

Gregory H. Williams

Associate Professor
History of Art & Architecture
College of Arts & Sciences
Boston University
725 Commonwealth Avenue, Room 302
Boston, MA 02215
Tel: 617 358-0038
Fax: 617 353-3243
ghw@bu.edu

Education

- | | |
|------|---|
| 2006 | Graduate Center, City University of New York
Ph.D. in Art History
Dissertation: "Laughter and Cultural Pessimism: The Joke in West German Art, 1974-1989" (Advisor: Professor Romy Golan) |
| 1996 | Tufts University, Medford, Massachusetts
M.A. in Art History |
| 1989 | Claremont McKenna College, Claremont, California
B.A.; Major in Art History, Minor in International Relations |

Professional Experience

2005-present Boston University

Since fall 2006: Assistant Professor, Contemporary Art, History of Art & Architecture (Instructor during academic year 2005-2006). Courses taught: "Contemporary Art and Globalization" (separate undergraduate and graduate seminars), "Contemporary Art: 1980 to Now" (lecture), "German Art since 1945" (undergraduate and graduate seminars), "Twentieth-Century Art from 1940 to 1980" (lecture), "Contemporary Art and Poststructuralism" (undergraduate and graduate seminars), "Learning to See" (lecture), "Theories of the Avant-Garde since 1960" (graduate seminar), "Art Criticism and Theory since the 1960s" (undergraduate seminar), "Art and Critical Theory" (graduate seminar), "Art Historical Methods" (mixed-level seminar), "Art in Postwar Europe" (graduate seminar).

2001- 2003 Queens College, City University of New York

Graduate Teaching Fellow in Art Department. Instructor of record for the following courses: "Introductory Survey, Renaissance to the Present"; "20th-Century Art";

“Contemporary Issues” (seminar for MFA students); “Art in USA, Colonial Era to 1900”; “Survey of Modern Art”; “Art in Europe, 1789-1848”; “Art in USA, 1900-1970.”

2000-2002 Pratt Institute, New York

Art History instructor in summer Pre-College Program. Taught survey of art history to high-school students. Delivered lectures and led trips to local museums and galleries.

1999-present Cabinet Magazine, Brooklyn, New York

Editor at *Cabinet*, a non-profit magazine of art and culture, until 2003. At-large editor since September 2003.

1996- 2001 Apex Art Curatorial Program, New York

1996-1999: Assistant Director of non-profit exhibition space. Coordinated all aspects of exhibition planning, including loans of work, shipping, installation, grant-writing and brochure publication. Worked with invited curators and assisted in exhibition research. Curated the exhibition *Arrested Ambition*, 1999. 1999-2001: Residency Program Director, part-time.

1995-1996 Tufts University, Department of Art and Art History

Head Teaching Assistant for “Introduction to the History of Art.” Duties included communicating between coordinating professor and other TA’s; preparing discussion sections; organizing and grading papers and exams; leading two sections per week of 15-20 students each.

1992-1994 Deichtorhallen, Hamburg, Germany

Regular freelance work at exhibition halls devoted to contemporary art. Translated documents, interpreted between English-speaking artists and museum staff, and assisted in construction of ten exhibitions, including *Post Human—New Forms of Figuration*; *Andy Warhol Retrospective*; *The Broken Mirror—New Approaches to Painting*; and *Jeff Wall—Dead Troops Talk*.

Grants/Fellowships/Awards

2012	Frank and Lynne Wisneski Award for Excellence in Teaching, College of Arts & Sciences, Boston University
2011	Publication Grant, Text and Academic Authors Association
2011	Publication Grant, Boston University Center for the Humanities
2011	Publication Grant, Dean’s Office, College of Arts & Sciences, Boston University
2011	Faculty Award, Graduate Student History of Art & Architecture Association, Boston University
2008-2009	Getty Foundation, Postdoctoral Fellowship

2008	DAAD (German Academic Exchange Service), Faculty Research Visit Grant
2008	Faculty Award, Graduate Student Art History Association, Boston University
2004-2005	Fellow of Berlin Program for Advanced German and European Studies, Freie Universität, Berlin, Germany
2004	Art Critic's Award, Arbeitsgemeinschaft deutscher Kunstvereine (Association of German Art Societies), Germany
2003-2004	Graduate Fellowship, Fulbright Program, Berlin, Germany
2003	DAAD Scholarship, Germany (declined)
2002	Graduate Center, CUNY, Art History Program Dissertation Fellowship
2002	Graduate Center, CUNY, John Rewald Dissertation Fellowship
2002	Graduate Center, CUNY, Art History Travel Fellowship
1999-2002	Graduate Center, CUNY, University Fellowship

