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JONATHAN PETROPOULOS

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ACADEMIC POSITIONS

John V. Croul Professor of European History, Claremont McKenna College, 2001-present.

Senior Research Scholar in the European Studies Council at the Whitney and Betty MacMillan Center for International and Area Studies at Yale University (January to June 2021).

Chair, Department of History, Claremont McKenna College, 2010-2013.

Professor (Extended Graduate Faculty), Claremont Graduate University, 1999-present.

Director of Center for the Study of the Holocaust, Genocide, and Human Rights, Claremont McKenna College, 2007-2008.

Director of the Gould Center for Humanistic Studies, Claremont McKenna College, 2001-2007.

Founding Associate Director of the Center for the Study of the Holocaust, Genocide, and Human Rights, Claremont McKenna College, 2003-2007.

Life Member, Clare Hall, Cambridge University (U.K.), 2005–present.

Visiting Fellow, Clare Hall, Cambridge University (U.K.), 2004–2005.

Fellow, Royal Historical Society (U.K.), 2009–present.

Professor of History, Claremont McKenna College, 2000-2001.

Associate Professor of History, Claremont McKenna College, 1999-2000.

Associate Professor of History, Loyola College in Maryland, 1997-1999.

Assistant Professor of History, Loyola College in Maryland, 1993-1997.

Lecturer on History and Literature, Harvard University, 1990-1993.

Lecturer on History, Harvard University Extension School, 1992-1993.

Lecturer on History, Harvard University, 1990-1992

Teaching Fellow in History and in the Core Program, Harvard University, 1985-1990.

EDUCATION

Ph.D. Harvard University, Modern European History, 1990. Adviser: Professor Charles S. Maier.

A.M. Harvard University, Modern European History, 1984.

B.A. U.C.L.A., History (with honors), 1983. University of London, Visiting Student, 1981-82.

PUBLICATIONS

Monographs:

“Göring’s Man in Paris: The Story of a Nazi Art Plunderer and his World” (New Haven: Yale University Press, forthcoming January 2021). Dutch and Hungarian editions forthcoming.

Artists Under Hitler: Collaboration and Survival in Nazi Germany (New Haven: Yale University Press, 2014). Czech edition, 2019; Chinese edition, forthcoming.

Royals and the Reich: The Princes von Hessen in Nazi Germany (New York/Oxford: Oxford University Press, 2006. Paperback, August 2008. United Kingdom paperback by OUP, 2009).

The Faustian Bargain: The Art World in Nazi Germany (New York: Oxford University Press, 2000). Published in the United Kingdom (London: Penguin Books, 2000. Paperback by Penguin, 2002).

Art as Politics in the Third Reich (Chapel Hill: University of North Carolina Press, 1996). Paperback edition in 1999. Translation in German (Berlin: Ullstein-Propyläen, 1999). Revised edition, 2003. Chinese edition 2013.

Anthologies:

Co-editor with John Roth and Lynn Rapaport, *Lessons and Legacies IX. Memory, History, and Responsibility: Reassessments of the Holocaust, Implications for the Future* (Evanston: Northwestern University Press, 2010).

Co-editor with John Roth, *Gray Zones: Ambiguity and Compromise During and After the Holocaust* (New York/Oxford: Berghahn Books, 2005).

Co-editor with Scott Denham and Irene Kacandes, *A User's Guide to German Cultural Studies* (Ann Arbor: University of Michigan Press, 1997).

Editorial Board Member for Elizabeth Simpson, ed., *The Spoils of War: The Loss, Reappearance, and Recovery of Cultural Property During and After World War II* (New York: Harry Abrams, 1997).

Scholarly Articles:

“Nazi Looted Art: an Oxford Bibliography” (New York: Oxford University Press, 2020).

“Brief of Amici Curiae Holocaust and Nuremberg Historians in Support of Neither Party,” in The Supreme Court of the United States, Federal Republic of Germany, et. al., v. Alan Philipp [Guelph Treasure case], (11 September 2020).

“From *Tikkun Olam* to Grey Zones: Reflections on a Meaningful Career,” in Ed Gaffney, ed., *A Festschrift for Michael Berenbaum* (Private publication, 2020).

“Culture Matters: Warning and Implications from the Holocaust,” in John Roth and Carol Rittner, eds., *Advancing Holocaust Studies* (New York: Routledge, 2020), 101-13.

“Art Dealer Networks in the Third Reich and in the Postwar Period,” in Jonathan Zatlín and Christoph Kreuzmüller, eds., *Dispossession* (Ann Arbor: University of Michigan Press, 2020), 309-31.

“Culture and Barbarism: Architecture and the Arts in Nazi Germany,” in Robert Gellately, ed., *The Oxford Illustrated History of the Third Reich* (Oxford: Oxford University Press, 2018), 119-56.

“Art Dealer Networks in the Third Reich and in the Postwar Period,” in the *Journal of Contemporary History* Vol. 52, No. 3 (July 2017) at <http://journals.sagepub.com/doi/10.1177/0022009416637417>.

“Five Uncomfortable and Difficult Topics Relating to the Restitution of Nazi Looted Art,” in *New German Critique* 130, vol. 33, no. 1 (130) (February 2017): 125-42.

“Kunstenaars onder Hitler” in *De Witte Raaf* 175/30 (May-June 2015), 15-18.

“From Lucerne to Washington, DC: ‘Degenerate Art’ and the Question of Restitution,” in Olaf Peters, ed., *Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937* (New York: Neue Galerie, 2014), 288-307.

“Bridges from the Reich: The Importance of Émigré Art Dealers as Reflected in the Case Studies of Curt Valentin and Otto Kallir-Nirenstein,” published on the Internet in *Kunstgeschichte: Open Peer Reviewed Journal* (2011), 1-41, at <http://www.kunstgeschichte-ejournal.net/142/>.

“Prince zu Waldeck und Pyrmont: A Career in the SS and its Murderous Consequences,” in Jonathan Petropoulos, Lynn Rapaport, and John Roth, eds., *Lessons and Legacies, IX. Memory, History, and Responsibility: Reassessments of the Holocaust, Implications for the Future* (Evanston: Northwestern University Press, 2010), 169-84.

“Das Haus Hessen im Dritten Reich: Anmerkungen zu Prinz Philipp und Prinz Christoph von Hessen,” (with Christian Goeschel) in Bernd Heidenrich and Eckhart Franz, ed., *Kronen, Kriege, Künste: Das Haus Hessen im 19. und 20. Jahrhundert* (Frankfurt: Societäts-Verlag, 2009), 262-300.

“‘What a Long, Strange Trip it’s Been’: The Fate of Paris Bordone’s *Venus and Amour* and the Question of Trophy Art in Poland,” in *KUR. Kunst und Recht. Journal für Kunstrecht, Urheberrecht und Kulturpolitik* (Berlin), 1/2009 (January-February 2009), 3-6.

“The Hessens and the British Royals,” in Karina Urbach, ed., *Royal Kinship: Anglo-German Family Networks, 1815-1918* (Munich: K. G. Saur, 2008), 147-60.

