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#### PROFESSIONAL EXPERIENCE

Professor of Art history and Museum Studies, Seton Hall University	1972-
Co-Founder and director, MA Program Museum Professions	2001-
Chairperson, Department of Art and Music, Seton Hall University	1977-1998
Visiting Professor Peking University	2013 (spring)
Visiting Professor, Princeton University	1990-1991

#### EDUCATION

PhD degree in art history, Columbia University, New York	1967-1972
<i>Doctoraal</i> degree in art history, Utrecht University (Netherlands)	1961-1967
<i>Diplôme supérieur, Cours de Civilization française,</i> Sorbonne, Paris	1960-1961

#### SCHOLARSHIPS AND AWARDS

Columbia University Noble Fellowship for graduate study	1967-1971
Seton Hall University Research Grants (five)	1973-1992
ZWO (Dutch equivalent of NEH) publication grant	1974
New Jersey Department of Higher Education Grant to develop course in "Art and Technology"	1985
John Simon Guggenheim Memorial Foundation Fellowship	1986-1987
National Endowment for the Humanities, Research Grant	1986-1987
Princeton, Institute for Advanced Study, fellowship	1990
Wheatland Foundation, Translation Grant	1990
John Simon Endowment for the Humanities, Research Grant	1994
Jane and Morgan Guggenheim Memorial Foundation Publication Grant	1991
Whitney Art History Fellowship Metropolitan Museum of Art, New York	1994-1995
Humanities Research Centre, Australian National University, Canberra	2003
Netherlands Institute of Advanced Research (NIAS), Wassenaar, Neth.	2004
Fellow Getty Research Institute	2011
College Art Association's Distinguished Teacher of Art History Award	2015
IRCA Fellow, University of Sydney	2015

#### PUBLICATIONS

##### Books:

- *French Realism and the Dutch Masters*. Utrecht: Haentjens Dekker & Gumbert, 1974.
- *Courbet in Perspective*. Englewood Cliffs: Prentice Hall, 1977.
- *Dominique Vivant-Denon*. Volume 121 of *The Illustrated Bartsch*. New York: Abaris Books, Part 1, 1985; Part 2, 1988.
- *Im Lichte Hollands: Holländische Malerei des 17. Jahrhunderts aus den Sammlungen des Fürsten von Liechtenstein und aus Schweizer Besitz*. Exhibition catalogue. Basel: Kunstmuseum, 1987.
- *The Letters of Gustave Courbet*. University of Chicago Press, 1992. French edition published by Flammarion under the auspices of the Centre des correspondances du XIXe siècle of the Sorbonne, 1996.
- *The Popularization of Images: Visual Culture under the July Monarchy (1830-1848)* (co-editor, with Gabriel Weisberg, and contributor). Princeton: Princeton University Press, 1994.

- *Courbet: Artiste et promoteur de son oeuvre*. Paris: Flammarion, 1998. Exhibition catalogue (with Jörg Zutter)
- *Nineteenth-Century European Art*. New York: Abrams/Prentice Hall, 2003. Second revised edition, Prentice Hall, 2006.
- *Eden Close at Hand: The Paintings of Henri Martin (1860-1942)*. Exhibition catalogue. Beverly Hills: Anderson Galleries (in association with Hammer Galleries, New York), 2005.
- *The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture*. Princeton University Press, 2007.
- *Twenty-First-Century Perspectives on Nineteenth-Century Art* (co-edited with Laurinda S. Dixon). University of Delaware Press, 2008.
- *Qing Encounters: Artistic Exchanges between China and the West* (co-edited with Ding Ning). Getty Publications, 2015.

Edited Journal Volume:

- Guest editor, special issue *Museum History Journal* (5,2; summer 2012), entitled *Before the White Cube: Museum Murals in the Nineteenth Century*, 2012.

