

JUSTINE RENÉE DE YOUNG

Harvard University
1 Bow Street, Suite 250
Cambridge, MA 02138

deyoung@fas.harvard.edu
fax: (617) 496-6864
<http://scholar.harvard.edu/deyoung>

EDUCATION

Ph.D., Northwestern University

Art History, June 2009

“Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890”

Committee: S. Hollis Clayson (advisor), Stephen Eisenman, David Van Zanten

M.A., Northwestern University

Art History, December 2003

B.A., Williams College

Art History and English, graduated *magna cum laude*, June 2002

Hamilton College Junior Year in France

Studied at the École du Louvre, Institut du Monde Anglophone, 2000-2001

TEACHING EXPERIENCE

Harvard University

Preceptor in Expository Writing, Harvard College Writing Program (2010-present)
EXPOS 20.135, 20.136: “The Body in Art: From Ideal to Real” (Fall 2014)
EXPOS 20.137, 20.138: “The Body in Art: From Ideal to Real” (Spring 2014)
EXPOS 20.135, 20.136: “The Body in Art: From Ideal to Real” (Fall 2013)
EXPOS 20.208, 20.209: “Orientalism in Art, Literature & Film” (Spring 2013)
EXPOS 20.206, 20.207: “Orientalism in Art, Literature & Film” (Fall 2012)
EXPOS 20.137, 20.138: “Art & the Nude” (Spring 2012)
EXPOS 20.135: “Art & the Nude” (Fall 2011)
EXPOS 20.024, 20.025: “Re-Discovering the Impressionists” (Spring 2011)
EXPOS 20.022, 20.023: “Re-Discovering the Impressionists” (Fall 2010)
EXPOS 20.JDY: “Re-Discovering the Impressionists” (Spring 2010)

Wellesley College

Visiting Lecturer in Art History

ARTH 334: “Fashion: The Theory, History and Politics of Dress” (Fall 2011)

Lesley University

Adjunct Lecturer in Art History

IAHIS 1210.04: “Art of the Western World II: 1800-1960” (Spring 2011)

IAHIS 1210.02: “Art of the Western World II: 1800-1960” (Fall 2010)

Northwestern University

Teaching Assistant, Northwestern University (2004-2005)

Facilitated discussion, graded papers and exams in all survey courses:

“Introduction to European Art: 1300-1700” (Spring 2005)

“Introduction to Ancient Art” (Winter 2005)

“Introduction to European Art: 1750-today” (Fall 2004)

PUBLICATIONS

Editor, *Fashion in European Art: Dress and Identity, Politics and the Body, 1775-1925*. London: IB Tauris, 2016 (*forthcoming*).

Introduction, “Addressing Fashion in Art”

Chapter: “Mourning for Paris: The Art and Politics of Dress after ‘l’année terrible’ (1870-71)”

“Visual Representations of Fashion and Dress, 1800-1920.” In *The Age of Empire, 1800-1920*, edited by Denise Baxter. *A Cultural History of Dress and Fashion*, edited by Susan Vincent. London: Bloomsbury Academic, 2016 (*forthcoming*).

“Fashioning the (Masculine) Interior: Tissot, Portraiture and the Fashion Plate.” In *Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse*, edited by Anca I. Lasc. Burlington, VT: Ashgate, 2015 (*forthcoming*).

“Not Just a Pretty Picture: Fashion as News.” In *Getting the Picture: The Visual Culture of the News*, edited by Jason E. Hill and Vanessa R. Schwartz. London: Bloomsbury Academic, 2015 (*forthcoming*).

“Representing the Modern Woman: The Fashion Plate Reconsidered (1865-1875).” In *Women, Femininity, and Public Space in European Visual Culture, 1789-1914*, edited by Heather Belnap Jensen and Temma Balducci. Burlington, VT: Ashgate, 2014 (*forthcoming*).

“Fashion and Intimate Portraits” and “Fashion and the Press.” In *Impressionism, Fashion and Modernity*, edited by Gloria Groom, exh. cat.[Art Institute of Chicago (June 26-September 22, 2013), the Metropolitan Museum of Art, New York (February 26-May 27, 2013), and the Musée d'Orsay, Paris (September 25, 2012-January 20, 2013)], 106-123, 232-243. New Haven: Yale University Press, 2012.

“La mode en portraits intimes” and “La mode des impressionnistes face à la presse.” In *L'Impressionnisme et la Mode*, edited by Gloria Groom, exh. cat., 145-151, 257-263. Paris: Skira Flammarion for Musée d'Orsay, 2012.

“‘Housewife or Harlot’: Art, Fashion & Morality in the Paris Salon of 1868.” In *Cultures of Femininity in Modern Fashion*, edited by Ilya Parkins and Elizabeth M. Sheehan, 124-47. *Becoming Modern: New Nineteenth-Century Studies*. Hanover: University of New Hampshire Press, 2011.

“‘Gardening with Silk and Gold’: Embroideries by May Morris and John Henry Dearle.” In *“How we might live”: Morris, Stickley and the Arts and Crafts Interior*, edited by Stephen Eisenman. Evanston, IL: Northwestern University, 2005.