“The Art World in Nazi Germany: Choices, Rationalization, and Justice,” in Frank Nicosia and Jonathan Huener, eds., *The Arts in Nazi Germany* (New York/Oxford: Berghahn Press, 2006), 135-64.

“The Nazi Kleptocracy: Reflections on Avarice and the Holocaust,” in Dagmar Herzog, ed., *Lessons and Legacies VII* (Evanston, IL: Northwestern University, Press, 2006), 29-38.

“Postwar Justice and the Treatment of Nazi Assets,” in Jonathan Petropoulos and John Roth, eds., *Gray Zones: Ambiguity and Compromise During and After the Holocaust* (New York/Oxford: Berghahn Books, 2005), 325-38.

“The Polycratic Nature of Art Looting,” in Gerald Feldman and Wolfgang Seibel, eds., *Networks of Persecution: The Holocaust as Division-of-Labor-Based Crime* (New York/Oxford: Berghahn Books, 2004), 103-17.

“From Seduction to Denial: Arno Breker's Engagement with National Socialism,” in Richard Etlin, ed., *Culture and the Nazis* (Chicago: University of Chicago Press, 2002), 205-29.

“Kunstraub: Warum es wichtig ist, die Biographien der Kunstsachverständigen im Dritten Reich zu verstehen,” in Dieter Stiefel, ed., *Die Politische Ökonomie des Holocaust* (Vienna: Querschnitt, 2001), 239-58.

“Art Historians and Nazi Plunder,” in *The New England Review* 21 (Winter 1999), 5-30.

“Karl Haberstock: als Kunsthändler der Naziführer,” in Eugen Blume and Dieter Scholz, eds., *Überbrückt: Ästhetische Moderne und Nationalsozialismus: Kunsthistoriker und Künstler, 1925-1937* (Cologne: Walther König, 1999), 256-64.

“Holocaust Denial: A Generational Typology,” in Peter Hayes, ed., *Lessons and Legacies of the Holocaust: Memory, Memorialization, and Denial* (Evanston, IL: Northwestern University Press, 1998), 239-47.

“Business as Usual: Switzerland, the Commerce in Artworks during and After World War II, and National Identity,” in *Contemporary Austrian Studies* VII (1998), 229-42.

“German Laws and Directives Bearing on the Appropriation of Cultural Property in the Third Reich,” in Elizabeth Simpson, ed., *The Spoils of War: The Loss, Reappearance, and Recovery of Cultural Property During and After World War II* (New York: Harry Abrams, 1996), 106-111.

“The Primacy of *Kulturpolitik*: Tolerance, Hegemony, and Subsumption in Interwar Austria as a Background to the Artist in Exile,” in John Czaplicka, ed., *Emigrants and Exiles: A Lost Generation of Austrian Artists in America, 1920-1950* (Vienna/New York: Österreichische Galerie, 1996), 71-100.

“The Importance of the Second Rank: the Art Plunderer Kajetan Mühlmann,” in *Contemporary Austrian Studies* IV (1995), 177-221.

“The Administration of the Visual Arts in National Socialist Germany,” in Glenn Cuomo, ed., *National Socialist Cultural Policy* (New York: St. Martin's Press, 1995), 141-99.

“Confronting the 'Holocaust as Hoax' Phenomenon as Teachers,” in *The History Teacher* 28/4 (August 1995), 523-39.

“Not a Case of 'Art for Art's Sake': the Collecting Practices of the National Socialist Elite,” in *German Politics and Society* 32 (Summer 1994), 107-24.

“Public and Private Debates: The Evolution of the National Socialist Aesthetic Policy,” in *Zeitgeschichte* 11/12- 21 (November-December 1994), 388-97.

“Für Deutschtum und Eigennutz: Die Bedeutung der Kunstsammlungen der nationalsozialistischen Eliten,” in Jan Tabor, ed., *Kunst und Diktatur* (Vienna: Künstlerhaus Wien, 1994), 568-79.

“Bannerträger und Tiroler Bergjäger: Die von den USA beschlagnahmte NS-Kunst,” in Jan Tabor, ed., *Kunst und Diktatur* (Vienna: Künstlerhaus Wien, 1994), 864-71.

“Developments in German History and Culture from 1870 to 1945: an Illustrated Chronology,” and “A Selected Bibliography of the Cultural History of the Third Reich,” in Stephanie Barron, ed., *Degenerate Art: the Fate of the Avant-Garde in Nazi Germany* (New York: Harry Abrams, 1991), 391-401, 406-09.

“Should the Kaiser Ride Again?” in *German Politics and Society* 16 (Spring 1989), 87-90.

Edited *Anthology on Weimar and Nazi Culture* (Harvard University Sourcebook Publications: editions produced in 1986, 1987, 1988, 1989 and 1990).

Journalistic Articles:

“Inside the Secret Market for Nazi-Looted Art,” in *ARTnews* (January 2014), 84-89.

“Leni Riefenstahl: Coy Propagandist of the Nazi Era,” in *Wall Street Journal* (11 September 2003), D-10.

“Art Historians and Nazi Plunder,” in *Jewish Central Europe* (2002), 126-37.

“Scholar in Transition,” in *Humboldt Kosmos* (July 2001), 26.

“For Sale: A Troubled Legacy,” in *ARTnews* 100/6 (June 2001), 114-20.

“The Roller Coaster of Restitution: The United States Government’s Involvement with Holocaust Victims’ Assets,” in *Dimensions* 15/1 (May 2001), 9-18.

“Hitlers Williger Händler: Karl Haberstock,” in *Berliner Zeitung* 139 (17 June 2000).

“Exposing Deep Files,” in *ARTnews* 98/1 (January 1999), 143-44.

“Co-Opting Nazi Germany: Neutrality in Europe during World War II,” in *Dimensions* 11, No. 1 (Spring 1997), 15-21.

“Plunder and Power: Art Looting and the Essence of National Socialism,” *American Council on Germany Occasional Papers* 5 (March 1995).

“Occasional Paper: Report on the XIII American-German Young Leaders Conference,” *American Council on Germany Occasional Papers* 9 (1992).

“Saving Culture From the Nazis,” in *Harvard Magazine* 92, No. 4 (cover story, March 1990), 34-42.

Book Reviews and Review Essays:

David Marwell, *Unmasking the Angel of Death* and Philippe Sands, *The Ratline: Loves, Lies and Justice on the Trail of a Nazi Fugitive* (with Wendy

Lower), in “A Nazi Love Story: Inner Portraits of Hitler’s ‘True Believers,’” in *Times Literary Supplement* (24 July 2020).

Michael Kater, *Culture in Nazi Germany* in *The Art Newspaper* (5 March 2020).

Iris Lauterbach, *The Central Collecting Point in Munich: A New Beginning for the Restitution and Protection of Art* in *Journal of Modern History* 92, no. 2 (June 2020), 466-67.

