

Sara Blaylock

Curriculum vitae

Department of Art and Design
University of Minnesota Duluth
317 Humanities
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Duluth, MN 55812

218 726-7567
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EDUCATION

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| 2017 | PhD Visual Studies (Designated Emphasis in Feminist Studies)
University of California Santa Cruz |
| 2006 | BFA Media Arts (High Distinction)
California College of the Arts |

PROFESSIONAL APPOINTMENTS

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| Fall 2022 – present | Associate Professor of Art History
University of Minnesota Duluth, Department of Art and Design |
| Fall 2017 – Fall 2022 | Assistant Professor of Art History
University of Minnesota Duluth, Department of Art and Design |

PEER-REVIEWED PUBLICATIONS

Books

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| 2022 | <i>Parallel Public: Experimental Art in Late East Germany</i> (The MIT Press). |
| | • Awarded the Waterloo Centre for German Studies 2022 Book Prize. |

Journal Articles

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| 2025 | “Radical Patience: Intimacy and Multiplicity In Gabriele Stötzer’s Photo Books.” <i>ASAP-Journal</i> 10, no. 3 (September 2025): 361-392. |
| 2021 | “Being the Woman They Wanted Her to Be: Cornelia Schleime Performs Her Stasi File,” <i>Third Text</i> 169, vol. 35, no. 2 (March 2021): 227 – 247. |

- Awarded the “Emerging Scholars Essay Prize” by the Historians of German, Scandinavian, and Central European Art in 2022.

- 2017 “Bringing the War Home to the United States and East Germany: *In the Year of the Pig* and *Pilots in Pajamas*,” *Cinema Journal*, vol. 56, no. 4 (Summer 2017): 26 – 50.
- 2016 “La femme de leurs rêves: Cornelia Schleime et les archives de la Stasi” (Being the Woman They Wanted Her to Be: Cornelia Schleime Performs Her *Stasi* File), *Gradhiva*, no. 24 (December 2016): 21 – 49. Published in French translation.

Book Chapters

- 2026 “Parties, Portfolios, and the Occasional Egg: EIGEN+ART and Creative Dissent in the Late East Germany,” *Creative Dissent: Alternative Cultures during Socialism and Beyond, 1945 – 1991*, edited by Katalin Cseh-Varga, Martin Klimke, Rolf Werenskjold, and Marko Zubak, 245-264. Central European University Press.
- “BITTERFELD IS EVERYWHERE. An Archive of Waste in the Socialist and Post-Socialist Industrial Landscape,” *From Utopian Modeling to Necropolitical Agonism: Contemporary European Art at a Time of Democratic Crisis*, edited by Lindsay Caplan and Kerry Greaves, 163-180. Manchester University Press.
- 2020 “Excess, Distortion, and Archival Value: Exhibiting the East German Everyday at the Wende Museum,” *Imperfect Recall: Re-collecting the GDR*, ed. Cecilia Novero. *Otago German Studies*. Vol 30. (Dunedin: University of Otago, 2020), 199 – 240.
<https://otagogermanstudies.otago.ac.nz/ogs/article/view/435>.
- “The Subject Who Knows: Photographers and the Photographed in the Late East Germany,” *The Oxford Handbook of Communist Visual Cultures*, eds. Aga Skrodzka, Xiaoning Lu, Katarzyna Marciniak (Oxford University Press, 2020), 500 – 518.
- 2018 “Afterword: Authenticity's Visual Turn,” *Politics of Authentic Subjectivity: Countercultures and Radical Movements Across the Iron Curtain (1968 – 1989)*, eds. Joachim C. Häberlen, Mark Keck-Szajbel & Kate Mahoney (New York and Oxford: Berghahn Books, 2018), 278 – 286.

Manuscripts in Preparation

- 2026 *Double Dare Ya: A How-To History to Activate, Customize, and Authorize Your Feminist Self*. (Single-authored book).

