

Suzanne Schwarz Zuber

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RECENT PROJECTS

Remarques Impressionisten – Kunstsammeln und Kunsthandel im Exil / Art Collecting and Art Dealing in Exile, edited by Thomas F. Schneider, Inge Jaehner, Suzanne Schwarz Zuber, and Walter Feilchenfeldt. Translated by Suzanne S. Zuber. Cologne: Vandenhoeck & Ruprecht, 2013. BOOK REVIEWED IN: the national German newspaper *Sueddeutsche Zeitung* and Germany's leading news magazine *Der Spiegel*. FEATURED ON: German national radio (NDR). 60 minute broadcast of panel discussion with authors Zuber et al.

- Reconstructed and contextualized the forgotten Impressionist and Modern Art collection of the 20th c. author Erich Maria Remarque
- Co-author and translator of the resulting publication (May 2013)

EDUCATION

- 2001-2002 **Institute of Fine Arts, New York University (NYU)**
Graduate work in PhD Program for Art History and Archaeology
- 1999-2001 **Hunter College, City University of New York (CUNY)**
BA, History of Art, minor in Studio Art (Summa cum laude)
- 1997-1999 **Fashion Institute of Technology, State University of New York (SUNY)**
AAS (Associates Degree of Applied Science) (Summa cum laude)
- 1996-1997 **Abilene Christian University (ACU), Abilene, Texas**
Studio Art/Marketing
- 1988-1996 **Käthe-Kollwitz Gymnasium, Munich**
Abitur, majoring in English and Studio Art (Summa cum Laude)

PROFESSIONAL EXPERIENCE

Research Associate, Felix Nussbaum Haus and Erich Maria Remarque Center, Osnabrück, Germany (2008-2013)

- The Remarque Project was overseen by Dr. Thomas Schneider, (Remarque Center) and Inge Jaehner, (Felix Nussbaum Haus)
- Reconstructed and contextualized the forgotten Impressionist and Modern Art collection assembled by the author Erich Maria Remarque during his exile in Switzerland and America (1930s-1960s) and sold at auction in 1979. Project goal: to re-assemble the collection as an international exhibition and publication
 - Conducted extensive research to recover and identify the original breadth of the Remarque collection (120 new artworks located and identified); among the 30 private and public archives and libraries consulted in America and Europe were the Getty Research Institute (Los Angeles), the National Archives and Records Administration (Washington, DC), the Rosenberg Archive (New York) and the Zentralinstitut für Kunstgeschichte (Munich)

- Established a detailed provenance (ownership) history for each artwork, incl. World War II and entry and exit from Remarque collection
- Traced the location of the artworks in public/private collections worldwide
- Corresponded with potential lenders

For the publication *Remarque's Impressionists*:

- Created a catalogue of the 152 objects in the Remarque/Goddard collection
 - Researched and created an extensive bibliography of all auctions containing sales from the Remarque / Goddard collection
 - Wrote entries for the objects in the collection based on her research and the private diary of Erich Maria Remarque
 - Sourced an author to cover the role of decorative art in the collection (US period)
 - Wrote "*Kunst im Exil. Die Remarque-Sammlung im Amerika der 1940er Jahre / Art in Exile. The Remarque Collection in 1940s America.*" The essay explores the role of Remarque as an émigré collector in the American art scene of the 1940s – 1970s. Based on previously unpublished archival material discovered during her research
 - Copy-edited texts
 - Translated entire publication (Ger-Engl./Engl.-Ger) (incl. 6 scholarly essays and annotated catalogue with 152 artworks), 470 pages
- Additional work in 2008:
- Conducted tours and consulted at docent workshops for *Die Verborgene Spur / the Hidden Trace – Jewish Paths through Modernity*
 - Translated the core essay of the publication *The Hidden Trace* (Ger. to Engl)

Interim Curator, Jüdisches Museum München (2006-2007)

- Coordinated inaugural exhibitions and accompanying publications
- Acted as liaison between staff, publication designers and installation contractors
- Translated wall-texts and exhibition labels
- Oversaw the translation of inaugural catalogue and exhibition catalogues from German into English
- Acted as editor/consultant between authors and translators; edited translations

Contractual Museum Teacher, Smithsonian Institution (1999-2006)

Education Department, Cooper-Hewitt, National Design Museum, NY

- Led tours of changing exhibitions on historical and contemporary design; tours included the history, theory and vocabulary of design and color and hands-on activities for younger audiences
- Developed tours and activity-booklets for architectural neighborhood walking tours, led on site investigations of Carnegie Hill architecture
- Developed and conducted weekend family design workshops
- Gave demonstration tours for professional educators and school administrators from the New York City Board of Education

Curatorial Assistant (permanent staff), The Jewish Museum, New York (2005-2006)

Temporary Project Assistant, The Jewish Museum, New York (2003-2005)

With associate curators Dr. Mason Klein and Karen Levitov, Ms. Zuber worked on the following exhibitions and accompanying catalogues: *Max Liebermann: From Realism to Impressionism* (2006), *Sarah Bernhardt: The Art of High Drama* (2005) and *Modigliani: Beyond the Myth* (2004). The exhibition size ranged from 100-300 objects.

