

Frauke Verena Josenhans

Professional Experience

- 2017–Present The Horace W. Goldsmith Associate Curator of Modern and Contemporary Art, Yale University Art Gallery, New Haven.
- Fall 2016 Acting Head and the Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art, Yale University Art Gallery, New Haven.
- 2014–2017 The Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art, Yale University Art Gallery, New Haven.
- 2011–2014 Curatorial Assistant, Los Angeles County Museum of Art, Rifkind Center for German Expressionist Studies, Prints and Drawings Department.
- 2010–2011 Research Associate at *ArtTransForm*, a German-French art-historical project at the Université François Rabelais, Tours and the Technische Universität, Berlin.
- 2011 Lecturer, Université catholique de l'Ouest, Angers.
- 2008–2010 Project manager of the *European Night of Museums* for the French Ministry for Culture.
- 2007–2008 Graduate Curatorial Internship in the Paintings Department at the J. Paul Getty Museum, Los Angeles.
- 2006 Research Assistant for project on the collections of French paintings in Germany at the Institut national d'histoire de l'art (INHA), Paris.
- 2005–2007 Internship at the French Ministry for Culture.
- 2005–2007 Library assistant at the Institut national d'histoire de l'art (INHA), Paris.
- 2002–2003 Archivist at the Institut français de la mode, Paris.

Education and Grants

- 2015 Ph.D. in art history from the Aix-Marseille Université, France. Doctoral Dissertation on German painters active in Southern France (1768-1867).
- 05/2014 Participation in the Edmond J. Safra Colloquium “The Landscape Oil Sketch: 1760-1830”, at the Center of Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C.
- 2010 Library Research Grant, Getty Research Institute, Los Angeles.
- 07/2009 Participation in an International Summer School on cultural landscape, organized by the Heinrich-Heine-University, Düsseldorf.

- 2007 MA in Art History, École du Louvre, Paris.
- 2005 Diploma in Museology, École du Louvre, Paris.
- 09/2003 Fall seminar at the Kunsthistorisches Institut in Florence.
- 2003 Master of Arts in Art History, Paris IV – Sorbonne.
- 2002 Bachelor of Arts, Paris IV – Sorbonne.

Publications

Books:

- 2017 Frauke V. Josenhans, *Artists in Exile: Expressions of Loss and Hope*, with contributions by Joseph L. Koerner, Megan Luke, and Marijeta Bozovic, New Haven: Yale University Art Gallery, 2017:
<http://yalebooks.yale.edu/book/9780300225709/artists-exile>
- 2018 Silver Medal, Fine Art Books, Independent Publisher Book Awards

Articles and Contributions:

- 2018 « A “Formalized Oriental Fantasy”: Henri Matisse’s *Costume for a Court Lady (Lantern Bearer)* » in *Yale University Art Gallery Bulletin*, 2018, (forthcoming).
- 2018 « News from Nowhere » in *News from Nowhere—Mie Olise Kjaergaard*, Copenhagen: Hans Alf Gallery.
- 2018 « Modigliani’s Late Portraits » with Cynthia Schwarz et al., in *The Burlington Magazine*, Vol. CLX, no. 1382, May 2018, 400-407.
- 2018 « Francis Picabia’s Midi (Promenade des Anglais): A Landscape Painted with Pasta and Feathers » with Cynthia Schwartz, in *Picasso, Picabia, Ernst : New Perspectives*, Joyce Townsend and Annette King (eds.), London: Archetype, 2018.
- 2017 « Sarah Sze : The Hidden Poetry of the Everyday, » in *Yale University Art Gallery Bulletin*, 2017, 17-23.
- 2017 « [...] der Himmel ist blau und alles ein Staub»: Johann Wilhelm Schirmers Reise durch die Provence », in *Mobilität und Naturerfahrung im 19. Jahrhundert – Landschaftsmalerei, eine Reisekunst ?*, ed. by Claudia Denk, Andreas Strobl for the Christoph Heilmann Stiftung, Munich: Deutscher Kunstverlag, 2017, 245-257.
- 2017 « Promenade des Anglais (Midi) » with Cynthia Schwarz and Anikó Bezur, in *Francis Picabia : Materials and Techniques*, Michael Duffy, Talia Kwartler, Natalie Dupêcher, and Anne Umland (eds.), published digitally by The