NON-REFEREED PUBLICATIONS

Catalogue Essays

- 2024 “Roman Corset by Gabriele Stötzer.” Essay for exhibition *Made in Germany? Art and Identity in a Global Nation*, curated by Lynette Roth at the Busch-Reisinger Museum, Harvard University (September).
- “Alone with Company: Gundula Schulze Eldowy’s New York City Photographs.” Essay on Gundula Schulze Eldowy for exhibition at the Akademie der Künste, Berlin (January). Published in both original English and in German translation.
- 2022 “Realism and Vulnerability in the Films of Helke Misselwitz.” Essay for the DVD collection “Everyday Poetry: The Early Films of Helke Misselwitz” (DEFA Film Library).
- 2016 “Aufstand des Materials. Körperbilder im Prenzlauer Berg der 1980er Jahre” (A Material Revolt: Body Portraits in the Prenzlauer Berg of the 1980s) in *Gegenstimmen. Kunst in der DDR 1976 – 1989 (Voices of Dissent: Art in the GDR 1976-1989)*, ed. Christoph Tannert (Berlin: Deutsche Gesellschaft & Künstlerhaus Bethanien, 2016), 394 – 401. Published in both original English and in German translation.

Other

- 2019 “Lag and Impact in Visual Studies,” *Refract: An Open Access Visual Studies Journal* vol. 1, no. 2 (November 2019): 227 – 235.
<https://escholarship.org/uc/item/4vw062k0#main>

Book Reviews

- 2026 Review of Eray Çayli, *Earthmoving. Extractivism, War, and Visuality in Northern Kurdistan* for *Visual Studies* (in press).
- Review of Laurie Cluitmans and Heske Ten Cate, *Mothering Myths. An ABC of art, birth, and care* for *Visual Culture* (June).
<https://doi.org/10.1080/1472586X.2026.2691723>
- 2024 Review of Nicholas Mirzoeff, *Introduction to Visual Culture*, 3rd edition for *Visual Studies*, vol. 40, no. 1.
<https://doi.org/10.1080/1472586X.2024.2348677>.
- Review Essay of Brianne Cohen, *Don’t Look Away: Art, Nonviolence, and Preventive Publics in Contemporary Europe* for *21: Inquiries into Art*,

History, and the Visual, vol. 5, no. 1: 261-268. <https://journals.ub.uni-heidelberg.de/index.php/xxi/article/view/103158>

2023 Review of Anja Tack, *Riss im Bild. Kunst und Künstler aus der DDR und die deutsche Vereinigung* for *Journal of Contemporary History*, vol 58. no. 3. <https://doi.org/10.1177/00220094231173322f>

2018 Review of Amy Bryzgel, *Performance art in Eastern Europe since 1960* for *CAA Reviews* (January) [DOI: 10.3202/caa.reviews.2018.124](https://doi.org/10.3202/caa.reviews.2018.124)

2017 Review of Nicholas Mirzoeff, *How to See the World* for *Journal of Visual Culture*, vol. 16, no. 16. <https://doi.org/10.1177/147041291773236>

Digital Scholarship

2026 “The Art of Interference: Season 3, Episode 6 “Foraging”.” Co-host with Lutz Koepnick. (July). <https://artofinterference.com/episodes/s3-e6-foraging/>

2023 “Sara Blaylock. On her book *Parallel Public: Experimental Art in Late East Germany*.” Cover Interview for Rorotoko (March 15). https://rorotoko.com/interview/20230315_blaylock_sara_on_book_parallel_public_experimental_art_late_east/

2022 “Parallel Public – Experimental Art in Late East Germany by Sara Blaylock.” Interview with Matt Lamont for *Design Reviewed* (March 2022). <https://www.designreviewed.com/parallel-public-experimental-art-in-late-east-germany-by-sara-blaylock/>

2021 “Hierarchies of Hardship.” In *Pause. Fervour. Reflections on a Pandemic*, eds. Manca Bajec, Tom Holert and Marquard Smith, (Harun Farocki Institut and the Journal of Visual Culture, 2021), 73 – 74.