Chapters in Books, Articles:

- "Courbet's Last Drawing?" *Master Drawings* 12 (1974): 390-92.
- "Unsuspected Pleasures in Artists' Letters," *Apollo* 104 (1976): 298-305.
- "Courbet's Unpainted Pictures." *Arts Magazine* 55 (Sept. 1980): 134-41.
- "Gustave Courbet, Illustrator." *Drawing* 4, 2 (1980): 78-85
- "Into the Modern Era: The Evolution of Realist and Naturalist Drawing." Essay in *The Realist Tradition*. Exhibition Catalogue, Cleveland Museum/Brooklyn Museum/Glasgow, 1980-1981: 21-38.
- "Horace Lecoq de Boisbaudran and Memory Drawing." Chapter in Gabriel P. Weisberg, ed. *The European Realist Tradition in the Nineteenth Century*. Indiana University Press, 1982, 21-38.
- "Francisco Oller, Realist." Essay in *Francisco Oller: A Realist-Impressionist*. Exhibition Catalogue. Ponce/New York/Washington/Springfield, 1983-84: 57-73.
- "The Chinese as Teachers of the Dutch." *Asian Culture Quarterly* 12 (Winter 1984): 1-10.
- "Romantic and Realist Aspects of Courbet's Landscape Painting." Essay in *Courbet Reconsidered*. Exhibition Catalogue, Brooklyn/Minneapolis, 1988-89: 54-65.
- "Lettres de Dominique Vivant Denon appartenant à la Fondation Custodia." *Archives de l'art français* 29 (1988): 23-28.
- "Nineteenth-Century Visitors to the Frans Hals Museum." Chapter in Laurinda Dixon and Gabriel Weisberg, ed., *The Documented Image*. Syracuse University Press, 1987, 111-144.
- "Dominique Vivant Denon and the Beginnings of Lithography in France." *The Tamarind Papers* 11 (1988): 37-41.
- "An Iconographic Riddle: Gerbrandt van den Eeckhout's *Royal Repast* in the Liechtenstein Princely Collections." *Art Bulletin* 71, 4 (December 1989): 610-627 (with Laurinda Dixon).
- "At Home and Abroad: Landscape Painting During the July Monarchy." Essay in *Art of the July Monarchy*. Exhibition Catalogue. Columbia, Missouri/Rochester/Santa Barbara, 1989-90: 116-130.
- "Frank Buchser im Kontext." Essay in *Frank Buchser, 1828-1890*. Exhibition Catalogue. Kunstmuseum Solothurn, Switzerland, 1990: 31-43. This essay was republished in English in *Frank Buchser: A Swiss Artist in America*. Exhibition catalogue, University of Georgia, Athens, 1996.
- "Gustave Courbet's *Venus and Psyche*: Uneasy Nudity in Second-Empire France." *Art Journal* 51, 1 (Spring 1992): 38-44.
- "Scatology and the Realist Aesthetic." *Art Journal* 52, 3 (Fall 1993): 41-46.
- "The Paris Salon as International Arena for Creative Competition." *Proceedings CIHA Congress Berlin, 1992*. Berlin: Akademie Verlag, 1993.

