

## **Dr. Franziska Uhlig / CV / English version**

Franziska Uhlig was born 1967 in Dresden.

1985 Abitur. No admission to University, because of the policies of the East German government.

1985-1987 worked as nurse and as assistance for Max Uhlig.

1987-1989 worked in the educational center of the Staatliche Kunstsammlungen Dresden.

1990-1997 studied Art History and Classical Archeology in Berlin by Professor Robert Suckale, Professor Horst Bredekamp and Professor Detlev Kreikenbom.

During this time assistance of the following exhibitions:

- 1990: "Expatriated. Artist's from the GDR. 1949-1989", in cooperation with Dr.h.c. Werner Schmidt, Dresden, documenting more than 650 artists and exhibiting more than 120 artists, such as Gerhard Richter, A.R.Penck, Via Lewandowsky, Gundula Schulze-Ei Dowy.
- 1997/98: "The Blue Rider and the New Image", in cooperation with Dr, Annegret Hoberg, Lenbachhaus Munich in 1999
- 1998/99: "Theatrum naturae et artis: The scientific collections of the Humboldt-University Berlin", in cooperation with Professor Horst Bredekamp, shown in Martin-Gropius-Bau Berlin 2000.

1998 projecting and organizing the yearlong lecture series "collecting as scientific practise" for the Humboldt-University.

1999-2002 Fellowship. Writing her dissertation on the Graduate College *Practice and Theory of the Creative Process*, University of Arts, Berlin.

March 2003 paper "Julius Meier-Graefe's Problematisierung des Künstlers als Genie" (Meier-Graefe's problematization of the artist as genius), given on the 24. Congress of German Art History, Leipzig.

June 2003 paper "Hand(feste) Schwierigkeiten beim Verlebendigen. Rodin-Kirchner-Shiraga" (difficulties by the animation of materials of arts. Rodin-Kirchner-Shiraga), given on the symposion "Medien des Lebens", Bauhaus-Universität Weimar

2003/2004 Based on lectures about theories of colour at the Humboldt-University, she organised the symposium "Rebellious Colours" and, in the

process, gained first hand-experience in fundraising (the program is to see under “Forschungsprojekte” / ”Farbe” / “Tagung”).

Since August 2004 working together with her father on a critical catalogue of their prints, using a relational database, named MuseumPlus.

January 2005 paper “Art Physiology – standardizing production and experience of art and industrial products”, given on the symposium “Sculpture and Design”, University of Brighton.

As free art historian working for various educational centers of Berlin’s museums (see under “Kunstvermittlung Berlin”) and for exhibitions such as: *BerlinNorth*, *Berlin-Moskau 1950-2000*, *The MoMA in Berlin*, *The Friedrich Christian Flick-collection in the Museum of Contemporary Art*, *Werkschau Sophie Call*, *20 chapters of Günther Uecker*, *Goya in Berlin*.

## Franziska Uhlig / publications (selection)

The Neue Künstlervereinigung München between the east and west avantgardes:

“Die ‘Neue Künstlervereinigung München’ im Spannungsverhältnis zwischen Ost und West“, in: Annegret Hoberg/Helmut Friedel (Hrsg.): *Der Blaue Reiter und das Neue Bild. Von der ‘Neuen Künstlervereinigung München’ zum ‘Blauen Reiter’*. 1909-1912, München 1999.

Colour – medium or material? Questions about seeing by Camille Pissarro and Ernst Ludwig Kirchner:

“Farbe - Medium oder Material? Fragen des Sehens am Beispiel Camille Pissarros und Ernst Ludwig Kirchners“, in: Andreas Haus/Frank Hofmann/Änne Soell (Hrsg.): *Material im Prozess. Strategien ästhetischer Produktion*, Berlin 2000.

Painted imitations of what happens while seeing by the Brücke-artists:

“Mimesis des Sehaktes - die frühe Malerei der >Brücke<“, in: Franz Bischof / Birgit Dalbajewa (Hrsg.): *Die Brücke in Dresden. 1905-1911*. Ausst.-Kat. Staatliche Kunstsammlungen Dresden, Dresden 2001.

The reception of Neo-Impressionism in Germany (Masch. Script, TU Berlin):

Franziska Uhlig: *Zerlegen. Abstrahieren. Zusammenfügen. Praktiken der künstlerischen Rezeption des Neoimpressionismus in Frankreich und Deutschland*. Diss. 2003. Masch. Schr. TU Berlin.

The hand that draws:

„Hand, die zeichnet. Über Ernst Ludwig Kirchners Handhabung eines Kohlestiftes“ (the hand that draws), in: F. Weltzien / A. Volkmann (Hg.): *Modelle künstlerischer Produktion. Architektur, Kunst, Literatur, Philosophie, Tanz*. Reimer 2003.

## **Publications in preparation:**

The memory of the hand:

„Das Gedächtnis der Hand“, in Astrid Erll/Ansgar Nünning (Hrsg.): *Übung und Affekt*. Sammelband der Reihe *Media and Cultural Memory/Medien und kulturelle Erinnerung*, Berlin/New York: de Gruyter. Druck Sommer 2005.

Difficulties by animating materials: About Auguste Rodin, Ernst Ludwig Kirchner and Kazuo Shiraga:

„Hand-(feste) Schwierigkeiten beim Verlebendigen von Materialien der Kunst. Auguste Rodin – Ernst Ludwig Kirchner – Kazuo Shiraga“, in: Claudia Blümle, Armin Schaefer (Hrsg): *Abstraktion. Figur-Struktur-Grund*. Tagungsband der Forschungsgruppe „Das Leben schreiben“, Weimar.

**Biographies and notes** in the following catalogues:

“Expatriated. Artist’s of the GDR. 1949-1989”, “The Blue Rider and the New Image. 1909-1912”, “Theatrum naturae et artis. The scientific collections of the Humboldt-University Berlin“.

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