

## **Education**

- 2023 **PhD, Northwestern University**, Department of Art History.  
**Certificate in Critical Theory**  
Committee: Hannah Feldman (Chair), Huey Copeland, Anna Parkinson, Marc Siegel  
Dissertation: "Queer Exoticism: Strategies of Self-Othering in West Germany, 1969–1994."

In post-1960s West Germany, queers sought to critique conservative European norms and envision liberated forms of social life. But in trying to articulate their marginality outside the terms of identity, they recycled stereotypes of racial and ethnic difference, a practice I call queer exoticism. To demonstrate the relevance of queer exoticism as a historical phenomenon, I analyze visual objects from across multiple West German queer subcultures, identifying exoticist tendencies within tattooing, experimental filmmaking, and neo-expressionist painting. Extending aesthetic debates about orientalism, primitivism, and queer visibility, I argue that queerness was constructed around representations of difference rooted in colonial power dynamics.

- 2017 **MA, Northwestern University**, Department of Art History.  
Thesis: "Quincy Index: Carl Andre's Vernacular Modernism"
- 2011 **BFA, The Cooper Union for the Advancement of Science and Art**, School of Art.

## **Fellowships & Awards**

- 2023–5 Preparing Future Faculty for Inclusive Excellence (PFFIE) Postdoctoral Fellowship, University of Missouri.
- 2023–4 Max Kade Berlin Fellowship, Freie Universität Berlin (declined).
- 2022 Rauschenberg Residency, Robert Rauschenberg Foundation, Captiva Island, FL.
- 2021 Chicago Object Studies Initiative (COSI) Teaching Fellowship at the Art Institute of Chicago.
- 2019–20 Whitney Independent Studies Program, Critical Studies fellow.  
Tutor: Prof. Dr. Gertrud Koch (Brown University/Freie Universität Berlin).
- 2019 DAAD Research Grant for Doctoral Candidates and Young Academics and Scientists.  
Affiliated with Prof. Dr. Marc Siegel (Johannes Gutenberg-Universität Mainz).
- 2018–19 Fulbright U.S. Student Grant, Graduate Fellow.  
Affiliated with Prof. Dr. Marc Siegel (Johannes Gutenberg-Universität Mainz).
- 2017–18 Paris Program in Critical Theory, Fellow.  
Led by Professor Samuel Weber (Northwestern University).
- 2017 SSRC Dissertation Proposal Development Fellowship.
- 2016 Barbara Smith Shanley Graduate Travel Fellowship.
- 2011 Sarah Cooper Hewitt Fund Prize.

## ***Publications***

### **Peer-Reviewed Publications**

- “Autoprimitivism and Queer Style among the *Neue Wilde*.” Under consideration at *Oxford Art Journal*.
- “Anachronism and Anti-Conquest: On *Chamisso’s Shadow*.” In Angela McRobbie (ed.) *Ulrike Ottinger: Film, Art, and the Ethnographic Imagination*. Accepted for publication at Intellect Books. Estimated date of publication: Spring 2024.
- “Temporal Displacement in Ulrike Ottinger’s Films.” *The Germanic Review* 97, no. 4 “Queer Time and Contemporary German Cinema” (November 2022): 310-323.
- “Seven-Figure Settlements and Paid Days Off: An Interview with Devin Kenny.” In Delinda Collier and Robyn Farrell (eds.) *Perspectives on In/stability* (Chicago: Art Institute of Chicago, 2022).

### **General-Audience Publications**

- “‘Who Doesn’t Want to be Free?’: Thomas Love on Counterpublic 2023, St. Louis, Missouri” *Texte zur Kunst* 131 (September 2023), print.
- “Space as Suspension in Time: Thomas Love on Rindon Johnson at GUTS, Berlin,” *Texte zur Kunst* (February 24, 2023), online.
- “Anonymous Pipes.” In Markus Saile, *Separate | Related*. Berlin: Distanz Verlag; Aachen: Neue Aachener Kunstverein, 2021.
- “Emo Artifice as an Archive of Feelings.” *Art in America* (October 17, 2019), online.
- “A.L. Steiner + Zackary Drucker.” In Phoebe d’Heurle and Maryam Hosseini (eds.), *She Models for Her*. Exhibition catalog. New York: The Shed, 2019.

### **Translations**

- Markues Aviv, “Embroided to the Max.” In *Henrike Naumann*. Exhibition catalog, Karl Schmidt-Rottluff Stipendium. Düsseldorf: Kunsthalle Düsseldorf and Studienstiftung des deutschen Volkes, 2019.

