

SHERWIN SIMMONS

Professor Emeritus
 Department of Art History
 School of Architecture and Allied Arts
 University of Oregon
 Eugene, Oregon 97403
 Fax (541) 346-3626
 ssimmons@uoregon.edu

1331 Washington St.
 Eugene, OR 97401
 (541) 343-1874

CURRICULUM VITA**Education**

Ph.D. 1979 The Johns Hopkins University (Art History)
 MA 1975 The Johns Hopkins University (Art History)
 BA 1967 Yale University (Art History)

Academic Employment

2013- Professor Emeritus, University of Oregon
 2001-13 Professor, University of Oregon (reduced tenure 2008-2013)
 1980-2000 Associate Professor, University of Oregon
 1973-1979 Assistant Professor, University of Oregon
 1972-1973 Instructor, University of Delaware

Publications

Book

Kasimir Malevich's Black Square and the Genesis of Suprematism (New York and London: Garland Press, 1981).

Articles

- “*Neue Jugend: A Case Study in Berlin Dada*,” 8,000 word chapter forthcoming in David Hopkins, ed., *Companion to Dada and Surrealism* (Hoboken, NJ: Wiley-Blackwells, 2015).
- “‘A suggestiveness that can make one crazy’: Ernst Ludwig Kirchner’s Images of ‘Marzella’,” forthcoming in *MODERNISM/modernity*, Vol. 22, no. 3 (2015).
- “Obrist/Worringer/Marc: Abstraction and Empathy on the Eve of World War I,” *konturen*, e-journal of the German Studies Program, University of Oregon, Vol. 5 *Abstraction and Materiality*.
<http://journals.oregondigital.org/konturen/article/view/3246/3200>
- “‘A Byway for Sure’: Cubism’s Reception and Impact on Die Brücke 1910-14.” Essay in exhibition catalogue *Expressionism in Germany and France: From van Gogh to Kandinsky*, Los Angeles County Museum of Art, June 8 – September 14, 2014, 262-75.

- Versions in German and French for Kunsthaus Zürich and the Musée des Beaux Arts in Montreal.
- “Hands on the Table. Ernst Ludwig Kirchner and the Expressionist Still Life,” *Art History*, Vol 38, no. 1 (2014). 96-125.
- “Dada and Kitsch: Cultivating the Trivial,” *Dada Virgin Microbe*, edited by David Hopkins and Michael White (Evanston, IL: Northwestern University Press, 2014). pp. 227-51.
- “Kirchners Brücke Plakat: Holzschnitt zwischen Kunst und Werbung.” *Jahrbuch der Staatlichen Kunstsammlungen Dresden. Berichte, Beiträge 2005*, Vol. 32, pp. 96-103.
- “Split-Identity in Ernst Ludwig Kirchner’s *Peter Schlemihls wundersame Geschichte*,” *Zeitschrift für Kunstgeschichte*, Vol. 70, no. 3 (2007), pp. 409-32.
- “Kirchner’s Brücke Poster,” *Print Quarterly*, Vol. 23, no. 2 (June 2006), pp. 155-73.
- “Ernst Neumann’s ‘New Values of Visual Art’: Design Theory and Practice in Germany at the Turn-of-the-Century,” *Design Issues*, Vol. 21, no. 3 (Summer 2005), pp. 49-66.
- Introductory essay for *Toon Verhoef: Paintings 2002-2004*, exhib. cat., Jaffe-Friede & Strauss Galleries, Hopkins Center, Dartmouth College, Hanover, NH, 2004, pp. 6-9.
- “Ernst Neumanns ‘Neuwerte der bildenden Kunst’ Kunsttheorie und – Praxis um 1900,” in Reinhold Kraft, Thomas Müller, and Georg Solms eds., *Ernst Neumann-Neander 1871-1954* (Düren: Hahne und Schloemer, 2004), pp. 34-59. Book published in connection with an exhibition at the Leopold Hoesch Museum in Düren, Germany, Fall 2004.
- “‘To Stand and See Within’: Expressionist Space in Ernst Kirchner’s *Rhine Bridge at Cologne*.” *Art History*, Vol. 27, no. 2 (Spring 2004), pp. 250-81.
- “O Expressionismo no Discurso da Moda,” *Fashion/Theory* (Edição Brasileira) Vol. 1, no. 1 (March 2002), pp. 49-87.
- "Chaplin Smiles on the Wall: Berlin Dada and Wish-Images of Popular Culture," *New German Critique* 84 (Fall 2001), pp. 3-34.
- "‘Men of Nails’: Monuments / Expressionism / Fetishes / Dadaism," *Res* 40 (Fall 2001), pp. 171-98.
- “Ornament, Gender, and Interiority in Viennese Expressionism,” *MODERNISM/modernity*, Vol. 8, no. 2 (March 2001), pp. 245-76.
- “Luxus, Mode, Unsittlichkeit.” Essay in exhibition catalogue *Potsdamer Platz: Ernst Ludwig Kirchner und der Untergang Preußen*, Neue Nationalgalerie, Berlin, April 27 – August 12, 2001, pp. 129-36.
- “‘Hand to the Friend, Fist to the Foe’: The Struggle of Signs in the Weimar Republic,” *Journal of Design History*, Vol. 13, no. 4 (December 2000), pp. 319-39.
- “Mihály Biró’s *Népszava* Poster and the Emergence of *Tendenzkunst*” in *Work and the Image I. Work, Craft and Labour: Visual Representations in Changing Histories*, ed. by Valerie Mainz and Griselda Pollock (Aldershot, Hampshire: Ashgate Scholars Press, 2000), pp. 133-51.