Originally published online in the journal *Rosa Mercedes*, vol 2, no. 15 (May 9, 2020). <https://www.harun-farocki-institut.org/en/2020/05/09/hierarchies-of-hardship-journal-of-visual-culture-hafi-15-2/>

2017 “Post-Truth and the Critical Media Consumer: Afterthoughts on *In the Year of the Pig* and *Pilots in Pajamas*,” *Cinema Journal's Afterthoughts and Postscripts*, vol. 56, no. 2 (Summer 2017). https://www.cmstudies.org/page/CJ_after564_blaylock?&hhsearchterms=%22post-truth+and+the+critical+media+consumer%22

“Performing the Subject, Claiming Space: Performance Art in a 1980s East Germany.” post. Notes on Modern & Contemporary Art Around the Globe, Museum of Modern Art. August 2017. http://post.at.moma.org/content_items/1035-performing-the-subject-claiming-space-performance-art-in-1980s-east-germany

“5 Questions with Sara Blaylock,” post. Notes on Modern & Contemporary Art Around the Globe, Museum of Modern Art. July 2017. http://post.at.moma.org/content_items/988-5-questions-with-sara-blaylock

Exhibition Reviews

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| 2024 | “Multiple Realities: Experimental Art in the Eastern Bloc 1960s-1980s.” <i>ARTMargins Online</i> (July 5). https://artmargins.com/multiple-realities/ |
| 2022 | “Revolutionary Romances. Transcultural Art Histories in the GDR (Albertinum, Dresden).” <i>Art Monthly</i> , Nr. 459 (September). |
| 2015 | “Cold War Domestics—Home Archives: Paulo Bruscky & Robert Rehfeldt’s Mail Art Exchanges from East Berlin to South America and Signs Fiction: Ruth Wolf-Rehfeldt at Chert gallery, Berlin, January 10 – March 28, 2015,” <i>ARTMargins Online</i> (March 26). http://artmargins.com/index.php/exhibitions-sp-132736512/759-paulo-bruscky-a-robert-rehfeldts-mail-art-exchanges-at-chert-gallery-berlin |
| 2011 – 2012 | Art reviews for <i>Whitehot magazine of contemporary art</i> (online). |
| 2009 – 2011 | Art, film, and culture reviews for <i>Barcelona Metropolitan</i> magazine (print). |

SCHOLARLY REVIEWS OF MY WORK

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| 2023 | <p>Briana J. Smith. Review of <i>Parallel Public. Experimental Art in Late East Germany</i> for <i>caa.Reviews</i>. (September 18, 2023). DOI: DOI: 10.3202/caa.reviews.2023.54</p> <p>Senem Yildirim. “Parallel public: experimental art in late east Germany.” <i>Visual Studies</i> (April 2023). DOI: 10.1080/1472586X.2023.2192415.</p> <p>Rod Mengham. “Anti-Idealism. Art Practices in the Final Years of the GDR (Review of <i>Parallel Public. Experimental Art in Late East Germany</i> by Sara Blaylock.” <i>Times Literary Supplement</i> (January 13, 2023). https://www.the-tls.co.uk/articles/parallel-public-sara-blaylock-book-review-rod-mengham/</p> |
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- 2022 Jan Baetens. "Parallel Public: Experimental Art in Late East Germany by Sara Blaylock." *Leonardo*, 2022. *Project MUSE*.
muse.jhu.edu/article/871483
- Kimber Chewning. "Parallel Public: Experimental Art in Late East Germany by Sara Blaylock." *ASAP Journal*, November 24, 2022.
<https://asapjournal.com/sara-blaylock-parallel-public-experimental-art-in-late-east-germany-kimber-chewning/>
- Monica Sheets. "Anti-Social Art: Experimental Practices in Late East Germany." Review of Exhibition co-curated with Sarah Edith James at the Tweed Museum of Art, February 2 – May 15, 2022. *ArtMarginsOnline*, September 19, 2022. <https://artmargins.com/anti-social-art-experimental-practices-in-late-east-germany/>
- Constanze Fritzsche. "Parallel Public: Experimental Art in Late East Germany by Sara Blaylock." *ArtMarginsOnline*, July 8, 2022. <https://artmargins.com/parallel-public-experimental-art-in-late-east-germany/>

