

Gregory Maertz

EDUCATION AND TRAINING

Harvard University

Ph.D., Comparative Literature (German, Russian, French), 1988

A.M., English Literature, 1984

A.M., Comparative Literature and Art History, 1983

Ruprecht-Karls-Universität Heidelberg

Member of the Germanistisches Seminar, 1986-88

Fulbright Commission Graduate Fellow

Fulbright Sponsor: Hans-Georg Gadamer

Northwestern University

B.A., Comparative Literature and Art History, 1981

Phi Beta Kappa and Departmental Honors

FELLOWSHIPS AND GRANTS

Post-doctoral

American Council of Learned Societies Fellowship, 2009-2010

National Humanities Center NEH Fellowship, 2008-2009

Gerda Henkel Foundation Research Fellowship, 2005-2006

NEH Fellowship for University Teachers, 2004-2005

Residential Fellowship, The Rockefeller Foundation's Bellagio Study Center, 2005

DAAD Study Visit Fellowship, Deutsches Historisches Museum, Berlin, 2002

Center for Advanced Study in the Visual Arts, Ailsa Mellon Bruce Visiting Senior Fellowship, National Gallery of Art, Washington, D.C., 2002

Wolfsonian Fellowship, The Wolfsonian-Florida International University, 2002

Gilder Lehrman Fellowship at the New York Public Library, 2002

Member, Institute for Advanced Study, Princeton, 2001-2002

DAAD Study Visit Fellowship, Reichkunstbesitz, Munich, 1998

Kate B. and Hall J. Peterson Fellowship, American Antiquarian Society, 1997

John D. and Rose H. Jackson Fellowship, Beinecke Library, Yale University, 1996

ACLS International Travel Grant, 1995

NEMLA Summer Fellowship, Houghton Library, Harvard University, 1993

Andrew W. Mellon Postdoctoral Fellowship, Washington University, St. Louis, 1988-90

Pre-doctoral Grants

Fulbright Commission Graduate Research Fellowship, Universität-Heidelberg, 1986-88

Sinclair Kennedy Traveling Fellowship, Harvard University, 1986-87

Harvard University Teaching Fellowship, 1983-86

I.A. Levin Fellowship in Comparative Literature, 1982-84

Harvard University Graduate Fellowship, 1981-82

Internal Funding and Awards

Research Leave, Spring 2015
 Research Leave, 2008-2010
 Research Leave, 2004-2006
 Seed Grant Fund, June-November 2004, January-May 2005
 Research Leave, 2002-2003
 Research Leave, January-August 2001
 Student Government Teacher of the Year, Finalist, 1998
 Research Leave, 1996-97
 Teacher of the Year Award, English Department, 1995
 Faculty Recognition Award, 2008, 2006, 2005, 2004
 Merit Award, 2003, 1998, 1997, 1996, 1995, 1994, 1992
 Summer Research Grant, 2003, 2001, 1998, 1997, 1995, 1994, 1993, 1991

EXHIBITIONS

Curator, *Art in Battle*, KODE, Bergen, Norway (opening Spring 2015). Budget: NOK 500,000.

Organizing and contributing Curator, *Kunst und Propaganda im Streit der Nationen 1930-1945*, Deutsches Historisches Museum, Berlin (January 27-April 29, 2007). Budget: €1.4 Million. 100,000 visitors.

PUBLICATIONS

Books: Visual Studies

Monograph, *Modernism and Nazi Painting* (under review, Palgrave Macmillan).

Textbook, *Art of the Third Reich: An Anthology of Texts, Images, and Documents* (under contract, Palgrave Macmillan).

Exhibition Catalogue, *Art in Battle* (in preparation, Bergen: KODE)

Books: Literary Studies

Translation, Friedrich Nietzsche's *On the Genealogy of Morals*, ed. Gregory Maertz (under contract, Broadview Press).

Critical edition, George Eliot's *Middlemarch*, ed. Gregory Maertz (Peterborough: Broadview Editions, 2004).

Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature, ed. Gregory Maertz (Albany: SUNY Press, 1998).