Publications

Book

Permission to Laugh: Humor and Politics in Contemporary German Art
(Chicago: University of Chicago Press, 2012)

Peer-Reviewed Essays

"Ground Control: Painting in the Work of Cosima von Bonin," *Art Journal*
(Winter 2012), 88-103

"A Glossier Shade of Brown: Imi Knoebel's *Raum 19*," in *Regarding the Popular: High and Low Culture in the Avant-Garde and Modernism*, vol. 2 of *European Avant-Garde and Modernism Studies*, ed. Sascha Bru, et al. (Berlin and New York: Walther de Gruyter, 2011), 272-284

Chapters in Edited Books

"Blocked Access: Rosemarie Trockel's Recent Ceramic Works," *Parkett* 95
(2014), 48-59—in English and German

"To Burn and to Melt," in *Florian Meisenberg*, ed. Uta Grosenick (Berlin: Distanz, 2014), 152-159—in English and German

"Retreat to the Private Sphere: In-Jokes in West German Art of the 1980s," in *The Black Sphinx: On the Comedic in Modern Art*, ed. John C. Welchman (Zurich: JRP/Ringier, 2010), 155-175

“Jokes Interrupted: Martin Kippenberger’s Receding Punch Line,” in *The Artist’s Joke*, ed. Jennifer Higgie (Cambridge, MA: MIT Press, 2007), 129-134—reprinted excerpt from *Martin Kippenberger*, ed. Doris Krystof and Jessica Morgan (London: Tate Modern, 2006), 39-47

“Finger’s Demographic,” in *Appropriation of the World in Small Steps—Handbook*, ed. Martin Brandt, et al. (Frankfurt: Gutleut Verlag, 2005), 24-30—essay on Frankfurt-based art collective and magazine *finger*

“Der Traum vom vertikalen Aufstieg: Matthew Buckingham’s *Muhheakantuck—Everything Has a Name*,” in *Etwas von Etwas: Abstrakte Kunst*, ed. Friedrich Meschede, Jahresring 52 (Cologne: Walther König, 2005), 222-226

Exhibition Catalogue Essays

“The Preemptive Rejection of ‘Late Style’ in Rosemarie Trockel’s Recent Collages,” in *Rosemarie Trockel: Flagrant Delight*, ed. Dirk Snauwaert (Brussels: WIELS, 2013), 164-174—in English and French

“Die deutsche Ironie wird globalisiert: Der Humor lernt Esperanto” and “Irony, Jokes and Globalization” (German and English versions of single essay) in *The Fate of Irony*, ed. Zdenek Felix and Ludwig Seyfarth (Düsseldorf: KAI 10/Raum für Kunst der Arthema Foundation and Bielefeld: Kerber, 2010), 96-105

“The Art of Indecision: Rosemarie Trockel’s Book Drafts,” in *Rosemarie Trockel: Drawings, Collages and Book Drafts*, ed. Anita Haldemann and Christoph Schreier (Basel: Kunstmuseum Basel and Bonn: Kunstmuseum Bonn, 2010), 9-17—also published in German translation as “Die Kunst der Unentschlossenheit: Rosemarie Trockels Buchentwürfe,” in *Rosemarie Trockel: Zeichnungen, Collagen und Buchentwürfe*, ed. Anita Haldemann and Christoph Schreier (Basel: Kunstmuseum Basel and Bonn: Kunstmuseum Bonn, 2010), 9-17

“Olav Westphalen’s Distorted Values,” in *Art Works Scaled According to Market Value*, Olav Westphalen (Brooklyn: Shelf Books, 2009), 4-6

“Die Kunst der Absprache: Martin Kippenbergers Netzwerk” (“The Art of Collusion: Martin Kippenberger’s Network”—published only in German), in *Martin Kippenberger—Schon wieder Kippenberger*, ed. Nanette Hagstotz and Susanne Hofmann (St. Georgen, Germany: Stiftung Grässlin, 2008), not paginated (reprinted online in *kunstaspekte*, last modified March 2, 2009, <http://www.kunstaspekte.de/kippenbergers-netzwerk/>)