- "Ernst Kirchner's Streetwalkers: Art, Luxury, and Immorality in Berlin, 1913-16," *Art Bulletin*, Vol. 82, no. 1 (March 2000), pp. 117-48.
- "August Macke's Shoppers: Commodity Aesthetics, Modernist Autonomy, and the Inexhaustible Will of Kitsch," *Zeitschrift für Kunstgeschichte*, Vol. 63, no. 1 (2000), pp. 47-88.
- "Expressionism in the Discourse of Fashion," *Fashion/Theory*, Vol. 4, no. 1 (March 2000), pp. 49-87.
- "'Advertising Seizes Control of Life': Berlin Dada and the Power of Advertising," *Oxford Art Journal*, Vol. 22, no. 1 (1999), pp. 119-46.
- "Grimaces on the Wall: Anti-Bolshevist Posters and the Debate about Kitsch," *Design Issues*, Vol. 14, no. 2 (June 1998), pp. 16-40.
- "Picture as Weapon in the German Mass Media 1914-1930" in Virginia Marquardt, ed., *Art and Journals on the Political Front, 1910-1940* (Gainesville: University Press of Florida, 1997), pp. 142-82.
- "Photo-caricature in the German Popular Press, 1920," *History of Photography*, Vol. 20, no. 3 (Autumn 1996), pp. 258-64.
- "War, Revolution and the Transformation of the German Humor Magazine, 1914-1927," *Art Journal*, Vol. 52, no. 1 (Spring 1993), pp. 46-54.
- "Kitsch oder Kunst? Kokoschka's *Der Sturm* and Commerce in Art," *The Print Collector's Newsletter*, Vol. 23, no. 5 (November-December 1992), pp. 161-67.
- "Art History and Art Criticism: Changing Voice(s) of Authority" in *Controversies in Art and Culture*, Vol. 3, no. 1 (1990), pp. 54-64.
- "The Transformation of the Language of Vision" in *The Visual Arts and Medical Education*, Geri Berg, ed., (Carbondale and Edwardsville: Southern Illinois University Press, 1983), pp. 69-78.
- "The Step Beyond: Malevich and the Ka," *Soviet Union (Kasimir Malevich 1878-1935-1978)*, Vol. 5, part 2 (1978), pp. 149-70.
- "Kasimir Malevich's Black Square: The Transformed Self. Part Three: The Icon Unmasked," *Arts Magazine*, Vol. 53 (December 1978), pp. 126-35.
- "Kasimir Malevich's Black Square: The Transformed Self. Part Two: The New Laws of Transrationalism," *Arts Magazine*, Vol. 53 (November 1978), pp. 130-41.
- "Kasimir Malevich's Black Square: The Transformed Self. Part One: Cubism and the Illusionistic Portrait," *Arts Magazine*, Vol. 53 (October 1978), pp. 116-25.

Notes

- "An Appreciation," Paintings by Burton Callicott (Memphis, Brooks Memorial Gallery, 1974).
- "Icon and Mask: Studies on Malevich's Black Square," *Studies in Art History* (College Park, Maryland; Graduate School and Department of Art, University of Maryland, 1973), p. 15.

Reviews

- Bernhard Fulda and Aya Soika, *Max Pechstein: The Rise and Fall of Expressionism in The Burlington Magazine*, Vol. 156, no.1330 (January 2014), pp. 37-8.
- Christian Weikop, ed., *New Perspectives on Brücke Expressionism. Bridging History in The Burlington Magazine*, Vol. 154, no. 1311 (June 2012), pp. 431-32.

Writing and Research in Progress

- “Avant-Garde and Kitsch: Clement Greenberg and the German Discourse,” (article)
- “Emil Nolde in the Context of German Religious Art, 1909-1912” (article)

Scholarly Papers

- Spring 2015 Invited lecture entitled “Split-Identity in Ernst Ludwig Kirchner’s *Peter Schlemihls wundersame Geschichte*,” for a Distinguished Lectures series on World War I, West Texas A&M University, Amarillo, Texas.
- Spring 2013 Paper entitled “‘A Byway for Sure’: Cubism’s Reception and Impact on Die Brücke” for a conference on German Expressionism at the University of Oregon, May 18, 2013
- Fall 2012 Session on “Seeing Through Primitivism: Material and Manipulated Meaning in the Art of Early 20th-century German-speaking Europe” at “Material Meanings,” Third Biannual Conference of the European Network for Avant-Garde and Modernism Studies, University of Kent, Canterbury, England. “Ernst Kirchner’s Still Lives, 1912-13: Textile Space, Primitive Form, and the Expressive View of Things.”
- Spring 2011 Keynote paper for “Memory & Representation” Seventh Annual International Student symposium, University of Oregon Art History Association, “Split-Identity in Ernst Ludwig Kirchner’s *Peter Schlemihls wundersame Geschichte*.”
- Spring 2011 Paper entitled “Obrist/Worringer/Marc: Abstraction and Empathy on the Eve of World War I” for a German Studies symposium “Abstraction and Figuration,” University of Oregon
- Fall 2008 Symposium for *Kirchner and the Berlin Street*, Museum of Modern Art, New York City, “Kirchner and French Art: The Painting of Modern Life”
- Fall 2008 Session on “Changing Visual Economies in German Culture and Theory” (German Studies Association, St. Paul), “Hermann Eßwein and Modern Visual Culture: An Alternative to Meier-Graefe’s Modernism.”
- Spring 2008 Lecture for Department of Art, Portland State University, “Dada and Kitsch: Cultivating the Trivial”
- Spring 2006 Lecture at Portland Art Museum “Prints and Popular Culture in German

