

LISA LEE

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EDUCATION

Princeton University, Doctor of Philosophy in Art and Archaeology, 2012

Bryn Mawr College, Bachelor of Arts in History of Art, *magna cum laude* with departmental honors, 2000

EMPLOYMENT

Emory University, Art History Department
Associate Professor, 2020-Present
Assistant Professor, 2014-2020

University of Chicago, Department of Art History
Collegiate Assistant Professor in the Humanities and Harper Fellow, 2012-2014

Harvard University Art Museums, Busch-Reisinger Museum
Curatorial Assistant, 2001-2005

FELLOWSHIPS AND AWARDS

MAJOR FELLOWSHIPS

Sterling and Francine Clark Art Institute, Clark Fellow, Spring 2022, for book project
Groundwork: Thomas Hirschhorn Between Graphic Design and Art, 1984-94

Sterling and Francine Clark Art Institute, Florence Gould Foundation Fellow, Spring 2020,
for book project *Thomas Hirschhorn's Real Abstraction* (working title)

The Society of Fellows in the Liberal Arts, University of Chicago, Harper Fellow, 2012-2014

Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Twenty-Four-Month Chester Dale Fellow, 2009-2011

Fulbright Program, Fulbright Award, 2009-2010 [*declined*]

INTERNAL FELLOWSHIPS

Barr Ferree Publication Fund, Subvention for *Isa Genzken: Sculpture as World Receiver*
(University of Chicago Press, 2017), Department of Art and Archaeology,
Princeton University, 2016

Dissertation Finishing Grant, Department of Art and Archaeology, Princeton University, 2012

Donald and Mary Hyde Academic Year Fellowship for Research Abroad in the Humanities, competitive fellowship from the Graduate School, Princeton University, 2008-2009

Spears Fund Grant, Department of the History of Art and Archaeology, Princeton University, 2007-2011

PEER-REVIEWED PUBLICATIONS

BOOK

Isa Genzken: Sculpture as World Receiver, Chicago: University of Chicago Press, 2017
The first book-length study on this influential artist, this book situates Genzken (b. 1948) within a critical and historical framework that begins in the 1960s West German reconstruction context and extends to the globalized present, focusing on her response to ideological shaping of spaces and to contemporary social alienation.

BOOKS EDITED

Isa Genzken, October Files Series, Cambridge, Mass.: MIT Press, 2015 (Editor)

Critical Laboratory: The Writings of Thomas Hirschhorn, Cambridge, Mass.: MIT Press, 2013 (Primary editor, with Hal Foster)

ARTICLES

“Thomas Hirschhorn and the Incommensurable Gesture,” in *Compressed Utterances: Collage in a Germanic Context After 1912*, Bern, Switzerland: Peter Lang, 2022, 253–278.

“Hirschhorn’s Dilemma, or How not to Ride Two Horses at Once,” *Oxford Art Journal* 43 (December 2020): 403–26.

“Movement Moving: Isa Genzken’s *Wind* and the Problem of Animation,” in *Gegenstand: Skulptur*, Paderborn, Germany: Wilhelm Fink Verlag (2019)

“Make Life Beautiful! The Diabolic in the work of Isa Genzken (A Tour through Berlin, Paris, New York),” *October* 122 (Fall 2007): 53–70

“Make Life Beautiful! The Diabolic in the work of Isa Genzken (A Tour through Berlin, Paris, New York),” in *Isa Genzken*, Cambridge, Mass.: MIT Press, 2015, 125–146

“Make Life Beautiful! The Diabolic in the work of Isa Genzken (2007),” in *Failure*, London and Cambridge, Mass.: Whitechapel Gallery and MIT Press, 2010, 209–214

“Genzkens Gambit [Genzken’s Gambit],” in *Die Moderne als Ruine: Archäologie der Gegenwart / Modernism as a Ruin: An Archaeology of the Present*, Vienna: Generali Foundation, 2009, 92–101 (German); 176–180 (English)

ADDITIONAL PUBLICATIONS

CONTRIBUTIONS TO MAJOR MUSEUM CATALOGUES

“Thomas Hirschhorn and the Incommensurable Gesture” and “Thomas Hirschhorn e il Gesto Incommensurabile” in *Thomas Hirschhorn: Purple Line* Rome, Italy: Museo nazionale delle arti del XXI secolo, 2021, 21-38.

“Bodies Politic,” essay in *The Human Factor: Uses of the Figure in Contemporary Sculpture*, London: Hayward Gallery, 2014, 42–47

“Isa Genzken: Model Citizen,” essay in *Isa Genzken, Retrospective: Dedicated to Jasper Johns and Myself*, New York: The Museum of Modern Art, 2013, 254–270
Reviewed in: *caa.reviews*, 1/2/2015; *Bookforum*, Dec/Jan 2014

“Yayoi Kusama” and “Morris Louis,” catalogue entries in *Princeton University Art Museum Handbook of the Collections*, Princeton: Princeton University Art Museum, 2007, 249 and 251

“Sigmar Polke” and “Hermann Nitsch,” essays in *Birthday Presents: Acquisitions for the 100th Anniversary of the Busch-Reisinger Museum, Harvard University*, Cambridge, Mass.: Harvard University Art Museums, 2003, 34 and 40

ARTICLES

“Opacities and Matricies: Leslie Hewitt’s *Riffs on Real Time*,” in *Leslie Hewitt*, New York: Osmos Books, 2018, 104–108

