

## Publikationen 2

Dieses Dokument zeigt Teil 2 ausgesuchter Publikationen.

Das Dokument »Publikationen 1« und weitere Arbeitsproben finden Sie unter [carolynsteinbeck.de](http://carolynsteinbeck.de).

In diesem Dokument sind **Lesezeichen** und **Verlinkungen** angelegt, die die Navigation erleichtern. Leider ist es nicht möglich PDF-Dateien zu erzeugen, die bei kleinen Dateigrößen hochwertige Abbildungen ermöglichen. Sowohl die Qualität der Bildschirmdarstellung als auch die von Ausdrucken ist daher leider nicht optimal.

Gern stelle ich Ihnen meine Arbeit persönlich vor. Sprechen Sie mich einfach an:  
telefonisch unter 030 · 78 89 34 15, oder per [E-Mail](#).

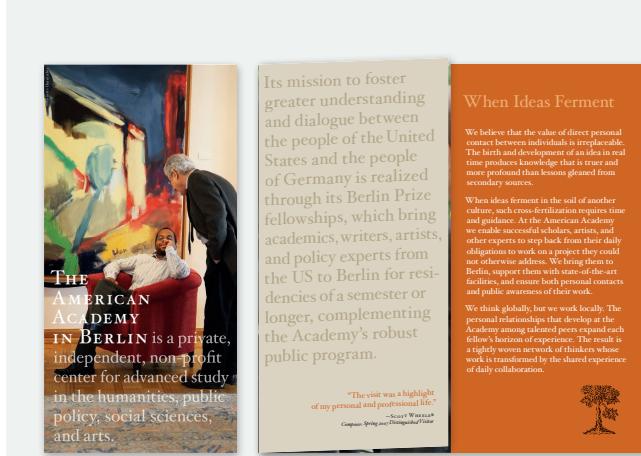
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THE AMERICAN  
ACADEMY IN BERLIN  
HANS ARNHOLD CENTER

»Pocket [Image] Brochure« The American Academy in Berlin (AAB) 2011–2015

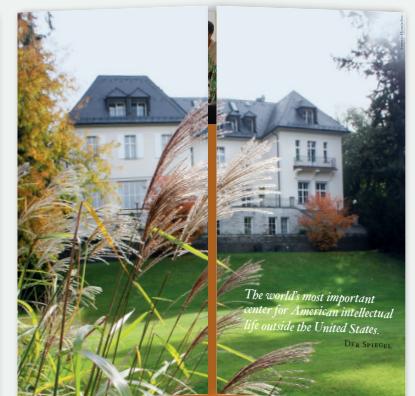


A photograph showing a group of people at what appears to be a social gathering or networking event. In the center, a woman with dark hair, wearing a black blouse, is smiling and holding a clear glass. To her left, a man in a suit and tie is looking towards the camera. Behind them, other individuals are visible, some in professional attire. The setting is outdoors with greenery in the background.

Die kleine, handliche Image-Broschüre kondensiert auf 24 Seiten die Geschichte der American Academy in Berlin, ihre vielfältigen Veranstaltungen und Angebote sowie das Engagement mit ihr verbundener Persönlichkeiten, Institutionen und Unternehmen.

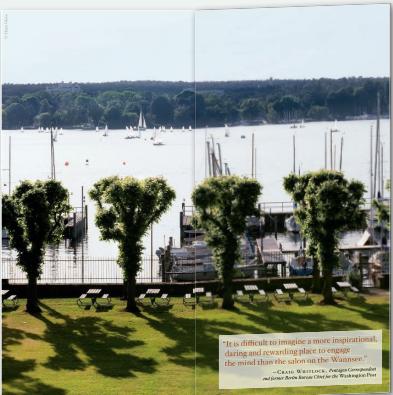


Klappseite



The collage consists of several photographs arranged in a grid-like fashion. Top left: A group of people seated around a long table at a formal dinner or meeting. Top right: A man in a dark suit stands outdoors in front of a building, with a woman in a white dress visible behind him. Middle row: A woman in a white blouse stands in a library filled with bookshelves; another woman in a dark jacket and glasses stands nearby. Bottom row: Two men in suits are engaged in a conversation; one is holding a large document. The overall theme is the diverse fields of study and professional work conducted by the Academy's fellows.

Altarfalz offen



A collage featuring several framed black and white photographs arranged in a grid-like pattern. Below the photos is a newspaper clipping from the "American Academy" with a large headline and several smaller articles.