## ***Workshops and Institutes***

- Summer Institute of Psychoanalysis (Psychoanalysis and Gender).  
Université Paris 3 – Sorbonne Nouvelle. Jun. 26–30, 2023.
- Summer Institute of Psychoanalysis (Transference and Media Studies).  
Université Paris 3 – Sorbonne Nouvelle. Jun. 25–28, 2018.
- Dissertation workshop: “Queer Temporalities and Media Aesthetics.”  
Institut für Medienwissenschaft, Ruhr-Universität Bochum. Apr. 24–26, 2018.  
Led by Professors Penelope Deutscher and Astrid Deuber-Mankowsky.
- Summer Institute of Cologne [sic!], “Queer Becomings and Unnatural Intimacies,”  
Universität zu Köln – Theaterwissenschaftliche Sammlung. Aug. 22–Sept. 2, 2016.  
Led by Professor Nick Davis.

## ***Presentations***

### **Invited Talks**

- “The Dialectical Presentation of the Revolutionary Body”  
European Studies Brown Bag Series, University of Missouri, Dec. 1, 2023.
- “From Muse to Patron: Nancy Cunard in Parallax”  
Winter Colloquium, Department of Art History, Northwestern University, Mar. 9, 2023.
- “Queer Temporality in the Work of Ulrike Ottinger”  
Guest Lecture, MFA Program, University of Delaware. Dec. 5, 2019.
- “Ulrike Ottinger and the Time of the Queer Other”  
Guest Lecture, “Deutsches Nachkriegskino. Erster Versuch: Kristl, Ottinger, Sander, Schroeter,”  
Prof. Marc Siegel, Johannes Gutenberg Universität Mainz, Germany: Jul. 3, 2019.
- “The Lure of Silk,” Panel Presentation, *Learning to Speak in a Future Tense*,  
Organized by Amanda Parmer, Abrons Art Center, New York, NY: Mar. 19, 2015.

### **Conference Papers**

- “New Savages: German Neo-Expressionism, Queer Style, and Autoprimitivism”  
Conference paper for panel “Style as a Way of Life: Queer Sexuality, Aesthetics, Ethics”  
German Studies Association (GSA) Annual Conference, Houston, TX, Sept. 15–18, 2022.
- “Geschlecht is being Beaten: Self-Othering and Queer Identity”  
Colloquium paper, “Masculinity, Politics, and Postwar Germanophone Literatures and Visual Culture.” Northwestern University Dept. of German, Evanston, IL, May 12, 2022.
- “German Neo-Expressionism and Subcultural Style”  
Conference paper, “Fringe of the Fringe: Privileges of Subculture in the Memory of Institutions,”  
Institute for Media and Culture Science at the Heinrich Heine University Düsseldorf and the Inter Media Art Institute (IMAI). NRW Forum, Düsseldorf, Nov. 18–20, 2021.
- “Periodical Revolution: Leftist Art Publications and the Aesthetics of Rebellion.”  
Panel co-chaired with Adri Kácsor (Northwestern University). Panelists: Asli Menevse (Cornell),  
Przemyslaw Strozek (Archiv der Avantgarden), and Paul Smith (UCLA). CAA Annual Conference,  
online: Feb. 11, 2021.
- “Periodical Revolution: A Question of Method,” co-written with Adri Kácsor.  
Conference paper, CAA Annual Conference, Feb. 11, 2021.
- “Surface and Emptiness: Ulrike Ottinger’s *Ornamentik*.”  
Conference paper, Whitney ISP Critical Studies Symposium,  
Whitney Museum of American Art (online), May 29, 2020.
- “The Ethnographic Roots of Queer Exoticism in Germany.”  
Conference paper, “The Past and Present of Queer German Studies,”  
University of British Columbia, Vancouver, Canada (online): Apr. 24–26, 2020.

- “Apophatic Aesthetics in Contemporary Art.”  
Panel chair. Panelists: Mlondolozzi Zondi (Northwestern University), Cassandra Guan (Brown University), and Amalle Dublon (New School). CAA Annual Conference, Chicago, IL: Feb. 12–15, 2020.
- “Ticket of No Return: Queer Europhobic Exoticism in the Work of Ulrike Ottinger”  
Conference paper, “Leaving Europe: Alternative Routes of Out-/Upward Mobility,”  
KU Leuven, Belgium: Sept. 13–14, 2018.
- “Regarding One’s Own Pain: Masochistic Self-Imaging and the White German Subject,”  
Conference paper, “Synaesthetic Border Crossings,”  
PRISMES Université Paris 3 – Sorbonne Nouvelle, Paris, France: Jan. 11–12, 2018.
- “Ambiguous Realism” presentation on *Audio/Visual Arts* panel at “Resistance, Radicalisms, and Aesthetics” graduate student conference  
Dept. of French and Italian, Northwestern University, Evanston, IL: Jun. 1–2, 2017.
- Panel Moderator, “Art as Direct Action,” Wall of Respect Symposium,  
Northwestern University, Evanston, IL: Apr. 28–29, 2017.
- “*Quincy Index*: Carl Andre’s Vernacular Modernism”  
Conference paper, 52nd Annual Art Institute of Chicago Graduate Student Seminar,  
The Art Institute of Chicago, Chicago, IL: Apr. 21–22, 2017.
- Respondent, “What Is the Use of Theory?” Critical Theory Cluster Dissertation Symposium.  
Northwestern University, Evanston, IL: Feb. 16–17, 2017.
- “Dressing the Body in Movement / Dancing the Body in Fashion,” co-written with Miriam Piilonen.  
“Doing the Body in the 21<sup>st</sup> Century” conference,  
University of Pittsburgh, PA: Mar. 29 – Apr. 1, 2016.
- Introduction to *Goethe-Institut Emerging Artists 2015* screening,  
The Block Cinema, Northwestern University, Evanston, IL: Jan. 22, 2016.

