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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 - Professor and Chair, Department of the History of Art
2008 - 2010 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

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

- *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).
- *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); *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 LA.]

Publications: Articles

"Mike Kelley's *Mobile Homestead* and the Limits of Public Art," *Critical/Productive* 2 (2) (forthcoming 2015)
"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," *Artpress2* 25 (Cyborgs) (May/June/July 2012), 26-32.
"Robert Heinecken: Reality Effects," *Artforum* (October 2011), 250-259, 340.
"Raoul Hausmann's Revolutionary Media: Dada Performance, Photomontage, and the Cyborg," *Art History* 30 (1) (February 2007), 26-56.
"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

- “Barjac: Anselm Kiefer’s Total Work of Art,” in Jean-Michel Bouhours, ed. *Anselm Kiefer* (Paris: Centre Pompidou, forthcoming, 2015)
- “Dada and Pop,” in Paulina Kurc-Maj and Paweł Polit, eds., *Selections from the Egidio Marzona Collection* (Lodz: Muzeum Sztuki, forthcoming, 2015)
- “Otto Dix: War and Representation,” in *Nothing but the Clouds Unchanged: Artists in World War One* (Getty Research Institute, 2014), 108-117.
- “Personal Best,” in *Hard Targets: Artists Consider Masculinity in Sports* (Wexner Center for the Arts, 2010). Originally commissioned for a catalogue, the essay was published in January 2010 as a permanent part of the Wexner Center’s website. See: 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 Tim Hawkinson and Ken Feingold.)
- 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

- “A Decisive Aesthetics,” in Beth Harland and Sunil Manghani, eds., *Painting: Critical and Primary Sources* (London: Bloomsbury Publishing, forthcoming 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.
- “Introduction,” in Matthew Biro, Dimitri Ozerkov, and Mary Rakow, *Enrique Martínez Celaya: Working Methods* (Barcelona: Ediciones Poligrafa, 2012), 14-27.
- “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 Winkeweder, ed., *Mercury’s Hermetic Message: A Festschrift for Donald Kuspit* (Albuquerque, NM: University of New Mexico Press, 2011), 98-111.

Publications: Exhibition Reviews

- “Bruce Weber,” *Artforum* (December 2014), 313.
- “What is a Photograph?” *Artforum* (Summer 2014), 371-372.
- “Jessica Frelinghuysen,” *Artforum* (February 2014), 219-220.
- “Robert Heinecken (Preview),” *Artforum* (January 2014), 110.
- “Mike Kelley,” *Artforum* (October 2013), 302.
- “James Welling,” *Artforum* (Summer 2013), 364-365.
- “Koen Vanmechelen,” *Art in America* (May 2013), 171.
- “Alec Soth,” *Art in America* (April 2013), 118-119.
- “Scott Hocking,” *Artforum* (March 2013), 280-281.
- “Brian Ulrich,” *Artforum* (February 2012), 232-233.
- “Robert Heinecken,” *Artforum* (Summer 2011), 413-414.
- “Edgar Arceneaux,” *Artforum* (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.
- “Contemporary Developments in Drawing,” *Contemporary* 83 (2006), 20-23 (feature article).
- “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: Rebirth of a Nation,” *Contemporary* 73 (2005), 67-68
 “Benjamin Edwards,” *Contemporary* 72 (2005), 63-64.
 “Stephen Andrews,” *Contemporary* 70 (2005), 73-74.
 “Looking Both Ways,” *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.
 “Representing Blackness,” *Art Papers* (March/April 2004), 34-39 (cover article).
 “Kerry James Marshall,” *Contemporary* 61 (2004), 73-74
 “Rona Pondick,” *Art Papers* (January/February 2004), 50-51.
 “Springsteen: Troubadour of the Highway,” *Art Papers* (November/December 2003), 50.
 “Rosamund Purcell: Two Rooms,” *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.

Invited Professional Lectures, Conference Papers, and Seminars

- 2014 “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
 “Experimental Photography,” Forum on Contemporary Photography, Museum of Modern Art, NY
 “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
 “Painting and Performance,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 2012 “Kiefer in Barjac,” Whale and Star Lecture Project, Miami, FL
 “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
 “Painting and Photography,” Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
 2010 “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
 “Contemporary Practices in Documentary Photography,” Symposium Co-Organizer, Department of the History of Art, University of Michigan
 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
- 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,” Center for Advanced Study in the Visual Arts, 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
 “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
- 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
- 1994 “Reaction and Innovation in the Work of Joseph Beuys,” University of Michigan Museum of Art, Ann Arbor, MI
 “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

Public Lectures

- 2014 “Anselm Kiefer’s Total Work of Art,” Albright–Knox Art Gallery, Buffalo, NY
 “Kiefer and the Fourfold,” Detroit Institute of Arts, Detroit, MI
- 2013 “Author’s Forum Presents: Anselm Kiefer: A Conversation with Matthew Biro and Silke-Maria Weineck”
- 2012 “Robert Heineken and MoMA’s Photography into Sculpture Exhibition,” Cherry and Martin, Los Angeles, CA
- 2008 “Vincent van Gogh and Modern Art,” Village Life Dutch Waterways Tour, Alumni Association of the University of Michigan, The Netherlands
- 1999 “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
- 1996 “An Introduction to Fritz Lang’s *Metropolis*,” Michigan Theater, Ann Arbor, MI

Studio Critiques

- 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
- 2010 Painting Department, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2009 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)