“Relay Race: Los Angeles Artists at Home Abroad,” in *Kunst aus Los Angeles der 60er bis 90er Jahre*, ed. Karola Grässlin (Braunschweig, Germany: Kunstverein Braunschweig, 2007), 31-39

“Jokes Interrupted: Martin Kippenberger’s Receding Punch Line,” in *Martin Kippenberger*, ed. Doris Krystof and Jessica Morgan (London: Tate Modern, 2006), 39-47

“Split Nature: Laughter and Malice in Rosemarie Trockel’s Houses for Animals,” in *Rosemarie Trockel: Post-Menopause*, ed. Barbara Engelbach (Cologne: Museum Ludwig, 2005), 54-65

“Tomorrow Never Knows: Carol Bove’s Excavation of the Sixties,” in *Carol Bove: Below Your Mind*, ed. Yilmaz Dwiezior and Beatrix Ruf (Frankfurt am Main: Revolver, 2004), 154-161

Four essays in separate exhibition catalogues, distributed together in a sleeve, on German artist Michael Beutler, all 2004:

“Loosening the Knots: Beutler’s Sculptural Vernacular” (Kunstverein Solothurn, Switzerland), 55-61

“Almost Machines: Beutler’s Enabling Devices,” (Kunstverein Braunschweig, Germany), 35-46

“Truth Lies in the Details: Beutler’s Craftsmanship” (Kunstverein Heilbronn, Germany), 21-29

“The Logic of Construction: Beutler’s Process” (Oldenburger Kunstverein, Germany), 5-10

“Reanimating the Force-Line,” in *Dov’è la Vittoria?*, Luca Buvoli (Rome: Galleria Autori Cambi, 2003), not paginated

“Jenny Perlin” in *Drawing Papers 22: 12 Views* (New York: The Drawing Center, 2001), 14

“Larry Bell” and “Eric Orr,” two essays in *Venice/Venezia: California Art from The Panza Collection at the Guggenheim Museum* (New York: Solomon R. Guggenheim Museum, 2000), 42-47, 72-79

“Arrested Ambition,” exhibition brochure essay (New York: Apex Art Curatorial Program, 1999), not paginated

“Susa Templin—3 Feet 6 Inches Deep” (Hamburg: Cato Jans DER RAUM, 1999), not paginated

“Reading the Psychic Road Map,” on Tor-Magnus Lundeby (Oslo: UKS Biennial, 1998), 18-19

Essays and Articles

- “Der Humor lernt Esperanto,” published in two parts, *Artnet Magazine*, last modified June 5, 2010, <http://www.artnet.de/magazine/the-fate-of-irony-5-die-deutsche-ironie-wird-globalisiert/>
- “Painting After Isms: The ‘New Leipzig School,’” *ARKEN Bulletin* 3 (Skovvej, Denmark: ARKEN Museum of Modern Art, 2006), 33-37
- “Heir Unapparent,” on Roger M. Buergel, artistic director of Documenta 12, *Artforum* (February 2004): 30
- “Taming Thomas Bernhard,” *Cabinet* 10 (Spring 2003): 26-27
- “The Pigment Connoisseur,” *Cabinet* 5 (Winter 2001): 42-44
- “Irony’s Enemy,” *Be Magazin* (“Bad Irony” issue), Künstlerhaus Bethanien, Berlin (Summer 2001): 15-19
- “Documenta 11,” news piece, *Artforum* (March 2001): 44
- “Stalk Photography,” *Cabinet* 1 (Winter 2000): 36-38
- “Making History” (on Yasumasa Morimura), *Artbyte* (Jan./Feb. 2000): 60-67
- “Into the Void” (on Teresita Fernández), *World Art* 20 (Summer 1999): 58-61
- “The Voice of Author/ity” (on Janet Cardiff), *Performing Arts Journal* 59 (May 1998): 62-67
- “Sifting Through the Evidence” (on Skip Arnold), *Performing Arts Journal* 58 (January 1998): 71-75
- “Missing Things” (on Marnie Weber), *Performing Arts Journal* 56 (May 1997): 94-99

Book Reviews

- Claudia Mesch and Viola Michely, ed., *Joseph Beuys: The Reader* (Cambridge, MA: MIT Press, 2007), book review, *Bookforum* (Dec./Jan. 2008): 29
- Howard Singerman, *Art Subjects: Making Artists in the American University* (Berkeley: University of California Press, 1999), book review, *Art Journal* (Winter 2000): 107-109