- Expressionism”
- Fall 2005 Paper entitled “Dada and Kitsch: Cultivation of the Trivial,” invited for an international conference “Dada in Debate” held at the Tate Modern in London on November 25-26, 2005.
- Spring 2005 Paper entitled “KG. Brücke zwischen Kunst und Werbung: Malerei und Plakatkunst in ihrer Wechselwirkung.” invited for the international conference “Gruppe und Individuum in der Künstlergemeinschaft Brücke: 100 Jahre BRÜCKE – Neueste Forschung,” held June 5-7, 2005 in Dresden.
- Fall 2004 Lecture for Department of Art History and Hood Museum of Art, Dartmouth College, “Split-Identity in Ernst Ludwig Kirchner’s *Peter Schlemihls wundersame Geschichte*.”
- Fall 2004 Opening address at the exhibition devoted to Ernst Neumann’s art and design at the Leopold Hoesch Museum, Düren, Germany. “Die Bedeutung der Kunst Ernst Neumanns.”
- Winter 2004 Session on “New Approaches to the History and Theory of Montage” (College Art Association, Seattle), “Ernst Neumann’s ‘New Values of Fine Art’: Art and Mass Culture at the Turn-of-the-Century”
- Winter 2004 Lecture for Department of Art History, University of Kansas, “Split-Identity in Ernst Ludwig Kirchner’s *Peter Schlemihls wundersame Geschichte*.”
- Spring 2003 Lecture for De Ateliers, Amsterdam, “Velvet Elvis: The Agony and Ecstasy of Kitsch.”
- Fall 2002 Lecture for Department of Art, Boise State University, “‘To Stand and See Within’: Expressionist Space in Ernst Kirchner’s *Rhine Bridge at Cologne*”
- Fall 2002 Session on “Expressionism in Central Europe” (New Modernisms IV Conference – Modernist Studies Association, University of Wisconsin, Madison) “‘To Stand and See Within’: Expressionist Space in Ernst Kirchner’s *Rhine Bridge at Cologne*”
- Fall 2002 Lecture for Department of Art History, University of Southern California, “‘To Stand and See Within’: Expressionist Space in Ernst Kirchner’s *Rhine Bridge at Cologne*”
- Fall 2001 Session on “Second Jobs: Alternate Practices in Modernist Careers” (New Modernisms III Conference – Modernist Studies Association, Rice University, Houston) “‘Reversals of Course: Lyonel Feininger and Ernst Neumann in Paris”
- Spring 2001 Exhibiting Culture/Displaying Race – Interdisciplinary Nineteenth-Century Studies Conference (University of Oregon) “From Slovakian Embroidery to Papuan Tattooing: Oskar Kokoschka and the Discourse about Primitive Ornament in Vienna”
- Fall 2000 Lecture and seminar at Reed College, “Chaplin Smiles on the Wall: Berlin Dada and Wish-Images of Popular Culture” and “Hand to the Friend, Fist to the Foe: The Struggle of Signs in the Weimar Republic.”
- Fall 2000 Lecture in conjunction with exhibition *Painting Revolution: Kandinsky, Malevich and the Russian Avant-Garde* (Portland Art Museum), “Kasimir Malevich and the Russian Avant-Garde.”
- Fall 1999 Eighth Front Range Symposium in the History of Art (Denver Art

- Museum), “The Iron Hindenburg: Public Sculpture, Propaganda, and Political Resistance in Germany, 1915-1920.”
- Spring 1999 Lectures at The Wolfsonian Collection and Florida International University: “The Montage Man: Charlie Chaplin’s Reception within the European Avant-Garde”, “The Development of the German Poster from 1890 to 1930: Observations on the Wolfsonian’s Holdings”, and “The Nazi Swastika: Wilhelm Deffke, Adolf Hitler, and the Change in German Trademark Design, 1916-1921.”
- Winter 1998 Session on “Art Museums, Commerce, and Strategies of Display” (College Art Association, Los Angeles), “Museum / Trade Fair / Worker Council: Marketing the Avant-Garde in Germany, 1917-1920.”
- Fall 1998 Session on “Berlin Old and New, the Global Museum and Cultural Politics”(German Studies Association, Salt Lake City), “Chaplin Smiles on the Wall: Berlin Dada and Wish-Images of Popular Culture.”
- Spring 1998 Session on “Labour in Twentieth Century Visual Culture” (Work and the Image -- international conference at the University of Leeds organized by Valerie Mainz and Griselda Pollock), “Mihály Biró’s Red Man with the Hammer: Labor’s Image in the Struggle of Signs.”
- Spring 1998 Lecture at the Courtauld Institute of Art (University of London), “Commodity and Gaze: August Macke, Ernst Kirchner and the Theme of the Display Window.”
- Spring 1997 Session on "Patronage in German Art 1870-1945" (Association of Art Historians, London, England), "Expressionism in the Discourse of Fashion."
- Winter 1996 Cultural and Artistic Upheavals in Modern Europe 1848-1945 (Cummer Museum of Art, Jacksonville), “Ernst Kirchner's *Potsdamer Platz*: Kulturkampf on the Eve of World War I."
- Fall 1995 Sixth Front Range Symposium in the History of Art (Colorado State University), “Grimaces on the Walls: Anti-Bolshevist Posters, Berlin Dada and the Debate about Kitsch.”
- Winter 1995 Session on “Art and Commercial Display in Urban Spaces, 1880-1993” (College Art Association, San Antonio), “Culture in the Display Window: Luxury, the Nude and Immorality in Berlin, 1913-14.”
- Fall 1993 Lecture in conjunction with the exhibition *The Sketchbooks of George Grosz* (Busch-Reisinger Museum, Harvard University), “Through Rose-Tinted Glasses: George Grosz and the Humor Magazine in the Early Weimar Republic.”
- Winter 1993 Session on “The Political Use of Collage-Related Techniques” (College Art Association, Seattle), “Karl Holtz and *Die freie Welt*: The Politics of the Caricatured Photograph.”
- Fall 1992 Lecture in conjunction with exhibition *Montage and Modern Life* (Vancouver Art Gallery, Vancouver, B.C.), “The Montage Man: The Reception of Charlie Chaplin by the European Avant-Garde.”