- Museum of Modern Art, March 13, 2017, 37–42, mo.ma/picabia_conservation
- 2017 « Entangled Modernities » with Kishwar Rizvi, in *Modern Art from the Middle East*, New Haven: Yale University Art Gallery, 2017.
- 2017 « Einen anderen Süden zeichnen: Deutsche Künstler in der Provence um 1800 » in *Wissenschaft, Sentiment und Geschäftssinn. Landschaft um 1800*, Roger Fayet, Regula Krähenbühl (eds.), Zurich: SIK ISEA, 284-300.
- 2016 « Painting with Fragments: Njideka Akunyili Crosby's *The Rest of Her Remains* » in *Yale University Art Gallery Bulletin*, 2016, 111–114.
- 2016 « Le cercle des artistes allemands à Paris » with Nina Struckmeyer, in *Artistes, savants et amateurs: Art et sociabilité au XVIIIe siècle (1715–1815)*, Jessica Fripp et al. (eds.), Paris: Mare et Michel, 2016.
- 2015 Four Entries on German Painters and Draftsmen in *Pariser Lehrjahre : Ein Lexikon zur Ausbildung deutscher Maler in der französischen Hauptstadt. Bd. II: 1843–1871*, France Nerlich, Bénédicte Savoy (eds.), vol. 2, Berlin: De Gruyter, 2015.
- 2014 Chronology in: Timothy Benson, with curatorial assistance by Frauke Josenhans, *Expressionism in Germany and France: From Van Gogh to Kandinsky*, Los Angeles County Museum of Art, Kunsthaus Zürich, Montreal Museum of Fine Arts; Los Angeles-Munich: LACMA / DelMonico Books-Prestel, 2014, 62–85.
- 2013 « Contrasting looks on Southern France: British painters and the visual exploration of Provence in the 18th and early 19th centuries » in: *Provence and the British Imagination*, Claire Davison, Béatrice Laurent, Caroline Patey, Nathalie Vanfasse (eds.), Milano: Ledizioni, 2013, 39–52.
- 2013 Dictionary entries on four German artists for *AKL (Allgemeines Künstlerlexikon)*, Berlin: Walter de Gruyter, 2013–2014.
- 2013 Chronology in Timothy Benson, *Hans Richter: Encounters*, Los Angeles, Los Angeles County Museum of Art, Metz, Centre Pompidou-Metz; Los Angeles-Munich: LACMA / DelMonico Books-Prestel, 2013, p. 191–203.
- 2013 « Le romantisme allemand : Un monument à la nature » in *Dossier de l'art*, no. 205, 2013, 24–29.
- 2013 « L'art solitaire de Caspar David Friedrich » in *Dossier de l'art*, no. 205, 2013, 30–35.
- 2013 « La nature conçue depuis l'atelier » in *Apprendre à peindre! Les ateliers privés à Paris, 1780-1863*, France Nerlich & Alain Bonnet (eds.), Tours: Presses universitaires de Tours, 2013, 163–175.
- 2013 Twenty-three entries on German Painters and Draftsmen in *Pariser Lehrjahre : Ein Lexikon zur Ausbildung deutscher Maler in der französischen Hauptstadt. Bd. I: 1793–1843*, France Nerlich & Bénédicte Savoy (eds.), vol. 1, Berlin: De

Gruyter, 2013.

- 2011 « Vers le Sud : le voyage de Johann Georg von Dillis à travers la France, la Suisse et l'Italie en 1806 » in *RIHA Journal* (Journal of the International Association of Research Institutes in the History of Art), 0026 (8 July 2011), URL:<http://www.riha-journal.org/articles/2011/2011-jul-sep/josenhans-vers-le-sud>
- 2009 « Le carnet de voyage de Johann Georg von Dillis (1806) » in *Histoire de l'art*, no. 64, 2009, 103–112.
- 2009 « Sur le motif: Painting in Nature around 1800 » in *The Getty Research Journal*, no.1, March, 2009, 179–190.
- 2005 « Tivoli – Heiligtum der schaffenden und wirkenden Natur » in *Kennst Du das Land: Italienbilder der Goethezeit*, Neue Pinakothek, Munich: Pinakothek-Dumont, 2005, 133–155.