Encyclopedia Entries

“Kippenberger, Martin,” *Grove Art Online* (Oxford University Press, 2011), last modified June 2, 2011

Interviews/Roundtable Conversations

“Cologne: Inside Out,” *frieze d/e* 8 (February-March 2013): 48-59—published roundtable discussion on art in 1980s and 1990s Cologne

Make Your Own Life: Artists in and Out of Cologne, ed. Bennett Simpson (Philadelphia: Institute of Contemporary Art, 2006), 41—published excerpt from roundtable discussion

“The Happy End of Kippenberger’s *Amerika*,” *Artforum* (February 2003): 96-104—conversations on Martin Kippenberger’s impact in the United States with Jeff Koons, Jan Avgikos, Christopher Wool, Ronald Jones, Andrea Fraser and Stephen Prina

“Where the Wild Things Are: An Interview with Steve Baker,” *Cabinet* 4 (Autumn 2001): 90-94

Interview with artist John Pilson, *Teme Celeste* (Summer 2001): 64-65

“Conserving Latex and Liverwurst,” interview with conservator Christian Scheidemann, *Cabinet* 2 (Spring 2001): 103-107

“The Perils of Public Art,” interview with artist Ann Messner, *Performing Arts Journal* 64 (January 2000): 36-44

Translations (German to English)

Bettina Funcke, “Against Gravity: Bettina Funcke Talks with Peter Sloterdijk,” *Bookforum* (Feb./Mar. 2005): 27-30

Lilian Pfaff, “The Building Is a Text: Vito Acconci/Acconci Studio—Architecture,” in *Vito Hannibal Acconci Studio*, exh. cat. (Barcelona: Museu d’Art Contemporani de Barcelona, 2004), 394-404

Diedrich Diederichsen, “Digital Electronic Music between Pop and Pure Mediality: Paradoxical Strategies for a Refusal of Semantics,” in *Sonic Process*, ed. Christine van Assche, exh. cat. (Barcelona: Museu d’Art Contemporani de Barcelona, 2003), 31-37

Uta Grundmann, "The Intelligence of Vision: An Interview with Rudolf Arnheim," *Cabinet 2* (Spring 2001): 95-100

Exhibition Reviews

Heimrad Bäcker, *Artforum* (January 2014): 218-219
 Jack Whitten, *Artforum* (December 2013): 267-268
 Tony Feher, *Artforum* (September 2013): 416
 Alan Uglow, *Brooklyn Rail* (June 2013): 29
 Derrick Adams, *Artforum* (November 2012): 279-280
 Georg Herold, *Artforum* (September 2005): 316-317
 "Funky Lessons," *Artforum* (January 2005): 193
 Nils Norman, *Artforum* (March 2004): 193-194
 Yayoi Kusama, *Texte zur Kunst 53* (March 2004): 170-174
 "Grotesque!" (Focus Review of exhibition curated by Pamela Kort at Schirn Kunsthalle, Frankfurt, Germany), *Artforum* (November 2003): 186
 "Exhibitions of an Exhibition," *Artforum* (October 2003): 173
 Isa Genzken, *Artforum* (September 2003): 234-235
 Ann Lislegaard, *Artforum* (September 2003): 228
 Michael Krebber, *Artforum* (Summer 2003): 189-190
 Martin Kippenberger, *Texte zur Kunst 50* (June 2003): 185-190
 Donald Moffett, *Artforum* (May 2003): 167
 Rosemarie Trockel, *Artforum* (February 2003): 139
 Jonathan Podwil, *Artforum* (February 2003): 139-140
 Beat Streuli, *Artforum* (January 2003): 139-140
 Jim Shaw, *Artforum* (December 2002): 137-138
 Lara Schnitger, *Artforum* (November 2002): 186-187
 Sven Pålsson, *Artforum* (October 2002): 155-156
 Diego Perrone, *Artforum* (September 2002): 204
 Harun Farocki, *Artforum* (Summer 2002): 174-175
 Andrea Fraser, *Artforum* (May 2002): 181
 Edward Burtnysky, *Artforum* (May 2002): 181-182
 Albert Oehlen, *Artforum* (April 2002): 137
 Rico Gatson, *Artforum* (February 2002): 132
 Céleste Boursier-Mougenot, *Artforum* (January 2002): 141
 Amy O'Neill, *Artforum* (December 2001): 121-122
 Kathleen Gilje, *Artforum* (November 2001): 147
 Nils Norman, *Artforum* (October 2001): 157-158
 Peter Rostovsky, *Artforum* (September 2001): 196
 Rainer Ganahl, *Artforum* (Summer 2001): 186
 Phyllis Baldino, *Artforum* (May 2001): 179
 Jude Tallichet, *Artforum* (April 2001): 140
 Damien Hirst, *Texte zur Kunst 41* (Spring 2001): 190-193
 Sharon Ya'ari, *Artforum* (March 2001): 145
 Renée Green, Marion von Osten, and Peter Spillmann, *Artforum* (February 2001):

