

# Sara Blaylock

Curriculum vitae

Department of Art and Design  
University of Minnesota Duluth  
317 Humanities  
1201 Ordean Court  
Duluth, MN 55812

218 726-7567  
blaylock@d.umn.edu  
www.sarablaylock.com

## EDUCATION

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

## PROFESSIONAL APPOINTMENTS

- 2017 – present            Assistant Professor of Art History, University of Minnesota Duluth,  
Department of Art and Design

## PUBLICATIONS

### Books

- 2022                      *Parallel Public: Experimental Art in Late East Germany* (MIT Press,  
anticipated Spring 2022).

### Refereed Journal Articles

- 2021                      “Being the Woman They Wanted Her to Be: Cornelia Schleime Performs  
Her Stasi File,” *Third Text* 169, vol. 35, no. 2 (March 2021).
- 2017                      “Bringing the War Home to the United States and East Germany: *In the  
Year of the Pig* and *Pilots in Pajamas*,” *Cinema Journal*, vol. 56, no. 4  
(Summer 2017): 26 – 50.
- 2016                      “La femme de leurs rêves: Cornelia Schleime et les archives de la Stasi”  
(Being the Woman They Wanted Her to Be: Cornelia Schleime Performs  
Her Stasi File), *Gradhiva*, no. 24 (December 2016): 21 – 49. Published in  
French translation.

## Book Chapters

- 2020 “Excess, Distortion, and Archival Value: Exhibiting the East German Everyday at the Wende Museum,” *Imperfect Recall: Re-collecting the GDR*, ed. Cecilia Novero. *Otago German Studies*. Vol 30. (Dunedin: University of Otago, 2020), 199 – 240.  
<https://otagogermanstudies.otago.ac.nz/ogs/article/view/435>.
- “The Subject Who Knows: Photographers and the Photographed in the Late East Germany,” *The Oxford Handbook of Communist Visual Cultures*, eds. Aga Skrodzka, Xiaoning Lu, Katarzyna Marciniak (Oxford University Press, 2020), 500 – 518.
- 2018 “Afterword: Authenticity's Visual Turn,” *Politics of Authentic Subjectivity: Countercultures and Radical Movements Across the Iron Curtain (1968 – 1989)*, eds. Joachim C. Häberlen, Mark Keck-Szajbel & Kate Mahoney (New York and Oxford: Berghahn Books, 2018), 278 – 286.

## Encyclopedia Entries

- 2022 Entries on *Piloten im Pyjama* (Heynowski & Scheumann, 1968), *Orpheus in der Unterwelt* (Bonnet, 1974), *Verwandlungen* (Strawalde, 1981) in *The Handbook of East German Cinema: The DEFA Legacy*, eds. Henning Wrage & Evan Torner (De Gruyter) (In Press, anticipated 2022).

## Catalogue Essays

- 2016 “Aufstand des Materials. Körperbilder im Prenzlauer Berg der 1980er Jahre” (A Material Revolt: Body Portraits in the Prenzlauer Berg of the 1980s) in *Gegenstimmen. Kunst in der DDR 1976 – 1989 (Voices of Dissent: Art in the GDR 1976-1989)*, ed. Christoph Tannert (Berlin: Deutsche Gesellschaft & Künstlerhaus Bethanien, 2016), 394 – 401. Published in both original English and in German translation.

## Book Reviews

- 2013 – present *Journal of Visual Culture*, *CAA Reviews*, *Sehepunkte*, *Invisible Culture*

## Multimedia and Online Scholarship

- 2020 “Hierarchies of Hardship,” *Rosa Mercedes*, vol. 2, no. 15 (Covid-19 collaboration between the Journal of Visual Culture and the Harun Farocki Institut), (May 9, 2020) <https://www.harun-farocki-institut.org/en/2020/05/09/hierarchies-of-hardship-journal-of-visual-culture-hafi-15-2/>

