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publications, a listing of recently completed and ongoing dissertations in the field, as well as a number of features concerning news of interest to members. All news items and announcements included in this issue of Eurotexture are currently duplicated on the website. As the new issues of Eurotexture appear, they will serve the function of an archive. The PDF Eurotexture files will be stored on the website, and as old newsletter numbers are archived, the news items presented in them will be taken off the active website. We hope this will ensure that our organizational history will be preserved even as the website continues to be updated.

The website is updated on a continual basis. Eurotexture will appear biannually in August and February. Please send all queries or items you would like us to post either on the website or include in the next number of Eurotexture to Anna Brzyski at anna.brzyski@uky.edu.

New HGCEA Website & Newsletter

As many of you already know, in 2004 HGCEA's website moved to a new location on the University of Kentucky's server:

<http://www.uky.edu/~abrzy2/HGCEA/>

The link can also be found by typing HGCEA on a Google search. The website is managed by Anna Brzyski and is very much a work in progress. Please let us know what you think about the current format, whether there is anything we should consider changing, what other features would you like us to include? Since the website is only as good as the information it contains, we also need your help in keeping the website current and lively. Please send us news items, queries, and announcements, as well as suggestions for the listing of new books and links. We also need your help keeping your information (contact information, publications and dissertations under your direction) current and correct. In the near future, we plan to expand the content of Eurotexture to include short exhibition and book reviews, as well as "reports from the field."

The website has taken over many of the functions of our newsletter. It contains a member directory with e-mail links, a bibliography of recent member

Letter from the HGCEA President

June 2005

Dear Colleagues,

As HGCEA's new President, I first want to thank my predecessor Steven Mansbach for his brilliant leadership and tireless work on behalf of the organization and our field. Also to be thanked emphatically are outgoing board members Françoise Forster-Hahn, Reinhold Heller and Maria Makela, all of whom contributed tremendously to HGCEA through their knowledge, efforts, and collegial spirit—with Maria deserving special praise for fulfilling the many organizational tasks associated with her position as Secretary with remarkable skill and good humor. I am very happy that Ricki Long, HGCEA's founding-President, will continue as Treasurer, and that Timothy Benson and Thomas DaCosta Kaufmann remain on the Board, providing needed continuity. Marsha Morton is already fulfilling the duties of Secretary admirably, and this inaugural electronic newsletter is testimony to the acumen of the choice of Anna Brzyski as its Editor. We welcome to the Board Stephanie D'Alessandro and Eva Forgacs, both of whom provide extremely valuable and welcome perspectives to our discussions.

Barbara McCloskey expertly organized HGCEA's session at the 2005 CAA meeting in Atlanta. We thank

her for her efforts and thank the speakers, Yuliya Komask, Kimberly Elman, Sabine Eckmann, Elizabeth Grady, and Paul Jaskot for sharing with us their deeply researched and innovative scholarship. Our reception was once again festive, substantive, and crowded, all-in-all a very congenial and intimate setting in which to make contact with colleagues. We are very pleased to announce that Peter Nesbit has very generously arranged for our reception at the 2006 meeting in Boston to take place at the Busch-Reisinger Museum at Harvard. The exact date and time will be posted on the website when it is determined. Piotr Piotrowski will chair our session on "Art and Democracy in Central Europe," which promises another stimulating scholarly discussion. We look forward to seeing all members at these very special events.

At our meeting in Atlanta, the Board discussed several possible future initiatives, which we have been pursuing since that time. We are currently exploring several possibilities for co-sponsoring symposia outside the confines of the CAA meeting. We welcome any suggestions or offers of help in these endeavors from the membership. Our September 2003 Max Beckmann Symposium was a great success and will lead to HGCEA's first publication, an anthology of essays, "Max Beckmann Contextualised," edited by Rose-Carol Washton Long and Maria Makela and contracted for publication by Peter Lang.

In Atlanta we also discussed our desire to broaden HGCEA's membership. While we are very strong in modernists there is certainly a place and a desire for more pre-modern scholars among our members. One simple means to facilitate this would be for members to solicit their colleagues to join. If we all pursued this initiative simply at our home institutions we could significantly increase our membership. With greater membership come greater resources and the potential for further activities and initiatives.

Thank you all for your support of HGCEA and best wishes for the summer and fall of 2005!

Peter Chametzky
President, HGCEA



The outgoing HGCEA president, Steven Mansbach, and the president elect, Peter Chametzky, at the HGCEA reception in Atlanta.