Hubertus Büschel, *Hitlers adliger Diplomat. Der Herzog von Coburg und das Dritte Reich* in *American Historical Review* 123/1 (February 2018), 320-21.

Elizabeth Campbell Karlsgodt, *Defending National Treasures: French Art and Heritage under Vichy*, in *American Historical Review* 117/3 (June 2012), 944-45.

Timothy Ryback, *Hitler’s Private Library*, in *Newsletter of the American Council on Germany* (December 2008).

“Provenance Research as History: Reconstructed Collections and National Socialist Art Looting” (Review essay) in *Contemporary Austrian Studies* 14 (2006), 373-81.

James Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, in *Journal of Central European History* 36/1 (2003), 117-21.

Joachim Fest, *Albert Speer: Eine Biographie*, in *The Berlin Journal* (January 2000).

Barbara McCloskey, *George Grosz and the Communist Party*, in *The American Historical Review* 103/4 (October 1998), 1268-69.

Hector Feliciano, *The Lost Museum*, for internet H-German list, March 1998.

Klaus Fischer, *Nazi Germany: A New History*, in *American Historical Review* 103, No. 1 (February 1998), 220-21.

Kurt Waldheim, *Die Antwort*, in *Contemporary Austrian Studies* 6 (June 1997), 295-99 (review essay).

Ronald Smelser, Enrico Syring, and Rainer Zitelmann, eds., *Die Braune Elite II. 21 weitere biographischen Skizzen*, in *German Studies Review* XIX, No. 2 (May 1996), 351-52.

Volker Dahm, "Nationale Einheit und Partikulare Vielfalt. Zur Frage der kulturpolitischen Gleichschaltung im Dritten Reich," in *Vierteljahrshefte für Zeitgeschichte* 43 (1995) (review for internet H-German list).

"Austrian Menschenjäger," in *Contemporary Austrian Studies* III (Fall, 1994), 80-94 (review essay).

"Berlin's Cultural History: Making the *Weltstadt* Accessible," in *German Politics and Society* 23 (Summer 1991), 62-70 (review essay).

Desmond Seward, *Napoleon and Hitler: a Comparative Biography* in *Harvard International Review* XII, No. 2 (Winter 1990), 56.

Anton Kaes, *From Heimat to Hitler: The Return of History as Film*, in *German Politics and Society* 20 (Summer 1990), 99-100.

Timothy Ryback, *Rock Around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union*, in *Harvard International Review* XII, No. 4 (Summer 1990), 63.

RELATED ACADEMIC WORK

Consultant for the Amazon television series, *Man in the High Castle* (2017-present).

Consultant to the National Geographic Society for project concerning looted cultural property in Europe, 2009 to present.

Research Director for Presidential Advisory Commission on Holocaust Assets in the United States (chaired by Edgar Bronfman). Oversaw research in the art and cultural property sphere and helped draft a report for President

Clinton concerning the Americans' handling of property previously looted from Holocaust victims, 3/99 – 10/2000.

Co-Editor for book series, “Interdisciplinary German Cultural Studies” at the Verlag Walter de Gruyter GmbH & Co. (Berlin and New York), 2005-2014. Along with two colleagues, review and edit manuscripts for series.

Expert Witness in a number of legal cases, including *Republic of Austria v Altmann* (No. CV 00-8913 (FMC)), originally filed in the Central District of California (six paintings by Gustav Klimt); *De Csepel v. Republic of Hungary* (No. 10 Civ. 1261 (ESH) in the District of Columbia District (art belonging to the Herzog family of Hungary); *Rosner v. United States of America* (No. 01 CV 01859) in the Southern District of Florida (“Hungarian Gold Train”); *Warin v. Wildenstein* (No. 115143/99) in New York State Court (medieval manuscripts looted by the Nazis); *Bakalar v. Vavra* (No. 08 Civ. 5119) in the Southern District of New York (artwork by Egon Schiele); *Boston Museum of Fine Arts vs. Seger-Thomschitz* in U.S. District Court, District of Massachusetts (No. No. 08-10097-RWZ) (Kokoschka painting); *Schoeps v. The Museum of Modern Art* (No. 07 Civ. 11074 (JSR)) in the Southern District of New York (painting by Picasso); *Grosz v. The Museum of Modern Art* (No. 09 Civ. 3706 (CM) (THK)) in the Southern District of New York (three pictures by George Grosz); *Schoeps v. Bayern* (No. 13 Civ. 2048 (JSR)) in the Southern District of New York (painting by Picasso); *Cassirer v. Thyssen-Bornemisza Collection Foundation* (No. CV 05-03459 (JFW)) in the Central District of California, Western Division (painting by Pissarro); *Marei von Saher v. The Norton Simon Museum* (No. CV 07-2866 JFW (SSx) in the Central District of California, Western Division (two paintings by Cranach the Elder); *Frenk v. Rabenou*, in the Supreme Court of the State of New York (No. 650298/2013), (art collection of Paul Westheim); *Reif v. Nagy* (a picture by Egon Schiele from the collection of Fritz Grünbaum); *George Gowen/Estate of Oscar Stettiner v. Helly Nahmad Gallery/International Art Center* in the Supreme Court of the State of New York (Index No. 650646/2014) (painting by Amadeo Modigliani); and the Lewenstein heirs' claim for a painting by Wassily Kandinsky before the German Advisory Council for Nazi Looted Art.

Administrative Director and Board Member of The Project for the Documentation of Wartime Cultural Losses, a not for profit organization created in 1998 for the purpose of gathering, centralizing and making

available information relating to works of art, archives, and other types of cultural property displaced as a consequence of war, 6/98 – present.

Consultant: at Los Angeles County Museum of Art. Helped write panel texts and brochure for exhibition, “The Bloch-Bauer Klimts,” April-July 2006; The National Geographic Society (exploration project), 2009; Jack Kilgore Fine Arts (2013 to present).

Assistant to Curator at Los Angeles County Museum of Art. Worked with curator Stephanie Barron in preparation of exhibition, *Degenerate Art: The Fate of the Avant Garde in Nazi Germany* (February-November 1991): prepared section of exhibition on artists and intellectuals during the Third Reich and assisted with production of catalogue (which won the College Art Association’s Alfred H. Barr Award for Museum Scholarship in 1993 and the George L. Wittenborn Award for outstanding museum exhibition of the year). Full time position, Summer 1989 and Summer 1990. Part-time September 1989-May 1991.

Consultant for Stuart Eizenstat in preparation of his “Testimony on the Status of Art Restitution Worldwide,” before the Subcommittee on Domestic and International Monetary Policy, Trade, and Technology Committee on Financial Services, U.S. House of Representatives, Washington, DC, 27 July 2006.

Member of U.S. Delegation (Department of State) at the Vilnius International Forum on Holocaust Era Looted Cultural Assets, Vilnius, Lithuania, 3-5 October 2000.

Scholarly Associate (Wissenschaftliche Mitarbeiter) at Künstlerhaus Wien. Worked with curator Jan Tabor in preparation of exhibition *Kunst und Diktatur* (March-August 1994): helped arrange loans from collections in the United States, located illustrations for catalog, consulted on provenance of exhibits. Part time position December 1993-April 1994.