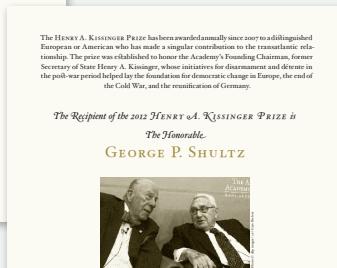
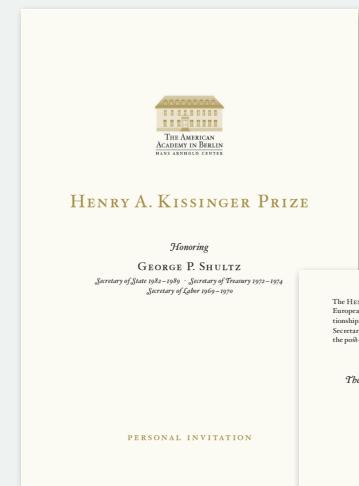
118 *lip*



# Begleitmedien »Henry A. Kissinger Prize« 1/2 The American Academy in Berlin (AAB) 2007 ...



Save the Date-Karte, 2013



George P. Shultz's career exemplifies the ideal of a statesman who seamlessly combines an academic background and business acumen to fulfill the demands of public office. Having served in three Cabinet positions as well as a variety advisory roles, Secretary Shultz's skilled diplomacy helped to stabilize the world economy during the turbulent years of the global economy during the historic era leading to the end of the Cold War.

Among Secretary Shultz's many notable achievements were his deft navigation of the global economy as it broke with the Bretton Woods system in the 1980s. His initiative in founding the International Energy Agency helped to spur the creation of the G-7 summit, which continues until this day. As Secretary of State he played a key role in the period of the Berlin Wall confrontation, which culminated in the Intermediate-Range Nuclear Forces Treaty of 1987 and to a rechristening of truth between the two superpowers, which laid the foundation for a peaceful resolution of the Cold War. As Secretary of Labor, he helped to establish a trade union movement that became an important force in the formulation of public and foreign policy in the United States and across the globe. The 2012 Kissinger Prize is bestowed to George P. Shultz in recognition of these singular contributions. He is truly one of the great figures of the Atlantic World.

The Trustees of the American Academy in Berlin  
 cordially request the company of

**VORNAME NACHNAME**

to the presentation of the

**2012 HENRY A. KISSINGER PRIZE**

Thursday, May 24, 2012 at 6:00 pm  
 Aarwangenstr. 4a · Entrance Unter den Linden 10

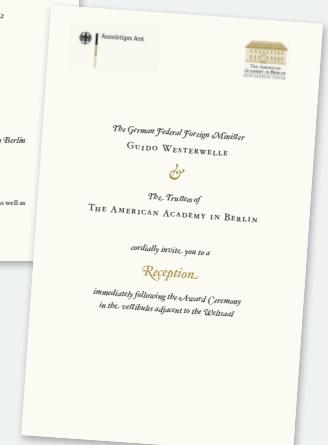
Laudations by  
**HELMUT SCHMIDT**  
 Chancellor of the Federal Republic of Germany 1974–1982

**HENRY A. KISSINGER**  
 US Secretary of State 1973–1977

Greeting by  
**GUIDO WESTERWELLE**  
 Foreign Minister of the Federal Republic of Germany

**A. MICHAEL HOFFMAN**  
 Chairman of the Board of Trustees, The American Academy in Berlin

In cooperation with the German Federal Foreign Office  
 We thank the Robert Bosch GmbH and JPMorgan Chase Bank, N.A., as well as  
 Deutsche Lufthansa AG and Erhard Deutschland GmbH  
 for generously supporting the evening.



**2011 Henry A. Kissinger Prize**  
**HELmut KOHL (Chancellor 1982–1998)**

**Honoring**  
**HELmut KOHL**  
 Chancellor of the Federal Republic of Germany 1982–1998

**Award Ceremony**  
**HENRY A. KISSINGER PRIZE**

**Honoring**  
**HELmut KOHL**  
 Chancellor of the Federal Republic of Germany 1982–1998

**PROGRAM & GÄSTELISTE**

**Hans Arnhold Center**  
 Monday, May 16, 2011

**2011 Henry A. Kissinger Prize**  
**Guest List – Mai 16, 2011**

**Musical Opening**  
 RENÉ PAPE · BASS  
 JULIEN SALEMKOUR · PIANO

**Franz Schubert**  
 Der Musensohn · op. 92 no. 1 · Text: Johann Wolfgang von Goethe  
 An die Musik · op. 88 no. 4 · Text: Franz von Schiller

**With appreciation and gratitude to**  
 Robert Bosch GmbH · Celarva Deutschland GmbH · Dr. Pix und Klaus Krons  
 for generously supporting the evening.