Reviews:

- 2017 Critical review of Andreas Stolzenburg und Hubertus Gaßner (eds.), *Franz Ludwig Catel: Italienbilder der Romantik*, Hamburg: Hamburger Kunsthalle, 2015; in *sehpunkte* 17 (2017), no. 2 [15.02.2017], URL: <http://www.sehpunkte.de/2017/02/28329.html>
- 2016 Critical review of Peter Forster (ed.), *Aus dem Neunzehnten. Von Schadow bis Schuch*, Petersberg: Michael Imhof Verlag 2015, in *sehpunkte* 16 (2016), no. 11 [15.11.2016], URL: <http://www.sehpunkte.de/2016/11/28407.html>
- 2012 Critical review of Émilie Beck Saiello, *Pierre Jacques Voltaire, 1729–1799, dit le Chevalier Voltaire*, Paris, Arthéna, 2010, in *Revue de l'art*, no. 176, 2012, 76–77.
- 2011 Critical review of Ekkehard Mai, *Die deutschen Kunstakademien im 19. Jahrhundert : Künstlerausbildung zwischen Tradition und Avantgarde*, Cologne, Böhlau, 2010, in *Histara* : <http://histara.sorbonne.fr/cr.php?cr=1410>
- 2011 Critical review of *Landschaft am "Scheidpunkt" : Evolutionen einer Gattung in Kunsttheorie, Kunstschaffen und Literatur um 1800*, Göttingen, Wallstein, 2010, and of Julie Ramos. *Nostalgie de l'unité. Paysage et musique dans la peinture de P. O. Runge et de C. D. Friedrich*, Rennes, Presses universitaires de Rennes, 2008, in *Revue de l'art*, no. 172, 2011, 74–75.

Conference Papers, Programs, and Talks

- 12/2018 Gallery Talk: *Surrealism in Exile*, with Oliver Tostmann, at Wadsworth Atheneum Museum of Art, Hartford.
- 12/2018 *The Société Anonyme Collection at Yale*, at Muzeum Sztuki, Lodz, Poland.

- 11/2018 « “A Gigantic Carousel in Continuous Motion :” Hedda Sterne and the Lure of New York » at the international conference *Arrival Cities: Migrating Tagung: Artists and New Metropolitan Topographies*, at Zentralinstitut für Kunstgeschichte, Munich.
- 06/2018 Participation in the Art Omi Visitors Program, Ghent, NY.
- 12/2017 « Artists in Exile: Expressions of Loss and Hope » at the *Contemporary Crossroads II* symposium, Art Basel Miami.
- 03/2017 Panel moderation « Collecting and Curating » at the international symposium *Writing/Curating the Middle East*, at Yale University, organized by the History of Art Department, the Yale University Art Gallery, and the Council on Middle East Studies.
- 11/2016 « Francis Picabia’s Midi (Promenade des Anglais): A Landscape Painted With Pasta and Feathers » with Cynthia Schwarz, at the international symposium *Picasso, Picabia, Ernst*, London, Tate Britain.
- 07/2015 « Ein neuer Entdeckungsraum deutscher Landschaftsmaler im 19. Jahrhundert: Johann Wilhelm Schirmers Reise durch die Provence » at the international symposium: *Mobilität und Naturerfahrung im 19. Jahrhundert*, Munich, Städtische Galerie im Lenbachhaus, Christoph-Heilmann Stiftung.
- 06/2012 « Dessiner un autre Sud : les peintres allemands à la découverte de la Provence » at the international symposium : *Wissenschaft, Sentiment und Geschäftssinn. Landschaft um 1800*, Zurich, SIK ISEA.
- 06/2012 « Vers Le Sud : la Provence, nouvelle terre des peintres allemands au XIX^e siècle » at the Festival d’histoire de l’art, Fontainebleau, château de Fontainebleau.
- 06/2011 « Le cercle des artistes allemands à Paris » at the conference : *Art et sociabilité au XVIII^e siècle*, Paris, Institut national d’histoire de l’art.
- 06/2011 « La nature conçue depuis l’atelier » at the international symposium : *Apprendre à peindre! The training of artists in “private workshops” in Paris from the end of the 18th century until 1863*, Tours, Université François-Rabelais.
- 03/2011 Deutscher Kunsthistorikertag (Annual Conference of German Art Historians), Würzburg: « Regards croisés sur la nature: Deutsche und französische Landschaftsmaler in Frankreich im 19. Jahrhundert », intervention in the panel "Poiesis - aktuelle Forschungen zur französischen Kunst 1870–1950" of the German Forum for Art History.
- 11/2010 « Contrasting looks on Southern France: British and German painters in Provence in the 18th and early 19th centuries » at the international symposium: *Provence and the British Imagination*, Aix-en-Provence, Université de Provence.
- 02/2010 « The Emergence of Southern France in Landscape painting » at the conference: *Nature and the long Nineteenth century*, Edinburgh, University of