Affiliate of the Minda de Gunzburg Center for European Studies, Harvard University, 1990-1993. Participated in scholarly exchanges at a research center which promotes the interdisciplinary study of modern Europe.

Consultant at the Derek C. Bok Center for Teaching and Learning, Harvard University, 1991-1992. Advised Teaching Assistants and administrators with the aim of improving the quality of instruction at the university.

Tutor in History at Lowell House, Harvard University. A Non-Resident Tutor from 1985 to 1989 and 1992 to 1993 and a Resident Tutor from 1989 to 1992. As a member of the Senior Common Room, advised students, voted on fellowship recommendations; also participated in extra-curricular activities.

GRANTS AND AWARDS

Yale University, fellowship as a Senior Research Scholar in the European Studies Council at the Whitney and Betty MacMillan Center for International and Area Studies (January to June 2021).

Croul Family Foundation, Research Grant (December 2020).

Claremont McKenna College, Faculty Research Committee, grant for costs associated with illustrations for *Goering's Man in Paris*, 2020.

Claremont McKenna College, Faculty Career Mentoring Recognition—a student nominated award (August 2019).

Claremont McKenna College, Award for Outstanding Faculty Research—given annually to a single member of the CMC faculty for scholarly accomplishment (April 2018).

Croul Family Foundation, Research Grant (December 2019).

Croul Family Foundation, Research Grant (December 2018).

Croul Family Foundation, Research Grant (December 2017).

Croul Family Foundation, Research Grant (December 2016).

Course Development Grant, Digital Humanities at the Claremont Colleges (May 2016).

Croul Family Foundation, Research Grant (December 2015).

Sontag Center for Creativity, Claremont Colleges, grant to collaborate on courses concerning museums and world heritage (July 2015).

Croul Family Foundation, Research Grant (December 2014).

Croul Family Foundation, Research Grant (December 2013).

German Academic Exchange Service (DAAD), grant to participate in program where scholars observe the German elections, September 2013.

Croul Family Foundation, Research Grant (December 2012).

Kravis Leadership Institute, Claremont McKenna College, course development grant for course on museums and leadership, 2011.

National Television Academy. Emmy nomination (shared) for Research for Documentary film, *Rape of Europa* (September 2009).

Alexander von Humboldt Foundation, for three-month research fellowship in Munich, May-August 2009.

Dean of Faculty, Summer Research Grant, Claremont McKenna College, 2009.

Dean of Faculty, Summer Research Grant, Claremont McKenna College, 2006.

Wiener Library, Honorable Mention for the Fraenkel Prize for *Royals and the Reich*, 2005.

Visiting Fellowship, Clare Hall, Cambridge University, 2004-2005.

Visiting Fellowship, Wolfson College, Cambridge University, 2004-2005 (declined).

Huntoon Senior Teaching Award (outstanding teacher), Claremont McKenna College, 2002.

New York Public Library, *The Faustian Bargain* named one of the 25 most memorable books of 2000.

Alexander von Humboldt Foundation, fellowship for 2000-01.

American Academy in Berlin, Prize Fellow, 1999-2000 (unable to accept).

Fulbright Senior Scholar Fellowship, 1999-2000 (unable to accept).

Holocaust Educational Foundation, Research Grant, summer 1998.

German Academic Exchange Service (DAAD) Research Grant, May-July 1997.

Summer Research Grant, Loyola College, August 1997.

German Academic Exchange Service (DAAD), subvention for book, *A User's Guide to German Cultural Studies*, December 1996.

Summer Research Grant, Loyola College, June-August 1996.

Junior Faculty Sabbatical, Loyola College, July 1995-January 1996.

Enhancing Classroom Teaching (for trip to Holocaust sites in Eastern Europe), Loyola College, June 1995.

Holocaust Educational Foundation, for research into pedagogy of Holocaust, June 1995.

German Academic Exchange Service (DAAD) Research Grant for Recent PhDs, August 1993-January 1994.

Selected as "Young Leader" by the American Council on Germany, August 1993.

Grant from Austrian Foreign Office, Vienna, for research in Austria, summer 1992.

Milton Fund, Harvard University, for research in Austria, summer 1992.

German Academic Exchange Service (DAAD), for study and research in the Federal Republic of Germany, 1987-1988.

Harvard University Minda de Gunzburg Center for European Studies Summer Research Grant, 1986.

Harvard University Committee on Undergraduate Education Distinguished Teaching Award, 1988-89 and 1989-90.

Graduated from the Honors College at U.C.L.A.: a selective and rigorous program which the university calls its "highest academic achievement," 1983.

Phi Beta Kappa at U.C.L.A., 1983.

BOARDS AND PROFESSIONAL ASSOCIATIONS

Chair, Richard M. Hunt and Guido Goldman Fellowships, American Council on Germany (2003-05) and member of selection committee (2005-present); American Association of Museums' Task Force on Nazi-Era Provenance (2003-5); Board member of the War Documentation Project (1997-2000); Advisory Board Member of the Commission on Art Recovery (London) (2000-present); Scholarly Board (Wissenschaftliches Beirat) for the Archive of the Obersalzberg (Berchtesgaden) (2003-08); Selection Committee for Berlin Prize Fellows at Freie Universität in Berlin (2015-2017); Nominating Committee for Conference Group for Central European History (within American Historian Association) (2000-2001). Chair, Fritz Stern Dissertation Prize, German Historical Institute (2001); Treasurer of the Friends of the German Historical Institute (1996-2001).

Member of the following organizations: Royal Historical Society (U.K.), American Council on Germany; German Studies Association; and the American Historical Association.

SELECTED FILM PROJECTS, DOCUMENTARIES, TELEVISION AND RADIO APPEARANCES

Hitler's Secret Tunnels (History Channel documentary series, first aired in December 2018).

The Holocaust (documentary film by Adam Strom for Facing History and Ourselves, 2015).

Unter dem Hammer der Nazis. Die geheimen Akten des Adolf W. (documentary film by Thomas Staehler, first aired on German television, ARTE on 17 December 2014).

National Public Radio, "All Things Considered," segment on the Gurlitt cache of art going to the Bern Kunstmuseum (24 November 2014).

CBS Sunday Morning. Segment on "degenerate art" with Erin Moriarty (4 May 2014).

Bombensicher [Secured from Bombs] (documentary film produced by TV & More in Vienna that aired in spring 2014).

National Public Radio, On Point with Tom Ashbrook, segment on the announcement of the Gurlitt cache (8 November 2013).

PBS, *NewsHour*, interview with Judy Woodruff (6 November 2013).

Public Radio International, interview about Nazi looted art (4 November 2013).

Nazi Looted Art and the Holocaust (educational film for Facing History and Ourselves, 2012).

Ein Date mit den Royals: Die Windsors in Deutschland (British Royal Visits to Germany) (documentary film produced by Wolfgang Klauser for the German television station ZDF, first aired in September 2012).

