

FREYJA T. HARTZELL

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Education

- PhD**, History of Art, Yale University, New Haven, CT **2012**
Dissertation: “Delight in *Sachlichkeit*: Richard Riemerschmid and the Thingliness of Things” (Approved with distinction)
- MPhil**, History of Art, Yale University, New Haven, CT **2007**
- MA**, History of Art, Yale University, New Haven, CT **2006**
- MA**, History of the Decorative Arts, Design History, and Material Culture, Bard Graduate Center, New York **2005**
Thesis: “Transcendent Earth: Clay, Craft, and Culture in Germany, 1880–1930”
- BA** (with Honors), Art, concentration in Art History (Modern & Contemporary), Grinnell College, Grinnell, IA **1998**

Professional Appointments

- 2015–present** Assistant Professor of Modern Design History, Architecture, Art, Bard Graduate Center, New York
- 2014–15** Assistant Professor in Material and Visual Culture in the School of Art and Design History and Theory, Parsons School of Design, The New School, New York
- 2013–14** Postdoctoral Fellow in Material and Visual Culture in the School of Art and Design History and Theory, Parsons School of Design, The New School, New York

Awards/Fellowships/Grants

- 2022** Graham Foundation for Advanced Studies in the Fine Arts, Production and Presentation Grant for *Richard Riemerschmid’s Extraordinary Living Things*
- 2019** Whitehouse Research Residency, Corning Museum of Glass, August 2019
- 2018** NEH Summer Institute: “Culture in the Cold War: East German Art, Music and Film,” University of Massachusetts, Amherst, June–July, 2018
- 2017–18** Hollister Quasi-Endowment Fund Grant, Bard Graduate Center (glass-related research/publication)
- 2015–16** Wolfsonian Research Fellowship
- 2015** Robert C. Smith Award for the best article published in 2014 in English on the decorative arts

- 2013–15** Postdoctoral Fellowship in Material and Visual Culture in the School of Art and Design History and Theory, Parsons School of Design, The New School
- 2013** Central European History Society Research Grant for Postdoctoral Travel
- 2010** Yale University Dissertation Fellowship
- 2004–9** Yale University Fellowship
- 2008** Summer Travel & Research Fellowship, Yale University (dissertation research in Berlin)
- 2007–8** Berlin Program for Advanced German and European Studies Dissertation Fellowship
DAAD 10-month Research Grant (declined)
- 2007** Summer Research Fellowship, Yale University
- 2006** John D. and Rose H. Jackson Fellowship for Graduate Pre-Prospectus Research
Summer Research Fellowship, Yale University
- 2005** Baden-Württemberg Exchange Scholarship, Connecticut Department of Higher Education
Summer Research Fellowship, Yale University (pre-dissertation research in Berlin)
Clive Wainwright Master’s Thesis Award, Bard Graduate Center
- 2002–4** Decorative Arts Fellowship, Bard Graduate Center
- 1994–98** Trustee Honors Scholarship, Grinnell College
- 1995–98** Dean’s List, Grinnell College

Publications

Books

Doll Parts: Designing Likeness (Letter of Interest from MIT Press)

Richard Riemerschmid’s Extraordinary Living Things (MIT Press, 2022)

Book Chapters

“Dürer, Goethe, and the Poetics of Richard Riemerschmid’s Modern Wooden Furniture,” in *Design and Heritage*, ed. Rebecca Houze and Grace Lees-Maffei (London: Routledge, Key Issues in Cultural Heritage series, 2022), 127-140.

“The Emperor’s New Glass: Transparency as Substance and Symbol in Interwar Design,” in *Material Modernity: Innovative Visual and Material Work in the Weimar Republic*, ed. Deborah Ascher Barnstone and Maria Makela (London: Bloomsbury Press, 2022), 167-196.

“Experience, Poverty, Transparency: The Modern Surface of Interwar Glass,” in *Surface and Apparition: The Immateriality of the Modern Surface*, ed. YeSeung Lee and Benedict Carpenter (London: Bloomsbury Press, 2021), 163–84.