- Fall 1992 Third Front Range Symposium in the History of Art (University of Colorado, Boulder), "Kitsch oder Kunst? Kokoschka's *Der Sturm* Poster and the Commerce in Art."
- Winter 1991 Robert Lehman Art Lecture (Reed College), "The Development of Commercial Art in Early Twentieth Century Germany"
- Winter 1990 Assembly of the Design Forum (College Art Association, New York City), "Die Reklame bemächtigt sich des Lebens: Berlin Dada and the Power of Advertising."
- Spring 1985 Portland School of Design, "Dada and Constructivism in Berlin."
- Spring 1982 Contemporary Problems in Aesthetics, Oregon Colloquium in Philosophy (University of Oregon), "Montage and Ideology."
- Fall 1981 Reed College (Department of Russian), "Russian Symbolism: The Relation Between Painting and Poetry."
- Spring 1981 Western Social Science Association (San Diego), "Elemental People: The Peasant in the Early Work of Malevich."
- Winter 1980 Symposium on Dada and Constructivism (Southern Methodist University), "Oppositions of Structure: Composition and Construction/Montage in the 1920s."
- Winter 1978 Reed College, "Kasimir Malevich and Vladimir Tatlin, 1915-1930."
- Fall 1977 Dialogue Group on Medicine and the Visual Arts (Institute on Human Values in Medicine, Philadelphia), "Spatial Representation and Cultural Values."
- Fall 1975 The End of Art (International symposium UCLA), "From Picture to Product: Russian Artists and the Soviet Government, 1917-25."
- Spring 1973 UCLA (Department of Art), "An Icon Unmasked: A Study of Kasimir Malevich's Black Square."
- Spring 1973 UCLA (Department of Art), "The Sculpture of Eva Hesse."
- Winter 1973 College Art Association (New York), "An Icon Unmasked: A Study of Kasimir Malevich's Black Square."
- Winter 1972 State University of New York at Buffalo (Departments of Slavic Languages and Art History), "Russian Art 1905-1932."
- Spring 1972 Middle Atlantic Symposium in the History of Art (Washington, D.C.), "Icon and Mask: Studies on Malevich's Black Square."

Local Presentations

- Spring 2014 Jordan Schnitzer Museum of Art (University of Oregon), lecture in conjunction with "Emancipating the Past: Kara Walker's Tales of Slavery and Power" and "The Delicate World of Josefine Allmayer: Papercuts from the Permanent Collection" exhibitions. "Silhouettes: Physiognomic Science, Domestic Craft, and Avant-Garde Critique."
- Winter 2013 Docent's Council (JSMA) "Max Pechstein and German Expressionism"
- Winter 2012 Art and Politics ArH 609 Seminar. "Mihály Birò's Népszava Poster and the Emergence of Tendenzkunst"
- Winter 2011 Art History Faculty Research Colloquium (University of Oregon), "Hands in the Still Life: Ernst Kirchner and the Expression of Things"
- Fall 2007 Art History Faculty Research Colloquium (University of Oregon), "Dada and Kitsch: Cultivation of the Trivial"

- Spring 2006 Art History Faculty Research Colloquium (University of Oregon), "Ernst Ludwig Kirchner's KG. Brücke Poster: Woodcut between Art and Publicity"
- Spring 2003 Department of Art (University of Oregon), "Velvet Elvis: The Agony and Ecstasy of Kitsch"
- Summer 2000 Music Through the Eye Lecture (Oregon Festival of American Music) "L'art negre and Josephine Baker in Paris"
- Fall 1999 AAA Faculty Lecture Series, "'Hand to the Friend, Fist to the Foe': The Struggle of Signs in the Weimar Republic"
- Spring 1999 Work in Progress Series (Center for the Study of Women in Society), "Art of the Needle: Ornament and Identity in Vienna"
- Fall 1998 AAA Faculty Lecture Series, "Expressionism in the Discourse of Fashion"
- Spring 1996 Learning in Retirement (University of Oregon Continuation Center), "Art and Architecture in Fin-de-Siecle Vienna"
- Fall 1995 Docents Council (University Museum of Art), "Contemporary Art"
- Fall 1995 Docents Council (Portland Museum of Art), "Pont-Aven and European Symbolist Art"
- Winter 1995 Gallery Talk (University Museum of Art), "Contemporary Masters: Selections from the Jordan D. Schnitzer Collection of Prints"
- Winter 1994 Docents Council (University Museum of Art), "Robert Rauschenberg's Stoned Moon Series"
- Spring 1993 Work-in-Progress Series (Oregon Humanities Center), "Commodity and Gaze: August Macke, Ernst Kirchner and the Display Window"
- Winter 1993 AAA Faculty Lecture Series, "Picture as Weapon: Art and Propaganda in the German Mass Media 1914-1927"
- Fall 1991 Docents Council (University Museum of Art), "The Japanese Influence on Modern Art in Europe and the United States, 1850-1910"
- Summer 1989 Grace Graham Vacation College (University of Oregon), "Critical Approaches to the Paintings of Jackson Pollock"
- Summer 1989 Drawing, Cognition and Critical Theory Work Group, University of Oregon, "Je suis le Cahier" Picasso's Drawings for *Les Femmes d'Alger*
- Spring 1989 AAA Faculty Lecture Series, "Kitsch oder Kunst? Kokoschka, Der Sturm and the Commercial Poster"
- Winter 1989 Lecture in conjunction with exhibition "Pop Art Prints" (Maude Kerns Art Center), "American Pop Art, 1958-63"
- Winter 1988 Otto Wagner Lecture Series (University Museum of Art), "Art and Portraiture in Potemkin City"
- Spring 1987 Thurston Scholar Lecture Series (Thurston High School), "Masterpieces of Modern Art"
- Summer 1986 Congregation Neveh Shalom, Portland, "Neo-Primitivism and Cubism in the Work of Marc Chagall"
- Fall 1985 AAA Faculty Lecture Series, "The Montage Man: Charlie Chaplin and the Visual Arts"
- Spring 1985 Lecture in conjunction with the exhibition "A Society in Transition: The Art & Architecture of New Guinea" (works from Wallace and Ruth Ruff Collection, Maude Kerns Art Center), "The Influence of Primitivism on Early Modern Art"