Programm und Gästeliste, 2011

**2011 Henry A. Kissinger Prize**  
**AWARD CEREMONY**

**Welcome**  
**GAHL HODGES BURT**

**Greeting**  
**PHILIP D. MURPHY**

**Laudations**  
**ROBERT B. ZOELLICK**  
**WILLIAM JEFFERSON CLINTON**

**Commendation**  
**NORMAN PEARLSTINE**

**Remarks**  
**HELmut KOHL**

**Conclusion**  
**GARY SMITH**

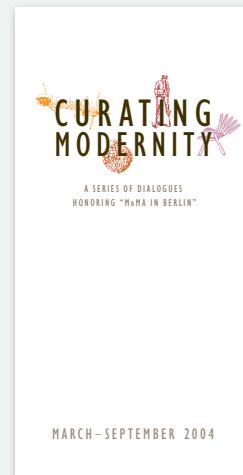
**With appreciation and gratitude to**  
 Robert Bosch GmbH · Celarva Deutschland GmbH · Dr. Pix und Klaus Krons  
 for generously supporting the evening.

Prize designed by Gabriele von Habsburg

Der »Henry A. Kissinger Prize« wird seit 2007 jährlich einer herausragenden Persönlichkeit verliehen, die sich in besonderem Maße um die transatlantische Beziehungen verdient gemacht hat.



# CURATING MODERNITY



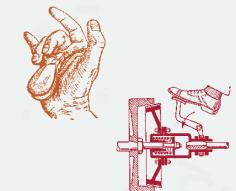
# CURATING MODERNITY

The power of the curator to confer legitimacy both on artists and on ways of viewing their art has sometimes been at odds both with the worlds of scholarship and the actual work of the artists. How can one compete with the institutional prestige of the MoMA? This is the Museum of Modern Art, a museum dedicated solely to shaping our very understanding of modernism, even as the museum explores modernism's relevance. As a result, while its ends, its definitional strategies may be too intimately tied to the personal perspective of a strong curator and hence a single point of view.

**Does** the MoMA canon still pertain? Which canon, and what are its pitfalls, are ultimately the subject of the series *Curating Modernity*.

**Each** chief curator of the Museum of Modern Art, beginning with Alfred H. Barr, its founding director, has possessed a strong and erudite vision of what characterizes modernism. And each has had the opportunity to articulate in the course of the series *Curating Modernity*, whether by curators from different generations, art critics or art historians. To complement these theoretical and historical approaches to the subject, major artists exhibited by MoMA will be questioned on the vicissitudes of exhibition practices.

**All** dialogues will be held at the Lower Foyer of the Neue Nationalgalerie Berlin. Limited seating available. Registration required.



**The** second evening will feature MoMA's chief curator John Elderfield and art historian Michael Fried. To Elderfield's view, museums should educate as well as delight. He believes that the Museum of Modern Art, particularly in its education wing, plays an unfolding development of what modern art has been and continues to be. In this context, the works of art both delight and form the debate on and counter-arguments to a critical debate on the language of the body.

**John Elderfield** is MoMA's Chief Curator of Painting and Sculpture. Dr. Elderfield received his Ph.D. from the Courtauld Institute of Art at the University of London. He has organized many major exhibitions at MoMA, including *Piet Mondrian 1870–1944*, *Henri Matisse: The Cut-Outs*, *Paul Klee: The Great Exhibition*, and *Matisse-Picasso*. He has written extensively for international art journals and has been contributing editor to *Aesthetica* and *Studio International*. He is the author of *Painting and Sculpture: The Language of the Body: Drawings by Pierre-Paul Prud'hon*.

**Michael Fried** received his Ph.D. in Fine Arts from Harvard University. He has taught at Harvard and The Johns Hopkins University and is at present J.R. Herbert Professor of Philosophy and Director of the Humanities Committee at Johns Hopkins. He is the author of numerous books, including *Acceptable Theatricality: Painting and Behavior in The Age of Diderot*, *Charles Ricketts, Maurice Maeterlinck, or, The Fair Of Painting*, *The Art and Optics of Essays and Reviews*, and *Marcel's Realism: Art and Emotion in Nineteenth-Century Berlin*. He has also published three books of poems and is on the American Academy in Berlin selection committee.

**Strategies of Curating**

May 24<sup>th</sup>  
8 p.m.