Peer-Reviewed Articles

- “Deutsches Holz: Wood, *Wirkung*, and the German Werkbund in 1933,” *Zeitschrift für Kunstgeschichte* 85, no. 3 (Fall 2022): 363–389.
- “Enemy of Secrets: The Invisible Force of Interwar Glass,” *Journal of Design History* 34, no. 3 (Sept. 2021): 227–242.
- “Cleanliness, Clarity—and Craft: Material Politics in German Design, 1919–1939,” *Journal of Modern Craft* 13, no. 3 (December 2020): 247–69.
- “Delight in *Sachlichkeit*: Object as Subject in German Design, Architecture, and Art,” *German Quarterly* 92, no. 2 (Spring 2019): 256–59.
- “A Renovated Renaissance: Richard Riemerschmid’s Modern Interiors for the Thieme House in Munich,” *Interiors* 5, no. 1 (2014): 5–36. (Robert C. Smith Award, 2015)
- “Otherworldly Worldliness: Romantic Fantasy and Biedermeier Desire in Schinkel’s Berlin,” *Centropa* 10, no. 2 (May 2010): 80–105.
- “A Ghost in the Machine Age: The Westerwald Stoneware Industry and German Design Reform,” *The Journal of Modern Craft* 2, no. 3 (November 2009): 251–77.
- “The Velvet Touch: Fashion, Furniture, and the Fabric of the Interior,” *Fashion Theory* 13, no. 1 (March 2009): 51–82.
- Trans. in *Russian Fashion Theory*: “Barhatnoje prikosnovenije: moda, mebel’ i interiernije tkani,” *Teorija modi: odejda, telo, kultura* 14 (2009–2010): 245–75.
- Repr. in Mark Taylor, ed., *Interior Design and Architecture: Critical and Primary Sources*, vol. 2 (London: Bloomsbury Publishing, 2013): 138–57.

Catalogue Essays

- “Empty by Design: Transition, Transformation, Transparency,” in *I Am All of Glass—Marianne Brandt and the Art of Glass Today*, Linda Pense / Kunstverein Villa Arte Chemnitz, eds. (2020) 34–51.

Book Reviews

- Sabine Wieber, *Jugendstil Women and the Making of Modern Design in German History in German History* (forthcoming)
- Robin Schuldenfrei, *Luxury and Modernism: Architecture and the Object in Germany, 1900–1933*, in *Journal of the Society of Architectural Historians* 80, no. 4 (December 2021): 489–491.
- Hans Ottomeyer, Klaus Albrecht Schroeder, and Laurie Winters, eds., *Biedermeier: The Invention of Simplicity*, in *Studies in the Decorative Arts* 15, no. 2 (Spring–Summer 2008): 136–40.
- Garth Clark, ed., *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art*, in *The Journal of Modern Craft* 1, no. 1 (March 2008): 165–71.

Exhibitions

Welcome to the Dolls' House, Focus Project Exhibition, Bard Graduate Center, 2025

Teaching Experience

- 2009–12** Instructor, MA Program in the History of Decorative Arts and Design at Parsons School of Design, The New School, and The Cooper-Hewitt, Smithsonian Design Museum, New York
- 2011** Visiting Instructor, Department of Art & Art History, Wesleyan University, Middletown, CT
- 2010** Guest Instructor, Study trip to Brussels, Barcelona, and Glasgow for Art Nouveau: Architecture and Design, taught by Dr. Elizabeth Fowler, College of Visual and Performing Arts, Syracuse University
- 2007** Teaching Fellow, Western Art from the Renaissance to the Present, taught by Profs. Alexander Nemerov and Christine Mehring, Yale University
- 2006** Teaching Fellow, Global Modernism, taught by Prof. Sandy Isenstadt, Yale University
- Teaching Fellow, Domestic Architecture and Decorative Arts of Colonial America, taught by Prof. Edward S. Cooke, Jr., Yale University
- 2005** Teaching Fellow, European Art, 1837–1938, taught by Prof. Christine Mehring, Yale University

