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EDUCATION

- 2009 Ph.D., Harvard University History of Art and Architecture
 Certificate in Film and Visual Studies
- 2004 A.M., Harvard University, History of Art and Architecture
- 1999 B.A., Yale University, History of Art and Architecture
 Cum laude with Distinction in the Major

EMPLOYMENT

- 2023– Universitäts-Professorin (W3), Professur der Kunst der Moderne und
 Gegenwart, Kunsthistorisches Institut, Universität Tübingen
- 2026/27 Senior Fellow, Henry Moore Institute, Leeds
- 2017–23 Associate Professor (tenured), University of Southern California, Art History
- 2022–23 William C. Seitz Senior Fellow, Center for Advanced Study in the Visual Arts,
 National Gallery of Art, Washington, DC
- 2021 Visiting Fellow, Center for Advanced Studies, Ludwig-Maximilians-Universität,
 Munich
- Visiting Fellow, eikones—Zentrum für die Theorie und Geschichte des Bildes,
 Universität Basel
- 2019–20 Director of Graduate Studies, University of Southern California, Art History
- 2019 Visiting Fellow, Swiss Institute of Art History (SIK-ISEA), Zurich
- 2017–18 Freie Universität/Alexander von Humboldt Stiftung Fellow, Berlin
- 2015 Visiting Fellow, eikones/NFS Bildkritik, Universität Basel
- 2014 Guest Lecturer, International Graduate Summer School, eikones/NFS Bildkritik,
 Universität Basel
- 2011–17 Assistant Professor, University of Southern California, Art History
- 2009–11 Collegiate Assistant Professor and Harper-Schmidt Fellow, University of
 Chicago Art History, (postdoctoral position)

Museum Appointments

- 2004–6 Mongan Curatorial Fellow, Harvard Art Museums
- 2001–2 Project Curatorial Assistant, *Kazimir Malevich: Suprematism*, Guggenheim Museum, New York
- 1999–2001 Publications Coordinator, Aldrich Museum of Contemporary Art
- 1997–99 Curatorial Assistant, European Art, Yale University Art Gallery

FUNDED RESEARCH PROJECTS

- 2025–27 Getty Foundation, Collecting Art Histories Initiative, “Modernism’s Future Pasts: Abstraction and Identity in ‘East-Central Europe,’ 1910–1930s” (Principal Investigator)
- 2022–25 National Endowment for the Humanities (NEH), Humanities Initiatives at Colleges and Universities; Project: “Images Out of Time: Visual and Material Culture in a Digital Age” (Project Director, 2022–23; Project Specialist, 2023–25)

PUBLICATIONS

Monographs

Anonymous Things: Albert Renger-Patzsch and the Sculptural Imagination (90,000 words; expected completion June 2028)

Sculpture in an Age of Mass Reproduction (in progress)

Kurt Schwitters: Space, Image, Exile (Chicago: University of Chicago Press, 2014). 352 pages. <https://press.uchicago.edu/ucp/books/book/chicago/K/bo16956324.html>

- 2015 Robert Motherwell Book Award, Dedalus Foundation
- 2015 PROSE Award, Art History & Criticism, Honorable Mention
- 2013 Meiss/Mellon Author’s Book Award, College Art Association (inaugural year)
- 2013 Henry Moore Foundation Publication Grant

German translation: *Kurt Schwitters: Raum, Bild, Exil*, trans. Dominikus Müller (Basel: Schwabe Verlag) [under contract; forthcoming 2027].

Edited Volumes & Translations

Editor, Kurt Schwitters, *Myself and My Aims: Writings on Art and Criticism*, translation by Timothy Grundy (Chicago: University of Chicago Press, 2021). 656 pages.

<https://press.uchicago.edu/ucp/books/book/chicago/M/bo17998666.html>

Co-editor, with Sarah Hamill, *Photography and Sculpture: The Art Object in Reproduction* (Los Angeles: Getty Publications, 2017). 328 pages.

<https://shop.getty.edu/products/photography-and-sculpture-the-art-object-in-reproduction-978-1606065341>

Co-editor, with Harry Cooper, *Frank Stella 1958* (New Haven: Yale University Press/Harvard Art Museums, 2006). 168 pages.

<https://yalebooks.yale.edu/book/9780300109177/frank-stella-1958>

Journal Articles (peer-reviewed)

“Der Autor als Ersatzteil. Albert Renger-Patzsch in den 1950er Jahren,” *Fotogeschichte* 168 (2023): 11–20.

“The Ghost and the Rock: Albert Renger-Patzsch and the Shape of Time,” *Art History* 46, no. 1 (February 2023): 124–53. <https://doi.org/10.1111/1467-8365.12696>.

“Metalwork and Serial Sculpture in Germany, 1870–1930,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 28, no. 2 (Fall–Winter 2021): 284–89.

“The Factotum of Industry: Max Klinger’s *Beethoven*,” *kritische berichte* 48, no. 3 (October 2020): 81–94.

“A Picture is a Shaped Thing” [on Frank Stella, Michael Fried, and Max Imdahl], *OCTOBER* 168 (Spring 2019): 148–65.

- German translation: “Ein Bild ist ein geformtes Ding,” in *Michael Frieds “Shape as Form” und die Kritik der Form von 1800 bis zur Gegenwart*, eds. Ralph Ubl and Rahel Villinger (Munich: Wilhelm Fink, 2018), 103–122.