Articles in Books and Exhibition Catalogues (selected)

“Modernist Art in the Service of Nazi Culture: Baldur von Schirach and the *Junge Kunst im Deutschen Reich* Exhibition of 1943,” *Fascist Ideologies: Past and Present*, ed. Matthew Feldman (Bloomsbury, forthcoming).

“Nazi Modernism and the Mobilization of Christian Artists in the Third Reich,” *Modernism, Christianity, and Apocalypse*, ed. Erik Tønning and Matthew Feldman (Studies in Religion and the Arts Series, Brill, forthcoming).

“Making Radioactive Art Safe: The Denazification of Cultural Collaborators in Post-War Germany,” *Art and Shame*, ed. Martha Hollander (Ashgate, forthcoming).

“The Last Taboo: The Rehabilitation of Nazi Artists in Post-War Germany,” *Art and Artistic Life during the Two World Wars*, ed. Giedrė Jankeviciūtė and Laimė Lauckaitė (Vilnius: Lithuanian Cultural Research Institute, 2012), pp. 387-411.

“The Romantic Idealization of the Artist,” *Romantic Prose Fiction*, ed. Gerald Gillespie with Manfred Engel and Bernhard Dieterle (Comparative History of Literatures in European Languages XXIII) (Amsterdam: John Benjamins, 2008), pp. 135-158.

“The German War Art Collection,” *Kunst und Propaganda im Streit der Nationen 1930-1945*, ed. Hans-Jörg Czech and Nikola Doll (Berlin: Deutsches Historisches Museum, 2007), pp. 238-245.

“Die Sammlung deutscher Kriegskunst der US-Armee: Kunst im NS-Staat und Nachkriegspolitik,” *Kunst und Propaganda in der Wehrmacht: Gemälde und Grafiken aus dem Russlandkrieg*, ed. Veit Veltzke (Kerber Verlag, 2005), pp. 10-16.

“Exhibiting Nazi Artifacts and Challenging Traditional Museum Culture: A Conversation with Mitchell Wolfson, Jr.,” *Acts of Possession: Collecting in America*, ed. Leah Dilworth (Rutgers UP, 2003), pp. 267-285.

“Reviewing Kant’s Early Reception in Britain: The Leading Role of Henry Crabb Robinson,” *Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature*, ed. Gregory Maertz (Albany: SUNY Press, 1998), pp. 209-226.

“Generic Diversity and the Romantic Travel Novel: Godwin’s *St. Leon: A Tale of the Sixteenth Century*,” *Narrative Ironies*, ed. Raymond A. Prier and Gerald Gillespie (Amsterdam and Atlanta, GA: Rodopi, 1997), pp. 267-282.

Articles in Journals (selected)

“The Invisible Museum: Unearthing the Lost Modernist Art of the Third Reich,” *Modernism/modernity*: Special Fascism Issue, Volume XV: 1 (January 2008): 63-85.

“The Invisible Museum: The Secret Postwar History of Nazi Art,” *Center 23* (National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, D.C. 2003): 96-100.

“Carlyle's Mediation of Goethe in its European Context,” *Scottish Literary Journal* 24: 2 (1997): 59-78.

“The Importation of German and Dissenting Voices in British Culture: Thomas Holcroft and the Godwin Circle,” *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, Vol. III (1997): 271-300.

“Carlyle’s Critique of Goethe: Literature and the Cult of Personality,” *Studies in Scottish Literature*, Vol. XXIX (1996): 205-226.

“German Paradigms and American Cultural Institutions: The Mediation of German Literature in New England,” *The European Legacy*, Vol. I, No. 3 (1996): 1064-1070.

“Generic Fusion and Appropriation in Godwin’s *St. Leon*,” *European Romantic Review*, Vol. 5, No. 1 (Winter 1995): 214-229.

“The Eclipse of the Text in Carlyle's Critical Discourse,” *The Victorian Newsletter*, Vol. 87 (Spring 1995): 14-20.