Courses Developed and Taught/Scheduled

- Gesamtkunstwerk*: Unities of Art, Design, and Music in the Long Nineteenth Century (in conjunction with Tim Barringer, Yale University), 2023
- In Focus: Welcome to the Dolls' House I, 2022
- Re-Dress and Re-Form: Innovations in the History of Fashion and Design, 1850 to Today, 2021-2022
- Doll Parts: Human Forms in the Theory & History of Design and Material Culture, 2021
- Approaches to the Object (co-taught with Meredith Linn, Andrew Morrall), 2020-2022
- Living Things: Biology and Design in the Long Nineteenth Century, 2020-2021
- Comrade Commodity: Design Behind the Iron Curtain, 1917–1989, 2020
- Sachlichkeit* and Modernism in Germany and Austria, 1890–1950 (co-taught with Peter Miller), 2019
- Issues in Design History and Material Culture Studies (co-taught with Catherine Whalen), 2018
- The Green Hat*: Fashion in Word and Image (co-taught with Michele Majer), 2018-2019
- Seize the Stem! Art Nouveau in Europe, 2017-2019

“Ornament and Crime”: Decoration and its Discourses from Late Antiquity to Today (co-taught with Abigail Balbale), 2016

News From Nowhere: Design and Utopia, 2016-2020

Introduction to the Decorative Arts, Design History, and Material Culture II, 2016–18

Bauhaus, Before, and Beyond: German Design from *Gründerzeit* to Ulm School, 2015-2022

German Modernism: Art, Architecture, Design, 2015

Advanced Research Seminar (developed for Parsons School of Design), 2014–15

Tales of Seduction: Architecture and Design in Literature, 2013-2016

Writing Design: How to Think, Talk, and Write about Objects, 2012

Beyond the Easel: Modernism and the Avant-Garde in Europe, 1874–1937, 2011

Objectivity Old and New: German Design, 1871–1945, 2011

Against Nature: Modernism in Nineteenth-Century Europe, 1815–1900, 2009-2015

Additional Professional Experience

2020- Editor, *W 86th: A Journal of Decorative Arts, Design History, and Material Culture*
present

2004 Research Assistant to Prof. Edward Cooke, Department of the History of Art, Yale University

2004 Research Assistant to Prof. Elizabeth Simpson, Gordion Furniture Project, University of Pennsylvania, Philadelphia

2002–4 Exhibitions Assistant, Bard Graduate Center Exhibitions Department, New York

2003 Research and Writing Consultant, Museum of Arts and Design, New York

2001–2 Communications Designer (Public Relations), Silent Rivers Design-Build Co., Des Moines, IA

1999– Gallery Assistant, Percival Galleries, Des Moines, IA
2001

Internships

2003 Editorial Intern, *American Ceramics Magazine*, New York

1998–99 Curatorial Assistant, Des Moines Art Center, Des Moines, IA

Craft/Design Studio Experience

2005 Studio Assistant in Ceramics to Prof. Linda Arbuckle, Penland School of Crafts, Penland, NC

2002 Workshop with Linda Arbuckle, Professor of Ceramics at the University of Florida, Gainesville, FL

- Haystack Mountain School of Crafts, Deer Isle, ME
- 2001** Workshop with Walter Ostrom, Professor of Ceramics at Nova Scotia College of Art and Design, Canada
- Anderson Ranch Arts Center, Snowmass Village, CO
- 2001** Studio Assistant, Dahlquist Clayworks, Des Moines, IA
- 2000** Workshop with Bobby Silverman, Director, Ceramics Department, 92nd St Y, New York, Haystack Mountain School of Crafts, Deer Isle, ME