“Isa Genzken, With Her Art on Her Sleeve,” *Garage Magazine* (Fall/Winter 2013): 198–205

“Im Anfang war die Bekleidung’: Isa Genzken’s Clad Columns,” *Pidgin* 9 (2010): 138–147

REVIEWS

Exhibition review of *Something to Take My Place: The Art of Lonnie Holley* and “Lonnie Holley: I Snuck Off a Slave Ship,” *caa.reviews*, 2018

Exhibition review, “Where Sensibility Trumps Sense: Lisa Lee on Kai Althoff at Gladstone Gallery,” *Texte zur Kunst* 82: 242–245

RESEARCH REPORT

Research report, “Sculpture’s Condition / Conditions of Publicness: Isa Genzken and Thomas Hirschhorn,” in *Center 31: Record of Activities and Research Reports, June 2010–May 2011*, Washington, D.C.: National Gallery of Art, Center for Advanced Study in the Visual Arts, 2011, 101–103

BOOK IN PROGRESS

Groundwork: Thomas Hirschhorn Between Graphic Design and Art, 1984-94
Drawing on never-before exhibited or published material in the artist’s archive, *Groundwork* delves into this decisive decade in Hirschhorn’s career, during which he abandoned graphic design for art making. The book’s three chapters—“The Page,” “The Wall,” and “The Street”—proceed outward from his formal solutions to the problems of composition, to his dismantling of gallery display conventions, to his efforts to circulate

his works in the space of the city.

PRESENTATIONS

INVITED LECTURES AND TALKS

- “Thomas Hirschhorn: Communication, Circulation, and the City,” Clark Art Foundation, MA, 22 February 2022
- “Thomas Hirschhorn: Work in Movement,” Clark Art Foundation, MA, 17 March 2020
(Cancelled due to pandemic)
- “Isa Genzken’s Berlin,” St. Louis Art Museum, St. Louis, MO, 16 April 2019
- “Isa Genzken: Geometries of Lived Perspective,” University of Georgia, GA, 17 September 2015
- “Theaster Gates + Lisa Lee on Doris Salcedo,” Museum of Contemporary Art Chicago, IL, 16 May 2015
- “Lisa Lee on Isa Genzken,” Museum of Contemporary Art Chicago, IL, 10 May 2014
- “Privacy and Publicity in Isa Genzken’s Material World,” Center for Advanced Study in the Visual Arts, DC, 2 December 2010
- “Thomas Hirschhorn: Universal Forms for the Present,” Media and Modernity Colloquium, Princeton University, NJ, 17 September 2010

CONFERENCE PAPERS

- “The Incommensurable, Incommensurably,” presented at Has Anyone Ever Seen an Image of War? session at the College Art Association annual meeting, New York, NY, 15 February 2019
- “Thomas Hirschhorn’s Reverent Travesties,” presented at Avant-Garde Echoes session at the SECAC annual meeting, Birmingham, AL, 18 October 2018
- “The Politics and Aesthetics of Isa Genzken’s Plastic *Plastik*,” paper presented at The Power of Plasticity session at the Association of Art Historians annual meeting, Loughborough, England, 8 April 2017
- “Isa Genzken’s Aggravated Assemblage,” paper presented at the Us and It: Sculpture and the Critique of Display Cultures session at the College Art Association annual meeting, New York, NY, 11 February 2011
- “Structures of Experience: Thomas Hirschhorn against Architecture,” paper presented at the Rights to Expression vs. Regimes of Power session at the College Art Association annual meeting, Los Angeles, NY, 26 February 2009

OTHER PUBLIC PRESENTATIONS

- “Isa Genzken and Germanness,” Conversation with curator Lynette Roth on @Busch_Hall, 25 August 2021
- “‘A Set of Ways of Engaging’: Lisa Lee on Thomas Hirschhorn,” Conversation with Caro Fowler in podcase series “In the Foreground: Conversations on Art and Writing,” recorded 8 April 2020

Respondent for Dr. Allesandra Raengo, GSU, “Cosmopolitanism, Contemplation and the

Ontopolitics of Movement in John Akomfrah's Gallery Practice," Fox Center for Humanistic Inquiry, Europe and Beyond Seminar, 29 April 2019

"Isa Genzken's Material World," guest lecture for course "Pop and After" by invitation of Hal Foster, Princeton University, NJ, 4 December 2011

"I ♥ [blank]: Word and Image in the Collages of Thomas Hirschhorn," presentation at the Center for Advanced Study in the Visual Arts, DC, 7 June 2011

CONFERENCES AND COLLOQUIA ORGANIZED

Co-organizer of Third Triennial Corinth Colloquium, Emory University, October 2022

Organizer of Second Triennial Corinth Colloquium, Emory University, March 2017

The colloquium gathered ten experts in the field of 20th-century German art (representing Rice University, Princeton University, Boston University, Bryn Mawr College, School of the Art Institute of Chicago, Ohio State University, University of Southern California, Harvard University Art Museums, San Francisco Museum of Modern Art) for a two-day conference. Respondents were drawn from Emory's Departments of English, Art History, History, and Comparative Literature)

Co-chair of Surface and Significance session, College Art Association annual meeting, Washington, D.C., February 2016

Co-chair of Abstraction and Anthropomorphism in Postwar and Contemporary Sculpture session, College Art Association annual meeting, Chicago, IL, February 2014