“Painting in the Round,” *Getty Research Journal* no. 9, S1: Special Issue on Jackson Pollock’s *Mural* (2017): 149–82.

“Our Life Together: Collective Homemaking in the Films of Ella Bergmann-Michel,” *Oxford Art Journal* 40, no. 1 (March 2017): 27–48.

- German translation: “Unser Zusammenleben: Kollektive Haushaltsführung in den Filmen von Ella Bergmann-Michel,” in *Ella Bergmann-Michel und Robert Michel—Ein Künstlerpaar der Moderne* ed. Karin Orchard (Hannover: Sprengel Museum, 2018), 105–17.

“Sculpture for the Hand: Herbert Read in the Studio of Kurt Schwitters,” *Art History* 35.2, Special Issue, “British Art and the Cultural Field, 1939-69” (April 2012): 234–251; republished in *British Art and the Cultural Field*, eds. Lisa Tickner and David Peters Corbett (London: Wiley-Blackwell, 2012), 36–53.

“The Photographic Reproduction of Space: Wölfflin, Kracauer, Panofsky,” *RES. Anthropology and Aesthetics* 57/58 (Spring/Autumn 2010): 339–43.

Book Chapters (peer-reviewed)

“On the Persistence of the Image-Object Problem: Michael Namingha’s *Yupkoyvi 5*,” in *Local Heroes? Max Imdahl und die Methodendiskurse der 1980er Jahre*, eds. Gerd Blum and Ulrich Pfisterer [under review]

“What the Eye Does Not See: Albert Renger-Patzsch and the Problem of Photographic Facture,” in *Form, Style, Principles*, eds. Tristan Weddigen, et al. [accepted]

“Glass/Ground: Alber Renger-Patzsch’s Disappearing Act,” in *Dis/appearance in and of Photography*, eds. Dennis Jelonnek and Aicha Revellat (Berlin: Fundus Verlag) [accepted; forthcoming 2026]

“The Canon of Copies: Historicity and Value in an Age of Mechanical Reproduction,” in *Kanonisierung und Revision. Historische Prozesse ästhetischer Autoritätsbildung*, eds. Johannes Lipps and Anna Pawlak (Berlin: De Gruyter, 2026) [forthcoming]

“Monuments and Miniatures in the Photogrammetric Imagination,” in *Scalability and its Limits in Photography and (Digital) Sculpture*, eds. Buket Altinoba, Maria Männig, and Ursula Ströbele (Berlin: De Gruyter, 2025), 128–43.

“An Introduction to Merz-Thought,” in Kurt Schwitters, *Myself and My Aims: Writings on Art and Criticism* (Chicago: University of Chicago Press, 2021), xiii–xxvi.

“Formlinge: Carola Giedion-Welcker, Hans Arp, and the Prehistory of Modern Sculpture,” *Hans Arp and Other Masters of 20th Century Sculpture*, eds. Jana Teuscher and Elisa Tamaschke (Berlin: Stiftung Hans Arp and Sophie Taeuber-Arp, 2020), 54–67.

“Modern Sculpture, A Photobook,” in *Instant Presence: Representing Art in Photography*, ed. Hana Buddeus (Prague: Artefactum, 2018), 198–216.

- Polish translation in *Composing Space. Sculpture in the Avant-Garde*, ed. Katarzyna Sloboda and Małgorzata Jędrzejczyk (Łódź: Muzeum Sztuki, 2019).

“Artificial Blindness: Objecthood and the Photography of Sculpture,” in *Photography and Sculpture: The Art Object in Reproduction*, eds. Sarah Hamill and Megan R. Luke (Los Angeles: Getty Publications, 2017), 138–52.

“Reproductive Vision: Photography as a History of Sculpture” (co-authored with Sarah Hamill), in *Photography and Sculpture: The Art Object in Reproduction*, eds. Sarah Hamill and Megan R. Luke (Los Angeles: Getty Publications, 2017), 1–32.

“The Wandering ‘Merzbau,’” in *CIHA 2012: The Challenge of the Object / Die Herausforderung des Objekts. Proceedings of the 33rd Congress of the International Committee of the History of Art*, eds. G. Ulrich Großmann, Petra Krutisch, and Almuth Klein (Nürnberg: Germanisches Nationalmuseum, 2013), 1242–44.

“Spazio irradiante, fantasmagoria didascalica [Radiating Space, Didactic Phantasmagoria],” in *Kurt Schwitters. Riga 29*, ed. Elio Grazioli (Milan: Marcos y Marcos, 2009), 256–64.

“Objecting to Things,” in *Frank Stella 1958*, eds. Harry Cooper and Megan R. Luke (New Haven: Yale University Press, 2006), 1–65.

Commissioned Essays

“Dans la maison du Merzbau,” in *Kurt Schwitters. Le chaos-monde, 1918–1948* (Paris: Musée Picasso, 2026), 144–55.

“Sculpture’s Artificial Intelligence: Electrotyping, Photography, and Photo-Sculpture” in *Solid Pictures: Photosculpture and the Making of Modern Likeness*, ed. Patrick Crowley (Stanford: Cantor Arts Center, 2026), 26–35.

“‘Like Specters from the Past’: Erin’s Shirreff’s Medium Historicity,” in *Erin Shirreff*, ed. Taylor Walsh (New York: Gregory R. Miller & Co., 2026), 6–19.