Invited Talks

- 2022** “Extra-Ordinary Things,” book talk for Yale 18th- and 19th-Century Colloquium, New Haven, November 29, 2022
- 2021** “Frozen Light,” *States of Glass* Exhibition Symposium, North Norwegian Art Center, Lofoten, Norway, August 21, 2021
- “Material Politics in German Design,” SUNY Purchase, May 6, 2021
- “*Holz*: Wood and the Werkbund in 1933,” Art and Environment in the Third Reich, Yale University, Department of the History of Art and Whitney Humanities Center, New Haven, CT, April 30, 2021
- 2019** “Bauhaus Made Miniature,” Skidmore College, November 8, 2019
- “Art and Technology—A New Unity: Material Speculations at the Weimar Bauhaus,” Re-Forming Modernism: Craft, Design, and Architecture at the Bauhaus, Bard Graduate Center, New York, October 18, 2019
- “Cathedral of the Future: Speculative Design at the Bauhaus,” keynote for the exhibition *Bauhaus 100*, Florida State University, Tallahassee, FL, October 4, 2019
- 2018** “The Emperor’s New Clothes: The Politics of Transparency in Modern Design,” SUNY Purchase, Purchase, New York, April 24, 2018
- “Des Kaisers neue Kleider: die Politik der Transparenz im modernen Design,” keynote for the exhibition, *Welt aus Glas. Transparentes Design*, Wilhelm-Wagenfeld Stiftung, Bremen, Germany, March 6, 2018
- 2017** “Living Things: Empathy and *Sachlichkeit* in the Art of Richard Riemerschmid,” Material Culture Lunch Series 2017–18, Yale University, New Haven, CT, October 12, 2017
- “Europe 1800–1930: Modernization/Modernity/Modernism,” Bard Graduate Center Public Learning Lecture Series, New York, April 3, 2017
- 2016** “*Sachlichkeit* als Persönlichkeit: Richard Riemerschmid im Deutschen Kunstarchiv,” Thirty-Second Lecture Series of the Deutsches Kunstarchiv, Germanisches Nationalmuseum, Nuremberg, Germany, June 8, 2016
- 2014** “The Ghost in the Machine Age: The Rise of Technology and the Survival of Craft,” guest lecture, Reform Movements in Design: 1851–1914, Rhode Island School of Design, Providence, RI, May 9, 2014

- 2012** “Delight in *Sachlichkeit*: The ‘Thingly’ Things of Richard Riemerschmid,” lecture at Gallery 400, University of Illinois Chicago, March 6, 2012
- 2010** “Dress Reform and the *Gesamtkunstwerk* in Germany, circa 1900,” guest lecture, College of Visual and Performing Arts, Syracuse University, Syracuse, NY, March 2010
- 2009** Greenwich House Pottery Centennial Lecture: “A Ghost in the Machine Age: The Westerwald Stoneware Industry and German Design Reform, 1900–1914,” Greenwich House Pottery, New York, December 2009
- “‘The Broader Dress that Enfolds Us’: The Artistic Reform Dress within the *Gesamtkunstwerk* of Design Reform ca. 1900,” guest lecture, MA Program in the History of Decorative Arts and Design at Parsons School of Design and The Cooper-Hewitt, National Design Museum, New York, March 10, 2009
- 2008** “The Velvet Touch: Furniture, Fashion, and the Fabric of the Interior,” The Design History Research Centre Seminar Series, University of Brighton, UK, February 19, 2008
- 2007** “Art, Technology, Taste: East Asian Ceramics at the Yale University Art Gallery,” Yale University Art Gallery, New Haven, CT, April 18, 2007

Conferences

Panels & Events Organized

- 2022** Faculty in Focus: Dolls and Human Likeness, Bard Graduate Center, New York, Fall 2022
- 2019** Re-Forming Modernism: Craft, Design, and Architecture at the Bauhaus Symposium, convened with Prof. Paul Stirton, Bard Graduate Center, New York, October 18, 2019
- 2014** Organizer/Moderator of two-session conference series, German Wood: Material and Metaphor for Forest to Fireside and Beyond, German Studies Association Thirty-Eighth Annual Conference, Kansas City, MO, September 18–21, 2014