**Does** the concept "modernity" have any useful analytical life left in it today? Is it time we consigned the argument concerning "modernity" to the dustbin of history? According to Clark, it was the kind of capacious totalization that cultural critics like to line up against other grand categories, like "capital" or "romanticism," that is problematic. In contrast, Benjamin Buchloh holds that it seems more important at this point to foreground the differences, the diversity of aesthetic and political agency, and the variety of responses to the "modern Century" (Marcel Broodthaers) than to reexamine the value of the grand narratives of Modernism or Post-Modernism.

**T.J. Clark** received a Ph.D. in Art History at the Courtauld Institute, University of London. He has taught at the University of Leeds and Essex, the University of California, Berkeley, and since 1988 the University of California, Berkeley, where he is George C. and Helen N. Pardee Chair and Professor of Modern Art. His books include *The Absolute Bouguais: Art and Politics in France, 1848–1852*; *Art and Object Culture and the Art Revolution: The Painting of Modern Life: Paris in the Art of Manet and His Followers*; and *Forsaking My Idea: Episodes from a History of Modernism*.

**Benjamin Buchloh** is the Virginia B. Wright Professor of 20th Century Art at the University of Art at Barceloneta and the University New York. In his work Professor Buchloh has investigated the relationship between the historical avant-gardes of the twentieth century and the so-called "postmodernists" of the post-war period as much as the interaction between European and American artists within the same historical time frame. His recent publications include: *Thomas Hirschhorn: Lay Out Sculpture and Display Diagrams*; *Gerhard Richter: Eight Grey and Blue Versions of his Collected Essays*; *New-Hegelian and Cultural History: Essays on European and American Art from 1985 to 1997*.

**Wolfgang Kemp**

**T.J. Clark**

**Benjamin Buchloh**

**The Inflation of 'Modernity'**

May 31<sup>st</sup>  
8 p.m.

**To** bring our series to a closure, *New York Times* chief art critic Michael Kimmelman will question Chuck Close, his experience with exhibition practices of major institutions including MoMA. Chuck Close will explain how, from the artist's point of view, a curatorial decision can only shape the perception of an artwork, but also its creator's place in art history.

**Chuck Close** studied painting at Yale University and as a Fulbright fellow in Vienna during the 1960s. At Yale, Close was steeped in the overriding taste for direct expressionism and figurative painting that the United States in the 1960s and 1970s. Abandoning that manner of painting in the late sixties, he established his own style, which is characterized by carefully observed figurative painting. Best known for his colossal portraits of human faces, Close refers to these paintings as "heads," perhaps declaring that he is not in the business of working on faces; rather, the identity of his models. Chuck Close first had his works in New York working on faces; rather, the identity of his models. Chuck Close first had his works in New York.

**Michael Kimmelman** is chief art critic of The New York Times and author of *Portraits Talking with 5 Artists at the Met, the Modern, the Louvre and Elsewhere*. He is also regular contributor to The New York Review of Books. Educated at the University of Houston, he was a visiting senior fellow at Columbia in 2000, when he was a finalist in criticism for the Pulitzer Prize.

**September 2004**

**The** first evening of our series will bring together two art historians who are both closely related to MoMA. Robert Rosenblum will discuss the changing attitudes toward the twentieth-century art world that MoMA curator Ann Temkin. The theme will be the role of the past in the new approaches to the "modern art" of the past that correspond to the art and the historical viewpoint of the new century. Ann Temkin will discuss the way in which her approach to the art of the past remains a continuing endeavour, fully grounded in an alertness to the art and ideas of the time in which it was made. Institutions such as MoMA, which have been imperative for our perception and understanding of modern art, will be one special focus in this discussion.

**Robert Rosenblum** is Professor of Fine Arts at New York University and curator at the Solomon R. Guggenheim Museum. His interests range from early 20th-century painting to the art of his writings include studies of Goya, Ingres, Picasso, Warhol, and Koons. He has also organized many exhibitions on both sides of the Atlantic.

**Ann Temkin** is Curator in Painting and Sculpture at the Museum of Modern Art. From 1990 through September 2002, Ann Temkin was the Curator and Research Fellow in the Department of Modern and Contemporary Art at the Philadelphia Museum of Art. She has lectured and written extensively about modern and contemporary art. Ms. Temkin received an A.B. magna cum laude from Harvard University and a Ph.D. in History of Art from Yale University.

**March 17<sup>th</sup>**  
**8 p.m.**

Mit einer Serie von Dialogen renommierter Experten begleitete die Veranstaltungsreihe »Curating Modernity« die populäre Ausstellung »Das MoMa in Berlin«.