“The Consequences of Things,” in *Medardo Rosso*, ed. Heike Eipeldauer (Cologne and Vienna: Verlag der Buchhandlung Walther und Franz König; Museum moderner Kunst Stiftung Ludwig, 2024), 64–78.

“Sculpture in an Age of Mass Reproduction,” *Future Bodies from a Recent Past: Sculpture, Technology, and the Body since the 1950s* (Munich: Museum Brandhorst, 2022), 195–202.

“A Withdrawal from Appearance: George Grosz and Kurt Schwitters,” in *Private Passion, Civic Spirit: Robert Gore Rifkind and German Expressionism*, eds. Stephanie Barron and Timothy O. Benson (Los Angeles: Los Angeles County Museum of Art, 2021), 72–79.

“Kurt Schwitters: Systemschrift,” in *Engineer, Agitator, Constructor: The Artist Reinvented, 1918–1939*, eds. Jodi Hauptman and Adrian Sudhalter (New York: The Museum of Modern Art, 2020), 208–13.

“Hall of Mirrors,” in *Günther Förg: A Fragile Beauty*, ed. Gavin Delahunty (Dallas and Amsterdam: Dallas Museum of Art/Stedelijk Museum, 2018), 84–91.

“The Art History of Intensive Intentions: *Der Hang zum Gesamtkunstwerk*,” in *Harald Szeemann: The Kingdom of Obsessions*, eds. Glenn Phillips and Philipp Kaiser (Los Angeles: Hammer Museum and Getty Research Institute, 2018), 182–99.

- German translation: “Eine Kunstgeschichte intensiver Intentionen,” in *Harald Szeemann. Museum der Obsessionen* (Zurich: Scheidegger & Spiess, 2018), 183–200.

“The Trace of Transfer: Displacement on Paper” in *Artists in Exile: Expressions of Loss and Hope*, ed. Frauke Josenhans (New Haven: Yale University Art Gallery, 2017), 128–41.

“Corollary Happenings: On Frederick Kiesler’s *Galaxies*,” in *Frederick Kiesler: Life Visions*, eds. Dieter Bogner, Maria Lind, and Bärbel Vischer (Vienna: MAK Österreichisches Museum für angewandte Kunst/Gegenwartskunst, 2016), 166–171.

“Still Lives and Commodities,” in *New Objectivity: Modern German Art in the Weimar Republic, 1919–1933*, eds. Stephanie Barron and Sabine Eckmann (Los Angeles: Los Angeles County Museum of Art, 2015), 228–41.

“Togetherness in Exile: Kurt Schwitters’ English Sculptures,” in *Schwitters in Britain*, eds. Emma Chambers and Karin Orchard (London: Tate Britain, 2013), 42–55.

- German translation: “Miteinander im Exil,” *Schwitters in Britain* (Ostfildern: Hatje-Cantz, 2013), 42–55.

“Kurt Schwitters,” in *Eye on a Century: Modern & Contemporary Art from the Collection of Charles B. Benenson*, ed. Cathleen Chaffee (New Haven: Yale University Art Gallery, 2012), 46–48.

Book and Exhibition Reviews

“Unchanging Form,” review of *The Absolute Realist: Collected Writings of Albert Renger-Patzsch, 1923–1967*, ed. Daniel H. Magilow and Henry van de Velde, *Selected Essays, 1889–1914*, ed. Katherine Kuenzli for *Art History* 47, no. 1 (February 2024): 208–12.

Review of Georg Simmel, *Essays on Art and Aesthetics*, ed. Austin Harrington for *caa.reviews* (April 2021): www.caareviews.org/reviews/3779

“Fully Immersed. Heidi Bucher at Parasol Unit Foundation for Contemporary Art, London” (September 19–December 9, 2018), *Texte zur Kunst* 113 (March 2019): 158–60. www.textezurkunst.de/113/fully-immersed/

Review response to Michael Schreyach, *Pollock’s Modernism* for *nonsite.com* (October 2018): www.nonsite.org/feature/never-mind-the-pollocks

Review of *Frank Stella: A Retrospective*, de Young Museum, San Francisco (November 5, 2016–February 27, 2017) for *The Burlington Magazine* 159, no. 1368 (March 2017): 244–45.

Review of Sabine T. Kriebel, *Revolutionary Beauty: The Radical Photomontages of John Heartfield* for *German Studies Review* 39, n. 2 (May 2016): 403–405.

Review of Paul Jaskot, *The Nazi Perpetrator: Postwar German Art and the Politics of the Right*; Alex Potts, *Experiments in Modern Realism: World Making in Postwar European and American Art*; and Hannah Feldman, *From a Nation Torn: Decolonizing Art and Representation in France, 1945–1962* for *The Art Bulletin* 97, n. 2 (June 2015): 231–34.

Review of *Playthings: The Uncanny Art of Morton Bartlett*, Los Angeles County Museum of Art (August 30, 2014–January 31, 2015) for *caa.reviews* (August 2015); www.caareviews.org/reviews/2769

Review of Juliet Koss, *Modernism after Wagner* and Anke Finger and Danielle Follett, eds., *The Aesthetics of the Total Artwork: On Borders and Fragments* for *Oxford Art Journal* 35.1 (March 2012): 100–103.