Speers Täuschung (documentary produced by Uli Weidenbach for German television station ZDF), first aired December 2011. Aired in the U.S. as *Nazi Secrets* by the National Geographic Channel in August 2012.

Britain's Nazi King? (television documentary about King Edward VIII and his views about Nazi Germany, co-produced by the National Geographic Society and Channel 5, U.K., 2009).

Stolen Timbre: The Lost and Found Rhapsody of Stradivarius (feature length film on Stradivarius violin stolen by Nazis, made by Masayo Sodeyama and Manon Banta, 2006).

Hitler's Favourite Royal (hour-long documentary on Prince Charles Edward von Sachsen-Coburg und Gotha made by Channel 4 Films, UK), 2006.

Rape of Europa (feature length film on Nazi art looting made by Actual Films), 2005-06.

Klimt: Adele's Last Will (one-hour documentary made by Laurence Uebersfeld and a French team on the Bloch-Bauer Klimts), 2005-06.

Adele's Wish (directed by Terrence Turner, 2007).

Portrait of Adele (directed/written by Ilana Linden, 2006).

The Art Sleuths (one-hour documentary made by British production company), 2006.

Stealing Klimt (feature length film made by Gilonne d'Origny and a British production company), 2005-06.

Private Life of a Masterpiece: Vermeer's Allegory of Painting (episode of BBC series), 2005.

CNN/Comcast Local Edition (Claremont) (interview concerning Bloch-Bauer Klimts), 26 January 2006.

The Hungarian Gold Train (Israeli documentary film), 2005.

The Twentieth Century (PBS documentary film series), 2002.

Segment on *The Faustian Bargain* (Bayerischer Rundfunk program, *Kulturreport*), 11 March 2001.

Biographical feature, *Window on America* (production of Worldnet, Voice of America), 1999.

Biography: Hermann Göring (A&E Television), 1998.

SELECTED SPEAKING ENGAGEMENTS

“Göring’s Man in Paris,” Fairfield University, Fairfield CT (17 November 2020).

Guest Scholar, National Endowment for the Humanities Seminar, “Teaching the Holocaust through Visual Culture”; entailed four days of lecturing at Bowdoin College, Brunswick, ME, 8-11 July 2019.

“The Monuments Men, the Gurlitt Cache, and the Continuing Challenges of Nazi Looted Art,” Riverfront Museum, Peoria, Illinois 23 October 2018.

“‘Degenerate’ Art and its Discontents,” at Bradley University, 22 October 2018.

“From Patronage to Plunder: French Modern Art and the Jews. A Complicated Story, Figge Museum, Quad Cities, Iowa, 21 October 2018.

“Nazi Looted Art and Allied Restitution: Research Opportunities and Challenges,” at conference “Righting a Wrong: The Future of Nazi Looted Art Recovery in the U.S. and Abroad,” at Skirball Cultural Center, Los Angeles, 26 September 2018.

“Culture in Dark Times,” Phi Beta Kappa Address, Claremont McKenna College, Claremont, CA, 10 May 2018.

“The Ethical Implications of Nazi Art Looting and Allied Restitution,” at the U.S. Holocaust Memorial Museum, Washington, DC, 8 May 2018.

“Prague in the Shadow of the Third Reich,” Prague, CMC Euromeet, 18 June 2017.

“Artists in Weimar and Nazi Germany,” at The Ben Uri Gallery, London, UK, 9 May 2017.

“The ‘Real’ (and Reel) Monuments Men, the Gurlitt Cache, and the Continuing Challenges of Nazi Looted Art,” at Augustana College, Moline, IL, 26 March 2017.

“The Real (and Reel) Monuments Men, the Gurlitt Cache, and the Continuing Challenges of Nazi Looted Art,” at the Palm Springs Art Museum, Palm Springs, CA, 15 December 2016.

“The Holocaust, Nazi Art Looting, and Postwar Restitution: Reflections on Applied Scholarship,” at Lessons and Legacies conference, Claremont McKenna College, Claremont, CA, 6 November 2016.

“Culture, Barbarism, and Justice: Recent Developments Concerning Nazi Art Looting and Postwar Restitution,” Northwestern University, Evanston, IL, 27 October 2015.

“Nazi Art Looting and Postwar Restitution,” at Facing History and Ourselves Conference, Los Angeles, CA, 17 June 2015.

“Five Uncomfortable and Difficult Topics Relating to the Restitution of Nazi Looted Art,” Columbia University, New York, NY, 20 February 2015 (and at Fairfield University, Fairfield, CT, 23 February 2015, and at the University of Vermont, Burlington, VT, 20 April 2015).

“Nazi Art Looting and Postwar Restitution,” at Getty Leadership Institute/Sotheby’s conference on art law, Los Angeles, CA, 30 January 2015.

“The ‘Real’ (and Reel) Monuments Men, the Gurlitt Cache, and the Continuing Challenges of Nazi Looted Art,” at the Carnegie Arts Center, Turlock, CA, 7 December 2014.

“Art Dealers in Nazi Germany: Trafficking in Looted Art Before and After World War II,” at conference, “Dispossession: The Plundering of German Jewry, 1933-1945 and Beyond,” at Boston University, Boston, MA, 11 November 2014.

“Culture and Barbarism Among the Modernists: ‘Solicitations of Authoritarian Rule and Cruelty’ or Mere Opportunism,” at conference, Lessons and Legacies, Florida Atlantic University, Boca Raton, 1 November 2014.

“Recent Developments Concerning Nazi Art Looting and Restitution,” at the University of Arizona, Tucson, AZ, 15 October 2014.

“Art Dealers in Nazi Germany: Trafficking in Looted Art Before and After 1945,” at conference, Looted Art and Restitution in the Twentieth Century, at Cambridge University, Cambridge, UK, 18 September 2014.

“The New Monuments Men: Recent Stories of Recovering Nazi Looted Art,” at the Society for Infections Diseases Annual Conference, Irvine, CA, 3 May 2014.

Harry Spindel Memorial Lecture, “Culture and Barbarism: Nazi Art Plundering and the Restitution Field Moving Forward,” at Bowdoin College, Brunswick, ME, 1 May 2014.

“From Lucerne to Washington, DC: ‘Degenerate Art’ and the Question of Restitution,” at The Neue Galerie, New York, NY, 20 March 2014.

“The Stolen Art of Europe,” Desert Chapter of the Mensch Foundation, Palm Desert, CA, 11 February 2014.

“The Real (and Reel) Monuments Men, the Gurlitt Cache, and the Continuing Challenges of Nazi Looted Art,” at The Athenaeum, Claremont McKenna College, Claremont, CA, 5 March 2014.

“Nazi Art Plundering and Restitution,” at the Sotheby’s Institute of Art, Los Angeles, Claremont Graduate University, Claremont, CA 6 February 2014.

“Perspectives on the German Elections,” at European Union Center, Scripps College, 26 September 2013.