Shirley Tse, *frieze* 56 (Jan./Feb. 2001): 106-107
 "Momentum," *Nu: The Nordic Art Review*, vol. 2, no. 3-4 (2000): 85
 "Greater New York," *frieze* 53 (Summer 2000): 106
 Sue De Beer and Laura Parnes, *frieze* 52 (May 2000): 110-111
 Luca Buvoli, *frieze* 51 (Mar./Apr. 2000): 112
 Peter Land, *frieze* 50 (Jan./Feb. 2000): 106-107
 "An exhibition curated by Robert Gober," *frieze* 49 (Nov./Dec. 1999): 104
 Steven Brower, *frieze* 48 (Sep./Oct. 1999): 99-100
 Aki Fujiyoshi, *frieze* 48 (Sep./Oct. 1999): 104-105
 Matthew Buckingham, *frieze* 46 (May 1999): 98-99
 "Nordic Nomads," *frieze* 45 (Mar./Apr. 1999): 92-93
 Jesse Bransford, *frieze* 44 (Jan./Feb. 1999): 82
 Liisa Roberts, *frieze* 43 (Nov./Dec. 1998): 88
 Manfred Pernice, *frieze* 42 (Sep./Oct. 1998): 97-98
 Jason Dodge, *Siksi* (Summer 1998): 85-86
 Tom Knechtel, *World Art* 17 (1998): 81
 Yukinori Yanagi, *World Art* 16 (1998): 78
 April 2001-September 2002: regular contributor to Critics' Picks section at
www.artforum.com

Lectures/Presentations/Papers

- 2015 Discussant, "Games and Gambits in Contemporary Art," panel at College Art Association Annual Conference, New York, forthcoming
- 2014 "Labor's Intermediaries," paper presented at "Labor in a Single Shot" conference, Boston University and Goethe-Institut Boston
- 2014 Seminar participant, German Studies Association annual conference, Kansas City, MO (seminar title: "Aesthetic Obstinacy")
- 2014 "Critical Delay: The International Reception of Michael Krebber," College Art Association Annual Conference, Chicago (panel title: "The American Reception of German Painting after 1960")
- 2013 Invited lecturer, Gallery Talk, "Amy Sillman: One Lump or Two," Institute of Contemporary Art, Boston
- 2013 Moderator, panel on art and social exchange, TransCultural Exchange conference, Boston University
- 2013 Moderator, "Contemporary Art and Exhibition Cultures," panel at annual conference of German Studies Association, Denver