- Winter 1983 Arts at the Turn of the Century Lecture Series (Eugene Symphony Guild),
"Wassily Kandinsky's Response to Music at the Turn of the
Century"
- Summer 1981 Lecture on exhibition at the Portland Museum of Art to Friends of the
Library, Florence, Oregon, "Paintings in the Phillips Collection"
- Spring 1978 AAA Faculty Lecture Series, "Materialism and Mysticism in Modern
Russian Art"
- Fall 1977 University of Oregon School of Law, "Themes of Law and Justice in the
Work of Honoré Daumier"
- Spring 1975 Docents Council (University Museum of Art), "The Genesis and Meaning
of Early Abstract Art"
- Spring 1974 AAA Faculty Lecture Series, "An Icon Unmasked: A Study of Kasimir
Malevich's Black Square"

Fellowships

- University of Oregon Summer Research Award, 2003
- Visiting Fellowship, Robert Gore Rifkind Center for German Expressionist Studies, Los
Angeles County Museum of Art, Fall 2002
- National Endowment for the Humanities Fellowship for University Teachers, 2002-03
- Architecture and Allied Arts Dean's Research Award, Summer 2001
- Wolfsonian Fellowship, The Wolfsonian Collection and Florida International University,
Miami Beach, 1999
- Center for the Study of Women in Society Research Award, Fall 1998
- University of Oregon Summer Research Award, 1998
- Jerry and Gunilla Finrow Alumni Faculty Development Research and Creative Work
Award, Summer 1997
- University of Oregon Summer Research Award, 1993.
- Obermann Fellowship, University of Iowa, Center for Advanced Studies Faculty
Research Seminar on "The Image in Dispute: Visual Cultures in Modernity,"
Summer 1992
(declined).
- University of Oregon Humanities Center Research Fellowship, Fall 1991.
- Summer Research Award, Oregon Committee for the Humanities, 1988
- Visiting Fellowship, Robert Gore Rifkind Center for German Expressionist Studies,
Los Angeles County Museum of Art, Summer 1986, Summer 1987.
- Woodrow Wilson Dissertation Fellowship, 1970-72.
- National Defense Education Act Fellowship, 1967-70

Sabbatical Leaves

- Fall 1998 - Spring 1999
- Winter 1992 - Spring 1992
- Fall 1983 - Winter 1984

Selected Professional Activities

Primary discussant for “Is Kasimir Malevich’s Black Square the origin of the avant-garde? Books and Arts Daily, hour-long program on Radio National, Australian Broadcasting Corporation, December 13, 2013.

Outside reviewer for promotion to associate professor with tenure at The George Washington University, Fall 2013

Organizer of conference on German Expressionism, University of Oregon, May 18, 2013

Organizer of exhibition “Max Pechstein and German Expressionism,” Focus Gallery, Jordan Schnitzer Museum of Art, Winter-Spring terms 2013, assisted by Academic Support Grant.

Outside reviewer for promotion to associate professor with tenure at University of Missouri, Summer 2012

Grant Review Panel for National Endowment for the Humanities, Washington, D.C., Summer 2011

Outside reviewer for promotion to associate professor with tenure at Colorado State University, Summer 2011

Respondent to three papers in session “Munich’s Modernism: Visual Culture at the Turn of the Century,” German Studies Association, Washington C.C., October 2009

Respondent to three papers in session “Manufacturing Scandal: Oscar Kokoschka and the Marketing of Modernism,” German Studies Association, St Paul, October 2008

Outside reviewer for promotion to associate professor with tenure at University of Texas at San Antonio, Summer 2008

Reviewer of article manuscript for *Art Bulletin*, 2007

Outside reviewer for promotion to associate professor with tenure at Northern Illinois University, Summer 2007

Outside reviewer for promotion to full professor at Portland State University, Summer 2007

Grant Review Panel for National Endowment for the Humanities, Washington D.C., Summer 2007

Outside reviewer for promotion to associate professor with tenure at Reed College, Summer 2005

Outside reviewer for promotion to associate professor with tenure of at Southwestern University, Summer 2005

Grant Review Panel for National Endowment for the Humanities, Washington D.C., Summer 2003

Guest Teacher, De Ateliers, Amsterdam, Spring 2003.

Juror, Jacobs Gallery, Hult Center, Eugene, Oregon, 2003 season.

Moderator of session “Weimar Modernism in Art,” German Studies Association, Salt Lake City, October 1998.