Review of Gerhard Richter, *Thought-Images. Frankfurt School Writers' Reflections from Damaged Life* for H-Net German (January 2008): www.h-net.org/reviews/showrev.php?id=14335

FELLOWSHIPS & GRANTS

External Fellowships

2026	Senior Fellowship, Henry Moore Foundation Fund for Alumni Projects with Non-Profit Institutions, Dedalus Foundation
2023	Fund for Past Fellows & Awardees, Dedalus Foundation
2022–23	William C. Seitz Senior Fellow, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, DC
2019	Stiftung Arp Fellowship, Berlin
2017–18	Alexander von Humboldt Foundation, Fellowship for Experienced Researchers
2013–15	American Council of Learned Societies (ACLS), Collaborative Research Fellowship co-PI with Prof. Sarah Hamill)
2013	Henry Moore Foundation Publication Grant
2009–11	Harper-Schmidt Fellowship, Society of Fellows, University of Chicago (four years; declined 2011–13) Mellon Postdoctoral Fellowship, UC Berkeley (declined) Mellon/ACLS Postdoctoral Fellowship (declined)
2008–9	Mellon/ACLS Dissertation Completion Fellowship
2006–7	Fulbright Grant, Germany
2006	Getty Foundation, Library Research Grant
2002–3	Andrew W. Mellon Foundation Fellowship in Humanistic Studies

University Grants

- 2019–21 Research & Creative Grant, Advancing Scholarship in the Humanities and Social Sciences, USC Provost
- 2014 Undergraduate Research Associates Program, USC Provost
- 2013–15 Research & Creative Grant, Advancing Scholarship in the Humanities and Social Sciences, USC Provost
- 2010 Smart Art Museum Mellon Foundation Grant for Faculty Initiatives, University of Chicago
- 2007–8 Kingsbury Fellowship, Harvard University
Minda de Gunzburg Center for European Studies, Harvard University
- 2005–6 Charles Eliot Norton Fellowship, Harvard University
- 2004–5 Mongan Curatorial Fellowship, Harvard Art Museum
- 2003–4 Richard and Susan Smith Foundation Fellowship, Harvard University

AWARDS & PRIZES

- 2016 USC Dornsife Raubenheimer Award, Junior Faculty Member, Humanities
- 2015 Robert Motherwell Book Award, Dedalus Foundation
PROSE Award, Art History & Criticism, Honorable Mention
- 2013 Meiss/Mellon Author's Book Award, College Art Association (inaugural year)
- 1999 A. Conger Goodyear Senior Thesis Prize, Yale University

CONFERENCES & PANELS ORGANIZED

- 2025 *Modernism's Future Pasts: Abstraction and Identity in "East-Central Europe," 1910–1930s*, co-organized with Katia Denysova (Universität Tübingen), Association for Art History, Annual Conference, University of York
- 2014 *Sculpture and Photography: The Art Object in Reproduction*, co-organized with Sarah Hamill (Oberlin College); Part I: Sterling and Francine Clark Art Institute, Williamstown, MA, September; Part II: Getty Research Institute, Los Angeles (October)

Sculpture and Photography: A Scholar's Workshop, co-organized with Sarah Hamill (Oberlin College), Tracey Schuster (Getty Research Institute), and Anne Blecksmith (Huntington Library & Museum); Getty Research Institute, Los Angeles (January)

2006 *Stella from the Start*, M. Leventritt Symposium; Harvard University Art Museums (April)

INVITED LECTURES

2026 “Brancusi and the Origins of Modern Sculpture,” Neue Nationalgalerie, Stiftung Preußischer Kulturbesitz, Berlin (June)

“What the Eye Does Not See: Albert Renger-Patzsch and the Problem of Photographic Facture,” University College London (January) and University of Illinois at Urbana-Champaign (February)

2025 “Glass/Ground: Alber Renger-Patzsch’s Disappearing Act,” *Dis/appearance in and of Photography*, eikones—Zentrum für die Theorie und Geschichte des Bildes, Universität Basel (July)

“Modern Sculpture Through the Camera’s Lens: Medardo Rosso and Max Klinger,” Kunstmuseum Basel/Kunstgeschichtliches Seminar, Universität Basel (April)

2024 “What the Eye Does Not See: On Photographic Facture,” *Form, Style, Principles: Art Historical and Theoretical Reflections*, Universität Zürich (November)

“The Canon of Copies in the Age of Mass Reproduction,” *Kanonisierung und Revision. Historische Prozesse ästhetischer Autoritätsbildung*, Jahrestagung des SFB 1391 Andere Ästhetik, Universität Tübingen (July)

“Mother Right: Carola Giedion-Welcker and the Prehistory of Modern Sculpture,” *Pasts to Come: Art, Archaeology and Speculative World-Building*, King’s College, London (June)

2023 “Barbara Kasten: Photography and Plasticity,” *Photography and Subjectivity in Contemporary Art and Media Practices*, eikones Zentrum, Universität Basel (December)

Keynote lecture, “Sculpture’s Artificial Intelligence,” *Art Within Reach: Photomechanical Reproductions of Works of Art from Print to Digital*, Institute of Art History, Czech Academy of Sciences, Prague (December)

“‘Raumscheu’ and the Sculptural Replica,” *Media Histories of Sculpture*, Bibliotheca Hertziana—Max Planck Institute for Art History, Rome (October)

“Reproduction and Rupture: Hans Arp’s *papiers déchirées*,” *Size, Shape, and Scale. Die Formate der Malerei*, Goethe-Universität Frankfurt (October)

“Models, Monuments, and Miniatures: Photogrammetry in the Late Nineteenth Century,” *Scalability in Photography and (Digital) Sculpture*, Zentralinstitut für Kunstgeschichte, Munich (July)