GRANTS, FELLOWSHIPS, AND AWARDS

- 2026 British Academy / Leverhulme Small Research Grant, with Dr. Sarah James, Awarded amount £10,000
- 2025 Institute for Advanced Study Faculty Fellowship, University of Minnesota (Spring)
- 2024 Single-semester sabbatical, University of Minnesota Duluth (Fall)
- 2023 Waterloo Centre for German Studies Best New Book of 2022 (\$2,500)
- 2022 CAHSS Award for Research and Creative Activity (Tenure-Track Faculty) (\$750)
- University of Minnesota "Imagine Fund" Grant (\$5,000)
- "Emerging Scholars Essay Prize," Historians of German, Scandinavian, and Central European Art (\$500)
- 2021 University of Minnesota "Imagine Fund" Grant (\$2,250)
- 2020 Single-semester leave, University of Minnesota Duluth (Fall)
- 2020 – 2022 University of Minnesota "Grant in Aid" to support an exhibition at the Tweed Museum of Art (\$44,134)

- 2020 College of Liberal Arts Research and Creative Activity Grant (\$1,200)
- 2018 University of Minnesota “Imagine Fund” Grant (\$5,000)
- 2016 Professional Development Fellowship in Art History, College Art Association (\$10,000)
- Research Fellowship for International Graduate Students, Rosa Luxemburg Foundation
- 2014 – 15 Research Grant for Doctoral Candidates, German Academic Exchange Service
- 2012 German Studies Research Grant, German Academic Exchange Service

INVITED TALKS

- 2025 “Radical Patience: Intimacy and Multiplicity in Gabriele Stötzer’s Photo Books.” Department of German, Nordic, Slavic and Dutch. University of Minnesota Twin Cities (March 21).
- 2024 “Parallel Public: Experimental Art in Late East Germany.” German Studies Canada, Waterloo Centre for German Studies Book Prize Lecture. McGill University, Montreal (June 18).
- 2023 “Facing the Archive: Reading Declassified Eastern Bloc Documents Along and Against the Grain.” Co-presented with Cristina Vatulescu (NYU) for the Global Socialisms Network. Virtual (November 8).
- Keynote speaker for the 2023 Humanities Symposium (“Surveillance and the Self”), University of Missouri (April 21).
- “Parallel Public. Experimental Art in Late East Germany, in conversation with Dr. Briana J. Smith,” European Postwar and Contemporary Art Forum Book Series (January 30).
- 2022 “Early Career Publishing in Visual Culture,” University of Wisconsin Madison, Center for Visual Cultures. (December 8).
- “The Collective Impossible: The Feminist Performance Art of Exterra XX in Late East Germany,” Michigan State University (Part of the Stanley & Selma Hollander Lecture Series). (November 16).
- Book launch of *Free Berlin* by Briana J. Smith and *Parallel Public* by Sara Blaylock. Green Gallery East, Milwaukee, Wisconsin. (October 28).

MIT Press Book launch of *Parallel Public* by Sara Blaylock and *Paper Revolutions* by Sarah James. ChertLüdde Gallery, Berlin, Germany. With Kathleen Reinhardt. (June 24).

“Making a Scene. Artists, Gay Life and German History in the Films of Gino Hahnemann,” University of California Santa Barbara’s Graduate Center for Literary Research and Ca’Foscari University in Venice, Italy, (Part of the “New Approaches to Art in the German Democratic Republic” series). Virtual (May 20).