“Family Resemblances: Intertextual Dialogue between Father and Daughter Novelists in Godwin’s *St. Leon* and Shelley’s *Frankenstein*,” *University of Mississippi Studies in English*, New Series, Volumes XI-XII (1993-95): 303-320.

“To Criticize the Critic: George Saintsbury on Goethe,” *Papers on Language and Literature*, Vol. 30, No. 2 (Spring 1994): 115-131.

“Elective Affinities: Tolstoy and Schopenhauer,” *Wiener Slawistisches Jahrbuch*, Vol. 40 (1994): 53-62.

“Henry Crabb Robinson's 1802-03 Translations of Goethe’s Lyric Poems and Epigrams,” *Michigan Germanic Studies*, Vol. XIX, No.1 (Spring 1993): 19-45.

Contributions to Reference Works (selected)

Articles on “Nazi Modernism” and “Fascist Modernism” in *The Routledge Encyclopedia of Modernism*, edited by Isabel Wünsche (forthcoming).

Articles on *Wilhelm Meister’s Apprenticeship*, *German Romance*, *Wotton Reinfred*, Novalis, Fichte, Richter, Eckermann, Heyne, Werner and others in *The Carlyle Encyclopedia*, ed. Mark Cumming (Fairleigh Dickinson University Press, 2005).

Article on Gustave Masson, *The New Dictionary of National Biography*, ed. Brian Harrison (Oxford University Press, 2004).

Monograph article on William Godwin in *The Concise Dictionary of Literary Biography: English Romantic Prose Writers, 1789-1832* (Detroit and London: Gale Research Inc., 1992), pp. 228-245.

Reviews (selected)

Review article, “The Art of the Past and the Poetry of the Present: Walter Pater and the Post-WW I Revival of German Culture,” Ulrike Stamm, *Ein Kritiker aus dem Willen der Natur: Hugo von Hofmannsthal und das Werk Walter Paters* (Königshausen/Neum., 1998), *The Pater Newsletter* 41 (Fall 2000): 9-14.

Martha Woodmansee, *The Author, Art, and the Market: Rereading the History of Aesthetics* (Columbia UP, 1994), *The Wordsworth Circle*, Vol. XXVI, No. 4 (Winter 1996): 245-247.

Patrick Boyle, *Goethe: The Poet and the Age*, Vol. I (Oxford UP, 1991) and Deirdre Vincent, *Werther’s Goethe and the Game of Literary Creativity* (Toronto UP, 1992), *Eighteenth-Century Studies*, Vol. 28, No. 3 (Spring 1995): 355-357.

Julian Young, *Nietzsche’s Philosophy of Art* (Cambridge UP, 1992), *German Studies Review*, Vol. XVIII, No. 1 (February 1995): 154-155.

Ruth Newton and Naomi Lebowitz, *The Impossible Romance: Dickens, Manzoni, Zola, and James* (University of Missouri Press, 1990), *Comparative Literature Studies*, Vol. 31, No. 3 (1994): 296-299.

Anne K. Mellor, *Romanticism and Gender* (Routledge, 1993), *Eighteenth-Century Fiction*, Vol. 7, No. 1 (Fall 1994): 106-107.

Maudemarie Clark, *Nietzsche on Truth and Philosophy* (Cambridge UP, 1990), *German Studies Review*, Vol. XVII, No. 2 (May 1994): 396-397.

Henry Staten, *Nietzsche’s Voice* (Cornell UP, 1990), *German Studies Review*, Vol. XV, No. 3 (October 1992): 607-609.

Fred Gebler, *Die Gottesvorstellungen in der frühen Theologie Immanuel Kants* (Königshausen und Neumann, 1990), *German Studies Review*, Vol. XIV, No. 1 (February 1991): 161-162.

Rüdiger Safranski, *Schopenhauer und die wilden Jahre der Philosophie* (Carl Hanser Verlag, 1987), *Thought: A Review of Culture and Idea* (June 1990): 215-217.

Kenneth D. Weisinger, *The Classical Facade: A Nonclassical Reading of Goethe's Classicism* (Penn State UP, 1988), *Eighteenth-Century Studies* (Fall 1989): 73-76.