Keynote lecture, “Sculpture’s Artificial Intelligence: Theory and Technology ca. 1900,” *Sculptural Reproduction in the 19th Century*, Cornell University (April)

“Mother Right: The Prehistory of Modern Sculpture,” The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC (January)

2022 Keynote lecture, “Modern Sculpture’s Mother Right,” *Surrogates: Embodied Histories of Sculpture in the Short 20th Century*, Yale University (September)

“Skulptur im Zeitalter der Massenreproduzierbarkeit,” Universität Tübingen, (February)

2021 “Serial Sculpture Theory, ca. 1900,” eikones NFS Bildkritik, Universität Basel (May)

“Becoming an Object: Barbara Hepworth and Carola Giedion-Welcker,” *Photography and the Archive*, Hepworth Research Network, Hepworth Wakefield, UK (April)

“Sculpture in the Age of Mass Reproduction,” *Future Bodies from a Recent Past: Sculpture, Technology, and the Body Since the 1950s*, Museum Brandhorst, Munich (January)

2020 “Serial Sculpture, ca. 1900,” +/- *Molding and Casting*, Stevanovich Institute, University of Chicago [cancelled due to COVID-19 pandemic]

“A Withdrawal from Appearance: George Grosz and Kurt Schwitters,” *Collecting German Expressionism in Los Angeles: Remembrances in Honor of Robert Gore Rifkind*, Los Angeles County Museum of Art [cancelled due to COVID-19 pandemic]

“The Factotum of Industry: Max Klinger and the Fugitive Body,” Sponenburgh Lectureship, University of Oregon (March)

2019 “*Formlinge*: Carola Giedion-Welcker Looks at Hans Arp,” *Hans Arp & Other Masters of 20th Century Sculpture*, Arp Stiftung / Fondation Beyeler, Basel (October)

“The Sculptor,” August Sander Project, Museum of Modern Art, New York (September)

“Eine Einführung in das Merz-Denken,” *100 Jahre MERZ. Von Hannover in die Welt*, Sprengel Museum Hannover (July)

“Flying/Drowning: Heidi Bucher’s Spatial Impressions,” Summer Theory Institute in Art History, University of York, UK (June)

- “Flying/Drowning: Heidi Bucher’s Spatial Impressions,” *Untimely Media / Domestic Techniques*, Universität Wien (May)
- “The Ghost and the Rock: Albert Renger-Patzsch and the Shape of Time,” Ninth Annual Robert Rosenblum Lecture, Guggenheim Museum, New York (February)
- 2018 “The Electrotpe, the Plaster Cast, and the Photobook,” Kolleg-Forschergruppe BildEvidenz, Freie Universität, Berlin (November)
- “Renger-Patzsch and the Problem of Historical Time,” *Split Screen. Kunst und Massenmedien / Art and Mass Media*, Universität Stuttgart (June)
- “Books of Stone: Photography and Facsimile in the Age of *Sachlichkeit*,” Folkwang Universität der Künste, Essen (May)
- “*Photoplastik*: Episodes in the History of the 3D Replica,” Institute of Art History, Jagiellonian University, Krakow (January)
- 2017 “Klinger’s *Beethoven* Monument and the Return of the Replica,” Institute of Art History, Czech Academy of Sciences, Prague (November)
- “A Withdrawal from Appearance: Modernism and Exile in the Twentieth Century,” Keynote lecture, *Artists in Exile*, Yale University Art Gallery (September)
- “Photo-Histories of Sculpture in the Age of *Sachlichkeit*,” *Elective Affinities/Elective Antipathies: German Art on its Histories*, Emory University (March)
- “The Permeable Plane,” *The Figurative Pollock*, Kunstmuseum Basel (January)
- 2016 “Modern Sculpture, A Photobook,” *Instant Presence: Representing Art in Photography. An International Symposium in Honor of the 120th Birthday Anniversary of Josef Sudek*, Czech Academy of Sciences, Prague (December)
- “Screening African Sculpture,” FAMU, Prague (December)
- “*Photoplastik*: Episodes in the History of the 3D Replica,” Kunsthistorisches Institut, Universität Zürich (October)
- “Between the Toy and the Tool: The Sculptures of Kurt Schwitters and their Replicas,” *Kurt Schwitters and Norway/Kurt Schwitters Today*, Henie Onstad Art Centre, Oslo/Romsdal Museum, Molde, Norway (June)
- “Aberrant Abstraction, Late Work,” *Visual Noise*, ICI Berlin Institute for Cultural Inquiry, Berlin (June)