- "Pop Culture in the Making: The Romantic Craze for History." Chapter in Petra ten-Doeschate Chu and Gabriel P. Weisberg, ed., *The Popularization of Images: Visual Culture under the July Monarchy (1830-1848)*. Princeton University Press, 1994.
- "Emblems for a Modern Age: The Still Lifes of Vincent van Gogh." Chapter in Anne Lowenthal, ed., *The Object as Subject: Studies in the Interpretation of Still Life Painting*. Princeton University Press, 1996.
- "From Brueghel to Bonvin: Three Hundred Years of European Genre Painting." Essay in *Redefining Genre*. Exhibition Catalogue. Memphis/Palm Beach/Santa Barbara, 1996. Catalogue distributed by Washington University Press.
- "La Correspondance de Gustave Courbet." Chapter in Madeleine Ambrière et Loïc Chotard, ed. *Nouvelles approches de l'épistolaire. Lettres d'artistes, archives, et correspondances*. Paris: Honoré Champion, 1996.
- "Bound by a Shared Heritage: The Interplay Between Dutch and French Landscape Painting during the Nineteenth Century." Essay in *On Country Roads and Fields: The Depiction of the 18th- and 19th-Century Landscape*. Exhibition Catalogue. Rijksmuseum Amsterdam, 1997-1998: 71-83.
- "Directeur vs. Amateur: The Public and Private Collection of Dominique Vivant Denon." In: *Patricinio, Coleccion y Circulacion de las Artes*. Proceedings of the 20th international art history colloquium organized by the Instituto de Investigaciones Esteticas. Mexico City: Universidad Nacional Autonoma de Mexico, 1998.
- "Courbet and the Rococo: 'Packaging' and Marketing the Female Figure." Essay in *Horizons: Essays on Art and Art Research*. Zürich: Swiss Institute for Art Research, 2001, 117-122.
- "A Science and an Art at Once: Delacroix's Pictorial Theory and Practice." Chapter in: Beth S. Wright, ed., *The Cambridge Companion to Delacroix*. Cambridge/New York: Cambridge University Press, 2001, 88-107.
- "The Construction of Childhood in Nineteenth-Century Artists' Biographies." Chapter in: Marilyn Brown, ed., *Picturing Children: Constructions of Childhood Between Rousseau and Freud* (London: Ashgate, 2002), 59-70.
- "Parodie et ironie dans *Une Après-dînée à Ornans*." *Ligeia* 41-44 (October 2002), 224-230.
- "The Profound, Mysterious, Voracious Sphinx: An Alternative Look at Gustave Courbet's *Origin of the World*." Proceedings of the 23d international art history colloquium organized by the Instituto de Investigaciones Esteticas. Mexico City: Universidad Nacional Autonoma de Mexico, 2002
- Entry on François Granet's *Messe dans une ancienne ruine (Colisée)* in *La Collection Bianca*, exhibition catalogue, Bern, Kunstmuseum 2002, 30-33.
- Catalogue entries on Courbet (11), Millet (3), and Charles Jacque (1) in *Gesamtkatalog Sammlung Oskar Reinhart "Am Römerholz"* (Zürich, Schweizerisches Institut für Kunstwissenschaft, 2003), 346-353; 403-425.
- "A National Icon in an International Context." Essay in *Anker und Paris: Zwischen Ideal und Wirklichkeit*, exhibition catalogue, Bern Kunstmuseum, 2003, 60-73.
- "The Reality of Illusion, the Illusion of Reality." Lead essay in exhibition catalogue *Beyond the Frame: Impressionism Revisited - The Sculptures of J. Seward Johnson, Jr.*, Washington, DC, Corcoran Gallery, 2003-2004, 8-21.
- "Edify, Please, or Shock the Bourgeois: Currents in Mid-Nineteenth-Century French Art," Essay in exhibition catalogue, *French Painting from the Montpellier Museum*. Canberra, National Gallery of Australia, 2003-04, 120-139.
- "Courbet or not Courbet, that is the Question." *IFAR Journal* 7, 1 (September 2004), 18-26.
- "The Lu(c)re of London: French Artists and Art Dealers in the British Capital, 1859-1914." Essay in exhibition catalogue *Monet's London: Artists' Reflections on the Thames, 1859-1914* (Saint Petersburg, FL, Museum of Fine Arts; Brooklyn Museum of Art; Baltimore Museum of Art, 2005).
- "Léon Frédéric's *Le Grand-Père (The Grandfather)*, 1883." *Nineteenth-Century Art Worldwide* 5,2 (fall 2006), [http://www.19thc-artworldwide.org/autumn\\_06/articles/new\\_discoveries.html](http://www.19thc-artworldwide.org/autumn_06/articles/new_discoveries.html).
- "The Purposeful Sightseer: Courbet and Mid-Nineteenth-Century Tourism." *Proceedings Symposium "Courbet and the Modern Landscape"*, Los Angeles: J. Paul Getty Museum, 2006.