“The Valor of the Misfit: Experimental Art in Late East Germany,” Conversation with Dr. Seth Howes (Associate Professor of German, University of Missouri), Deutsches Haus at New York University and DEFA Film Library at the University of Massachusetts Amherst, Virtual (April 14).

“The Body in Ruins. Radical Performance in the Late East Germany,” School of the Art Institute of Chicago. (March 31).

“Parallel Public with Sara Blaylock,” Conversation with Dr. Lynette Roth (Head, Division of Modern and Contemporary Art, and Daimler Curator of the Busch-Reisinger Museum at Harvard University), Virtual (March 30).

2021 Interview with the film director Annekatrin Hendel on the film *Schönheit & Vergänglichkeit*, DEFA Summer Film Institute, Virtual (June 16).

“Alternative Space: Experimental Culture in the GDR,” Wende Museum Cold War Spaces Discussion Series, Virtual (March 24).
<https://vimeo.com/528523170>

2018 “The Subject Who Knows: Photographers and Photographed in a Late East Germany,” University of Minnesota Morris, Art History department (December 7).

2017 Visiting Scholar, Museum of Modern Art, C-MAP Central and Eastern European research initiative, New York (March 22).

2016 “Unofficial Galleries as a Counter-Public Sphere,” *Gegenstimmen. Kunst in der DDR 1976 – 1989 (Voices of Dissent: Art in the GDR 1976 – 1989)* Symposium, Martin-Gropius-Bau, Berlin (September 21).

CURATORIAL EXPERIENCE

2018 – 22 “Anti-Social Art: Experimental Forms in Late East Germany,” Tweed Museum of Art (February 2 – May 15, 2022; in planning since Spring 2018).

CONFERENCE ACTIVITY / PARTICIPATION

Conferences Organized

2026 “Socialist Ecologies: Speculative Methods for Retrieving Lost Futures Workshop” at BOARC (Liverpool) and Manchester School of Art, May 18-21. Co-organized with Dr. Sarah Edith James.

2025 International Association for Visual Culture biennial conference (“Kinship, Abolition, Freedom”), Dartmouth College (October 9 – 11), co-organizer.

2018 International Association for Visual Culture conference (“Visual Pedagogies”), London College of Communication, University of the Arts London (September 13 – 15), co-organizer.

Panels Organized

2026 Emerging Scholars Panel, Historians of German, Scandinavian, and Central European Art, College Art Association Annual Conference, Chicago (February), co-organizer with Dr. Allison Morehead.

2025 “Process-Generated Networks: Craft and Sociality in Feminist Art”, College Art Association Annual Conference, New York City (February 13), co-organizer with Dr. Katerina Korola.

Papers Presented

2024 “Radical Patience: Intimacy and Multiplicity in Gabriele Stötzer's Photo Books,” German Studies Association Conference, Atlanta, Georgia (September 27).

 “Radical Patience: Intimacy and Multiplicity in Gabriele Stötzer's Photo Books,” Research Forum for German Visual Culture (online, April 17).

 “Grrrls on Video: Joanie4Jackie as Feminist Craft in the Pre-Internet America,” Craft History Workshop Seminar Series (online, April 9).

