionary Media: Dada Performance, Photomontage, and the Development of the Cyborg in Germany,” Department of Art History, Northwestern University, Evanston, IL.
- 2004 “What is the Avant-Garde? Reflections on Modern Art, Part Two,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “What is Modernism? Reflections on Modern Art, Part One,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 “Art, Trauma, Place.” Keynote Address, “Humanity in Crisis: A Conference at Long Island University’s Brooklyn Campus,” Long Island University, New York, NY.
- 2002 “Raoul Hausmann’s Revolutionary Media: Dada Performance, Photomontage, and the Development of the Cyborg in Germany,” Lee Frank Memorial Lecture in Art History, Swarthmore College, Swarthmore, PA

- “Reframing Weimar: A Commentary,” Rethinking Weimar Conference, University of Michigan, Ann Arbor, MI
- 2001 “Dada in a New Millennium,” Seminar on Reexamining Dada, Center for the Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC
 “Raoul Hausmann’s Revolutionary Media: Dada Performance, Photomontage, and the Development of the Cyborg in Germany,” National Gallery of Art, Washington, DC
 “Representation and Event: Anselm Kiefer, Joseph Beuys, and the Memory of the Holocaust,” Smart Museum of Art, University of Chicago, Chicago, IL, with responses by W.J.T. Mitchell, Geoff Manaugh, and David J. Levin.
- 2000 “Multiple Modernisms: Postmodernism, Art History, and the Changing Concept of Modern Art,” Modernist Studies Association Annual Conference, Philadelphia, PA
 “Raoul Hausmann’s Revolutionary Media: Dada Performance, Photomontage, and the Development of the Cyborg in Germany,” Slought Foundation/The Kelly Writers House, University of Pennsylvania, Philadelphia, PA
 “Raoul Hausmann: Performance and Photomontage,” College Art Association Annual Conference, New York, NY
- 1999 “Mass Ornament, Mass Control: Leni Riefenstahl’s Fatal Interpretation of a Practice,” Body/Bildung: An Interdisciplinary Conference on the Disciplines, University of Michigan, Ann Arbor, MI
 “Hannah Höch in Her Time,” American Association of University Women Professors, Livonia, MI
 “Modern Art in Germany,” a series of four lectures, Legendary Passage Tour, Alumni Association of the University of Michigan, The Netherlands, Germany, France, and Switzerland
 “Twentieth Century Art,” Panel Chair, Midwest Art History Society Annual Conference, Detroit, MI
- 1998 “Nation and Other in European Art and Visual Culture, 1900-1945,” Panel Chair, College Art Association Annual Conference, Toronto, Canada
 “Fragmented Bodies and Expanded Minds: Surrealism in Paris in the 1920s,” University of Michigan Museum of Art, Ann Arbor, MI
- 1997 “The Allegorical Metropolis: Otto Dix’s Images of the City, 1918-1922,” German Studies Association Annual Conference, Washington, DC
 “Representation and Event: Anselm Kiefer, Joseph Beuys, and the Memory of the Holocaust,” The Center for European Studies, Harvard University, Cambridge, MA
 “Anselm Kiefer and the Representation of the Holocaust,” College Art Association Annual Conference, New York, NY
- 1996 “Anselm Kiefer and the Representation of the Holocaust,” The International Congress of the Society for the Philosophical Study of Genocide and the Holocaust, Rheinische Friedrich-Wilhelms-Universität, Bonn, Germany
 “An Introduction to Fritz Lang’s *Metropolis*,” Michigan Theater, Ann Arbor, MI
- 1995 “Photography, Photomontage and the Production of Distance: The Fortification of Consciousness in Ernst Jünger’s *The Transformed World*,” German Studies Association Annual Conference, Chicago, IL
 “Montage, Subjectivity, and History: Rudolf Bonvie and Astrid Klein,” Cranbrook Art Museum, Bloomfield Hills, MI
 “Anselm Kiefer and the Representation of the Holocaust,” The Sixth Front Range Symposium in the History of Art, the Denver Art Museum and Colorado State University, Denver, CO
 “Reaction and Innovation in the Work of Joseph Beuys,” University of Michigan Museum of Art, Ann Arbor, MI
- 1994 “The New Man as Cyborg: Figures of Technology in Weimar Visual Culture,” Department of the History of Art, University of Michigan, Ann Arbor, MI; Department of the History of Art, Bryn Mawr College, Bryn Mawr, PA; and College Art Association Annual Conference, New York, NY
 “Anselm Kiefer and Phenomenology,” Art History Department, Emory University, Atlanta, GA

Studio Critiques

- 2018 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2017 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2016 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2015 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2014 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2013 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 Photography Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 CSU Summer Arts Program, CSU Monterey Bay
- 2012 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2011 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
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- 2005 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2003 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI

Curatorial Experience

Curator, "Ivan Biro: Dwellings and Monuments," Salena Gallery, Long Island University, Brooklyn, NY, April 5-April 30, 2004 (brochure)

Funding and Development

- 2015-20 Andrew W. Mellon Curatorial Fellowships, \$165,000 from the Andrew W. Mellon Foundation to continue to support departmental graduate students working on curatorial projects in the University of Michigan Museum of Art. Additional funding was provided by Rackham Graduate School. Through the generosity of a museum donor, these fellowships are now funded in perpetuity.
- 2014-18 Project Co-Director with Milton Curry, Michigan-Mellon Program in Egalitarianism and the Metropolis, raised \$1,300,000 USD for 4.5-year project period via an Andrew W. Mellon Foundation Urbanism and Humanities Grant. This project supports both interdisciplinary and cross-cultural research.
- 2010-16 Department of the History of Art, increased the book value of the departmental endowment by \$1,866,642 through a combination of donations and reinvestments between 7/1/2010 and 3/30/2016, raising the department's endowment revenue by \$78,279 per year.
- 2010-16 Department of the History of Art, Strategic Fund, raised \$127,000 in unencumbered donations between 7/1/2010 and 3/30/2016.
- 2010-14 Andrew W. Mellon Curatorial Fellowships, \$165,000 from the Andrew W. Mellon Foundation to support departmental graduate students working on curatorial projects in the University of Michigan Museum of Art.
- 2007-08 NINI Grant, LSA Instructional Services, University of Michigan, \$22,500 for temporary digitization and cataloging personnel to supplement the department's visual resources staff working on the digital conversion of the art history slide collection.

Other Professional Experience

Manuscript Review

- History of Photography (2014-), University of Chicago Press (2013, 2012, 2009, 2002), University of California Press (2012), University of Minnesota Press (2014, 2011, 2003), *Art History* (2014, 2007), *Art Journal* (2013), *Art Bulletin* (2001-2004), Cambridge University Press (1997-2001), Columbia University Press (1997)

Editorial

- Editor-at-Large, *The Brooklyn Rail* (2018-)
- Guest Editor, *History of Photography* (May 2017)
- Guest Editor, Critics Page, *The Brooklyn Rail* (June 2015)
- Editorial Board, *History of Photography*, Taylor and Francis (2014-)
- Advisory Board, *Boletín de Arte*, Universidad de Málaga, Málaga, Spain (2012-)
- Consultant, revision of H. H. Arnason and Peter Kalb, *History of Modern Art*, 5th ed. (Prentice Hall) (2005)
- Editorial Clerk, *The Philadelphia Inquirer*, Philadelphia, PA (1985-1986)
- Listings Editor, Rockamerica, New York, NY (1984)

Miscellaneous

- Visiting Critic, CSU Summer Arts Program, CSU Monterey Bay (2013)
- Consultant, *Over Your Cities Grass Will Grow*, feature film, Sophie Feinnes, director (2009-2011)
- Photographer, Centre Pompidou (2015), *Artdaily* (2012), *Contemporary* (2007)
- Consultant, New Acquisitions in Contemporary Art, The Detroit Institute of Arts (2006)
- 7th German Film Institute, Dartmouth College, Hannover, MA (August) (1998)
- Film/Video Production Assistant, Scholastic Films, New York, NY; Beth B. Productions, New York, NY; Hall and Oats Productions, New York, NY; Rockamerica Music Video, New York, NY (1983-1984)
- Intensive Summer Course in Filmmaking, New York University, New York, NY (1983)
- Film Pre-Production Assistant, Samuels Productions, New York, NY (Summer 1982)
- Research Intern, Film Study Center, Museum of Modern Art, New York, NY (Summers 1980 and 1981)

Departmental Service (History of Art)

- 2021 - 2022 Executive Committee (Member)
- Graduate Committee (Member)
- External Review Committee (Member)
- Promotion Committee (Member)
- Forsyth Fellowship Committee Member

2020 - 2021 Graduate Committee (Member)
Curriculum Committee (Member)

2019 - 2020 Graduate Committee (Member)
Diversity, Equity, and Inclusion Committee (Member)

2017 - 2018 Graduate Committee (Member)
Promotion Committee (Member)

2015 - 2016 Chair
Executive Committee (Member)
Freer Committee (Chair)

2014 - 2015 Chair
Executive Committee (Member)
Freer Committee (Chair)

2013 - 2014 Chair
Executive Committee (Member)
Freer Committee (Chair)

2012 - 2013 Chair
Executive Committee (Member)
Freer Committee (Chair)

2011 - 2012 Chair
Executive Committee (Member)
Freer Committee (Chair)