- 2015 “Screening *Die neue Wohnung* in Das neue Frankfurt,” *Architectes cinéastes, Cinéastes, Architectes*, Université Paris 1 Panthéon-Sorbonne (October)
- “Animating *Der neue Haushalt*: Domestic Labor and Efficiency in the Films of Ella Bergmann-Michel and Hans Richter,” *Form and Format ca. 1880–1940*, eikones NFS Bildkritik (October)
- 2014 “Kurt Schwitters in the Age of *Gestaltung*,” Media + Modernity Workshop, Princeton University (November)
- “Petrified Vision, Animate Wood: *Les statues meurent aussi*,” Clark Art Institute, Williamstown, MA (September)
- “Statues also Live,” eikones NFS Bildkritik, Universität Basel (August)
- “Painting in the Round: The Space of *Mural*,” *Jackson Pollock’s Mural: Transition, Context, and Afterlife*, Getty Research Institute / Getty Conservation Institute / J. Paul Getty Museum (May)
- “On the Photography of African Sculpture,” Tufts University (April)
- 2013 “Hans Richter’s International Intermedia,” *Keeping Score: Hans Richter’s Filmic Encounters with Music*, Los Angeles County Museum of Art (June)
- 2011 “Imdahl on Stella,” eikones / NFS Bildkritik, Universität Basel (December)
- “The Wandering Merzbau,” Berkeley Art Museum, UC Berkeley (November)
- “A New Paragone: Photography, Sculpture, and Colored Bodies,” Oberlin College (November)
- “Minimalism and the Problem of European Painting,” UC Berkeley (February)
- “A Picture is a Shaped Thing: Frank Stella and European Painting” Renaissance Society, University of Chicago (February)
- 2009 “Herbert Read in the Studio of Kurt Schwitters,” *The Art of Appropriation: Authenticity, Reproduction, Simulation*, University of Chester, UK (July)
- “The Photographic Image of Space,” *Symposium on the History of Art*, The Frick Collection/Institute of Fine Arts, New York (April)
- 2006 “Before the Beginning, Frank Stella 1958,” The Menil Collection, Houston; Fogg Art Museum, Harvard University (2006)

CONFERENCE PAPERS

- 2025 “What the Eye Does Not See,” *Magical Realism, New Objectivity, and the Return of Representation: A Reevaluation*, 113th College Art Association Conference, New York (February)
- 2022 “Site-Specific Sculpture, ca. 1930,” *Sculpture, Site, and Space: Objects and Environments in Germany, Scandinavia, and Central Europe*, 110th College Art Association Conference, Chicago (February)
- 2021 “Photography by Design in *Die Form* and *Das neue Frankfurt*,” *Journale als/in mediale(n) Konstellationen*, DFG-Forschergruppe Journalliteratur, Universität Köln and Philipps-Universität Marburg (November)
- 2018 “Books of Stone,” *Avant-Gardes and Varieties of Fascism*, 106th College Art Association Conference, Los Angeles (February)
- 2016 “The Adhesive Surface: Rubber, Gypsum, Electricity, and Light,” *Surface and Significance*, 104th College Art Association Conference, Washington, DC (February)
- 2015 “Our Life Together: Collective Homemaking in the Films of Ella Bergmann-Michel,” *House, Work, Artwork: Feminism and Art History’s New Domesticities*, University of Birmingham, UK (July)
- 2013 “A World of Surfaces: Cast, Exposed, and Colored,” *Photography and the Histories of Sculpture*, 39th Association of Art Historians Annual Conference, Reading, UK (April)
- 2012 “Sculpture and Photography in the Work of Kurt Schwitters,” *Objecthood*, 33rd Congress of the International Committee of Art, Nuremburg, Germany (July)
- 2011 “Film-Space, Light-Architecture: Theo van Doesburg and Kurt Schwitters,” *Cinema Across Media: First International Conference on Silent Cinema*, UC Berkeley (February)
- 2010 “Sculpture for the Hand,” *New Approaches to British Art 1939-1969*, Courtauld Institute, London (June)
- “Otherwise than Identity: Collaboration and Abstraction in Merz,” *Abstract Connections*, Tate Modern, London (April)
- 2009 “The Image of Space: Wölfflin, Panofsky, Kracauer,” *Multiplying the Visual in the Nineteenth Century*, Art History & Archaeology, Columbia University (April)
- “Radiating Space, Didactic Phantasmagoria: Kurt Schwitters Delivers a Slide Lecture,” *Historians of German and Central Europe Art, Emerging Scholar’s Panel*, 97th College Art Association Conference, Los Angeles (February)

MUSEUM PRESENTATIONS & INVITED RESPONSES

- 2025 Panel presentation, “Netzwerke von Fotograf*innen bis 1945,” Sprengel Museum Hannover (November)
- Panel presentation, “Constantin Brancusi und die Dekolonisierung der Kunst,” with Senam Okudzeto and Henri-Michel Yéré, *Aktionswoche Gegen Rassismus*, Kanton Basel-Stadt (March)
- 2019 *Finding One’s Place: Photography and Its Many Dimensions*, USC Visual Studies Research Institute / Los Angeles County Museum of Art (February)
- 2018 *Lehrmedien der Kunstgeschichte / Media in the Teaching of Art History*, Bildarchiv Foto Marburg, Philipps-Universität Marburg (November)
- 2017 *Moholy-Nagy: Future Present*, Scholar’s Day, Los Angeles County Museum of Art/USC Visual Studies Research Institute (March)
- 2016 *Schwitters Miró Arp*, Hauser Wirth & Schimmel, Los Angeles (December)
- 2015 Audio-guide commentator, *Frank Stella: A Retrospective*, Whitney Museum of American Art
- Video commentator, *Robert Rauschenberg in the Permanent Collection*, Museum of Contemporary Art, Los Angeles
- 2013 Audio-guide commentator, *See the Light: Photography, Perception Cognition*, Los Angeles County Museum of Art
- 2012–14 Advisor, *Jackson Pollock Research Project*, Getty Research Institute
- 2012 *Drawing Surrealism*, Scholar’s Day, Los Angeles County Museum of Art
- Art on Screen*, Scholar’s Workshop, Getty Research Institute
- 2011 *Picasso: Guitars 1912–14*, Scholar’s Day, Museum of Modern Art, New York