- 2013 Invited lecturer and discussion participant, "Alan Uglow: A Panel Discussion," MIT List Visual Arts Center, Cambridge, MA
- 2013 Invited participant in panel discussion, Boston Arts Career Night, Visual Culture Consortium, Boston University
- 2013 Invited lecturer, "An Afternoon of Fauna: From Ants to Whales" (presentation on chimpanzees in the art of Rosemarie Trockel) organized by *Cabinet* magazine, New Museum, New York
- 2012 "Martin Kippenberger's 'Avant-Garde of the Belly,'" invited keynote speaker, "The Body in Visual Culture," The First Annual Undergraduate Art History Conference, University of Massachusetts Dartmouth
- 2012 "Polke as Public Figure," College Art Association Annual Conference, Los Angeles (panel title: "Sigmar Polke: (Art) History of Everything?")
- 2011 "Radicals and Neo-Cons: West German Art and Politics of the 1970s," invited lecturer and participant in conference, "The Global 1970s: A Radical Decade in Global Perspective," Department of History, Boston University
- 2011 Public conversation with art historian Gail Levin about her biography of artist Lee Krasner, Museum of Fine Arts, Boston
- 2011 Public conversation with artist Hans Haacke at MIT List Visual Arts Center, Cambridge, MA, in conjunction with the exhibition, "Hans Haacke 1967"
- 2011 "Shifting Boundaries: Art History, German Studies and Interdisciplinarity," German Studies Association Annual Conference, Louisville (panel title: "A Multidisciplinary Look at the Future of German Studies")
- 2011 "The Demonstration of Agency: Franz Erhard Walther's Early Works," invited lecturer and participant in conference, "Franz Erhard Walther's *First Work Set: Actions, Instructions, and Presence, 1963-1969*," Dia:Beacon, New York
- 2011 "Permission to Laugh: Humor and Politics in Contemporary German Art," invited lecturer, Ph.D. Program in Art History, Graduate Center, City University of New York
- 2011 Invited lecturer and participant in panel discussion, "Multiple Identities: New Thinking about Recent German Art," in conjunction with the exhibition, "De-Natured: German Art from Joseph Beuys to Martin

Kippenberger,” Ackland Art Museum, The University of North Carolina at Chapel Hill

- 2010 “Critical Receptions of (West) German Painting Before and After the *Wende*,” German Studies Association Annual Conference, Oakland (panel title: “The Visual Arts in Cold War Germany and Beyond”)
- 2010 “A Glossier Shade of Brown: Imi Knoebel’s *Raum 19*,” Association of Art Historians Annual Conference, Glasgow (panel title: “Materiality and Waste: Poetics of the Concrete in Modern Life”)
- 2010 Invited participant in annual conference, “Generations in Contemporary Art,” sponsored by CATT (Contemporary Art Think Tank), Phillips Collection, Washington, DC
- 2010 “Virtual Barrier: Reimagining the Berlin Wall,” College Art Association Annual Conference, Chicago (panel title: “Afterlife: The Berlin Wall’s Continuing Cultural Presence”)
- 2008 “Jokes, Wit and Political Agency in West German Art, 1961-1989,” invited lecturer, Graduate Student Art History Association, Boston University
- 2008 “Neo-Cons and Rear-Guards: Art and Politics in West Germany after the Sixties,” Mid-Atlantic Popular/American Culture Association Annual Conference, Niagara Falls, Ontario (panel title: “The Aging of Aquarius: Forty Years of Post-Sixties Art and Culture”)
- 2008 “Wit, Politics and Potentiality in the Work of Georg Herold and Rosemarie Trockel,” Tertulia, junior-faculty colloquium, Boston University
- 2008 “Martin Kippenberger’s ‘Avant-garde of the Belly,’” College Art Association Annual Conference, Dallas (panel title: “Food for Art”)
- 2007 Gallery Talk on Imi Knoebel’s *Raum 19*, 1968, Dia:Beacon, New York
- 2007 “Cracking the Contemporary Art Code,” lecture delivered and discussion moderated as part of one-day event, Museum of Fine Arts, Boston
- 2006 “‘Interesting Art from West Germany’: Georg Herold’s Lexicography,” Fogg Art Museum, Harvard University, Cambridge, MA, as part of symposium, “Made in Western Germany: Revisiting German Art of the ‘80s”