- Researched and wrote contributions to exhibition catalogues, including: *Chronology of Sarah Bernhardt's Life* and *Max Liebermann and his Times*
- Oversaw the work plan, budget and loan status for respective exhibitions

- Conducted communication with museum staff, art dealers, collectors and contractors on exhibition-related projects
- Facilitated and negotiated loans with international lenders
- Created checklist databases, maintained files and exhibition notebooks
- Managed and formulated federal application for immunity from seizure and indemnity for *Modigliani* exhibition, which included provenance research
- Worked on exhibition concepts, interpretation, selection of works, installation, programming and publicity
- Researched, wrote and edited interpretive wall texts
- Instructed and supervised docents, conducted educational tours
- Internal: gave lectures to docents and other museum departments
- Representing the museum: gave public lectures and donor tours
- Requested photography and procured reproduction rights for publication

AWARDS, HONORS, GRANTS

2007	Metropolitan Chapter of the Victorian Society in America Award for outstanding scholarly quality: <i>Sarah Bernhardt: The Art of High Drama</i> (Exhibition and Catalogue)
2002	Shelby and Leon Levy Travel Fellowship, Institute of Fine Arts, NYU
2001	Dr. and Mrs. Benjamin Kramer Award, Hunter College
2001	Somerville Art Prize, Hunter College
2000	Smithsonian Fellowship Stipend, Hirshhorn Museum and Sculpture Garden
1997	Art Major Award: 1st place for three-dimensional design, ACU

PUBLICATIONS

- *Remarques Impressionisten – Kunstsammeln und Kunsthandel im Exil / Art Collecting and Art Dealing in Exile*, co-edited with Thomas F. Schneider, Inge Jaehner and Walter Feilchenfeldt. Cologne: Vandenhoeck & Ruprecht, 2013.
- "Kunst im Exil. Die Remarque-Sammlung im Amerika der 1940er Jahre / Art in Exile. The Remarque Collection in 1940s America." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 90-119.
- "Die Gemäldesammlung Remarque / The Remarque Collection of Fine Art." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 161-472.
- "Chronology of Sarah Bernhardt's Life." In *Sarah Bernhardt: The Art of High Drama*, edited by Carol Ockman and Kenneth E. Silver, 166-179. New York: The Jewish Museum, 2005.
- "Max Liebermann and his Times." In *Max Liebermann: From Realism to Impressionism*, edited by Barbara C. Gilbert, 199-215. Los Angeles: Skirball Cultural Center, 2005.
- *William Kentridge*. Exhibition brochure. Washington: Smithsonian Institution, 2001.

PUBLISHED TRANSLATIONS / PUBLISHED EDITED TEXTS

- *Remarques Impressionisten – Kunstsammeln und Kunsthandel im Exil / Art Collecting and Art Dealing in Exile*, edited by Thomas F. Schneider and Inge Jaehner in collaboration with Suzanne Schwarz Zuber and Walter Feilchenfeldt. Translated by Suzanne S. Zuber. Cologne: Vandenhoeck & Ruprecht, 2013.

Contributions in *Remarques Impressionisten*, translated by Suzanne Zuber:

- (German to English) Schneider, Thomas F., and Inge Jaehner. "Vorwort/Introduction." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 7-13.
 - (German to English) Feilchenfeldt, Walter, "Boni und Feilchen. Der Sammler und sein Händler/Boni and Feilchen. The Collector and his Dealer." In Schneider, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 14-53.
 - (German to English) Schneider, Thomas F. "Remarques Listen. Vom Umgang eines Schriftstellers mit seiner Kunstsammlung / Remarque's Lists. A Writer's Relationship to His Art Collection." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 54-71.
 - (German to English) Tisa Francini, Esther. "'Wenn man keinen Pass hat, muss man im Zimmer reisen'. Der Aufbau der Kunstsammlung von Erich Maria Remarque im Schweizer Exil 1933-1939 / If you have no passport, you must travel within your own four walls.' The Formation of Erich Maria Remarque's Art Collection During His Swiss Exile from 1933 to 1939." In Schneider, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 72-89.
 - (English to German) Zuber, Suzanne Schwarz. "Kunst im Exil. Die Remarque-Sammlung im Amerika der 1940er Jahre / Art in Exile. The Remarque Collection in 1940s America." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 90-119.
 - (English to German) Mason, Lark. "Erich Maria Remarque: Ein kultiviertes Auge kommt nach Amerika / Erich Maria Remarque: A Sophisticated Eye Comes to America." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 120-141.
 - (German to English) Schneider, Thomas. "Fenster in die Unendlichkeit. Die Kunst im Werk Erich Maria Remarques / Windows onto Infinity. Art in the Writings of Erich Maria Remarque" In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 142-160.
 - (English to German and German to English) "Die Gemäldesammlung Remarque / The Remarque Collection of Fine Art." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 161-472.
 - (German to English) "Acknowledgments." In Schneider, Jaehner, Zuber, Feilchenfeldt, *Remarques Impressionisten*, 493-495.
- (English to German) Brisman, Shira. "Sternkraut: 'The Word that Unlocks' Dürer's Self Portrait of 1493 / Sternkraut. 'Das lösende Wort' für Dürers Selbstbildnis von 1493." In *Der Frühe Dürer*, edited by Daniel Hess and Thomas Eser, 194-207. Nuremberg: Verlag des Germanischen Nationalmuseums; London/New York: Thames and Hudson, 2012.
 - (German to English) Plattform 3, Munich <http://plattform-muenchen.de> Contemporary art space with changing exhibitions, Munich, Germany Translation of monthly newsletter, press releases and project descriptions Hanno Millesi, *En Plein Air*, Feb. 2011. (German to English/English to German)

- (German to English) Nickel, Michael. "A Work in Progress or, Necessity Is the Mother of Invention: The Making of 'A Procession in Honor of Aesthetic Progress: Objects to Theoretically Wear, Carry, Pull or Wave.'" In *Paul Thek – Diver, A Retrospective*, edited by Elisabeth Sussman and Lynn Zelevansky, 96-99. New York: Whitney Museum of American Art, 2010.
- (German to English) Website, Office of Student Affairs, University of Osnabrück. <http://www.studentenwerk-osnabrueck.de/en/international-students.html> (accessed May 16, 2014) (transl. 2009)
- (German to English) Wolfgang Asholt. "Avant-Garde, Avant-Gardes or Modernism – What Remains of the Avant-Garde Project?" *Phrasis I* (2009): 45 -61. Ghent: University of Ghent 2009.
- (German to English) Dercon, Chris. "Director's Foreword." In *William Eggleston: Democratic Camera – Photographs and Video, 1961-2008*, edited by Elisabeth Sussman, XIV-XV. Exh.cat. Whitney Museum of American Art, New York/Haus der Kunst, Munich. New Haven: Yale University Press, 2008.
- (English to German and German to English) various texts for contemporary Israeli artist Sharone Lifschitz, used in public installation
- (German to English) Haxthausen, Charles Werner. "Das Schicksal eines Aquarells: Paul Klees 'Die Zwitscher-Maschine' / Fate of a Watercolor: Paul Klee's 'Die Zwitscher-Maschine.'" In *Zeige deine Sammlung – Jüdische Spuren in Münchner Museen/Show Your Collection – Jewish Traces in Munich's Museums*, edited by Renata Stih and Frieder Schnock, 99-105. Nürnberg: Verlag für Moderne Kunst Nürnberg, 2008.
- (German to English) Schneck, Peter. "Done with multiculturalism'?: Putting Canadian Attitudes towards Immigration to the Test." *canlit.ca: Letters & Reflections. Canadian Literature*, n.d. <http://canlit.ca/letters/archive/28> (accessed May 16, 2014) (transl. 2008)
- (German to English) Deppner, Roman. "Jüdische Wege durch die Moderne / Jewish Paths through Modernity." In *Die Verborgene Spur: Jüdische Wege durch die Moderne / The Hidden Trace: Jewish Paths through Modernity*, edited by Roman Deppner, 16 – 31. Osnabrück: Felix Nussbaum-Haus, 2008.
- (German to English) Fleckenstein, Jutta, and Bernhard Purin. *Jüdisches Museum München/Jewish Museum Munich*. Munich: Prestel Verlag 2007.
translated contribution by Fleckenstein and copy edited English translations
- (Copy edited original text and translation) Staudinger, Barbara. *Die Jüdische Welt und die Wittelsbacher / The Jewish World and the Wittelsbach Dynasty*. Munich: Jüdisches Museum München, 2007.
- (English to German+copy edited catalogue) Bilski, Emily D. "*Nichts als Kultur*" – *Die Pringsheims / "Only Culture"- The Pringsheims*. Munich: Jüdisches Museum München, 2007.