Presenter of concluding remarks for “Water: Cultural Representations and Ecological Questions in Germany and the American West,” University of Oregon German Studies Symposium, Eugene, October 1997

Moderator of session on the history and theme of bathing in Germany at “Water: Cultural Representations and Ecological Questions in Germany and the American West,” University of Oregon German Studies Symposium, Eugene, October 1997

Discussant of Aaron Cohen's paper "The First World War as an Agent of Change in Modern Culture: Mass Mobilization and Art in Imperial Russia, 1914-19." Fifth Seminar on Russian History and Culture held by Northwest Scholars of Russia and the Soviet Union at the University of Oregon, April 1997.

Reviewer of J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities, Fall 1995.

Presenter and leader of discussions about 20th century Russian art, "Reemerging Russia: Search for Identity," Humanities Program of the OASIS Institute, Meier & Frank (presentations in Eugene and Portland, Oregon), Fall 1995, Fall 1996

Juror, Mayor's Art Show, Eugene, Oregon, Summer 1992.

Lecturer on art in Vienna to NEH Summer Institute "Vienna in the Early Twentieth Century" at University of Oregon, Summers 1990-93.

Consultant to Drawing, Cognition, and Critical Theory Work Group (Funded by University of Oregon Planning Grant, Summer 1989).

Participant in interdisciplinary course "Art Criticism Across Disciplines" supported by grant from Getty Center for Education in the Arts, Summer and Fall, 1988.

Lecturer, NEH Summer Institute for Teachers of German, Summer 1987

Lecturer, University of Oregon Intensive Workshop in Chinese and Russian, Summer 1986

Lecturer, NEH Summer Institute for Teachers of French, Summer 1986

Art history consultant for planning and implementation grants given to School District 4J, Eugene Public Schools, by the Getty Center for Education in the Arts, 1986-88.

Juror, Mid-Valley Art Show, The Art Barn, Salem, Oregon, 1987.

Participant in pre-service art education meeting at J. Paul Getty Center, Los Angeles, January 1985.

Participation in the Dialogue Group on Medicine and the Visual Arts sponsored by Institute on Human Values in Medicine, 1976-1977.

Professional Membership

College Art Association
 Historians of German and Central European Art and Architecture
 Design Forum
 German Studies Association

Administration

2005-08	Head, Department of Art History, University of Oregon
2000-01	Acting Head, Department of Art History, University of Oregon
1996-97	Acting Head, Department of Art History, University of Oregon
Fall 1994	Acting Head, Department of Art History, University of Oregon
1984-87	Head, Department of Art History, University of Oregon
Fall 1981	Acting Head, Department of Art History, University of Oregon

Service

University:

2010-12	Leadership Council, Jordan Schnitzer Museum of Art
2007-08	Ad Hoc Faculty Committee, Jordan Schnitzer Museum of Art
2007	Oregon Community Credit Union Research Fellowship Review Panel
2004-05	University Senate
2003-04	Summer Research Award Review Panel

2000-13	Comparative Literature, Participating Faculty
1997-98	Scholarship Committee
1997-13	Russian and East European Studies Committee
1996-97	Museum of Art Programming Committee
1995-96	Personnel Committee
1995	Research Fellowship Review Panel, Humanities Center
1994-2005	Museum of Art Collection Committee
1993-94	Teaching Fellowship Review Panel, Humanities Center
1992-	German Studies Committee (Chair 1999-2002)
1992-95	Advisory Board, Humanities Center
1990-91	Curriculum Committee
1990-91	Research Fellowship Review Panel, Humanities Center
1990-93	University/Community Liaison Committee
1987-88	Museum of Art Exhibition Committee
1986-87	Museum of Art Advisory Committee, Chair
1982-83	Comparative Literature Committee
1980-93	Museum of Art Acquisitions Committee
1980-81	Museum of Art Advisory Committee
1973-74	Scholastic Deficiency Committee
1973-83	Russian and East European Studies Committee

School of Architecture and Allied Arts (major assignments):

2004-05	Dean Search Committee
2003-05	Academic Affairs Committee
2001-02	Personnel Committee (elected)
2000	Dean Review Committee
1999-2000	Lectures and Exhibitions Committee
1998-2000	John Yeon Advisory Committee
1997-98	Academic Affairs Committee
1992-94	Personnel Committee (elected), Chair
1991	Dean Search Committee
1990-91	Advisory Committee (elected), Secretary
1989-90	Course and Curriculum Committee
1987-90	Building Project Committee
1987-89	Personnel Committee (elected), Co-Chair
1980-82	Personnel Committee (elected) Chair
1978-79	Advisory Committee (elected), Chair
1979-80	Building Project Committee
1978-81	Visual Inquiry Committee
1976-77	Advisory Committee (elected)

Department of Art History (major assignments):

1999-2000	Co-Director of Graduate Studies
1994-95	Director of Graduate Studies
1992-93	Director of Graduate Studies
1992-93	Executive Committee
1990-91	Executive Committee

1989 Chair, Ad-Hoc Promotion Committee (Hurwit and Roth)
1987-91 Director of Graduate Studies
1973- Chair of numerous search committees

Regular Teaching Assignments

ArH 206	History of Western Art (Renaissance to modern)
ArH 300	Critical Approaches to Art Historical Study
ArH 354	20th-Century Art
ArH 358	History of Design
ArH 4/553	20th Century Problems (recent topics: Symbolist Art, 1880-1900; Russian Avant-Garde Art; Dada and Surrealism)
ArH 4/554	Modern German Art (recent topics: Expressionism, German Art in War and Revolution)
ArH 4/555	Contemporary Art (recent topics: Contemporary Sculpture; Art and Fashion; Internationalism and Art of the 1960s; American Sculpture, 1965-1975)
ArH 4/507	Seminar (recent topics: The Dada Exhibition; The Poster; Ernst Ludwig Kirchner; Cubism and Popular Culture; The Culture of Montage; Surrealism; Post Modernist Art and Theory)
ArH 611	Graduate Studies in Art History

Director of Ph.D. Dissertation:

Greer Markle, “Diego Rivera’s *Portrait of America: Marxism and Montage*,” 1999

Codirector of Ph.D. Dissertation;

Henriette Heiny, “Boxing in British Sporting Art: 1730-1824,” 1987

Reader of Ph.D. Dissertation:

Gayle Goudy, “Aspirations and Opportunity: The Architecture of Hoit, Price, & Barnes and Kansas City as a City of the Future (1901-1941), 2010

Keith Salley, “Scriabin the Progressive: Elements of Modernism in the Early Works of Alexander Scriabin (Music) 2007.