Results of the HGCEA Board Elections

In December 2004, members of HGCEA elected the new board. The board assumed office following the annual board business meeting on 17th of February, 2005, during the CAA conference in Atlanta. The current board's term will expire in February 2008. In December 2007, HGCEA will once again hold elections. It is never too early to consider running for an office or a board seat. All members in good standing are eligible to stand for the election. For more information concerning the election procedures or board members' responsibilities, please contact Peter Chametzky. The members will receive an e-mail soliciting nominations and self-nomination for the board elections in the Fall of 2007. Contact information for the individual board members, with links to short bios, is posted on the HGCEA website:

<http://www.uky.edu/~abrzy2/HGCEA/>

Current HGCEA Board

(February 2005-February 2008)

Officers:

President: Peter Chametzky (pchamet@siu.edu)

Treasurer: Rose-Carol Washton Long

(rcwlong@aol.edu)

Secretary: Marsha Morton (mortonml@aol.com)

Newsletter & Website Editor: Anna Brzyski

(anna.brzyski@uky.edu)

Board Members:

Timothy Benson (Tbenson@lacma.org)

Stephanie D'Alessandro (sdales@artic.edu)

Eva Forgacs (eforgacs@artcenter.edu)

Thomas DaCosta Kaufmann

(kaufmann@princeton.edu)

Minutes of the Annual Meeting of the HGCEA Board

Atlanta, 17 February 2005

The Board of Directors elections for the 2005-2008 term were approved and the outgoing Board was thanked for their exceptional dedication and commitment.

Programming for the session at the CAA conference next year in Boston was discussed. Several very competitive proposals had been submitted for consideration, and Piotr Piotrowski's on art and democracy was chosen.

Various possibilities for collaborative symposiums with future museum exhibitions were discussed. These included the Bohemia exhibition at the Metropolitan Museum of Art, the Central European photography show at the National Gallery of Art, and an exhibition of art by Max Liebermann at the Skirball Cultural Center in Los Angeles and the Jewish Museum in New York. Further discussion was held regarding ways to expand our activities with other organizations and provide collaborative scholarly opportunities for our membership.

Anna Brzyski presented future options for the website, recommending that a permanent commercial server be used. She noted that a stronger web presence would be a growth opportunity for HGCEA and attract more European members.

The possibility of including institutional, in addition to individual, members was also mentioned. Discussion centered on the need to attract more members whose scholarly fields represent the Medieval, Renaissance and Baroque areas.

Prepared by **Marsha Morton**

HGCEA @ CAA 2005 in Atlanta

HGCEA Session

Nationalism, Internationalism, and the Arts in Central Europe during the Cold War

Chair: Barbara McCloskey, University of Pittsburgh (bmcc@pitt.edu)

The collapse of the Soviet Union and the formation of the European Economic Union has ushered in a new wave of thinking about Central Europe that vacillates between a remystification of the East/West divide (often under the rubric of Ostalgie), on the one hand, and a critical dismantling of Cold War assumptions, on the other. In the cold warrior imagination, East and West became identified by the reified styles—Socialist Realism and Modernism—with which opposing sides of the Iron Curtain laid political claim to freedom, progress, and the goal of human emancipation. Since the opening of borders and archives in the 1990s, however, such monolithic notions of the artistic cultures and political projects of the Cold War antagonists have come under scrutiny. Emerging instead are more nuanced understandings not only of their changing historical character, but also of their dialogical relationship to one another.

The papers included in this session contribute to this critical project in a number of ways. By looking across and through the Iron Curtain they reveal the manner in which memory, specifically of World War II, played a vital role in shaping the visual regimes and cultural politics of the Cold War era. Such investigations also reveal, contrary to prevailing assumptions, that exchange, however mediated by the antagonisms of the era, continued to take place via state sanctioned international exhibitions, forced expulsions, travel, and migrations in which the cultural certainties of the East-West divide were simultaneously projected and undermined.

Taken together, these papers suggest that our object(s) of study must also be broadened in order to pursue the task of critical historical engagement with the Cold War and its lasting effects in our current moment. Family photographs and public monuments, the work of well- to lesser-known or non-artists each become important vehicles for an exploration of the period. Panelist contributions point to the manner in which the ongoing obsession with memory—whether of the Nazi or Communist past—might be liberated from nostalgia and seen instead in its historical instrumentality for the Central Europe of today.

Papers:

Toward an Iconography of the Iron Curtain

Yuliya Komska, Cornell University

Drawing attention to a vast number of sources that traditional scholarship of the Cold War has left out, some recent publications have suggested that a

cultural history of post-war decades, one informed by anthropological, literary, and visual studies approaches, is long overdue. Similar disciplinary shortcomings have plagued a recent reexamination, in Germany and beyond, of the significance, causes, and outcomes of the post-WWII expulsion of ethnic Germans from Eastern Europe. These new analyses have consistently dismissed works of art and literature produced by those publicly identifying as “expellees” as merely revisionist, blocking cooperation between Germany and its East European neighbors, or inconsequentially sentimental and nostalgic.