Edinburgh.

Exhibitions

- 2017 *Artists in Exile: Expressions of Loss and Hope*, Yale University Art Gallery, September-December 2017. Curated the special exhibition and main author and editor of the accompanying catalogue:
<http://artgallery.yale.edu/exhibitions/exhibition/artists-exile-expressions-loss-and-hope>
- 2017 *Modern Art from the Middle East*, Yale University Art Gallery, February-July 2017. Co-curated the special exhibition:
<http://artgallery.yale.edu/exhibitions/exhibition/modern-art-middle-east>
- 2016 *American History Revisited*, Yale University Art Gallery, August 2016-February 2017. Curated the installation.
- 2016 *Everything Is Dada*, Yale University Art Gallery, February-July 2016. Curated the special exhibition:
<http://artgallery.yale.edu/exhibitions/exhibition/everything-dada>
- 2015 *William Kentridge at Yale*, Yale University Art Gallery, August 2015-January 2016. Co-curated the installation.
- 2014 *The Written Image*, Los Angeles County Museum of Art, July 2014-January 2015. Co-curated the exhibition.
- 2014 *Expressionism in Germany and France: From Van Gogh to Kandinsky*, Kunsthau Zürich, Los Angeles County Museum of Art, Montreal Museum of Fine Arts, 2014-2015. Co-curated the exhibition, contribution to the catalog.
- 2014 *Visions of the South*, Los Angeles County Museum of Art, March-July 2014. Curated the exhibition.
- 2013-2014 *Masterworks of Expressionist Cinema: The Golem and its Avatars*, Los Angeles County Museum of Art, August 2013-January 2014. Co-curated the exhibition.
- 2013-2014 *Hans Richter: Encounters*, Los Angeles County Museum of Art, Centre Pompidou-Metz, Martin Gropius-Bau, Berlin, Muso d'Arte Lugano, 2013-2014. Participation in organization of the exhibition, contribution to the catalog.
- 2013 *Between Art and Politics: Hans Richter's Germany*, Los Angeles County Museum of Art, March-August 2013. Curated the exhibition.
- 2012-2013 *Masterworks of Expressionist Cinema: Caligari and Metropolis*, Los Angeles County Museum of Art, September 2012-March 2013. Co-curated the exhibition.
- 2008-2009 *Sur le motif: Painting in Nature around 1800*, Los Angeles, The J. Paul Getty

Museum, September 2008-March 2009. Co-curated the exhibition.

2005 *Kennst Du das Land: Italienbilder der Goethezeit*, Munich, Neue Pinakothek, May-July, 2005. Co-curated the exhibition, co-author of the catalog.

Professional Affiliations

CAA (College Art Association)

AAMC (Association of Art Museum Curators)

HGSCEA (Historians of German, Scandinavian and Central European Art)

Laboratoire InTRu (Interactions, transferts, ruptures artistiques et culturels)

Languages

German: mother tongue

French: bilingual

English: bilingual

Italian: fluent