- 2006 Invited discussant for interdisciplinary conference, “Theatricality in Contemporary Art,” Visual Arts Program, MIT, Cambridge, MA
- 2006 “‘Thingsure’: Reading Ernst Jandl through Matthias Müller’s Eyes,” as part of interdisciplinary conference, “Matthias Müller: Multimedia Poet,” Boston University
- 2006 “Die fehlende Pointe: Witz und Wortspiel bei Rosemarie Trockel und ihren Zeitgenossen” (“The Missing Punch Line: Wit and Wordplay in the Work of Rosemarie Trockel and Her Contemporaries”—delivered in German), invited lecturer, Museum Ludwig, Cologne, Germany
- 2005 “Full of Potential: Rosemarie Trockel’s ‘Unrealized’ Books and Catalogues,” invited lecturer, Tufts University, Department of Art and Art History, Medford, MA
- 2005 Invited participant in round-table discussion in conjunction with the exhibition, “Make Your Own Life: Artists In & Out of Cologne,” organized by Bennett Simpson, Institute of Contemporary Art, Philadelphia
- 2004 Acceptance speech, Art Critic’s Award, Arbeitsgemeinschaft deutscher Kunstvereine (Association of German Art Societies), Art Cologne, Germany: “Vertrautheit und Entfremdung beim (kulturellen) Übersetzen” (“Familiarity and Estrangement in [Cultural] Translation”—delivered in German)
- 2004 “‘Deskilling’ in Michael Beutlers Arbeit” (“‘Deskilling’ in the Work of Michael Beutler”—delivered in German), lecture and conversation with Michael Beutler, Kunstverein Heilbronn, Germany
- 2004 Presentation of dissertation project, Graduate Colloquium in Art History (Professor Michael Diers), Humboldt University, Berlin (delivered in German)
- 2004 Presentation of *Cabinet* magazine, Lothringer 13 (non-profit exhibition space), Munich, Germany (delivered in German)
- 2003 Introductory lecture to screening of films by Matthew Buckingham, Akademie der Künste, Berlin, Germany, sponsored by the Deutscher Akademischer Austauschdienst (DAAD—German Academic Exchange Service)
- 2001 Presentation of Apex Art Residency Program, as part of workshop on artists-in-residence, Art in General, New York

- 2001 Moderator, Apex Art Curatorial Program conference, “Inside Out: Reassessing International Cultural Influence,” Rio de Janeiro, Brazil
- 2000 Presentation of Apex Art Curatorial Program, Nomads & Residents, discussion group for visiting artists and critics, New York

Conferences Organized

- 2014 Co-organized (with Roy Grundmann, Film Studies, Boston University) three-day international conference, “Labor in a Single Shot,” Boston University and Goethe-Institut Boston

Guest Lecturer/Visiting Critic

- 2006 Visiting critic, final reviews, Master of Science in Visual Studies, Visual Arts Program, MIT, Cambridge, MA
- 2002 Visiting critic, International Studio & Curatorial Program, New York
- 2002 Visiting critic, Art Omi International Artists’ Residency, New York
- 2001 Guest lecturer and visiting critic, Department of Theater and Visual Art, Fordham University, New York
- 2000 Guest lecturer, graduate seminar with Professor Eric Rosenberg on Conceptual art, Tufts University, Medford, MA: “Art & Language: Authority and the Production of ‘Meaning’”
- 1997 Guest lecturer and visiting critic, School of Art, Yale University, New Haven

Professional Service

- 2014-2015 Chair, Graduate Academic Affairs Committee, Graduate School of Arts & Sciences, Boston University
- 2014-present Director of Graduate Studies, History of Art & Architecture, Boston University
- 2014 Peer reviewer for *ARTMargins* print journal (MIT Press)
- 2010-present Member of Exhibitions Committee, Boston University Art Gallery

2011-2013	Director of Graduate Studies, History of Art & Architecture, Boston University—on leave fall 2012
2010-2011	Member of Steering Committee, Visual Culture Consortium, Boston
2006-2011	Member of Graduate Admissions Committee and Graduate Studies Committee, Department of History of Art & Architecture, Boston University
2006-2009	Member of Public Art Commission, Cambridge Arts Council, Cambridge, MA
2005-present	Member of Board of Trustees, Apex Art, New York
2005	Member of jury for annual Art Critic's Award, Arbeitsgemeinschaft deutscher Kunstvereine (Association of German Art Societies), Germany
2004	Member of jury for International Studio Programme, ACC Galerie (non-profit exhibition space), Weimar, Germany
2003	Organizer of MFA Student Exhibition ("Don't Forget to Write"), Art Department, Queens College, City University of New York
2001	Student member of Search Committee for the Position of History of Photography, Graduate Center, City University of New York
2001-2003	Member of Art History faculty participating in end-of-semester MFA critiques, Art Department, Queens College, City University of New York
2000-2001	Student Representative to the Executive Committee, Ph.D. Program in Art History, Graduate Center, City University of New York
1999-2000	Organizer of Guest-Lecture Series, Ph.D. Program in Art History, Graduate Center, City University of New York

Professional Affiliations

College Art Association
 Society of Contemporary Art Historians
 German Studies Association
 Historians of German and Central European Art & Architecture

American Alliance of Museums
Text and Academic Authors Association

Languages Read/Spoken

Fluent in reading and speaking German
Basic reading and speaking ability in Spanish
Basic reading knowledge of French