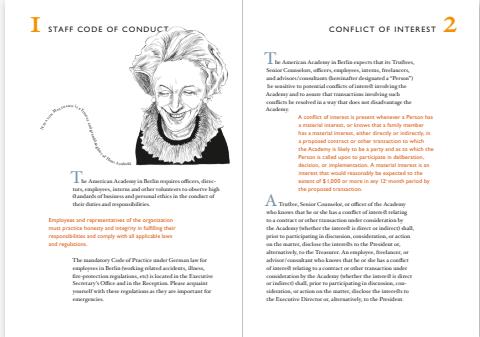
»Staff Policy«-Broschüre The American Academy in Berlin (AAB) 2011



24-seitige Broschüre



Mitarbeiterbroschüre mit einer Zusammenstellung allgemeiner Informationen und administrativer Abläufe an der American Academy in Berlin.

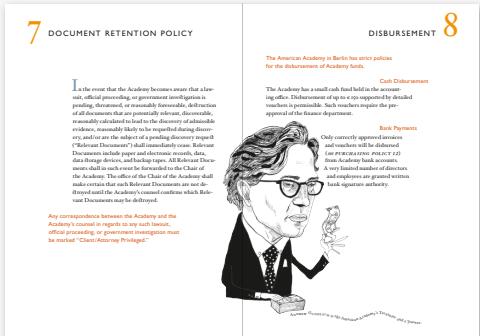


The American Academy in Berlin expects that its Trustees, Senior Consultants, officers, employees, interns, freelancers, and advisors/consultants (hereinafter designated a "Person") be sensitive to potential conflicts of interest involving the Academy and to assure that transactions involving such conflicts be resolved in a way that does not disadvantage the Academy.

A conflict of interest is present whenever a Person has

a material interest, or knows that a family member has a material interest, either directly or indirectly, in a proposed contract or other transaction to which the Academy is likely to be a party and as to which the Person is called upon to participate in deliberation, decision, or implementation. A material interest is an interest that would reasonably be expected to exceed the extent of \$1,000 or more in any 12-month period by the proposed transaction.

**A** knows that, he or she has a conflict of interest relating to a contract or other transaction under consideration by the Academy (whether the interest is direct or indirect) shall, prior to participating in discussion, consideration, or action on the matter, disclose such interest to the President, the Executive Director, Treasurer, Associate Executive Director, or advisor/consultant who knows that he or she has a conflict of interest relating to a contract or other transaction under consideration by the Academy (whether the interest is direct or indirect) prior to participating in discussion, consideration, or action on the matter, disclose such interests to the Executive Director, or, alternatively, to the President.



The American Academy in Berlin has strict policies for the disbursement of Academy funds.

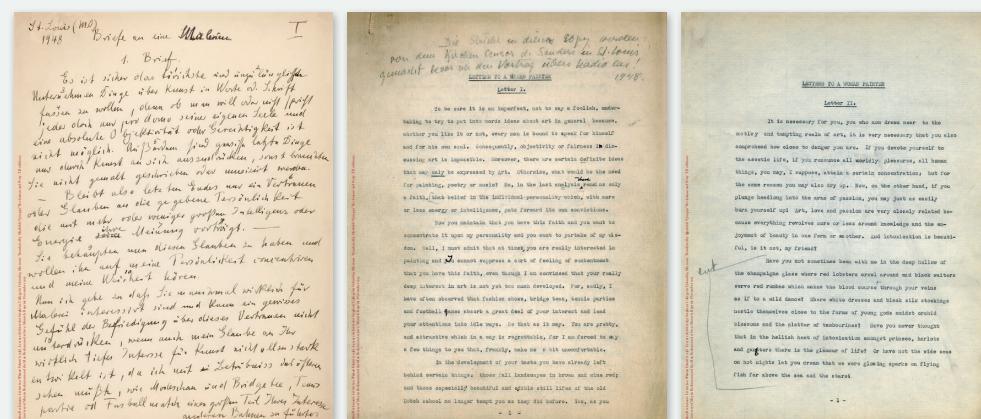
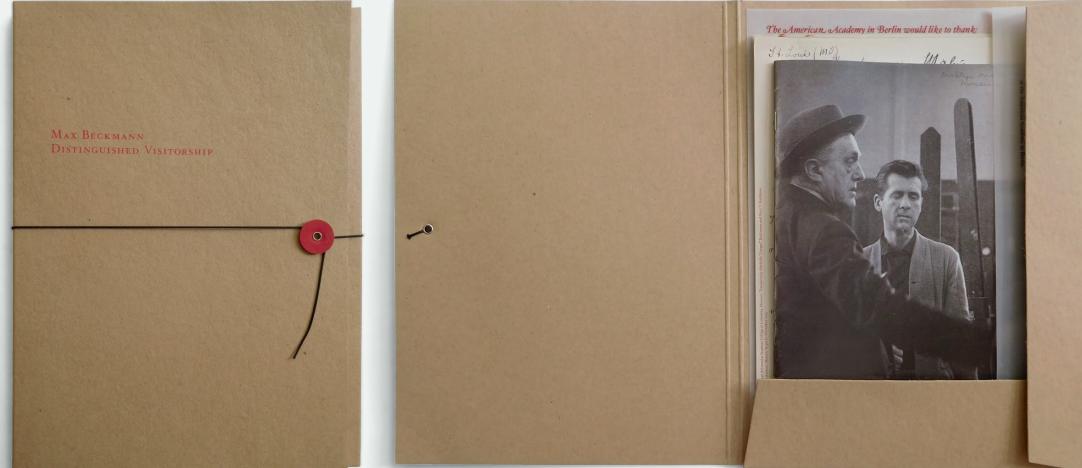
**Cash Disbursement**  
The Academy has a small cash fund held in the accounting office. Disbursement of up to € 250 supported by detailed vouchers is permissible. Such vouchers require the pre-approval of the finance department.