COURSES TAUGHT

UNIVERSITÄT TÜBINGEN

Vorlesungen / Lecture courses (in English)

- Why Sculpture is Boring: Modernity and the Problem of the Monument
- A History of Photography: Part I. The First Century; Part II. From Color to Digital
- New Objectivity: Painting, Architecture, and Photography in the 1920s
- International Constructivism: Abstract Art and the Ends of Imperialism
- The German Werkbund: Modern Architecture and Mass Media

Hauptseminare / Advanced Seminars (in German)

- László Moholy-Nagy als Graphiker. Fotografie, Raumgestaltung, Typografie
- Fotografie und Objecthood in der Gegenwartskunst
- Die Kunst des Lebens: Architektur und Kunstgewerbe der Wiener Moderne
- Das *Shaped Canvas*: Konkrete Kunst und Minimal Art in den 1960er Jahren
- Kurt Schwitters: Grenzgänger der Avantgarde
- Das Bild des Raumes: Skulptur und Fotografie

Proseminare / Introductory Seminars (in German)

- Intermedialität und Wahrnehmung der Skulptur im 19. Jahrhundert
- Das Fotobuch in der Weimarer Republik
- Das Bauhaus

Übungen / Reading Courses

- Images Out of Time: How Art Makes History (in English)

Exkursionen / Excursion Courses (in German)

- Die Kunst des Lebens: Wien, 1890–1934 (6 days)
- Die neue Sachlichkeit: Ein Jahrhundertjubiläum in der Kunsthalle Mannheim
- Museum Ritter, Waldenbuch / Stiftung Froehlich, Leinfelden-Echterdingen
- Die Weißenhofsiedlung, Stuttgart
- Kunst des 20. Jh. in der Sammlung der Staatsgalerie Stuttgart
- Zentrum Paul Klee, Bern (2 days)

UNIVERSITY OF SOUTHERN CALIFORNIA

Undergraduate

*General Education Program

- Introduction to Visual Studies*
- History and Theory of Photography*
- Modernity and Difference*
- Art in the Twentieth Century*
- Images Out of Time: How Art Makes History (Thematic Option Honors Track)*
- Modern Domestic Architecture and Design in Los Angeles
- Modern Sculpture
- The Invention of Collage
- The Bauhaus Century
- Production/Reproduction: Photography in the 1920s–30s
- Theories of Photography
- Methods Proseminar in Art History

Graduate

- Metapictures of Time and Mind (co-taught with W. J. T. Mitchell, University of Chicago)
- From an Ethnographic Museum: German Modernism and Cultures of Collecting
- Sculptural Aesthetics
- Weimar Modernisms
- World Art: History, Form, and the Human
- International Constructivism

- The Image of Space: Sculpture and Photography
- Historiography of Modernism
- Methods and Theory of Art History
- Teaching Practicum in Art History

UNIVERSITY OF CHICAGO

Undergraduate

* Each course taught three times in Arts Core Program in two-year postdoctoral appointment

- Introduction to Art
- Art of the Twentieth Century
- Sculpture and Mass Media

GUEST TEACHING

- Guest lecturer, two-day Graduate Research Colloquium, “Theorie und Geschichte der Fotografie,” Folkwang Universität der Künste, Essen, 2018
- “Sculptural Aesthetics: Form, Image, and the Human (1766–1920)” (co-taught with Malika Maskarinec), Graduate Summer School, eikones/NFS Bildkritik, Universität Basel, 2014

GRADUATE ADVISING

Dissertation Director / Erstbetreuung

Elissa Watters, “Process as Resistance: The Print Production of Gerd Arntz and the Cologne Progressives, 1919–1939,” USC, PhD 2026,

Weronika Malek, “Between Moscow and Paris: Łódź and the Transnational Avant-Garde Network 1921–1939,” USC, PhD 2025.

Jessica Brier, “*Typophoto* and the Reinvention of Photography in Weimar Germany,” USC, PhD 2020. Curator of Photography, Frances Lehman Loeb Art Center, Vassar College.

Samuel Adams, “Studio to Stage: Theatricality in Postwar German Art, 1951–1978,” USC, PhD 2016. Assistant Curator of Modern and Contemporary Art, Allen Memorial Art Museum, Oberlin College.

Megan Mastroianni, “An Aesthetic of Imagination: The Documentation of Land and Conceptual Art, 1968–1975,” USC, PhD 2016.

Erin Sullivan, “Prints and Participation: The Graphic Art of Max Beckmann, Otto Dix, and George Grosz (1918–1924),” USC, PhD 2014. Currently Assistant Curator, Rifkind Center for German Expressionist Studies, Los Angeles County Museum of Art.

Dissertation Committee Member / Zweitbetreuung, Externes Kommissionsmitglied

Jessica Hanson, “Sports, Illustrated: The Making of the Global Image in Sports Photography, 1900–1974,” USC (in progress).

Elena Degen, “Das Spätwerk von Marianne Werefkin,” Universität Basel (in progress).

Noemi Scherrer, “Abstraction, Autonomy, Politics. Sophie Taeuber-Arp’s Work in the 1930s and 1940s,” Universität Basel (in progress).