CONFERENCES/PRESENTATIONS/PAPERS

Invited speaker, “Making a Modern *Amazone*: The Equestrienne as Urban Actor & French Fashion Icon”
Nineteenth Century Studies Association Conference on “Urbanism and Urbanity” – March 2014

Chair, “Re-examining Fashion in Western Art, 1775-1975”
College Art Association Annual Conference, Chicago – February 2014

Invited speaker, “Fashioning the (Masculine) Interior: Tissot, Portraiture and the Fashion Plate”
College Art Association Annual Conference, New York – February 2013

Co-Chair, “New Approaches to the Study of Fashion and Costume in Western Art, 1650-1900”
College Art Association Annual Conference, New York – February 2011

Invited speaker, “Patriotic *Parisiennes*: The Franco-Prussian War and the Fashion Plate”
Transatlantic Illuminations: Honoring Holly Clayson, Art Institute of Chicago – Oct. 2010

Invited speaker, “Impressionism, Fashion and Modernity” – November 2009
Art Institute of Chicago “Impressionism and Fashion” Exhibition Pre-Colloque

Invited speaker, “*Alsace!* Allegories in Mourning at the 1872 Salon” – March 2009
Sixth Annual Graduate Student Symposium in Nineteenth-Century Art, CUNY

Invited speaker, “Carolus-Duran’s *Portrait de M****: Portraying (& Performing) the Black-clad *Parisienne*”
College Art Association Annual Conference, Dallas – February 2008

Invited speaker, “Saucy *Souliers* and the Salon of 1868” – June 2007
Courtauld History of Dress Association Annual Conference, London

Invited speaker, “Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890”
The Metropolitan Museum of Art Fellow’s Symposium – April 2007

Invited speaker, “Women in Black: Fashion, Modernity and Modernism in Paris, 1860-1890”
Getty Dissertation Workshop, Getty Research Institute” – March 2007

Respondent, Art History Faculty-Graduate Research Colloquium – February 2003
“19th c. Women Artists in France: Bonheur, Cassatt, & Biography in the History of Art”

Co-Chair, 14th Annual Northwestern Art History Graduate Student Symposium – 2002-2003

MUSEUM EXPERIENCE

The Art Institute of Chicago, The Metropolitan Museum of Art, & Musée d’Orsay
“Impressionism, Fashion and Modernity” (2012-2013)
Consultant and catalogue author (2009-2013)

Museum of Fine Arts, Boston

Graduate Research Intern, Art of Europe (2007-2010)

Researched works by Manet, Monet, Cézanne & Gauguin; trained new interns.

Instructor, “Impressionism and Post-Impressionism” (Spring 2010)

“Painted Ladies: Women in Western Art (1500-2000)” (Fall 2009)

Adjunct Lecturer, Education Department (2008-2011)

Led hour-long tours of the collection for visitors on specialized topics, among them:

“Exhibiting Impressionism: Modernist Painting and its Reception in Paris”

“Peasant Girls and *Parisiennes*: Women in 18th and 19th century French Painting”

“Fashion in Art: Color and Meaning”

“Cafe and Cabaret: Toulouse-Lautrec’s Paris”

“Richard Avedon: Fashion on Film”

The Metropolitan Museum of Art

Jane and Morgan Whitney Fellow, The Costume Institute (2006-2007)

Pursued dissertation research while participating in an active curatorial department.

The Horvitz Collection, Boston

Research Intern (Summer 2006)

Conducted extensive research on the nineteenth-century drawings in the collection.

Mary & Leigh Block Museum of Art, Northwestern University

Curatorial Intern, “Comic Art: The Paris Salon in Caricature” (Winter 2006)

Researched and wrote panel text and labels for “Independent Spirit: Courbet & Manet.”

Curatorial Assistant, “‘How we might live’: Morris, Stickley and the Arts & Crafts Interior”

(Fall/Winter 2004-05)

Researched the objects and wrote all the wall text and labels for the show.

Curatorial Fellow (2003-2004)

- “The Beauty of Life: William Morris and the Art of Design” (Winter 2005)
Reworked and expanded the section on the “Art of the Book” with loans.
- “American Expressionism: Art and Social Change, 1920s-1950s” (Winter/Spring 2004)
Organized, installed and wrote text with curator; conducted press tour.
- “Working Conditions: Depression-Era American Prints” (Winter/Spring 2004)
Researched and examined each print, updated condition reports.
- “Honoré Daumier: Public and Private Domains” (Fall 2003)
Assisted with selection, organization and layout of the show; led member tour.

SELECTED FELLOWSHIPS & AWARDS

Harvard University

Harvard University Certificate of Teaching Excellence, 2012

Fuerbringer Summer Faculty Grant, 2010-2014

Samuel H. Kress Foundation

Kress Travel Fellowship, 2007-2008

Andrew W. Mellon Foundation

Mellon Travel Grant, Alice Kaplan Institute for the Humanities, 2007-2008

J. Paul Getty Foundation

Getty Dissertation Workshop, Getty Research Institute, March 2007

The Metropolitan Museum of Art

Jane and Morgan Whitney Fellowship, The Costume Institute, 2006-2007

Société des Professeurs Français et Francophones d'Amérique

Marandon Fellowship, 2006-2007 (*declined*)

Mary & Leigh Block Museum of Art, Northwestern University

Curatorial Fellowship, 2003-2004

Northwestern University

Dissertation Year Fellowship, 2008-2009

Graduate Research Grant, 2008-2009

Research Fellowship in The Graduate School, 2006-2007 (*declined*)

Graduate Fellowship, 2006

Teaching Assistantship, 2004-2005

Barbara Shanley Dissertation Research Fellowship, Summer 2004

University Fellowship, 2002-2003

Williams College

Horace F. Clark, 1833, Prize Fellowship, 2002

Phi Beta Kappa, 2002

Class of 1960 Scholar in English, 2001-2002

Bronfman Scholarship, 2000-2001

Elizabeth Buford Shepherd Scholarship, 1998-2002

PROFESSIONAL AFFILIATIONS

American Alliance of Museums (AAM)

Association of Historians of Nineteenth-Century Art (AHNCA)

College Art Association (CAA)

Nineteenth-Century Studies Association (NCSA)