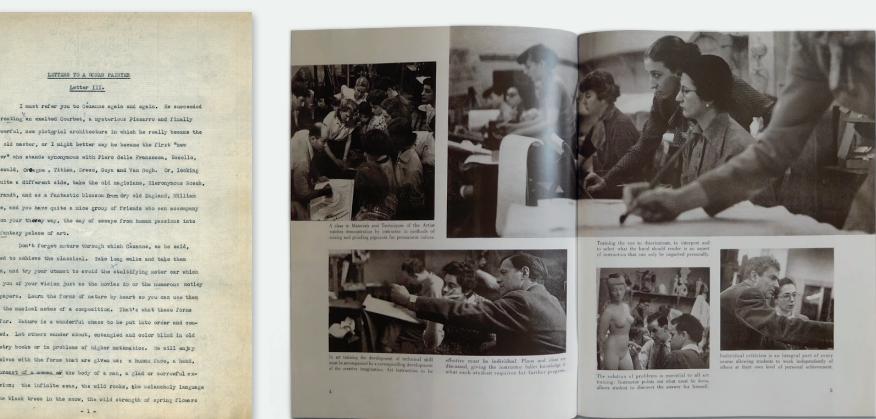
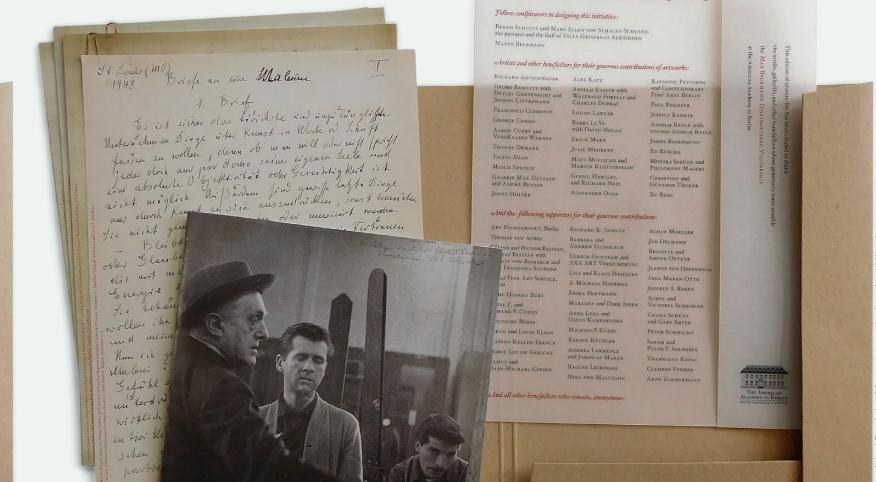
**Bank Payments**  
Only correctly approved invoices  
and vouchers will be disbursed  
*(see PURCHASES POLICY 12)*  
from Academy bank accounts.  
A very limited number of directors  
and employees are granted written  
bank signature authority.