I argue, however, that the cultural production of the fiercely anti-communist and traditionally Christian expellees may provide clues to some of the Cold War studies desiderata. Indeed, their settlement in post-war Germany may be said to have ushered the Cold War, situating the group as a self-proclaimed bulwark of Germany against the communist East. Winston Churchill’s memorable speech in Fulton, Missouri, juxtaposing the treatment of ethnic Germans in Eastern Europe with his statement about the descent of the Iron Curtain, was notably the first to gesture toward a link between these two. Initially metaphoric, the expellee self-understanding as a bulwark turned acutely material and performative for the former Czechoslovak (Sudeten) Germans who have, in the wake of 1945, continued to visit and shape the Iron Curtain on the West German side of the Czechoslovak-Bavarian border. A chain of new pilgrimage shrines along the border, many accompanied by lookout towers to provide a good view of both the former “homeland” and the Iron Curtain, spurred a new visual environment largely unexplored to date.

My examination of the imagery of the East-West divide integrated into Sudeten expellees’ histories of westward flight and their ideology of the “return to the homeland” challenges the single-minded focus of German Studies on the Berlin Wall (1961-1989). By addressing the Sudeten representations of the Iron Curtain in drawings and family photographs at the border, I hope to underscore the understanding of the separation line as a non-metaphoric, intensely material environment geared toward visuality. Formulating an approach to an iconography of the Iron Curtain, I argue, could provide for a productive angle at a consideration of multiple intersections of anti-nationalism (regionalism) and nostalgia, nationalism, internationalism and, nowadays, transnationalism alike.

Architects Abroad: Czechoslovakia and the Redefinition of Cultural Exchange in the 1950s

Kimberly Elman Zarecor, Columbia University

For many people, the phrase “the iron curtain” suggests an impenetrable barrier, the edge of a space that no one could travel into or out of. This black and white image of complete freedom on one side and

absolute oppression on the other is increasingly being questioned from a variety of viewpoints. Although one certainly cannot deny the restrictive travel policies of the Eastern Bloc regimes, it must be acknowledged that a few privileged members of the society – most often, but not exclusively, party members – were granted some access to foreign travel. In addition to their personal experiences, they brought back photographs, magazines, books, and professional knowledge that was shared with the public. Within the architectural sphere, travel was supported as a vehicle for sharing technical information and gathering useful research data from colleagues inside and outside of the Bloc. As one might expect, visits to other Communist countries were the most common, but dozens of architects attended trade fairs, professional conferences, and participated in study trips on both sides of the Cold War divide.

This paper will consider two such trips made by architects from Czechoslovakia: the 1953 journey of three architects to Lisbon to represent the country at the 3rd Congress of the International Union of Architects and a 1955 exchange between East Germany and Czechoslovakia when thirty-three architects from each country visit the other for a three-week long study trip.

The purpose of the inquiry is to fundamentally challenge some of our assumptions about the 1950s, which remains the least understood decade of Communism in eastern Europe. Some larger questions about cultural exchange will be addressed through these examples. How aware were Czechoslovak architects, or cultural figures of any sort, of developments in the west? How did they gain access to this information and what affect did it have on their own national practices? Was there interest expressed by western architects in the work being done in the Eastern Bloc and the Soviet Union and if so, what were the most intriguing developments in the eyes of an outsider? What roles were ascribed to travelers once they arrived on the international scene – for example, disseminator of state propaganda, information gatherer, expert advisor – and what differences were there between traveling in the east and the west?

Longing for Permanence: The Construction of a Post-War German National Art

Sabine Eckmann, Washington University in St. Louis

Narratives of 20th century postwar art frequently emphasize the internationalist orientation of the art of the West German democracy while underscoring the nationalist underpinning of social realism produced in the communist East Germany. By engaging with the art and culture of the immediate post war period (1945 - 1949), a time of confusion, loss and re-orientation, my paper seeks to complicate the alleged dichotomies of nationalism and internationalism and their

interdependence with the prevailing political systems of socialism and capitalism.