Panel Discussion of the Federal Bar Association on Nazi art looting and restitution, Latham and Watkins, Los Angeles, 11 September 2013.

Keynote Lecture: "Nazi Art Looting: Culture, Barbarism, and the Quest for Identity among Perpetrators, Victims, and Their Heirs" for conference on Art and Identity at Kenyon College, Gambier, OH, 9 November 2012.

Award Presentation: Lifetime Achievement Award to John Roth at the Lessons and Legacies Conference, Evanston, IL, 1 November 2012.

Lecture: "Nazi Art Plundering and Restitution," at Occidental College, Eagle, Rock, CA, 25 October 2012.

Panelist: "Art and Politics in Russia," at Pomona College, Claremont, CA, 18 October 2012.

Lecture: "Nazi Art Plundering and Restitution," for Facing History and Ourselves, Brookline, MA, 12 October 2012.

Lecture: "Nazi Art Plundering and Restitution," Temple Beth Hillel, Sherman Oaks, CA, 25 March 2012.

Lecture: "Nazi Art Plundering and Restitution," Pasadena Senior Citizens' Center, Pasadena, CA, 22 March 2012.

Keynote lecture: "Nazi Art Plundering, Post-War Restitution, and the Restitution Field Going Forward," at conference, Nazi Plunder and Restitution," Lafayette College, Easton, PA, 27 October 2011.

Paper: "The Persistence of Modernism in Nazi Germany," at the German Studies Association Conference, Louisville, KY, 24 September 2011.

Panel Discussion: "Nazi Looted Art and Restitution," at the Lehrhaus Judaica, San Francisco (17 March 2011).

Lecture: "The Holocaust in Greece and the Last Sonderkommandos of Auschwitz," at the Italian Cultural Institute, Los Angeles, 27 January 2010.

Paper: "Bridges from the Reich: The Importance of Émigré Art Dealers as Reflected in the Case Studies of Curt Valentin and Otto Kallir-Nirenstein," at conference, "Hitler's Europe: New Perspectives on Occupation," at Wirtschafts-Universität Wien, Vienna, Vienna, 10 November 2009.

Lecture: "Hunting (and Restituting) Nazi Looted Art: Stories and Reflections from the Past 25 Years," for Scripps College Fine Arts Foundation, Scripps College, Claremont, CA, 14 October 2009.

Panel Discussion after screening of film, *Adele's Wish*, University of Nebraska, Lincoln, NE, 25 April 2009.

Panel Discussion after screening of film, *Rape of Europa*, Motion Picture Academy, Hollywood, CA, 1 April 2009.

The Saul Reinhardt Lecture in Judaic Studies, "Culture and Barbarism: Nazi Art Plundering and Post-War Restitution," Connecticut College, New London, CT, 30 March 2009.

Paper: "New Avenues for Research: European Emigré Dealers Based in the United States," at conference, Nazi-Era Provenance Research: Archival Sources and Electronic Access, Getty Research Institute, Los Angeles, 31 October 2008.

Arthur G. Weiser Lecture for Interfaith Understanding: "Art and Politics in the Third Reich: Nazi Looted Art and Restitution," at Temple Emanu-el, San Francisco, 20 September 2008.

The Hascoe Lecture: "Art and Politics in the Third Reich," at the Bruce Museum, Greenwich, CT. May 2008.

Keynote address: "Hidden Children in Occupied Greece," Sephardic Temple Tifereth Israel, Los Angeles, CA, 19 February 2008.

Panel Discussion, after screening of film, *Rape of Europa*, Los Angeles County Museum of Art, Los Angeles, CA, 24 March 2007.

Lecture: "Nazi Art Looting," at The Desert Museum, Palm Springs, CA, 19 December 2006.

Lecture: "Royals and the Reich," The University Club, New York, NY, 9 November 2006.

Lecture: "Royals and the Reich," Fairfield University, Fairfield, CT, 8 November 2006.

Paper: "Prince zu Waldeck und Pyrmont: Prince Waldeck und Pyrmont: Context, Career, and Consequences," at Lessons and Legacies, Claremont, CA, 5 November 2006.

Paper: "The British Royal Family and the Hessens," at conference, Anglo-German Royal Kinship, 1760-1914, German Historical Institute, London, UK, 30 October 2006.

Panel Moderator and symposium organizer, "The Bloch-Bauer Klimt Paintings: Their History and Wider Significance," Los Angeles County Museum of Art, Los Angeles, CA, 6 May 2006.

Lecture: "Recent Developments Concerning Nazi Art Looting," CMC Woman's Forum, Claremont, CA, 2 May 2006.

Lecture: "Royals and the Reich," Wordstock Book Fair, Portland, OR, 23 April 2006.

Lecture: "Recent Developments Concerning Nazi Art Looting," Indianapolis Museum of Art, Indianapolis, IN, 20 April 2006.

Lecture: "The Bloch-Bauer Klimt Paintings," Los Angeles County Museum of Art, LA, CA, 11 April 2006.

Lecture: "The Bloch-Bauer Klimt Paintings," University Synagogue, Brentwood, CA, 9 April 2006.

Lecture: "Royals and the Reich," Pasadena Senior Citizens' Center, Pasadena, CA, 2 March 2006.

Moderator and panel organizer: "The International Military Tribunal at Nuremberg Sixty Years Later," Claremont McKenna College (Athenaeum), Claremont, CA, 22 February 2006.

Lecture: "Recent Developments Concerning Nazi Art Looting," Pasadena Senior Citizens' Center, Pasadena, CA, 28 January 2006.

Lecture: "Expressionism and the Third Reich," German Historical Institute, Washington, DC, 11 November 2006.

Lecture: “Royals and the Reich,” Boston University Faculty Seminar, Boston, MA, 9 November 2005.

Lecture: “Royals and the Reich,” Modern European History Seminar, Cambridge University, Cambridge, UK, 28 February 2005.

Lecture: “Culture and Barbarism: Nazi Art Looting and its Aftermath,” Newcastle University, Newcastle, UK, 15 February 2005.

Lecture: “Holocaust Era Property and Estate Law,” Heckerling Institute, University of Miami, Miami, FL, 14 January 2005.

Lecture: “Recent Developments and Legal Considerations Concerning Holocaust-Era Cultural Property,” Lauterpacht Center for International Law, Cambridge University, UK, 11 November 2004.

Lecture: “Culture and Barbarism: Nazi Art Looting and Its Legacies,” Heilbronn Lecture at the University of New Hampshire, Durham, NH, 26 October 2004.

Lecture: “Nazi Art Looting: History, Legacies, and Unsolved Mysteries,” at conference of the Infectious Disease Association of California, Dana Point, CA, 1 May 2004.

Lecture: “The Art World in Nazi Germany: Choices, Rationalizations, and Justice,” at the Miller Symposium, “The Arts in Nazi Germany,” University of Vermont, Burlington, VT, 25 April 2004.

Chair: “The Market of War—Dealers in the Nazi Era,” at conference, “Beauty and Truth for Sale: The Art of the Dealer,” J. Paul Getty Museum, Los Angeles, CA, 30 March 2004.

