

CURRICULUM VITAE

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Education:

BA, UCLA, 1966, (History, *Summa cum Laude*)
Certificate, McGill University, Montreal, Quebec, Canada
(L'école française d'été)
MA, Columbia University, NY, 1967 (History)
M.Phil, Columbia University, NY, 1968 (History, Minor, Art History)
Ph.D., Columbia University, NY, 1975 (History, Minor, Art History)

Honors and Awards:

Phi Beta Kappa
Phi Sigma Phi (Social Science Honor Society)
President's Fellow, Columbia University
DAAD, 1977, 1981
George Mason University Grant, 1976
Faculty Grant, 1979
American Historical Association/Bradley University Grant, 1981
GMU Study Leave, 1982
Virginia Women's Cultural History Project, 1985
American Historical Association, Teaching Alliance, 1987-88, 1988-89
Virginia Foundation for the Humanities and Public Policy, 1988-89
Collegiate Study Leave, 1992
J. P. Getty Research Grant, Summer, 1996
George Mason Foundation Grant, summer, 1999
Fulbright Grant, summer, 2000
Holocaust Institute, Northwestern University, summer, 2000 (declined)
National Endowment for the Humanities, 2001-02 (Humanities Focus Grant)
University Study Leave, spring, 2003, 2011
David King Award for University Teaching Excellence, 2011

Employment:

2010-present: Robert T. Hawkes Professor of History
2006-2007: Chair, Department of History and Art History, George Mason University
1995-2005: Associate Professor of History and Art History

1984-1995: Chair, Department of History, George Mason University
1975-80 Assistant Professor of History George Mason University
January-June, 1969: Lecturer in History, Brooklyn College, NY
January-June, 1968, Lecturer in History, Nassau Community College, Garden City, NY
1968-69: Free-lance research, McGraw Hill Book Co., NY

Publications:

Co-Editor (with Francoise Forster-Hahn & Barbara Gaehtgens), *Max Liebermann and International Modernism* (Oxford UK & New York, Berghahn Publishers, 2011).
Sponsored by the German Historical Institute, Washington, DC and the Centre allemand d'histoire de l'art, Paris.

Introduction to volume and “*Sonderwege* Historical and Art Historical: The Case of Max Liebermann” (in *Ibid.*)

Iconoclash! Political Imagery from the Berlin Wall to German Unification [exh. Cat. Goethe-Institut] (Washington, DC), 2009-2010

“The Visual Arts and Cultural Migration in the 1930s-1940s: A Literature Review,” for *Central European History* 41: (December, 2008), pp. 569-604.

Entries for the *Encyclopedia of the Modern World* (Peter Stearns, ed.), New York, Oxford University Press, 2008 (“Berlin,” “Berlin Wall”)

Max Liebermann: Works on Paper, [exh. Cat., Goethe Institut] (Washington, DC), 2006

“Max Liebermann and the Politics of Painting in Germany: 1870-1935, in *Max Liebermann, From Realism to Impressionism* [exh. Cat., Skirball Cultural Center] (Los Angeles, 2005)

Review essay: “Tradition and Modernity in 19th and 20th Century German Art,” for *Central European History*, 35:3, 2002.

“The Revision of Vision: The *Kunstvereine* after 1945,” in Wolfgang-Uwe Friedrich (ed.), *Germany and America*, New York & Oxford, UK, Berghahn Publishers, 2001

Editor, *Cultures in Conflict: The Visual Arts in Eastern Germany*, Washington, DC, American Institute for Contemporary German Studies, 1998, (with essays by Matthias Flügge, Eckhart Gillen, Richard Pettit, Jost Hermand, forward by Frank Trommler)

“Red and Blank: The American Reception of East German Art” (in *Ibid.*)

Entries for: *Modern Germany, An Encyclopedia of History, People, and Culture, 1871-1990*, Dieter K. Buse & Juergen C. Doerr (eds.), New York & London, Garland Publishing, Inc. 1998 (“Painting,” “Museums,” “Berlin Secession,” “Hans Baluschek”)