Immediately after Nazi Germany's forced surrender, cultural efforts in the East and Western zones of Germany concentrated on hastily constructing a new national modern German art in order to substitute for the aggressive National Socialist one. Attention was focused to establish a linkage between Wilhelminian and Weimar modernist art traditions and contemporary practices. Exhibitions such as *Erste Kunstausstellung nach dem Krieg* (1945) and *Allgemeine deutsche Kunstausstellung* (1946), conceived in the Western and East zones of Germany respectively, forced a straight continuation between pre-war German modernism and postwar art as they showcased German Expressionism side-by-side with contemporary practices. Works by Expressionists such as Ernst Ludwig Kirchner, Karl Schmidt-Ruttluff and Erich Heckel entered into a dialogue with those by Hans Uhlmann, Oskar Nerlinger and Heinz Tröckes among others. The newly formed bond between German Expressionism and contemporary practices not only demonstrated a reconnection to an abandoned past but more importantly underscored recent artworks as inherently German, thus solidifying new national art months after Nazi Germany's surrender.

However, representative examples of aesthetically moderate postwar modernism by such artists like Werner Heldt and Ernst Wilhelm Nay (as well as those just mentioned), stand in contrast to Expressionism. In these images the ritualized and collectivized life of Nazi society still resonate through pre-individualized, often archaic aesthetics. While exhibition narratives attempted to underscore a national German art that reaches back to the international climate of its pre-war productions, the actual works demonstrate their indebtedness to nationalistic forms of Nazi collectivism.

Considering the art institutions of exhibitions on the one hand, and of aesthetics on the other, two realms repeatedly at odds with each other, my paper will examine how ideologically charged concepts such as nationalism and collectivism versus internationalism and individualism exposed de-stabilizing qualities rather than operating as unifying and powerful cold war forces.

In Opposition to Ideology: Gerhard Richter's Style of Resistance

Elizabeth M. Grady, Fashion Institute of Technology, SUNY

Scholars have examined artists' reactions to the propagation of socialist and capitalist ideologies through cultural policy after World War II, but resistance to the overarching issue—ideology itself—

has not been investigated. Gerhard Richter's work explores the possibilities for such resistance.

Richter's opposition assumes its full significance in the context of art's historic use in the service of German nationalism. From its inception the German nation viewed art as the expression of identity, making it a violently contested political battleground. It logically remained a focus of the ideological battles between communism and capitalism as the Cold War increased in intensity. In the FRG abstraction was hailed as a sign of freedom, and in the GDR Socialist Realism claimed to create art for the people. Richter toyed with both before turning to photo-based painting that was neither abstract nor idealist, neatly avoiding the political claims for art found on both sides of Germany's political and geographic divide, and illustrating his resistance to producing ideologically useful artworks.

Educated in the GDR, Richter had begun a promising career as a muralist in the fifties. However, after visiting Documenta 2, where he first encountered Abstract Expressionism and Art Informel, he resolved to leave the GDR. He moved to Düsseldorf in 1961, quickly absorbing the lessons of abstraction, but apparently was unsatisfied. In a public display that rejected the dominant style in the FRG as decisively as he had that of the GDR, Richter burned all of his work and began again. He now painted from photographs in an effort to avoid ideologically loaded styles. However, he maintained an interest in subject matter, frequently turning to images that recalled nationalist art and National Socialism. In this way, he raised the specter of the past as a way of suggesting that Germany had not yet escaped the burden of its legacy.

Just when it seemed that Richter had settled into a style, he changed radically, skittering wildly between disparate styles. For a German artist working during the Cold War, the role of style was especially fraught with ideological weight. Therefore it was only through an entirely new artistic paradigm—the avoidance of a signature style—that Richter deemed it possible to circumvent art's political role while exposing the very idea of artistic style as an ideological construct.

Anselm Kiefer and Helmut Kohl at the End of the Cold War

Paul B. Jaskot, DePaul University

Anselm Kiefer is one of the most prominent post-war German artists associated with the working through of the National Socialist past in visual culture. From his earliest pieces to his one-person shows in the mid-1980s, the steady rise of his fame also paralleled the expanding public discussion of the National Socialist past in general and the Jewish genocide in specific. And yet, in the literature dealing with Kiefer and his relation to the Nazi past, former atrocities and

oppressive policies appear if at all as a relatively uninflected and vague presence. Looking at how the political reception of the Nazi past changed from the sixties to the eighties helps us in modeling a different kind of historical project, one that sees a reciprocal relationship between cultural and political spheres during the Cold War.

In terms of Kiefer, crucial in this regard is analyzing a phenomenon barely mentioned in the literature: the rise of the conservative right up to and after the Christian Democrat Helmut Kohl was named Chancellor in October 1982 and its concomitant Cold War policies. Kohl attempted to negotiate the debate concerning the National Socialist past both to shore up key right-wing elements within his constituency as well as promote the first steps towards what would be called "normalization." Kohl's interest in asserting contemporary West Germany's right to be a "normal" nation again, meant that different elements of the Nazi past became of concern to him than to previous leaders within the CDU.