Chair (and co-organizer of conference): “Fallen and Risen Cities: Germany during and After World War II,” at conference, “Fallen Cities and the Lure of Ruin,” Claremont Graduate University, Claremont, CA 28 February 2004.

Chair (and co-organizer of conference): “Ambiguity and Compromise in the Writing of the Holocaust: The Accomplishment of Raul Hilberg,” at

conference, "Gray Zones: Ambiguity and Compromise in the Holocaust and Its Aftermath," Claremont, CA, 7 February 2004.

Paper: "Postwar Justice and the Treatment of Nazis' Assets," at conference, "Gray Zones: Ambiguity and Compromise in the Holocaust and Its Aftermath," Claremont, CA, 7 February 2004.

Lecture: "The Legal Implications of Nazi Art Looting," at The American College of Trust and Estate Counsel (ACTEC) regional conference, Carmel, CA 17 January 2004.

Comment: Panel "Too Little Too Late? Nazi Art Theft and Restitution Efforts After World War II," German Studies Association annual conference, New Orleans, 20 September 2003.

Paper: "Ten Essential Themes about Restitution for Nazi Atrocities and Plunder," at San Diego State University, San Diego, CA, 5 May 2003.

Comment: "Response to Stuart Eizenstat and his Lecture, 'Imperfect Justice,'" University of Judaism, Los Angeles, 30 March 2003.

Lecture: "Nazi Art Looting and Postwar Efforts at Restitution," Benefit for American Friends of the Israel Museum held at Christies', Beverly Hills, CA, 4 March 2003.

Chair and Commentator, "Daniel Goldhagen and His Critics: The Vatican and the Holocaust," Claremont McKenna College, Claremont, CA, 5 February 2003.

Paper: "Reflection on the Presidential Advisory Commission on Holocaust Assets," at conference, Commissioning History: The Work of Historical Commissions in Germany, Austria and the United States, the D-Day Museum, New Orleans, 21 November 2002.

Comment: on papers concerning memoirs during World War II, Pomona College, Claremont, CA, 16 November 2002.

Paper: "Greed and the Nazi Kleptocracy," at Lessons and Legacies, University of Minnesota, Minneapolis, MN, 1 November 2002.

Lecture: "Royals and the Reich: The Princes of Hessen in Nazi Germany," at The Athenaeum, Claremont McKenna College, 24 October 2002.

Lecture: "Adolf Hitler and Art," Williams College, Williamstown, MA, 3 October 2002.

Commentator: on panel, "New Approaches to the History of the Third Reich and the Holocaust," American Historical Association conference, San Francisco, 5 January 2002.

Abe Kanof Annual Lecture: "The Faustian Bargain: The Art World in Nazi Germany and Beyond," at the North Carolina Museum of Art, Raleigh, NC, 8 April 2002.

Lecture: "Nazi Art Looting," at The Desert Museum, Palm Springs, CA, 21 March 2002.

Lecture: "Nazi Art Looting," at Iowa State University, Ames, Iowa, 28 January 2002.

Commentator: on panel, "New Approaches to the History of the Third Reich and the Holocaust," American Historical Association conference, San Francisco, 5 January 2002.

Paper: "Recent Developments in Researching Nazi Looted Art" for panel, "The Crime of the Century: Researching Nazi Era Provenance," Western Art Museums Association, Palm Springs, 11 October 2001.

Keynote speaker: "Arno Breker and Sculpture during the Third Reich," at symposium on 20th century German figurative sculpture, Henry Moore Gallery, Leeds, UK, 23 June 2001.

Lecture: "Researching Looted Art," at symposium of provenance researchers and museum curators at the Alte Pinakothek, Munich, 18 May 2001.

Participant: round-table symposium convened by the U.S. Consulate in Munich on compensation to slave and forced laborers by German industry, Munich, 19 April 2001.

Lecture: "Nazi art looting: A Transatlantic Perspective," at Washington University in St. Louis, 8 March 2001.

Lecture: "Nazi Dealer Karl Haberstock," at the Zeughaus (Armory) in Augsburg, co-sponsored by the University of Augsburg and the Municipal Paintings Collection, 8 February 2001.

Lecture: "Biographical Approaches to researching Looted Art," part of a series on the political economy of the Holocaust at the Technical University of Vienna, 18 December 2000.

Speaker and co-organizer: symposium convened by filmmakers who are producing a PBS documentary on looted art called *The Rape of Europa*, Washington, DC, 11 November 2000.

Member of U.S. delegation and adviser to Deputy Secretary of the Treasury Stuart Eizenstat at the Vilnius Forum on Holocaust Cultural Property, Vilnius, Lithuania, 2-5 October 2000.

Commentator: panel "Intermediary Agencies and Spoliation," at conference, "Networks of Persecution: The Holocaust as a Division-of-Labor Based Crime" at the University of Konstanz, 27-29 September 2001.

Participant: round-table discussion of museum officials and researchers concerning Holocaust era looted art at the National Archives, College Park, MD, 16 August 2000.

Lecture: "Recent Developments Concerning Art Looting," sponsored by the American Council on Germany, Manhattan, 19 June 2000.

Testimony on looted cultural property before the Select Committee on Culture, Media, and Sport, United Kingdom House of Commons, London, U.K., 18 May 2000.

Paper: "Recent Trends in Research into Looted Art," American Museum Association, Baltimore, MD, 16 May. 2000.

Testimony on looted art before the House Banking and Financial Services Committee, U.S. House of Representatives, Washington, DC, 10 February 2000.

Paper: "The History of Art Looting in World War II: The Implications for Locating Works Still Missing," at conference, *Holocaust Research and Holocaust Studies in the 21st Century* at The U.S. Holocaust Memorial Museum, Washington, DC, 15 December 1999.

Respondent: "Panel on Teaching Innovation," Presidential Inauguration Symposium, Claremont McKenna College, 13 October 1999.

Lecture: "The History of Nazi Art Looting: Tracking Works Still Missing" at The Marion Cook Athenaeum, Claremont McKenna College, 29 September 1999.

Paper: "Arno Breker and the Third Reich--From Seduction to Denial," at symposium, "Kultur und Staatsgewalt: Formen und Folgen der Kulturpolitik im Dritten Reich und in der DDR," Technische Universität, Dresden, 4 June 1999.

Lecture, "The Art World in Nazi Germany," at The Art Seminar Group, Baltimore, MD, 4 May 1999.

Keynote speaker: "Looted Art and World War II" at the U.S. Foundation for the World Federation of Friends of Museum, Baltimore, MD, 23 April 1999.

Paper: "Crossing Disciplinary Boundaries: History and Art History," at German Studies Forum, Duke University, Durham, NC, 16 April 1999.

Keynote Speaker: "Looted Art of World War II," at the Memorial Art Gallery, Rochester, NY, 14 April 1999.