- 2017 “Post-Truth and the Critical Media Consumer: Afterthoughts on *In the Year of the Pig* and *Pilots in Pajamas*,” *Cinema Journal's Afterthoughts and Postscripts*, vol. 56, no. 2 (Summer 2017). [http://www.cmstudies.org/default.asp?page=CJ\\_after564\\_blaylock](http://www.cmstudies.org/default.asp?page=CJ_after564_blaylock)
- “Performing the Subject, Claiming Space: Performance Art in a 1980s East Germany,” post. *Notes on Modern & Contemporary Art Around the Globe*, Museum of Modern Art. August 2017. [http://post.at.moma.org/content\\_items/1035-performing-the-subject-claiming-space-performance-art-in-1980s-east-germany](http://post.at.moma.org/content_items/1035-performing-the-subject-claiming-space-performance-art-in-1980s-east-germany)
- “5 Questions with Sara Blaylock,” post. *Notes on Modern & Contemporary Art Around the Globe*, Museum of Modern Art. July 2017. [http://post.at.moma.org/content\\_items/988-5-questions-with-sara-blaylock](http://post.at.moma.org/content_items/988-5-questions-with-sara-blaylock)
- 2015 “Cold War Domestics—Home Archives: Paulo Bruscky & Robert Rehfeldt’s Mail Art Exchanges from East Berlin to South America and Signs Fiction: Ruth Wolf-Rehfeldt at Chert gallery, Berlin, January 10 – March 28, 2015,” *ARTMargins Online* (March 26). <http://artmargins.com/index.php/exhibitions-sp-132736512/759-paulo-bruscky-a-robert-rehfeldts-mail-art-exchanges-at-chert-gallery-berlin>

### Other Publications

- 2019 “Lag and Impact in Visual Studies,” *Refract: An Open Access Visual Studies Journal* vol. 1, no. 2 (November 2019): 227 – 235. <https://escholarship.org/uc/item/4vw062k0#main>
- 2011 – 2012 Art reviews for *Whitehot magazine of contemporary art* (online).
- 2009 – 2011 Art, film, and culture reviews for *Barcelona Metropolitan* magazine (print).

### GRANTS, AWARDS, AND FELLOWSHIPS

- 2020 – 2022 University of Minnesota “Grant in Aid” (\$44,134 awarded)
- 2020 College of Liberal Arts Research and Creative Activity Grant
- Fall 2020 Single-semester leave, University of Minnesota Duluth
- 2018 University of Minnesota “Imagine Fund” Grant (\$5000)
- 2017, 2018, 2019, 2020 Chancellor Small Grant, University of Minnesota Duluth, School of Fine Arts

- 2016 Professional Development Fellowship in Art History, College Art Association
- Research Fellowship for International Graduate Students, Rosa Luxemburg Foundation
- 2014 – 15 Research Grant for Doctoral Candidates, German Academic Exchange Service
- 2012 German Studies Research Grant, German Academic Exchange Service

### **INVITED TALKS**

- 2018 “The Subject Who Knows: Photographers and Photographed in a Late East Germany,” University of Minnesota Morris, Art History department (December 7).
- 2017 Visiting Scholar, Museum of Modern Art, C-MAP Central and Eastern European research initiative, New York (March 22).
- 2016 “Unofficial Galleries as a Counter-Public Sphere,” *Gegenstimmen. Kunst in der DDR 1976 – 1989 (Voices of Dissent: Art in the GDR 1976 – 1989)* Symposium, Martin-Gropius-Bau, Berlin (September 21).

### **CONFERENCE ACTIVITY / PARTICIPATION**

#### **Conferences Organized**

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

#### **Papers Presented**

- 2020 Longer form paper: “Parties, Portfolios, and the Occasional Egg: EIGEN+ART and Creative Dissent in a Late East Germany,” Creative Dissent: Alternative Cultures during Socialism and Beyond, 1945 – 1991, Zoom (October 28).
- 2020 Short introductory paper: “Parties, Portfolios, and the Occasional Egg: EIGEN+ART and Creative Dissent in a Late East Germany,” Creative Dissent: Alternative Cultures during Socialism and Beyond, 1945 – 1991, Zoom (May 20).
- 2019 “Experimental Art in the Late German Democratic Republic,” Teaching East German Culture: From the GDR to the Present, Seminar at the

German Studies Association annual conference (Portland, Oregon, October 4 – 6).