Sarah Wiesendanger, “Schöne neue Plastik: Die veränderbaren Werke von Charlotte Posenenskes,” Universität Basel, defended 2026

Joseph Henry, “Spiritualized Machines: Die Brücke, Expressionism, and Wilhelmine Modernity,” Graduate Center, City University of New York, PhD 2025.

Joe Bucciero, “New Objectives,” Princeton University, PhD 2025.

Dora Vanette, “Architecture and Design of Aging in Postwar United States (1945–1968),” USC, PhD 2024.

Isabel Wade, “Glossy Buildings, Planned Images: Architectural Photography across Contested Spaces in Los Angeles, 1940–1980,” USC, PhD 2023.

Grant Johnson, “Supple Materials: Sheila Hicks and the Matter of the Global,” USC, PhD 2021.

Zach Rottman, “A Cinematic Atopia: Robert Smithson and the Filmic Afterlife of the Soviet Avant-Garde,” University of California, Los Angeles, PhD 2020.

Jonathan Dentler, “Wired Images: Visual Telecommunications, News Agencies, and the Invention of the World Picture, 1917–1955,” USC, History Department, PhD 2020.

Joanna Fiduccia, “Hollow Man: Alberto Giacometti and the Crisis of the Monument, 1930–1946,” University of California, Los Angeles, PhD 2017.

Nadya Bair, “A World of Pictures: Magnum Photos and Postwar Photojournalism, 1945–1955,” USC, PhD 2016.

Sarah Goodrum, “The Problem of the Missing Museum: The Construction of Photographic Culture in the GDR,” USC, PhD 2015.

Priyanka Basu, “*Kunstwissenschaft* and the ‘Primitive’: Excursions in the History of Art History, 1879–1914,” USC, PhD 2011.

Leta Ming, “Tom Marioni and the Museum of Conceptual Art, San Francisco,” USC, PhD 2011.

Habilitationen

Linn Burchert, “Klimagipfelkunst: Performativität, Kulturalisierung und aporien von Kunst als Politik, 1972–2022,” Humboldt-Universität zu Berlin (externe Gutachterin)

UNIVERSITY AND DEPARTMENT SERVICE

Universität Tübingen

- 2025– Geschäftsdirektorin (stellv.), Kunsthistorisches Institut
- 2025– Promotionsausschuss, Philosophische Fakultät
- 2025–26 Berufungskommission, W1-Professur Frühe Neuzeit, Kunsthistorisches Institut

University of Southern California

- 2011–23 Executive Committee, Visual Studies Research Institute
- Advisory Board, Max Kade Institute for Austrian-German-Swiss Studies
- Student Academic Research Program, Faculty Mentor
- 2020–21 Dornsife Faculty Council, COVID Emergency Committee on Research
- 2020 Architecture and Fine Art Librarian Promotion Review, USC Libraries
- 2019 Graduate School Task Force for Advanced PhD Fellowships
- Fulbright U.S. Student Program Campus Evaluation Committee
- 2015 Faculty Review Panel, USC Global Scholar Prize
- 2014 Undergraduate Research Associates Program, Faculty Mentor

USC Art History Department

- 2011–23 Society of Fellows, Departmental Review
- Graduate Admissions, Departmental Review
- First-Year Graduate Examination Committee
- German Language Examiner
- 2020–21 Architecture & Fine Arts Library Committee
- 2019–20 Search Committee, African/Latin American Art History (junior position)
- Departmental Review Committee
- Junior Faculty Promotion Review Committee
- Second-Year Graduate Review Committee
- 2018–19 Teaching Faculty Promotion Committee
- Faculty Merit Review Committee
- 2016–17 Undergraduate Program Review Committee
- Faculty Advisor, Art History Graduate Symposium
- Faculty Merit Review Committee
- 2012–14 Search Committee, Modern/Contemporary Art History (two open-rank positions)

PROFESSIONAL SERVICE

- 2025– Editorial Board, *21: Inquiries into Art, History, and the Visual*
- 2024–29 Scientific Advisory Board Member, Bibliotheca Hertziana, Max Planck Institute for Art History, Rome (Vice President, 2026–)
- 2023– Board Member, Historians of German, Scandinavian, and Central European Art and Architecture
- 2022– Advisory Board, *Theorie und Geschichte des Bildes* series, Schwabe Verlag
- 2021– Board of Trustees, Kurt und Ernst Schwitters Stiftung

2019–21 Swiss National Science Foundation (SNF) Faculty Mentor
2018– Editorial Board, *Selva*
2018–21 Charles Rufus Morey Book Award Jury, College Art Association
2018–19 Fulbright Program Faculty Mentor, France
2014–15 Faculty Advisory Panel, Fair Use Best Practices, College Art Association

External reviewer for tenure and promotion cases in the United States and Canada; faculty positions in Germany and Switzerland (average two per annum)

Funding peer-review

American Academy in Berlin
Alexander von Humboldt Foundation
Deutsche Forschungsgemeinschaft (DFG)
European Research Council (ERC)
Getty Foundation Scholar's Program
Social Science Research Council
Villa I Tatti / Harvard University Center for Italian Renaissance Studies

Manuscript peer-review

University of Chicago Press
University of California Press
Yale University Press
Getty Publications
Amsterdam University Press
21: Inquiries into Art, History, and the Visual
The Art Bulletin
Art History
Archives of American Art Journal
Dada/Surrealism
History of Photography
Modernism/Modernity
Rutgers Art Review
Sculpture Journal
Umění/Art
Winterthur Portfolio

1 August 2026, Tübingen