Bonnie Roos, “Reviving Pygmalion” (Comparative Literature) 2001.

Kathleen Capps, “Image Trouble: Pound’s People-Making As Visual Discourse” (English) 1998

Lynn Jones, “The Multi-Unit Housing of Irving Gill, Rudolf Steiner, and Richard Neutra” (Art History), 1998.

John Walker, “Mechanization and Caricature in the Aesthetics of Expressionism” (Comparative Literature) 1998.

Karen Vogel, “Ideology, Art and the State: Understanding the Emergence of a State Sponsored Cultural Policy” (Political Science) 1986

Heather Anderson, “Awareness of the Natural Landscape: A Three-Part Strategy Analyzing the Lives and Works of Landscape Painters for Educational Purposes” (Art Education) 1984

Agneta Buck, “The Roman Architectural Landscapes of Christoffer Wilhelm Eckersberg” (Art History) 1979

Marc Murphy, “Scottish Gardens from the Restoration to the Act of Union, 1660-1710” (Art History) 1979

John Lofgren, “The Miniatures of Peter Adolf Hall” (Art History) 1976

Larry Wittnebert, "An Aesthetic Approach to Non-Representational Video" (Speech)
1975

Director of Master's Thesis:

- Sarah Taylor, "Touching Space: The Sculpture of Ibram Lassaw in the 1950s," 2012
 June Koehler, "An Old Art for a New Culture: The Propagandistic Appropriation of Tradition in *Nova Cultura*," 2012
 Tobias zur Loye, "History of a Natural History: Max Ernst's *Histoire Naturelle*, Frottage and Surrealist Automatism," 2010
 Anne Harris, "A Shadow of the Self: The Archetype of the Shadow in Aaron Douglas's Illustrations for James Weldon Johnson's *God's Trombones*," 2009
 Agnieszka Stefaniak, "The Personification of Death in the Paintings of Jacek Malczewski," 2008
 Kate Casprowiak, "Fashioning the Woodcut: Raoul Dufy and the Avant-Garde," 2008
 Sara Schumacher, "Giorgio de Chirco's *Uomini-Statua-Oggetto* Series, 1915-1930," 2007
 Carla Devore, "Abstraction and Empathy in the Animal Paintings of Franz Marc," 2006
 Katy Klaasmayer, "Capitalist Realism: The Work of Gerhard Richter, Sigmar Polke and Konrad Lueg, 1962-67," 2006
 Dawn Borgart, "Beware of Domestic Objects: Art and Politics in Claude Cahun's Surrealist Photography," 2005
 Justin Gershwin, "Fame, Graffiti, Anonymous Rage: The Getting Up of Jean-Michel Basquiat," 2005
 Derek Hevel, "Grounded Originality: Sigmar Polke's Use of Fabric as a Foil for Modernism's Original Artist," 2004
 Kim Hereford, "Whistler and the Aesthetic Dress: A Union of Art and Fashion," 2004.
 Helen Burnham, "Modernist Utopias, Female Subjectivity and Three Nude Self-Portraits of Paula Modersohn-Becker," 2003
 Hannah Dillon, "Robert Colescott: *Valley of the Queens*, 1963-1969," 2003
 Lola McDowell, "The Space of the Species: Matta's *Sensitive Mathematics* – *Architecture of Time* and Surrealism in its Third Phase," 2002
 Bonnie Roos, "The Politics of Gender in Anselm Kiefer's *Margarete* and *Sulamith* Images," 2002
 Claudia Ponton, "Between Death and Life: Trauma in the Art of Yayoi Kusama," 1999
 Marta Budd, "Fashion in Profile: Fashion and Body Aesthetics in Georges Seurat's *Un Dimanche à La Grande-Jatte* and *Les Poseuses*" 1998
 Miriam Anton, "Seven Minutes in New York City: The Relationship of Charles Sheeler's and Paul Strand's *Manhatta* to Modern Art," 1998
 Wendy Miller, "Recollection and Reformation: Paul Klee's Exploration of Children's Artistic Impulse, 1905-1912," 1997
 Faith Emerson, "Modern Art Hits Stumptown: Sally H. Lewis and Vanguard Exhibitions at the Portland Art Museum, 1911-1924," 1997
 Soria Meadow, "'Fresh Seeing': Emily Carr's Engagement with Early 20th Century Canadian Modernism," 1996
 David Howland, "The Landscape as Pictorial Frame: Andy Goldsworthy's Permanent Sculptures at Grizedale Forest Park," 1995
 Heather Utter, "'Personages': Louise Bourgeois and Gendered Existentialism," 1995