2010 - 2011 Chair
Executive Committee (Member)
Freer Committee (Chair)

2009 - 2010 Associate Chair
Executive Committee (Member)
Freer Committee (Member)

2008 - 2009 Winter Symposium Co-Organizer, "Contemporary Documentary Photography"
Tenure Committee (Member)
Visual Resources Advisory Committee (Member)
Third Year Review Committee (Member)

2007 - 2008 Interim Chair (Summer)
Associate Chair
Executive Committee (Member)
Freer Committee (Member)

2006 - 2007 Interim Chair (Summer)
Associate Chair
Executive Committee (Member)
Tenure Committee (Chair)
Freer Committee (Member)

2005 - 2006 Interim Chair (Summer)
Executive Committee (Member)
Graduate Committee (Member)

2005 Interim Chair
Executive Committee (Chair)
Freer Committee (Member)

2001 - 2003 Graduate Committee (Director)
Executive Committee (Member)

1999 - 2000 Graduate Committee (Member)

1997 - 1999 Undergraduate Committee (Member)

1995 - 1996 Twentieth Century Search Committee (Member)
Graduate Committee (Member)

Departmental Service (Residential College)

1999 RC Arts Across the Curriculum Task Force (Chair)

1998 - 2000 RC Strategic Planning Committee (Member)

1997 - 2000 Arts and Ideas Concentration (Director)

University Service

2015 - 2018 Project Co-Director, with Milton Curry, Mellon Egalitarian Metropolis Program

2015 - 2016 Kelsey Museum Executive Committee (Member)
Museum of Art Executive Committee (Member)

2014 - 2015 Steering Committee, Mellon Egalitarian Metropolis Program (Member)
 Kelsey Museum Executive Committee (Member)
 IPCAA Executive Committee (Member)
 Museum of Art Executive Committee (Member)

2013 - 2014 Kelsey Museum Executive Committee (Member)
 IPCAA Executive Committee (Member)
 Museum of Art Executive Committee (Member)

2012 - 2013 Kelsey Museum Executive Committee (Member)
 IPCAA Executive Committee (Member)
 Museum of Art Executive Committee (Member)

2011 - 2012 Kelsey Museum Executive Committee (Member)
 IPCAA Executive Committee (Member)
 Museum of Art Executive Committee (Member)

2010 - 2011 Kelsey Museum Executive Committee (Member)
 IPCAA Executive Committee (Member)
 President's Committee on Public Art (Member)

2009 - 2010 President's Committee on Public Art (Member)
 Promotion Committee (History and German)

2005 Kelsey Museum Executive Committee (Member)

2000 - 2002 Museum of Art Executive Committee (Member)

2000 RC/LSA Liaison Committee (Member)
 Museum of Art Contemporary Curator Search Committee (Member)

1997 Graduate Fellowship Committee, Institute for the Humanities (Member)

1995 - 1998 DAAD Fellowship Committee (Member)

Dissertation Committees (Defended)

2021 Courtney Wilder, *Novel Impressions: Prints, Textiles, and the Visual Economy in Europe, 1815-1851* (Co-Director)

2018 Grant Mandarin (History of Art), "Seeing Class: Graphic Satire and the Cultivation of Radicalism in the Weimar Republic" (Director)

2017 Kristin Schroeder (History of Art), "How To Look *Sachlich*: Fashion and Objectivity in Weimar Germany" (Director)

2016 Anna Wieck (History of Art), "Painting, Popular Culture, Putrefaction: Depicting Tradition on the Eve of the Spanish Civil War" (Reader)
 Candice Hamelin (History of Art), "Behind Immaterial and Material Divides: East German Photography, 1949-1989" (Co-Director)

2014 Kathy Zarur (History of Art), "Self-Portraiture and the Rise of 'Arab' Art: Tarek Al-Ghoussein, Hassan Musa, and Walid Raad" (Co-Director)
 Monique Johnson (History of Art), "Autofocused: The Countess de Castiglione's Visual Memoir and Photography as Autobiography in Nineteenth-Century France" (Reader)

2013 Bridget Gilman (History of Art), "Re-envisioning Everyday Spaces: Photorealism in the San Francisco Bay Area" (Director)
 Elissa Park (History of Art), "Negotiating the Discourse of the Modern in Art: Pan Yuliang (1895-1977) and the Transnational Modern" (Reader)
 Michael Rinaldo (Comparative Literature), "Breaking the Letter: Illegibility as Intersign in Cy Twombly, Steve McCaffery, and Susan Howe" (Reader)

2012 Lauren Graber (History of Art), "Gruppe Spur and Gruppe Geflecht: Art and Dissent in West Germany, 1957-1968" (Director)