- (English to German + copy edited catalogue) Ständeke, Monika. *Dirndl, Truhen, Edelweiss – die Volkskunst der Brüder Wallach / Dirndls, Trunks, and Edelweiss – The Folk Art of the Wallach Brothers*. Munich: Jüdisches Museum München, 2007. Translated essay by Monika Ständeke, pp. 12-40.
- (Copy edited English translation for accuracy/flow) Staudinger, Barbara (Hg./Ed.). *Von Bayern nach Eretz Israel-Auf den Spuren jüdischer Volkskunst / From Bavaria to Eretz Israel-Tracing Jewish Folk Art*. Munich: Jüdisches Museum München, 2007.
- (German to English) Pages from the diary of Eva Hesse's father, published in *Eva Hesse – Sculpture*, edited by Elisabeth Sussman and Fred Wasserman. New York: The Jewish Museum; New Haven and London: Yale University Press, 2006.

PUBLIC LECTURES, PRODUCTIONS AND RADIO BROADCASTS

Felix Nussbaum Haus, podium discussion with the authors of “Remarques Impressionisten,” broadcast by Norddeutscher Rundfunk (May 15, 2013)

- Gave public presentation of the historical and art historical research findings on Remarque, his art collection, and his life as an exile. Discussion between Thomas Schneider (Osnabrück), Suzanne Zuber (Berkeley) and Walter Feilchenfeldt, moderated by Stephan Lohr (NDR Kultur)

Felix Nussbaum Haus / NDR Studio Osnabrück (2008)

- Speaker for the English Audioguide recording of the exhibition “Die Verborgene Spur / The Hidden Trace” at the Felix Nussbaum Haus, Osnabrück

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC

- “Ed Ruscha” (Lecture)

Greatneck library (March 2005)

- “Sarah Bernhard: The Art of High Drama” and “Max Liebermann” (Lecture)

FELLOWSHIPS

Intern, Neue Galerie New York (Summer 2001)

Supervisor: Janis Staggs

Inaugural publication, *New Worlds: German and Austrian Art 1890-1940*

- Conducted archival photo research
- Requested visual material and cleared publication rights
- Coordinated photo shoots
- Organized and maintained images for submission to the publisher (more than 400 images, 600 pages)
- Fact-checked and edited catalogue essays

Smithsonian Summer Fellow, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC (Summer 2000)

Supervisor: curator Phyllis Rosenzweig

For the 2001 retrospective on the contemporary South African artist *William Kentridge*:

- compiled information on the life and work of the artist
- wrote exhibition brochure on William Kentridge

For exhibition of photographs by contemporary artist Dana Hoey:

- Gathered information on issues in photographic representation and feminism.

For exhibition of paintings by the Los Angeles Artist *Ed Ruscha*

- worked closely with Ed Ruscha on the installation
- checked and corrected label copy
- lectured on the artist

Museum Trainee, New Museum of Contemporary Art, New York (Fall 1999)

Education and Media Department

- Coordinated high school Intern Program in Brooklyn as part of the *Visible Knowledge Program* (VKP), which engaged at-risk students with contemporary art: designed and implemented in-the-field contemporary art immersion curriculum; maintained museum website; in curatorial meetings, gained insight into selection process for contemporary art exhibitions; installation of contemporary art exhibition *Cildo Meireles*

Editorial Intern, *Art and Auction* magazine, New York (Spring 1999)

Editing, fact-checking, research

Design Assistant *Marcie Masterson, Inc.* (1999)

Design Assistant, *James D'Auria Associated Architects*, New York (1998)

Created presentation boards, researched material

PROFESSIONAL MEMBERSHIPS

- Member, International Council of Museums (2007 – present)

COMPUTER SKILLS AND LANGUAGES

COMPUTER-SKILLS:

- Mac OS X and Windows platforms (Microsoft Office Suite, Outlook, Excel)
- Database and image management programs, PowerPoint, and Photoshop.
- The Museum System (TMS) database program

LANGUAGES:

- German: fluent (lived, received education and worked in Germany)
- English: fluent (lived, received education and worked in the USA)
- French: proficient (ability to communicate, full reading knowledge)
- Latin: proficient (Großes Latinum – 7 years in school)