

Acknowledgements

This book is based on my PhD thesis and I owe the fact that I made it to the finish line to the encouragement of many people in my educational, professional and personal life.

Prof. Dr. Tsung-Tung Chang, with whom I earned my MA degree, and Prof. Dr. Wolfgang Kubin encouraged my first attempt to gain a doctoral degree in Chinese Studies in the late 1990s and early 2000s, which I abandoned due to my entering a full-time job as exhibition manager and curator at the Bundeskunsthalle in Bonn, Germany, in 2002. In 2015, Prof. Dr. Wolfgang Detel, Prof. Dr. Robert Fleck and Prof. Dr. Steven Hooper had the kindness and generosity to support me in my plan to apply for a PhD programme in Museum Practice with the Institute for Cultural Practices at the University of Manchester. Wolfgang Detel had inspired my deep interest in science theory during my MA studies at the University of Frankfurt am Main, whereas Robert Fleck, artistic director of the Bundeskunsthalle from 2009 to 2012, and Steven Hooper, Professor of Visual Arts at the Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas, were familiar with my curatorial work. Also based on their recommendations, I was accepted in Manchester in 2016 by Prof. Dr. Helen Rees-Leahy. She supervised my first year with an abundance of kind and solid advice. After her retirement in 2017, my supervision was transferred to Dr. Emma Martin and Dr. Kostas Arvanitis. I have been studying with them for six years as a part-time postgraduate researcher, and I cannot express the immense amount of gratitude I feel for both of their kind and brilliant support. Throughout, they have expressed genuine interest in my professional practice and helped me with utmost generosity to turn it into a theoretically founded research project. Having the opportunity to do a PhD in the field of museum studies has considerably improved and enriched my work as an exhibition curator and my thinking about this cultural practice. This was also due to the biannual residencies organized by Dr. Abigail Gilmore, Prof. Dr. Jenny Hughes, and Dr. Alison Jef-

fers, who created an extraordinary friendly and productive atmosphere for our cohort of postgraduate students. I want to tell my fellow peers that it has been an immense pleasure to study together with you all. I would also like to thank my examiners Dr. Andy Hardman and Prof. Dr. Suzanne MacLeod for their extremely valuable feedback.

Along with Robert Fleck, the two following artistic directors of the Bundeskunsthalle, Rein Wolfs (2013–2019) and Dr. Eva Kraus (since 2020), have most kindly supported my PhD research which has dealt with internal processes of exhibition-making within our institution. I am also extremely grateful to all my co-curators and project partners in the three exhibition cases discussed in this book for their unwavering trust and support. I would like to thank my colleague Dr. Katharina Chrubasik for her friendship and very helpful encouragement. And I am very thankful to Dorothee Dziewas for her excellent proofreading skills. Many thanks also go to Dr. Mirjam Galley and her colleagues at the publisher transcript.

Deeply felt gratitude goes to my family for supporting this endeavour of having started a PhD programme at the age of 45. Peter Gauchel has truly believed in me from the beginning and sent me 'hinter die Bücher' (behind the books) on countless weekends. Giles Brown has lovingly accompanied me through the last two years of finalizing this study. I will be for ever grateful to them all.