Sonderpublikationen 1/3 The American Academy in Berlin (AAB) 2013

Dankesgeschenk für Künstler, Galerien und weitere Spender, die mit ihrer großzügigen Unterstützung im Zuge einer Fundraising-Kunstauktion die Einrichtung des »Max Beckmann Distinguished Visitorship«-Stipendiums an der American Academy in Berlin ermöglicht haben. Limitierte Edition (75 Expl.).



Faksimiles der originalen Manuskripte zu Max Beckmanns Vortrag »Letters to a Woman Painter«, gehalten 1948 am Stephens College in Columbia, Missouri.



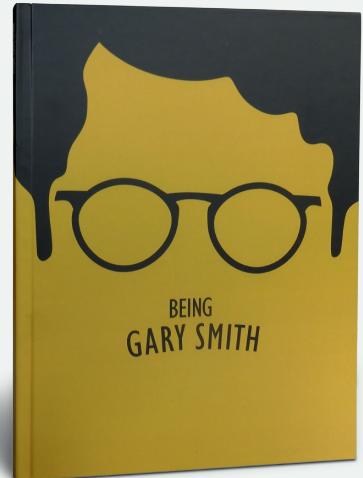
Faksimilerter Nachdruck des Kursverzeichnisses 1950–1951,  
The Brooklyn Museum Art School.

Sonderpublikationen 2/3 The American Academy in Berlin (AAB) 2011–2014

Sehr persönlich und humorvoll bedankt sich die American Academy in Berlin mit limitierten Publikationen bei Menschen, die dem Haus in besonderem Maße nahe stehen und deren Wesen nachhaltig geprgt haben.



Norman Pearlstine (Präsident bis 2011) wurde als »Zeitungsmann« mit der einmalig erschienenen »Pearlstine Post« geehrt, die auf acht Seiten seine Amtszeit in Presseartikeln, Bildern und ironischen Beiträgen illustriert.



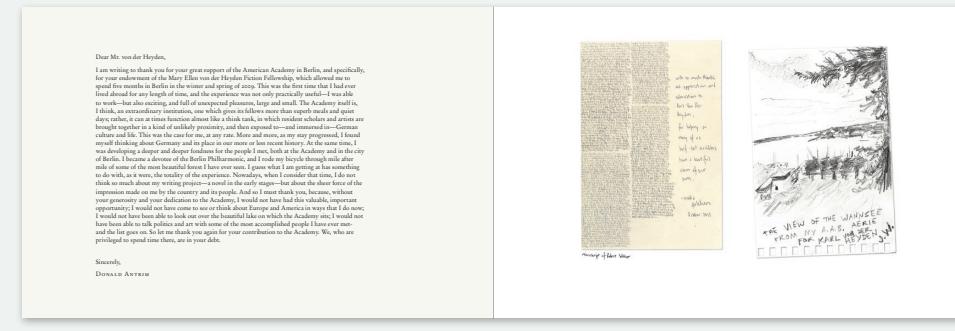
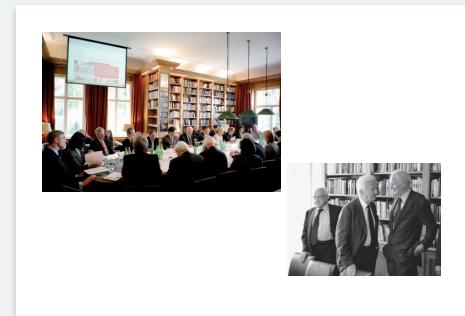
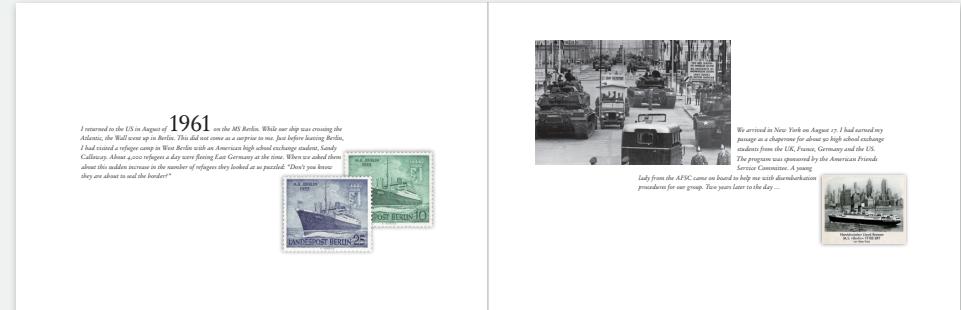
Abschiedsgeschenk der Mitarbeiter der AAB für Gary Smith, (Executive Director 1997–2014).