Papers Presented

- 2021** “*Qualität*: Material Morality in the Deutscher Werkbund,” seminar, Consumption and Consumers in German-Speaking Lands, 1650-1915, German Studies Association Conference, Indianapolis, IN, September 30–October 4, 2021
- 2019** “Poets of Wood: Dürer, Goethe, and Modern Design in Germany,” Design History / Design Heritage, CAA Annual Conference, New York, February 13–16, 2019
- 2018** “Enemy of Secrets: The Invisible Force of Interwar Glass,” Design and Displacement, Design History Society Annual Conference, New York, September 6–8, 2018

- “Experience, Poverty, Transparency: The Myths of Modern Glass,” Apparition: The (Im)Materiality of Modern Surface, Leicester Castle, De Montfort University, Leicester, UK, March 9, 2018
- 2016** “The Figures of Our Fairytales: Local Drama in the Legend of Modern Design,” Modernisms Still Left on the Doorstep: An Interdisciplinary and International Conference, Munch Museum, Oslo, November 18, 2016
- “Feeling Into, Filling Out: Empathy and Intercourse in the Designs of Richard Riemerschmid,” seminar, The Materiality and Corporeality of Emotions in German Culture from 1500, German Studies Association Conference, San Diego, CA, September 29–October 2, 2016
- “The Emperor’s New Clothes: The Material Politics of Glass in Modern German Design,” Window/Lens/Mirror: The Materiality of Glass in Modern and Contemporary Art, CAA Annual Conference, Washington, DC, February 3–6, 2016
- 2015** “The Glass Sliver: Transparency and Dystopia in German Design,” How We Live, How We Might Live: Design and the Spirit of Critical Utopianism, Annual Design History Society Conference, California College of the Arts, Oakland, CA, September 11–13, 2015
- “Feeling Into, Filling Out: Empathy and Intercourse in the Designs of Richard Riemerschmid,” Object Emotions Revisited: An Interdisciplinary Conference, Yale University, New Haven, CT, February 20–21, 2015
- 2014** “Bauhaus Made Miniature: Material Politics in German Design, 1919–1939,” The Hand and the Machine: Tensions in Interwar Design, SECAC, Sarasota, FL, October 8–11, 2014
- “Things and Their Thingliness: Object Agency in the Designs of Richard Riemerschmid,” Objects, Objectives, Objections: The Goals and Limits of the New Materialisms in Art History, CAA Annual Conference, Chicago, February 12–15, 2014
- 2012** “From Art to Artlessness: Richard Riemerschmid’s Transformation of *Gesamtkunstwerk* to *Alltagskunst*,” The Modern *Gesamtkunstwerk*, CAA Annual Conference, Los Angeles, February 22–25, 2012
- 2011** “Delight in *Sachlichkeit*: The ‘Thingly’ Things of Richard Riemerschmid,” German Studies Association Conference, Louisville, KY, September 22–25, 2011
- 2010** “‘The Loving Embrace of the Empty Hand’: Modern Stonewares as Agents of Culture in Wilhelmine Germany,” Objecting: New Questions in Material and Cultural Historical Work, Yale University, New Haven, CT, September 24–15, 2010
- “A Renovated ‘Renaissance’: Richard Riemerschmid’s Modern Interiors for the Thieme House in Munich,” MIRC/IDEC 2010 Annual Conference, pre-conference historical symposium, Looking into the Modern Interior: History, Theory & Discipline in Education & Practice, Atlanta, GA, March 23–24, 2010