“Max Liebermann als Jude,” *Max Liebermann, Jahrhundertwende*, [exh. Cat. Alte Nationalgalerie, Berlin], (Berlin, 1997)

Co-Editor (with Jerry Muller), and Introduction, *Fritz Stern at 70, An Appreciation*, Washington, DC, German Historical Institute, 1997

“Cultural Migration: Artists and Visual Representation between Americans and Germans during the 1920s and 1930s,” in David Barclay & Elisabeth Glaser-Schmidt, (eds.), *Mutual Images and Multiple Implications: American Views of Germany and German Views of America from the 18th to the 20th Centuries*, Cambridge, UK, Cambridge University Press, 1997

“The German War Art Collection,” in *Archivists & Historians, Occasional Papers, No. 17*, (Geoffrey Giles, ed.), Washington, DC, German Historical Institute, 1996

“Politics is an Art,’ The Cultural Politics of Max Liebermann in Wilhelmine Germany,” *Imagining Modern German Culture, 1889-1910, Studies in the History of Art*, Washington, DC, National Gallery of Art, 1996

“Recovering Culture: Berlin’s National Gallery and the US Occupation, 1945-1949,” *Central European History*, 27:4, 1994, 411-439

(Translated and published in a revised version as: “Die Wiederherstellung der Kultur: Die Nationalgalerie und die amerikanische Besatzung (1945-1949), in Claudia Ruckert & Sven Kuhrau (eds.), “*Der deutschen Kunst*,” *Nationalgalerie und nationale Identität*, Leipzig & Amsterdam, Verlag der Kunst, 1998

“Max Liebermann after 60 Years,” [exh. Brochure], *Max Liebermann, Portrait of an Artist*, [exhibition], Leo Baeck Institute, NY, 1995

“The Year Zero and Beyond: Some Preliminary Observations of German Painting and US occupation Policy towards the Arts: 1945-1949,” in George Kent (ed.), *Archives, Archivists, and Historians*, GMU Press, 1991.

“Between Tradition and Modernity, The Düsseldorf Art Academy in Early Nineteenth Century Prussia,” *German Studies Review*, October 1983, 439-473.

“Art and Politics in Turn-of-the-Century Berlin,” in *The Turn of the Century: German Literature and Art, 1890-1915*, Gerald Chapple & Hans Schulte (eds.), Bonn, Bouvier Verlag, 1981

“German Impressionist Painters and World War I,” *Art History*, 4:1, March 1981, 66-79

“Max Liebermann: Observations on Painting and Politics in Imperial Germany, *German Studies Review*, May, 1980, 171-206.

German War Art: 1939-1945, [exh. Cat. Fenwick Art Gallery](Fairfax, VA), Paintings and Drawings on loan from the US Army, Center for Military History, Alexandria, VA, 1979

Entries of German Generals for the *Encyclopedia of World War II*, (Thomas Parrish, ed.), New York, Simon & Schuster, 1978.

Exhibitions:

Curator: *Iconoclash!: Political Imagery from the Berlin Wall to German Unification Twenty*, an exhibition of posters, paintings and objects lent by the Wende Museum, Culver City, CA, to be held at the Goethe-Institut, Washington, DC, November-January, 2009-2010

Curator: *Max Liebermann, Works on Paper* [loans from the National Gallery of Art, Washington, DC and private collections] Goethe Institute, Washington, DC, March-April, 2006

Curator: *German War Art: 1939-1945* [paintings and drawings on loan from the US Army, Center for Military History, Alexandria, VA], Fenwick Art Gallery, Fairfax, VA, 1979

Presentations on modern German Art and History at:

American Historical Association
German Studies Association
College Art Association

US National Archives (invited)
McMaster University (invited)
University of North Carolina (invited)
Arizona State University (invited)
Johns Hopkins University (invited)
High Museum of Art, Atlanta, GA (invited)
National Gallery of Art, Washington, DC (invited)
US Foreign Service Institute (invited)
Smithsonian Institution (invited)
German Historical Institute (invited)
Leo Baeck Institute (invited)
Strathmore Center for the Arts, Rockville, MD (invited)
American Institute for Contemporary German Studies (invited)
Goethe-Institut (invited)
Ulster University, Belfast, Northern Ireland, (invited)