Paper: "Researching and Writing about Holocaust-Era Art Looting, Recovery, and Restitution," at a symposium of the National Archives and Records Administration, "Records and Research Related to Holocaust-Era Assets," College Park, 4 December 1999.

Paper: "An Overview of Nazi Art Looting during World War II" at the U.S. Department of State organized, "Washington Conference on Holocaust-Era Assets," Washington, DC, 1 December 1999.

Paper: "'People Turned to Ashes, Their Property Did Not': Plundering and the Pursuit of Profit during the Holocaust," at the German Historical Institute symposium, "The Genesis of Nazi Policy," University of Florida, Gainesville, FL, 11 April 1998.

Scholar in Residence, Beth El Synagogue, Fairfield, CT, 27 February - 1 March 1998.

Paper: "Karl Haberstock: Kunsthändler der Nazi-Führer," at conference "Überbrückt: Ästhetische Moderne und Nationalsozialismus: Kunsthistoriker und Künstler, 1925-1937," at Hamburger Bahnhof--Museum für Gegenwart, Berlin, 29 November 1997.

Lecture and Panel Discussion: "The Nazi Conspiracy and the Market for Stolen Art," at the Metropolitan Museum of Art, New York, NY, 22 October 1997.

Paper: "Business as Usual: Switzerland, the Commerce in Artworks during and after World War II, and National Identity," at the German Studies Association Conference, Washington, DC, 26 September 1997.

Paper: "Museum Director Ernst Buchner--Compromise, Corruption, and Rehabilitation," at Washington Area Germanists' Seminar, Washington, DC, 28 April 1997.

Paper: "From Seduction to Denial: Arno Breker's Engagement with National Socialism," at German Studies Association Conference, Seattle, 12 October 1996 and at College Art Association, New York, 14 February 1997.

Chase-Crowe Lecture: "The Faustian Bargain: The Cooptation of the Artistic Professions in Nazi Germany," at Northwestern University, 3 February 1997.

Comment: on panel "Redefining the Past? Vergangenheitspolitik and Historians in Germany," at German Studies Association Conference, Seattle, 14 October 1996.

Chair and Commentator, for session "Artistic Interactions in Exile," at symposium "Emigrants and Exiles: A Lost Generation of Austrian Artists in America," at Northwestern University, 20 April 1996.

Co-organizer, Chair and Commentator: for symposium, "German Studies as Cultural Studies," at Davidson College, Davidson, N.C., 17-18 March 1995.

Lecture: "Anti-Modernism, Anti-Semitism, and the Essence of National Socialism," Davidson College, Davidson, N.C., 16 March 1995.

Paper: "German Laws and Directives Bearing on the Appropriation of Cultural Property in the Third Reich," at The Spoils of War, New York, 20 January 1995.

Paper: "Holocaust Denial: a Generational Typology," at Lessons and Legacies III: Memorialization, Representation and Teaching the Holocaust, Dartmouth College, 23 October 1994.

Paper: "The Radical Right in Germany and Austria," at the United States Institute of Peace, Washington, DC, 18 July 1994.

Panel participant: "Should One Exhibit National Socialist Art in Museums Today?," at Künstlerhaus Wien, Vienna, 15 April 1994.

Lecture: "Kunst als Politik in Nationalsozialismus," at the Institut für Neuere Geschichte, Ludwig-Maximilian Universität, Munich, 24 November 1994.

Participant: "Differenzen in der Bearbeitung des Nationalsozialismus, des Antisemitismus und des Holocaust in Österreich, in der Bundesrepublik und in der DDR. Zeitgeschichtlich Forschung im Vergleich," at Schloss Leopoldskron, Salzburg, 7-10 November 1993.

Paper: "Teaching the Holocaust in an Interdisciplinary Manner: Confronting the Holocaust as Hoax Phenomenon," at the German Studies Association Conference, Washington, DC, 10 October 1993.

Paper: "The Politics of Art Collecting in the Third Reich," Minda de Gunzburg Center for European Studies, Harvard University, Cambridge, MA, 18 December 1991.

Conference participant: XIII American-German Young Leaders' Conference (sponsored by the American Council on Germany and the Atlantik Brücke), Richmond Virginia, 19-26 August 1991.

Lecture: "Germania and Genocide: The World View of National Socialist Leaders as Expressed Through Their Art Collections": public lecture at Davidson College (Davidson, North Carolina, 14 March 1991).

TEACHING EXPERIENCE

Claremont McKenna College

Weimar and Nazi Society and Culture (Hist. 139e), Fall 2020, Fall 1999, Fall 2001, Fall 2002, Spring 2003, Fall 2007, Fall 2013, Fall 2015, Spring 2017, Spring 2018; Fall 2019.

Freshman Humanities Seminar: Culture and Power Since the Renaissance (FHS), Spring 2010, Spring 2011, Spring 2012.

Churchill as Statesman and Historian (Hist. 77), Spring 2019.

Museums and Leadership (Hist. 78), Fall 2012, Fall 2013, Fall 2015, Fall 2016, Fall 2017; Fall 2018.

History of European Aristocracy Since 1750 (Hist. 180e), Fall 2003.

Germany since 1740 (Hist. 146), Spring 2000, Spring 2004, Spring 2009, Fall 2011, Fall 2014, Spring 2016, spring 2017; spring 2019.

The Rise of Modern Europe (Hist. 76/73), Fall 2001, Fall 2002, Spring 2007, Spring 2008; fall 2009.

The Culture of Fascism (Hist. 145), Spring 2000, Spring 2009, Spring 2015.

Culture and Politics in Europe, 1880-1918 (Hist. 142), Spring 2000, Spring 2016.

Freshman Honors Seminar on World War II (Hist. 100), Fall 1999, Fall 2016, Fall 2017, Fall 2018.

Researching the Holocaust (Hist.137 and 180), Spring 2002, Spring 2003, Spring 2004, Spring 2010, Fall 2017.

World War II (Hist. 101), Spring 2017, Spring 2018, Fall 2018.

Loyola College in Maryland:

Modern Civilization (HS 101), Spring 1994 through Fall 1998.

Honors Program: The Modern World (HN 280), Spring 1997 and Spring 1998.

The Creation of Modern Germany, 1770 to the Present (HS 318), Spring 1994, Fall 1996, and Fall 1998.

The Holocaust and the USA (HS 716--graduate course), Fall 1996.

Culture and Politics in Fin-de-Siècle Europe (HS 310), Fall 1994 and Spring 1998.

Nazi Germany and the Holocaust (HS 478), Spring 1995, Fall 1997.

Hitler and the Third Reich (HS 410), Spring 1996.

Historical Methods (HS 400), Spring 1996.

Harvard University:

History of Germany, 1890-1900 (History E-1575), Spring 1993.

The Culture of Fascism in 20th Century Europe (History 1506), Spring 1992.

Culture and Politics in Weimar and National Socialist Germany (History 90S), Fall 1992.

Tutorials in European History, Fall 1985 to Spring 1991 (with a break in 1987-88)

Tutorials in German History and Literature, 1990-1993.