2011 Marin Sullivan (History of Art), "Material Dispersions: Sculpture, Photography, and International Interventions in Italy, 1962-1972" (Reader)
 Ksenya Gurshtein (History of Art), "TransStates: Conceptual Art in Eastern Europe and the Limits of Utopia" (Reader)
 Kathryn Steinbock (Germanic Languages and Literatures), "Crisis and Classification: Photographic Portrait Typologies in Early 20th-Century Germany" (External Reader)

2010 Christina Chang (History of Art), "The End of Painting" (Reader)

2008 Kirsten Olds (History of Art), "US Artist Collectives in the 1970s" (Reader)
 Christopher Bennett (History of Art), "Boetti and Pascali: Revisiting Arte Povera Through Two Case Studies" (Reader)

2005 Carmenita Higginbotham (History of Art), "Saturday Night at the Savoy: Blackness and the Urban Spectacle in the Art of Reginald Marsh" (Reader)

2003 Elizabeth Otto (History of Art), "Figuring Gender: Photomontage and Cultural Critique in Germany's Weimar Republic" (Director)

- 2001 Fernando Lara (School of Art and Architecture), "Popular Modernism: An Analysis of the Acceptance of Modern Architecture in Brazil in the 1950s" (External Reader)
Eric Kligerman (Comparative Literature/Germanic Languages and Literatures), "Scenes of Witnessing in Paul Celan, Anselm Kiefer, and Daniel Libeskind" (External Reader)
- 2000 Maureen Shanahan (History of Art), "Forging Men and Manufacturing Women: Fernand Léger's Mechanical Arts" (Co-Director)
Jonathan Binstock (History of Art), "The Auspicious Emergence of Sam Gilliam, 1962-1973" (Reader)
Matthew Alan Hilton-Watson (Romance Languages and Literatures), "Developing the Everyday: French Urban Poetry and its Relationship with the Visual Arts" (External Reader)
Jonathan Perkins (History of Art), "Klee and Eros" (Reader)
- 1999 Jasmine Alinder (History of Art), "Out of Site: Photographic Representations of Japanese-American Internment" (Reader)
Erika Wolf (History of Art), "USSR in Construction: From Avant-Garde to Stalinist Aesthetics" (Co-Director)
Brianna von Fabrice (Romance Languages and Literatures), "Spanish Literary Creationism" (External Reader)
- 1998 Miranda Hickman (English), "The Geometry of Modernism: Vorticism and Its Translations in Wyndham Lewis, Ezra Pound, H. D., and W. B. Yeats" (External Reader)
- 1997 Karl Braunschweig (School of Music), "The Metaphor of Music as a Language in the Enlightenment: Towards a Cultural History of Eighteenth-Century Music Theory" (External Reader)
Carl Wiens (School of Music), "Igor Stravinsky and 'Agon'" (External Reader)

Teaching Experience: University of Michigan, Undergraduate Lectures and Seminars (History of Art)

- HA 210 History of Photography (lecture)
- HA 272 Twentieth Century Art (lecture)
- HA 376 Dada and Surrealism (lecture)
- HA 371 Weimar Culture (seminar)
- HA 396 Art Since the 1980s (seminar)
- HA 402 Contemporary Modes of Interpretation in Art History (seminar)

Teaching Experience: University of Michigan, Undergraduate Seminars (Residential College)

- RCHUMS 100 Freshman Seminar: Responses to Technology in 20th-Century Art, Literature, and Film
- RCHUMS 100 Freshman Seminar: Topics in Late 19th- and Early 20th-Century Art, Literature, and Film
- RCHUMS 100 Freshman Seminar: Primitivism, Cubism, Abstraction, and Surrealism
- RCHUMS 251 The Film Experience
- RCHUMS 257 Visual Sources: Methods of Visual Analysis
- RCHUMS 393 Dada and Surrealism Seminar
- RCHUMS 290 Arts and Ideas of the Twentieth Century: Art Since 1945
- RCHUMS 333 Weimar Culture

Teaching Experience: University of Michigan, Graduate Seminars (History of Art)

- HA 608 Art and the Discourses of Postmodernism since the 1980s
- HA 608 The Frankfurt School
- HA 608 Berlin Dada and Photography in the Weimar Republic
- HA 615 Methods of Art Historical Interpretation
- HA 773 Weimar Visual Culture and Theory
- HA 772 Reading Photographs
- HA 772 Contemporary Photography

Teaching Experience: SUNY at Stony Brook, Undergraduate Seminars (Department of Philosophy)

- PHI 100 Concepts of the Person
- PHI 104 Moral Reasoning
- PHI 264 Philosophy of Art
- PHI 582 Philosophy of Art (seminar for M.A. students)

Professional Organizations

1993 - College Art Association (Member)