## Teaching Experience

### Visiting Lecturer [Lehrbeauftragter], Academy of Fine Arts, Munich

- “What Muses Do” Winter 2023.  
Three-day Blockseminar in the Philosophy Department. This seminar looks to the figure of the muse in order to understand artistic production in the interstices of agency, authorship, and collaboration. Alongside discussions of the ethics of inspiration in our own creative work, we will look at three historical case studies: Jeanne Duval, Robert de Montesquiou, and Nancy Cunard.

### Lecturer, Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago

- ARTHI-4020: Queer Looks: Theories and Practices of Queer (In)Visibility. Spring 2022, Spring 2023.  
Seminar on queer art and the politics of representation for graduate students and advanced undergrads. The seminar asks what marks the queer as “other” and how this marking relates to other forms of alterity, with special attention to the intersections of queer visibility and racialization. Students discuss how visibility is both an opportunity for self-fashioning and an avenue of social control.

- **ARTHI-5002: Exoticism.** Fall 2021, Fall 2022, Spring 2023.  
Graduate survey of modern and contemporary art for incoming MFA students. Instead of tracing a developmental narrative, the seminar explores how exoticist fantasies have recurred in different times and places throughout twentieth-century European and American art. Students analyze such tropes as the primitive African, the Oriental despot, the noble savage, and the visionary schizophrenic, exploring how these exoticist fantasies have obscured the realities of imperial violence, colonial extraction, and cultural conflict.
- **ARTHI-1002: Modern and Contemporary Art Survey.** Fall 2022.  
This class covers several major movements of modern and contemporary art from 1860 until today. The class strives to place the history of European and American art in a global context while also attending to historical and political forces beyond the art world including colonialism, war, race relations, economic tendencies, and technological developments. Each class session brings multiple artworks into dialogue in order to emphasize difference and diversity as the motor of art historical change.
- **ARTHI-4027: Style.** Fall 2022.  
This course traces the concept of style within the field of Western art history from the nineteenth century until today. Style can refer to what is unique about an artist's work (their personal style) as well as what is generic (the style of their school, their culture, or their time). An artist can work in the style of someone else, even someone who lived long ago, a practice liable to be criticized as inauthentic, outmoded, or appropriative. In art history, these questions have informed attempts to define social, cultural, and even racial differences along stylistic lines, even as it has challenged those very distinctions.

**Visiting Lecturer [Lehrbeauftragter], Institut für Film-, Theater-, Medien-, und Kulturwissenschaft, Johannes Gutenberg Universität–Mainz**

- “Problems and Possibilities of Ethnographic Film.” Winter 2021–2022.  
Discussion-based seminar as part of the BA module “Film/Modernity/Theory.” The seminar examines how the inscription of cultural difference has shaped the form and function of cinema. While providing a survey of the history of ethnographic film, the course focuses specifically on experimental methods that challenge the empiricism and objectivity of “scientific” filmmaking. By extension, the case studies open onto broader film theoretical debates about fiction vs. documentary, narrative coherence, indexicality, and temporality.

**Teaching Fellow, Mellon Seminar, Art Institute of Chicago and Northwestern University**

- “Blackness and Abstraction.” Spring 2021.  
This undergraduate seminar addresses the relationship between Blackness and abstraction in Modernist art from the 1920s to the 1960s. Against a monolithic conception of “Black art,” the seminar demonstrates how racial Blackness undergirds the practices of diverse artists across a wide historical and geographic spectrum. The seminar is split into three blocks of three weeks, each of which revolves around a single artwork. These case studies provide entrée to three different time periods (Interwar, Postwar, and Postcolonial) and three different continents (Europe, North America, and Africa). As part of the Mellon-funded Chicago Object Studies Initiative (COSI), the seminar prioritizes studying works of art in person. All of the main case studies were on view at the Art Institute of Chicago (AIC), and students worked directly with the collection over the course of the seminar.