- 2023 “Experimental Art in Late East Germany,” presented as part of the panel “Socialist, Ephemeral and Globalized: New Directions in the Study of German Art,” German Studies Association annual conference, Montreal, Canada (October 7).
- 2022 “BITTERFELD IS EVERYWHERE: Industrial Hauntings in the Former East,” presented as part of “Halloween in Ostberlin: Memory, Space, and the East,” German Studies Association annual conference, Houston (September 18).
- “Parallel Public: Experimental Art in Late East Germany,” presented as part of the “Socialist, Ephemeral and Globalized: New Directions in the Study of German Art,” College Art Association annual conference, Zoom (February 17).
- 2021 Final paper: “Parties, Portfolios, and the Occasional Egg: EIGEN+ART and Creative Dissent in a Late East Germany,” Creative Dissent: Alternative Cultures during Socialism and Beyond, 1945 – 1991, Zoom (April 14).
- 2020 “Parties, Portfolios, and the Occasional Egg: EIGEN+ART and Creative Dissent in a Late East Germany,” Creative Dissent: Alternative Cultures during Socialism and Beyond, 1945 – 1991, Zoom (October 28).
- Short introductory paper: “Parties, Portfolios, and the Occasional Egg: EIGEN+ART and Creative Dissent in a Late East Germany,” Creative Dissent: Alternative Cultures during Socialism and Beyond, 1945 – 1991, Zoom (May 20).
- 2019 “Experimental Art in the Late German Democratic Republic,” Teaching East German Culture: From the GDR to the Present, Seminar at the German Studies Association annual conference (Portland, Oregon, October 4 – 6).
- “Birth Stories of a Mutation Scenario: Chernobyl and the East German Body in Gundula Schulze Eldowy's Birth Portraits,” College Art Association annual conference (New York City, February 14).
- 2018 “Crossing Media, Forging Community – The Experimental Films of East Germany’s Feminist Art Collective, the *Künstlerinnengruppe Exterra XX*,” Society for Cinema and Media Studies annual conference (Toronto, March 16).
- 2017 “Enacting the Citizen: Artist Publications in East Germany as a Counter-Public Sphere,” College Art Association annual conference (New York City, February 17).

- 2016 “The Body in Pieces: Radical East German Photography in the 1980s,” College Art Association annual conference (Washington, DC, February 5).
- 2015 “Being the Woman they Wanted Her to Be: Cornelia Schleime Performs Her Stasi File,” Feminism and Art History’s New Domesticities, University of Birmingham (July 4).
- 2014 “The Body as a Machine: System Contact in the Art of the Auto-Perforation Artists, Dresden 1985-1991,” “Dropping Out of Socialism”: Alternative Cultures in the Soviet Bloc, 1956-1991, University of Bristol (June 5).
- 2014 “The Body Under Duress *Will Be Moved*: American Pilots and East German Spectators in *Pilots in Pajamas* (East Germany, 1968, Walter Heynowski & Gerhard Scheumann),” Society for Cinema and Media Studies annual conference (Seattle, March 20).

Discussant

- 2022 “Methodenstreit statt Bilderstreit. Koordinaten eines neuen Kanons für Kunst made in GDR.” Association Internationale des Critiques d’Art (AICA) Deutschland annual conference “Kunst und Kritik in Ost und West,” Albertinum, Dresden (June 25).
- 2015 “New Subjectivities, New Emotions, New Politics: Oppositional Politics and Counter Cultures Across the Iron Curtain during the long 1970s,” European University Viadrina, Frankfurt – Oder (June 12 – 13).
- 2015 “Alltag und Utopie,” Zentrum für Zeithistorische Forschung, Potsdam (April 23).

CAMPUS TALKS

- 2022 “Culture and Social Value in Postwar Britain and Communist Germany,” a book reading and discussion with Dr Paula Derdiger (ELWS), In Person (April 5).
- Visual Culture Lecture Series, In person and on Zoom (February 8).
- 2019 “The Subject Who Knows: Photographers and Photographed in a Late East Germany,” University of Minnesota Duluth, World Languages and Cultures department (November 7).

“Seeing what isn’t there: The invisibility of whiteness in American visual culture,” University of Minnesota Duluth, School of Fine Arts Campus Climate Change Team, Racism Untaught workshop (May 13).

2018 “Women, Work, and War: Käthe Kollwitz Prints,” Tweed Museum of Art (January 27).