- 2009** “Munich’s Delight and *Biergemütlichkeit*: The Secret of Richard Riemerschmid’s Modern *Volkskunst*,” German Studies Association Conference, Washington, DC, October 8–11, 2009
- “Designs on the Body: Richard Riemerschmid’s Corporeal Vision for Furniture, Fashion, and the Interior,” Furniture and Fashion: Interactions, CAA Annual Conference, Los Angeles, February 25–28, 2009
- 2008** “At Home with the *Unheimliche*: The Uncanny Domesticity of Richard Riemerschmid,” The Domestic Interior: A Symposium, Cooper-Hewitt, National Design Museum and Parsons School for Design, The New School, New York, December 5, 2008
- “At Home with the *Unheimliche*: The Uncanny Domesticity of Richard Riemerschmid,” Networks of Design—Design History Society Conference ’08, University College Falmouth, UK, September 3–6, 2008
- 2007** “A Ghost in the Machine Age: The Westerwald Stoneware Industry and German Design Reform, 1900–1914,” The Bard Graduate Center Sixth Annual Graduate Symposium, New York, April 27, 2007
- “The Velvet Touch: Furniture, Fashion, and the Fabric of the Interior,” Sixteenth Annual Symposium on the Decorative Arts & Design, Cooper-Hewitt, National Design Museum and Parsons School of Design, The New School, New York, April 12, 2007
- 2006** “Life after Jugendstil: Richard Riemerschmid and the Animation of Modern German Design,” University of Delaware Material Culture Symposium for Emerging Scholars, Newark, DE, March 18, 2006
- 2004** “From Soil to Spirit: The Paradox of Sacred and Profane in German Pottery,” Boston University Graduate Student Art History Symposium: “Sacred/Profane,” Boston, March 19–20, 2004

Professional Service

Field/Discipline:

Peer Reviewer, *The Journal of the Society of Architectural Historians*, 2021

Juror, 92nd Street Y, 92Y Jewelry Artist in Residence, 2019

Peer Reviewer, Yale University Press, 2018

Peer Reviewer, Bloomsbury Press, 2018

Peer Reviewer, Routledge Press, 2018

Co-Convener/Panelist, TEFAF Coffee Talks: “Surface or Substance? Jewelry as Adornment and Power” TEFAF, New York, Fall 2017

Panelist, TEFAF Coffee Talks: “Fair, or Unfair? How are Art Fairs Reshaping the Art World?” TEFAF, New York, spring 2017

Peer Reviewer, *The Journal of Architecture*, 2014

Institution:

Faculty in Focus: Dolls and Human Likeness, 2022

Admissions Committee, 2022-23

Curriculum Sub-Committee, 2022-present

Search Committee: Dress, Fashion, and Textile Historian, 2022

Co-Chair, DEAI Working Group, 2021-present

Co-Convenor, The Françoise and Georges Selz Lectures on Eighteenth- and Nineteenth-Century French Decorative Arts and Culture, 2021-2022

Editor, *West 86th*, 2020-present

Library Committee, 2020-present

Peer Reviewer, *West 86th*, 2019

Organizer, Qualifying Paper Symposium, Bard Graduate Center, New York, 2016–2020

Co-Convenor, Modern Design History Lecture Series, 2015–2022

Co-Convenor, Hollister Lecture Series, 2017–2020

Mentor, Lab for Teen Thinkers, Bard Graduate Center, New York, 2018

Public Learning Lecturer, Bard Graduate Center, New York, 2017–18

Leader/Organizer, Bard Travel Program, Paris, 2016–18

Coordinator, First-Year Integrative Seminar Curriculum, School of Art and Design History and Theory, Parsons School of Design, 2014–15

Chair, Curriculum Committee, School of Art and Design History and Theory, Parsons School of Design, The New School, New York, 2014–15

Curriculum Development (Advanced Research Seminar, Integrative Seminars I & II), School of Art and Design History and Theory, Parsons School of Design, New York, 2014–15

Observation/Assessment of Part-Time Faculty, School of Art and Design History and Theory, Parsons School of Design, New York, 2013–14

Dissertation Advisor:

Nicholas de Godoy Lopes, “A Tournament of Ornament: The Stakes of Nineteenth-Century Ornament Folios”

Elizabeth F. Koehn, “Utopian Shores: Visionary Design and Its Limits in the 1960s”

Languages

German (proficient)

French (proficient)

Japanese (basic)

Professional Memberships

Association of Historians of Nineteenth-Century Art

Central European History Society

College Art Association

Design History Society

Design Studies Forum

German Studies Association

Historians of German & Central European Art & Architecture

International Toy Research Association

Southeastern College Art Conference