“Birth Stories of a Mutation Scenario: Chernobyl and the East German Body in Gundula Schulze Eldowy's Birth Portraits,” College Art Association annual conference (New York City, February 14).

2018 “Crossing Media, Forging Community – The Experimental Films of East Germany’s Feminist Art Collective, the *Künstlerinnengruppe Exterra XX*,” Society for Cinema and Media Studies annual conference (Toronto, March 16).

2017 “Enacting the Citizen: Artist Publications in East Germany as a Counter-Public Sphere,” College Art Association annual conference (New York City, February 17).

2016 “The Body in Pieces: Radical East German Photography in the 1980s,” College Art Association annual conference (Washington, DC, February 5).

2015 “Being the Woman they Wanted Her to Be: Cornelia Schleime Performs Her Stasi File,” Feminism and Art History’s New Domesticities, University of Birmingham (July 4).

2014 “The Body as a Machine: System Contact in the Art of the Auto-Perforation Artists, Dresden 1985-1991,” “Dropping Out of Socialism”: Alternative Cultures in the Soviet Bloc, 1956-1991, University of Bristol (June 5).

2014 “The Body Under Duress *Will* Be Moved: American Pilots and East German Spectators in *Pilots in Pajamas* (East Germany, 1968, Walter Heynowski & Gerhard Scheumann),” Society for Cinema and Media Studies annual conference (Seattle, March 20).

### **Discussant**

2015 “New Subjectivities, New Emotions, New Politics: Oppositional Politics and Counter Cultures Across the Iron Curtain during the long 1970s,” European University Viadrina, Frankfurt – Oder (June 12 – 13).

2015 “Alltag und Utopie,” Zentrum für Zeithistorische Forschung, Potsdam (April 23).

### **CAMPUS TALKS**

2019 “The Subject Who Knows: Photographers and Photographed in a Late East Germany,” University of Minnesota Duluth, World Languages and Cultures department (November 7).

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

## **TEACHING EXPERIENCE**

### **University of Minnesota Duluth**

#### **Courses Taught**

Theories and Methods of Art History and Visual Studies (Fall 2019)  
US Art and Visual Culture in the 20<sup>th</sup> Century (Spring 2018, Fall 2018, Fall 2019)  
Dreamworld and Catastrophe: Art and Visual Culture in the Cold War (Spring 2018, 2019, 2021)  
History of World Art Survey, Renaissance to Present (Spring 2018, 2019, 2021)  
Art and Social Change in Europe, Russia, and the United States (Spring 2019, 2021)  
Being and Becoming Modern: European Art, 1855-1955 (Fall 2018)

### **University of California – Santa Cruz**

#### **Courses Taught**

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

#### **Courses Assisted**

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

### **Spanish Ministry of Education: North American Language and Culture Assistant**

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

## **SERVICE TO THE PROFESSION**

#### **Manuscript reviews**

*American Historical Review* (2019)  
*Arts* (2019)  
*Routledge* (2018)  
*Humanities* (2018)

## **Leadership**

- 2020 – present      College Art Association, *caa.reviews*, Midwest Exhibitions Field Editor
- 2017 – present      International Association for Visual Culture Co-Director
- 2012 – 2016        International Association for Visual Culture Graduate Forum Co-Founder

## **DEPARTMENTAL / UNIVERSITY SERVICE**

- 2019 – 2020        Co-Chair, School of Fine Arts Campus Climate Change Team
- Fall 2019            Visual Culture Lecture Series, Art History Area co-host
- Spring 2019        Visual Culture Lecture Series, Art History Area host
- 2018 – 2019        Member, School of Fine Arts Campus Climate Change Team
- 2018 – present     Faculty mentor, Art History Club
- 2017 – present     Library liaison, Department of Art and Design

## **LANGUAGES**

German: excellent  
Spanish: intermediate

## **PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS**

College Art Association  
International Association for Visual Culture (Co-Director)  
Historians of German, Scandinavian and Central European Art  
German Studies Association