Gerahmte »Dankesworte« des Kuratoriums für scheidende Kuratoriumsmitglieder.

Sonderpublikationen 3/3 The American Academy in Berlin (AAB) 2011



Abschiedsgeschenk für Karl von der Heyden anlässlich seines Ausscheidens aus der Geschäftsführung der American Academy in Berlin, 2011. (48 Seiten, Unikat).



I still never forget this landscape, frozen Lake Wannsee, which was the backdrop to some of the most intense, concentrated writing of my life. One full moon night Andrew Norman and I walked out on the frozen ice and drank Pernod Absinthe mescal. I offer a retrospective toast to Karl von der Heyden.

Projekt Management: Teresa Go



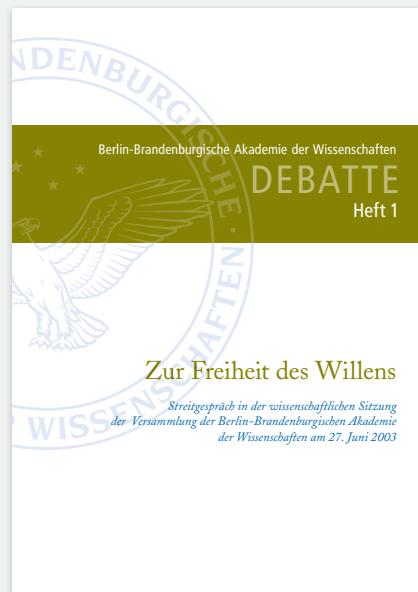
# Berlin-Brandenburgische Akademie der Wissenschaften

# *circulcircaciircular*

**IV** ist das interne Mitteilungsblatt der Berlin-Brandenburgischen Akademie der Wissenschaften. Circular erscheint zweimal im Jahr, jeweils im Frühjahr und im Herbst.



# Schriftenreihe »Debatte« Berlin-Brandenburgische Akademie der Wissenschaften 2003



Der erste Band der neuen Reihe erschien 2004.



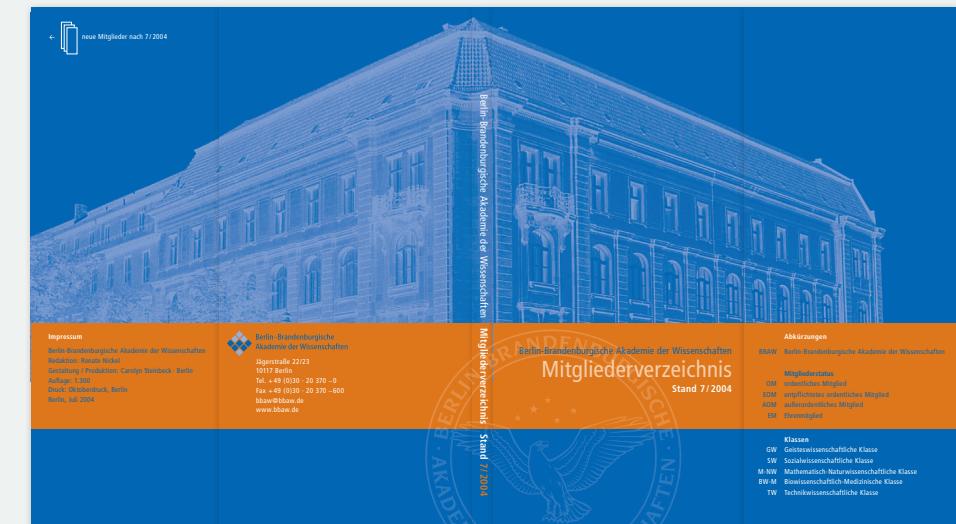
Reihenkonzept der Schriftenreihe »Debatte«,  
abgeleitet aus dem 2003 entwickelten Corporate Design  
(→ [PDF](#) Beispiel: Corporate Design BBAW)



Mitgliederverzeichnis Berlin-Brandenburgische Akademie der Wissenschaften 2003 (→  Beispiel: Corporate Design BBAW)



Mitgliederverzeichnis  
der 258 Mitglieder  
(Stand: 2004) der Berlin-  
Brandenburgischen  
Akademie der  
Wissenschaften.



CAROLYN STEINBECK · GESTALTUNG

[info@carolynsteinbeck.de](mailto:info@carolynsteinbeck.de)  
+49 · (0)30 · 78 89 34 15  
[carolynsteinbeck.de](http://carolynsteinbeck.de)



*Empfehlen Sie mich weiter!*