**Visiting Lecturer [Lehrbeauftragter], Institute for Art in Context, Universität der Künste (UdK), Berlin**

- “Europhobischer Exotismus / Europhobic Exoticism.” Summer 2018.

Academic seminar for master's students in fine arts. The seminar covers the use of exoticism as an artistic strategy in 20th-century European art in order to critique or dis-identify with European cultural and social norms. Each class centers around the close reading and discussion of a single artwork or exhibition, from Jean-Hubert Martin's *Les Magiciens de la Terre* (1989) to Renée Green and Diedrich Diederichsen's *Import/Export Funk Office* (1992) and Camille Henrot's *Grosse Fatigue* (2013).

**Teaching Assistant, Department of Art History, Northwestern University**

- "Intro to Contemporary Art," Prof. Lane Relyea, Spring 2023.
- "Intro to European Art, 1400–1800," Dean Adrian Randolph, Fall 2022.
- "Art and Activism," Prof. Rebecca Zorach, Spring 2016.
- "Intro to American Art," Prof. Chris Bell, Winter 2016.
- "Intro to Modernism," Prof. Stephen Eisenman, Fall 2015.

***Professional Experience***

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| 2024    | Curated exhibition "heel" by Coco Klockner at Stop-Gap Projects, Columbia, MO: Apr. 5–19.  |
| 2021    | Curated exhibition "Meine Kompetenzen liegen ganz woanders" with work by Paul Niedermeyer and Michel Wagenschütz at Heit Berlin, Nov. 26–Dec. 19, 2021.  |
| 2020    | Workshop co-organized with Markues Aviv: "Einfluss/Ausfluss [Influence/Outfluence]" at Burg Giebichenstein Kunsthochschule Halle: Nov. 6–8.  |
| 2019    | Conference co-organized with Ying Sze Pek (Princeton University): "To Institute the Postcolonial." Roundtable discussion with Nanna Heidenreich, Anja Sunhyun Michaelsen, and Christian Kopp. Aquarium am Südblock, Berlin: Aug. 24. |
| 2017    | Guided Tour of Centre Pompidou for undergraduate students in the Northwestern University/Université de Paris Sorbonne Nouvelle Program in Art, Literature, and Contemporary European Thought (ALCET): Nov. 20.                       |
| 2017    | Workshop co-organized with Sharon Hayes (Penn) and Tyrone Palmer (Northwestern University): "Blackness and Performativity." Northwestern University, Depts. of Art History and Art, Theory, and Practice, Evanston, IL: Apr. 17.     |
| 2017    | Curated Film Series: "The Gay Left: Homosexuality in the Era of Late Socialism." The Block Cinema, Evanston, IL: Feb. 3 – Mar. 3.  |
| 2017    | Course Research Assistant for Huey Copeland: "Black Masculinities." Dept. of Art History, Northwestern University: Spring Quarter 2017.  |
| 2017    | Research Assistant: Rebecca Zorach, Claudia Swan, Huey Copeland, Hiring Plan Research Committee, Dept. of Art History, Northwestern University, Evanston, IL.  |
| 2015–17 | Graduate Student Representative, Dept. of Art History, Northwestern University.  |

- Duties included planning Graduate Student Lecture Series. Invited speakers: Sharon Hayes (Penn), Allyson Nadia Field (UChicago), Amy Powell (Curator at Krannert Art Museum, UIUC).
- 2016      Research Assistant: Domietta Torlasco (Northwestern University).  
Assisted with media studies research project on cinematic depictions of children in wartime.
- 2010      Co-curator with Cassandra Guan, Calla Henkel, and Max Pitegoff: *Afterparty*.  
“End of Year Show,” 31 Cooper Gallery, Cooper Union, New York, NY.

### ***Selected Exhibitions***

- 2023      *Survival on Land and Sea* with John Neff, Oct. 27–Dec. 3.  
Scherben, Berlin, Germany.
- 2015      *Detail*, Group Exhibition, Nov. 5–17  
WANUSAY, Montreal, Canada.
- 2015      *Lure of Silk*, Oct. 25  
WANUSAY, Montreal, Canada.
- 2010      *In Play* with Cassandra Guan and Janny Chiu  
31 Cooper Gallery, Cooper Union, New York, NY.
- 2009      *Hüttendong*, Group Exhibition  
after-the-butcher, Berlin, Germany.

### ***Language Skills***

English: native speaker  
German: advanced proficiency  
French: intermediate proficiency

### ***Professional Affiliations***

College Art Association (CAA)  
German Studies Association (GSA)