Pune University, Pune, India (invited)
Houston Museum of Fine Arts (invited)

Chair or Commentator at:

American Historical Association
German Studies Association
College Art Association
Southern Historical Association
Rutgers University, Center for Historical Analysis
Institute for Advanced Study, Princeton, NJ

Book Reviews in:

American Historical Review, The Historian, German Studies Review, Central European History, Modern Austrian History, History of European Ideas, International History Review, H-German, Comparative Strategy, Choice, History: CAA Online, Review of Books, German History (UK), Washington Independent Reviews Online

Memberships:

American Historical Association
College Art Association
Southern Historical Association (European Section Program Committee co-chair, 1990-91, Vice President, 1996, President, 1997, Member, Executive Council, 2002-2005)
Conference Group for Central European History (Member, Executive Committee, 1992-94)
German Studies Association (Executive Committee, 1985-88, Local Arrangements Co-Chair, 1984, Program Committee, 1992-93, German Studies Curriculum Advisory Board, 1995-97, Editorial Board, *German Studies Review*, 1994-2011)
Coordinator, Mid-Atlantic German History Seminar, 1997-2007

Professional Activities:

Board of Directors: Media Associates, 1990-2002
Consultant, Smithsonian Institution (Advisory Committee on Western Civilization, 1982-85)
Consultant, National Public Radio, 1982
Editorial Board, H-German (1994-97)
Reviewer-Panelist, National Endowment for the Humanities, 1985, 1995, 1998, 2002
Council for the International Exchange of Scholars, (Fulbright) Germany-Austria Panel, 1988-90, 2001, (Chair, 1989, 1990)
Academic Advisory Board, Max-Liebermann Gesellschaft, Berlin, 2000-present
Academic Advisory Council, American Institute for Contemporary German Studies, 1996-2001
Manuscript Reviewer: *Central European History, German Studies Review*, Harcourt-Brace, Wadsworth, Bedford/St. Martins' Press, Princeton University Press, University of

California Press, Pearson Publishing, University of Michigan Press, Routledge, Bedford, Cambridge University Press, *Art Bulletin*
Interviewee and consultant, A & E Entertainment Network, “Biography” series on Hermann Goering
Board Member and Vice-President: Friends of the German Historical Institute, Washington, DC, 1997-present
Board Member and Chair: Friends of the Goethe-Institut, Washington, DC, 2005-present

Teaching:

Courses: Western Civilization

History of Modern Germany

Historical Methods (undergraduate)

European Cultural and Intellectual History (undergraduate)

20th Century Germany and Austria (graduate)

Comparative Fascism (graduate)

Metropolitan Europe, 19th and 20th Centuries (undergraduate and graduate)

Reading the Arts: Music, Architecture, Painting (undergraduate honors)

German Romanticism (team-taught with a German literature and a music professor, undergraduate)

The Socially-Constructed World (undergraduate)

The Holocaust and Film (co-taught with a sociology professor, undergraduate)

The History of Paris, Politics, Art, and Culture (Spring Break course held in Paris, 2000)

The History of Vienna, Politics, Art, and Culture (Spring Break course held in Vienna, 2003)

Great Cities of Central Europe: Politics and Culture (Winter Break course held in Munich, Salzburg, Vienna, Budapest, Prague, Winter, 2010)

Culture and Politics of Germany (Spring break course to be held in Munich and Berlin, Spring, 2012)

19th & 20th Century German Painting

Advising: Faculty Advisor, Cambridge University Summer Program for Honors Students, 2002, 2003, 2004, Oxford University Fall Semester Program for Honors Students, 2007, Oxford University, Summer, 2012

Designed and coordinated and produced a GMU-TV series of 13 lectures using departmental professors for a university-wide required course in Western Civilization. Scripted and presented one of the 13 lectures (on World War I, the Interwar Years, World War II and the Holocaust). Begun its broadcast throughout Northern Virginia in 2001 to the present to a potential audience of approximately 600,000.