(Online publication, posted November 28, 2007:  
<http://www.getty.edu/art/exhibitions/courbet/publications.html>)

- “Siegfried Bing and Charles Conder: The Many Faces of ‘New Art.’” Essay in Petra ten-Doesschate Chu and Laurinda Dixon, ed., *Twenty-First-Century Perspectives on Nineteenth-Century Art*. University of Delaware Press (2008).
- “(De-/Re-)Attributing a Courbet Self Portrait.” *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, vol. 5 (Jan. 2009), pp. 38-47.
- “Anton Mauve in America.” Essay in exhibition catalog *Anton Mauve* (Haarlem: Teyler Museum; Laren: Singer Museum, 2009), 148-156.
- “Publicity, Vulgarization, and Aesthetic Democracy: Courbet and Jean Bruno’s *Les Misères des Gueux*.” *Source* XXIX, 1 (fall 2009): 22-30.
- “Courbet’s Self-Portraits as *Bildungsroman*.” Essay in Mathilde Arnoux et al., ed., *Courbet à Neuf* (Paris: Maison des Sciences de l’homme, 2010).
- *Eye, Memory, Hand: The Nineteenth-Century Debate about the Role of Visual Memory in the Creative Process*. Published Honorary Lecture (35 p.) Groningen: The Gerson Lecture Foundation, 2011
- “Chinoiserie and Japonism.” In Gabriel Weisberg, ed., *The Orient Expressed*.” Exhibition catalog. Jackson: Mississippi Museum of Art, 2011, 95-105.
- “Before the White Cube: Museum Murals in the Nineteenth Century.” Introduction to guest-edited issue of *Museum History Journal* 5, 1 (July 2012): 163-166.
- “Courbet et l’antimilitarisme: Projets de peinture et de sculpture.” Essay in Noël Barbe et Hervé Touboul, ed., *Courbet: Peinture et politique* (Besançon: Editions du Sekoya, 2013), 13-24.
- “Public Commemoration and Private Memory: Félix Bracquemond vis-à-vis the Siege of Paris and the Commune.” *Getty Research Journal* 5 (spring 2013): 73-88.
- “Showing Making in Courbet’s *The Painter’s Studio*.” In Rachel Esner, Sandra Kisters, and Ann-Sophie Lehmann, eds., *Hiding Making – Showing Creation* (Amsterdam: Amsterdam University Press, 2013; distr. By the University of Chicago Press), 62-72.
- Essays on paintings by Gustave Courbet and Vincent van Gogh for *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection* (Princeton: Princeton University Art Museum, 2013), 83-85 and 125-130.
- “Le ‘marketing’ du Château de Chillon.” Essay in cat. exh. *Gustave Courbet. Les années suisses* (Geneva: Musée Rath, September 2014-January 2015), 186-193.
- “An Orphan in Church by Pascal-Adolphe-Jean Dagnan-Bouveret.” *Nineteenth-Century Art Worldwide* 14, 1 (2015)
- Bibliographic Essay on Gustave Courbet in Oxford Bibliographies (<http://www.oxfordbibliographies.com>), 2015
- “Pathos et Mystère: La Figure de Fantaisie Endormie” (Pathos and Mystery: The Sleeping Fantasy Figure). Essay in cat. exh. *Figures de Fantaisie*, Toulouse, Musée des Augustins, 2015 (forthcoming)
- Numerous encyclopedia articles and book/exhibition reviews.

#### PROFESSIONAL ACTIVITIES (Current/recent only)

Grants Mellon Foundation, ACLS, Lehman Foundation	2013-15
Founding/Managing Editor <i>Nineteenth-Century Art Worldwide</i> ( <a href="http://www.19thc-artworldwide.org">www.19thc-artworldwide.org</a> ) --- first issue, February 2002	1999-
Past president and board member, Association of Historians of Nineteenth-Century Art	1998-