LECTURES AND CONFERENCE PAPERS

Invited Lectures (selected)

“Nazi Painting,” National University of Singapore-Yale University, March 2015.

“Nostalgia for the Future: Anticipatory Representation in Nazi Art,” German Department and the Lamar Dodd School of Art, University of Georgia, Athens, October 6, 2011.

“Modernism and Nazi Painting: German Artists in Occupied Norway,” University of Bergen, Norway, November 22, 2010.

“Making Radioactive Art Safe: The De-Nazification of Cultural Collaborators in West Germany,” German Department, Duke University, October 21, 2010.

“Wehrmacht Modernism,” North Carolina State University, May 20, 2010.

“Modernism and Nazi Art,” University of Northampton, United Kingdom, March 18, 2010.

“Nostalgia for the Future: Modernism and Nazi Art,” Public Lecture, National Humanities Center, January 14, 2010.

“The American Confiscation of German Art in Post-War Germany,” Triangle Seminar for Jewish Studies, Research Triangle Park, North Carolina, May 11, 2009.

“House of Art: A Cultural History of Nazi Germany,” Social Science Research Seminar, Wake Forest University, April 20, 2009.

“Nostalgia for the Future: Tradition and Modernism in German Art, 1933-1945,” Department of Art, Art History, and Visual Studies, Duke University, March 18, 2009.

“Nazi Art in Museums?” The Slought Foundation, University of Pennsylvania, Philadelphia, February 15, 2008.

“The Invisible Museum: Unearthing the Lost Modernist Art of the Third Reich,” Deutsches Historisches Museum, February 28, 2007.

“The Invisible Museum: The Secret Postwar History of Nazi Art,” Department of Comparative Literature, Princeton University, October 11, 2006.

“Hitler’s List and the Real Canon of Nazi Art,” English Department Colloquium, Rutgers University, September 20, 2006.

“Gordon W. Gilkey, the U.S. Army’s Art Detective,” The Portland Art Museum, Portland, Oregon, March 6, 2003.

“The Invisible Museum,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., October 24, 2002.

Conference Papers (selected)

Keynote Speaker, “Eugenic Art: Representations of the ‘New Man’ in Nazi Germany from the Seizure of Power to Hitler’s Suicide,” Colloquium on the “New Man,” Centre for Fascist, Anti-Fascist and Post-Fascist Studies, Teesside University, School of Arts and Media, United Kingdom, September 26, 2014.

“War Art/Art War: Wehrmacht Modernism in the Context of Official German Norwegian Art Policies in World War II,” Art in Battle, KODE, Bergen, Norway, August 14, 2014.

Keynote Speaker, “Nazi Aesthetics and the Appropriation of the Past,” Conference on “*Unattended Moments: The Medieval Presence in the Modernist Tradition*,” Department of English, University of Otago, New Zealand, April 2-4, 2014.

Keynote Speaker, “Modernist Art in the Service of Nazi Culture: Baldur von Schirach and the *Junge Deutsche Kunst* Exhibition of 1943,” Conference on *Ideologues of the Extreme Right, Past and Present*, Teesside University, United Kingdom, July 4, 2013.

Keynote Speaker, “Nazi Modernism and the Mobilization of Christian Artists in the Third Reich,” *Conference on Modernism, Christianity and Apocalypse*, University of Bergen, Norway, July 19, 2012.

“The *German War Art Collection* as a Challenge to Traditional Art History,” College Art Association Convention, Los Angeles, February 22, 2012.

Keynote Speaker, *Symposium on Visualizing and Exhibiting Fascism*, Whitworth Art Gallery, University of Manchester, United Kingdom, March 19, 2010.

Keynote Speaker, *Symposium on Political Fascism and Cultural Modernity*, University of Konstanz, Germany, November 14, 2009.

“Nazi Art in Museums? Canonization and Controversy,” German Studies Association Annual Conference, St. Paul, Minnesota, October 5, 2009.

“Controlling the Legacy of Nazi Culture: Official U.S. Art Seizures in Occupied Germany,” College Art Association Annual Conference, Dallas, February 23, 2008.