- Marilyn Panter, "The Female Performer in the Posters of Toulouse-Lautrec: The Carnavalesque in Fin-de-Siecle Paris," 1995
- Andree Lechner, "Hodler and the Vienna Secession: Adaptation and Transformation," 1992
- Margo Ballantyne, "The Effect of Advertising on the Early Works of Stuart Davis," 1991
- Wei-giang Jiang, "The Formation of the Classic Rothko: A Pictorial and Philosophical Study of Mark Rothko's Art," 1991
- Ellen McCumsey, "David Smith's Landscapes in Post-War America: Modernism's Revision of the Pastoral," 1991
- Marilyn Mohr, "The Murnau Landscapes of Wassily Kandinsky, Gabriele Munter and Alexej Jawlensky," 1991
- Vicki Harkowitch, "*Das Ding an sich in Stimmung*: The Still Lives of Paula Modersohn-Becker," 1990
- Karen Tallackson, "Pop Art and the Comic," 1989
- Nathan Griffith, "Performance as Sculpture: Chris Burden 1971-78," 1988
- Greg Schneider, "David Hockney's *Parade: An Evening of French Musical Theatre*, Picasso Redux," 1988
- Cheryl Shurtleff, "*La Peinture au defi*: Aragon, Surrealism, and Collage," 1988
- Lisa Morrisette, "The Mystic Art of Morris Graves and its Relationship with Asian Art and Philosophy," 1986
- Anita Rose-Perrine, "El Lissitzky's Prouns: Enigmatic Paradigms of Utopian Visions, Mysticism, and Modern Mathematics," 1985
- Deborah Trione, "*Las Meninas* again in 1957: Picasso's Variations on a Theme," 1985
- Galina McGuire, "Elena Guro: Cubo-Futurist Painter-Poet: A Life in Art" 1983
- Lucy Embick, "The Expressionist Current in New York's Avant-Garde: The Paintings of The Ten," 1982
- Michael Miller, "Image as Metaphor: An Interpretation of Robert Rauschenberg's Dante Drawings and Silk Screen Paintings, 1959-1964," 1981
- Elizabeth Vander Schaaf, "Edvard Munch's Archetypal Image of Woman: The Cultural and Social Context," 1980
- Nancy Cambell, "The Shift in Artistic Values between Abstract Expressionism and Minimalism, 1958-1965," 1979
- Linda Thomas, "Georgia O'Keefe: Origins and Sources," 1979
- James Cuno, "On the Early Paintings of Vladimir Tatlin 1910-1914," 1978
- Jane Homeyer, "'Westward the Course of Empire': A Study of the Prints of Currier & Ives," 1978
- Judith Walters, "American Modernism and the Development of Straight Photography," 1978
- Stephen Bangs, "The Influence of the Painting of Cézanne, Matisse, and Picasso on the Writing of Gertrude Stein," (Interdisciplinary Studies) 1978
- Cynthia Green, "*Jazz*: A Sign for Reality, Ideality, and the Absolute in the Cut Outs of Henri Matisse," 1977
- Sandra Herbert, "The Role of Art in Environmental Consciousness," (Interdisciplinary Studies) 1974
- David Turner, "Imogene Cunningham: A Critical Study in the History of Photography," 1974

Co-Director of Master's Thesis

Tiffany Stith "Minor White's Early Photography in Portland, Oregon," 2003
 Daniela Dombrowski, "Hubert Robert's Paintings of the Louvre and the Role of the Female Artist," 1993
 Mayu Tsuruya, "Noguchi's *Chronos*: Myth in the Atomic Age," 1992
 Deborah Bough-Meyer, "Baudelaire's Salon of 1846: The Role of Delacroix," 1989
 Virginia Hanson, "A Study of American Collectors of Early Modern French Art: Claribel and Etta Cone and John Quinn," 1989

Reader of Master's Thesis

Rachael Barth 2013
 Sasha Globig 2013
 Ann Taylor 2013
 Jessi Ditillio 2012
 Megan Ampe 2012
 Jacob Levetin 2012
 Damara Hall 2011
 Katie Moss 2010
 Robyne Miles 2009
 Graham Bell 2009
 David Horalek 2008
 Amanda Hicks 2006
 Gale Gould 2006
 Crystal Gauger 2004
 Mary Preis 2001
 Kimberly Lemon 2000
 Karen Forss (Dance) 1996
 Liesl Vorderstrasse 1994
 Sarah Swanborn 1994
 Kevin Muller 1991
 Claudia Fischer 1991
 Cori Oleson 1991propos
 Catherine Johnson 1989
 Randi Brown 1988
 Joan de Lorretto (Art Education) 1988
 Sam Gappmayer 1984
 Steven Hearst 1980
 Nancy Pollock 1977
 Paul McClure 1975
 Cynthia Short 1974

Supervisor of Exam-Track Master's Program with Modern Concentration

Jessica Mullins 1999
 Tara Bambrey 1998
 Janet Hicks 1997
 Maria Galati 1995

Lance Pynes 1993
 Linda Wicklund 1990
 Kathleen Wagner 1986
 Ann Rossman 1984
 Carlis Nixon 1979

Member of MFA Committee

Judy Nees 1999
 Lance Pynes 1998
 Jai Roberts 1998
 Rachel Witt 1997
 Martin Caulley 1996
 Christopher Rich 1996
 Lisa Steiner 1995
 Michael McCutcheon 1995
 John Morris 1991
 Tracy MacEwan 1991
 Allan Steinberry 1988
 Connie Hansen 1986
 Patricia Craig 1986
 Stephen Haney 1985
 Jani Hoberg 1985
 Susan Comerford 1983
 Julia O'Reilly 1982
 Jennifer Guske 1981
 Charles True 1978
 David Rich 1976

Primary Advisor of Honors College Thesis

Elizabeth LaDu 2008

Reader of Honors College Thesis

Katharine Kiehn 2007
 Zoë Jones 2001
 Jessica Sanders 2000
 Naomi Meier-Trapp 1993

Reader of Comparative Literature Honors Thesis

Jacob Plagmann 2013

Primary Advisor of Humanities Thesis

Samantha Shaw 2011