TEACHING EXPERIENCE

University of Minnesota Duluth

Courses Taught

Arth4330, Theories and Methods of Art History and Visual Studies (Fall 2019, 2021, 2023)
Arth2390, US Art and Visual Culture in the 20th Century (LEP H & CD; as of Fall 2023 TRPJ)
(Spring 2018; Fall 2018, 2019, 2021, 2022, 2023, 2025; Summer 2021, 2025)
- Part of inaugural selection of classes in new Theorizing Race Power and Justice category of Liberal Education program (Fall 2023)
Arth3370, Dreamworld and Catastrophe: Art and Visual Culture in the Cold War (Spring 2018, 2019, 2021, 2022, 2023)
Arth1304, History of World Art II: Renaissance to Present (LEP H) (Spring 2018, 2019, 2021, 2022, 2023, 2024)
Arth3360, Art and Social Change in Europe, Russia, and the United States (Spring 2019, 2021, 2023, 2024)
Arth3361, Being and Becoming Modern: European Art, 1855-1955 (Fall 2018, Spring 2022; Fall 2022, Fall 2025)

University of California – Santa Cruz

Courses Taught

German Art, 1905 – 1945 (Summer 2016)
Approaches to Visual Studies (Summer 2014)

Courses Assisted

Climate Justice Now!, TJ Demos (Spring 2016)
Museum Cultures: The Politics of Display, Jennifer González (Winter 2016)
Pre-Hispanic Visual Culture: The Andes, Elizabeth Aguilera (Spring 2014)
Modern Art: Cubism to Pop, Jennifer González (Winter 2014)
German Art, 1905-1945, Donna Hunter (Fall 2013)
Constructing Cleopatra, Maria Evangelatou (Spring 2013)
Approaches to Visual Studies, Donna Hunter (Winter 2013)
Modern Art: Realism to Cubism, Kim Beil (Fall 2012)

Spanish Ministry of Education: North American Language and Culture Assistant

Pau Gargallo Arts High School and Technical College, Badalona (2010 – 11)
Lola Anglada Primary School, Martorell (2009 – 10)

SERVICE TO THE PROFESSION

Grant reviews

American Academy in Berlin

Manuscript reviews

ArtMargins

Peter Lang

Word & Image

Getty Research Journal

Feminist Media Histories

American Historical Review

Arts

Routledge

Humanities

Leadership

2024 – 2025	Co-organizer, International Association for Visual Culture conference, “Kinship Abolition Freedom” (Dartmouth College, October 9 – 11, 2025)
2023 – 2025	European Post-War and Contemporary Art Forum, Counselor
2023 – 2026	Historians of German, Scandinavian and Central European Art, Board Member-At-Large
2020 – 2023	College Art Association, <i>caa.reviews</i> , Midwest Exhibitions Field Editor
2017 – 2022	International Association for Visual Culture Director
2012 – 2016	International Association for Visual Culture Graduate Forum Co-Founder

DEPARTMENTAL / UNIVERSITY SERVICE

2025 – 2027	College of Arts, Humanities and Social Sciences, Strategic Planning and Budget Committee (2026-27, committee chair)
2023 – 2026	Campus Teaching and Learning Committee (elected)
2023 – 2024	Chair, College of Arts, Humanities and Social Sciences Research, Scholarship, and Creative Activity Committee
2022 – 2023	Member, College of Arts, Humanities and Social Sciences Research, Scholarship, and Creative Activity Committee

2022 – 2023	Member, Graphic Design Tenure Track search
2021 – 2022	Chair, College of Arts, Humanities, and Social Sciences Teaching and Learning Committee
2021 – 2022	Member, Graphic Design Tenure Track search
Spring 2021	Member, College of Liberal Arts Teaching and Learning Committee
2019 – 2020	Co-Chair, School of Fine Arts Campus Climate Change Team
Fall 2019	Visual Culture Lecture Series, Art History Area co-host
Spring 2019	Visual Culture Lecture Series, Art History Area host
2018 – 2019	Member, School of Fine Arts Campus Climate Change Team
2018 – 2020	Faculty mentor, Art History Symposium
2017 – 2024	Library liaison, Department of Art and Design

LANGUAGES

German: intermediate-advanced
Spanish: intermediate

PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS

College Art Association
Historians of German, Scandinavian and Central European Art (Member-At-Large on the Board)
German Studies Association