Keynote Speaker, “The *Wehrmacht* and Official Modernism in the Third Reich,” German Department Graduate Student Conference, Rutgers University, February 23, 2007.

“Hitler’s List: New Canonical Documents,” Modernism-Fascism-Postmodernism Symposium, University of New Mexico, Albuquerque, September 21, 2006.

“The U.S. Army’s Program of Art Confiscation and Repression, 1946-2005,” Deutsches Historisches Museum Symposium, Berlin, March 4, 2006.

“The Troost Archive: Rare Artifacts in the Collection of the Wolfsonian-FIU,” The Wolfsonian Tenth Anniversary Workshop, the Wolfsonian-Florida International University, Miami Beach, December 10, 2005.

“Sequestration and Repression: The U.S. Army’s German War Art Collection,” Modernist Studies Association, Chicago, November 5, 2005.

“When Art is Not Art: Nazi Art and Post-War Politics,” College Art Association Annual Conference, Atlanta, February 2005.

“Secret Archives and Hidden Artifacts: The U.S. Army’s *German War Art Collection*,” American Historical Association, Seattle, January 2005.

“*Wort aus Stein*: Architecture as Political Ideology in Albert Speer’s Reich Chancellery,” Society of Architectural Historians, Providence, Rhode Island, April 16, 2004.

“Cultural Appropriation and Its Discontents: Goethe and the Invention of American Higher Education,” MLA, Washington, D.C., December 30, 2000.

“The Goethe Controversy at Harvard: Comparative Literature, Higher Education, and the Cult of Personality,” MLA, Washington, D.C., December 28, 2000.

EMPLOYMENT, TEACHING, AND SERVICE

Employment History

Professor, English Department, St. John’s University, 2005-present

Associate Professor, English Department, St. John’s University, 1995-2005

Assistant Professor, English Department, St. John’s University, 1990-95

Andrew W. Mellon Postdoctoral Fellow, Program on Literature and History,
Washington University in St. Louis, 1988-90

Teaching Fellow, English Department and Program on History and Literature, Harvard
University, 1983-86

Courses Taught (selected)

Introduction to Literary Criticism and Theory
 Romantic Literature
 Victorian Literature
 The Gothic
 The Nineteenth-Century Novel
 Graduate Seminar on 20th-Century Aesthetic Theory
 Revolution and Romanticism, 1789-1945
 Art and Propaganda
 Modernism and the Fascist Aesthetic
 Literature in a Global Context

Courses in Development

Twentieth-Century Vitalism: Art and Culture
 Schopenhauer, Nietzsche, Wagner, Mann
 Literature and Art of World War II

Service to St. John's University

Personnel and Budget Committee, English Department, 1993-2006
 Graduate Education Policy Committee, English Department, 1990-2006
 Undergraduate Education Policy Committee, English Department,
 1992-2006
 Faculty Advisor, Undergraduate Honors Society, 1990-95
 Coordinator of Graduate Colloquium, English Department, 1992-93
 Liberal Arts Faculty Council, 1993-96
 Liberal Arts Curriculum Committee, 1993-96
 Faculty Advisory Committee on Grants, 1995-96
 University Committee on Research, 1998-2000

Service to Harvard University

Freshman Proctor and Advisor, Office of the Freshman Dean, 1982-83
 Assistant Senior Tutor (Assistant Dean), Eliot House, 1983-86
 Fellowships Advisor, Eliot House, 1983-86
 Member, Board of Tutors, Program on History and Literature, 1983-86

Other Professional Service (selected)

Referee, National Humanities Center, ACLS, NEH, Stanford UP, SUNY Press,
 Deutsches Historisches Museum, The Wolfsonian-FIU, Broadview Press,
European Romantic Review, *German Studies Review*, *Modernism/modernity*,
Comparative Literature Studies, *The Carlyle Annual*, *Eighteenth Century Studies*, *The Pater Newsletter*

Professional Memberships (selected)

Modern Language Association
 College Art Association

German Studies Association
Modernist Studies Association
Historians of German and Central European Art