While Kiefer and Helmut Kohl influenced the public sphere from two very different institutional positions, their shared concern with using the Nazi past can be compared and discussed in terms of this crucial moment in Cold War politics. This presentation questions how the discussion of the Nazi past functioned for Kohl and Kiefer as a means of emphasizing contemporary East/West interests. At stake here is understanding the ways in which history can be manipulated, specifically the very loaded and volatile history of Nazi Germany. By investigating the political reception of the Nazi past and its use by particular interests, we can come to more synthetic conclusions about the function of culture in this process. As a result, we can reevaluate Kiefer, Kohl and Cold War German responses to the Nazi past in more sober and critical terms.

HGCEA @ CAA 2006 in Boston

Preview of the HGCEA Session

Art and Democracy in Central Europe

Chair: Piotr Piotrowski, Adam Mickiewicz University, Poznan, Poland (piotpio@amu.edu.pl)

In Central Europe, democracy has always worked as a utopian and political counterbalance to authoritarian ideological discourses and social practices. This is true not only of the 19th and 20th centuries, but also of the 18th century and earlier, when democratic social structures were just beginning to emerge. This session will focus on the relationship between art and democracy in the region from its beginning to the

present, when political changes in Central Europe after the fall of communism have led to the construction of new democratic states.

This session—chronologically broad in focus—will review the relationship between art and democracy from the 17th century on, while simultaneously elaborating on the related topic of art and nationalism. As such, it will articulate some of the key issues of Central European culture in the modern era.

Papers:

Imaging Universalism: Democracy and National Style in Central Europe ca. 1900
Andrzej Szczerski, Jagiellonian University, Cracow

Designs for a Modern Republic. Art and Architecture in the Baltic
Steven Mansbach, University of Maryland, College Park.

Expressionism as Democratic Art: Adolf Behne's Criticism of Art for and by the People
Kai K. Gutschow, Carnegie Mellon University, Pittsburgh.

Does Democracy Grow under Pressure? A Case Study of the Strategies of the Hungarian Neo-Avant-Garde
Eva Forgacs, Art Center College of Design, Pasadena

A Socio-Cultural Impulse of "Neue Slowenische Kunst": a Transgressive Act or a Candid Gesture?
Gediminas Gasparavicius, State University of New York, Stony Brook.

Discussant: Thomas DaCosta Kaufmann, Princeton University.

Varia

HGCEA Max Beckmann Symposium anthology to be published by Peter Lang

On September 20, 2003, HGCEA co-sponsored with the Museum of Modern Art a symposium on Max Beckmann that was held at the City University Graduate Center in New York. Ricki Long and Maria Makela are pleased to announce now that Peter Lang will publish an anthology of essays written by speakers at that conference. OF TRUTHS IMPOSSIBLE TO PUT IN WORDS; MAX BECKMANN CONTEXTUALIZED will include an introduction by the editors, Long and Makela, and contributions by Françoise Foster-Hahn, Peter Chametzky, Ricki Long, Jay Clarke, Marcia Morton, Barbara Buenger, Sabine Eckmann, Jim van Dyke, Karen Lang, and David Ehrenpreis. This first corporate publication by HGCEA

will be richly illustrated, and is scheduled to appear in 2006. Eventual royalties will be given to HGCEA.

The full program of the Beckmann Symposium is available on the HGCEA website at:
<http://www.uky.edu/~abrzy2/HGCEA/nHGCEABeckmann.htm>

Gabriele Münter: the Search for Expression, 1906-1917

June 23 - September 11, 2005
Courtauld Institute of Art Gallery, London

This will be the first museum exhibition of Münter's work in Britain and will feature 20 important paintings from the most intensively creative period of her career. The exhibition will show a small number of works from British private collections but the majority of paintings have been selected from the collections of the Städtische Galerie im Lenbachhaus München. A fully illustrated catalogue, with essays by Shulamith Behr and Annegret Hoberg from the Lenbachhaus will accompany the exhibition. For further information, kindly consult the Courtauld website:

<http://www.courtauld.ac.uk/gallery/current/exhibitions.html>

Calm Between the Storms: István Szönyi and Hungarian Art Between the World Wars. Works From the Salgo Trust for Education

February 20-September 4, 2005
Museum of the American Hungarian Foundation, New Brunswick, NJ

Over the past twenty years, Ambassador Nicolas Salgo has assembled one of the most important collections of Hungarian art to be found outside of Hungary. It is now part of the Salgo Trust for Education and is housed at Mille Fleurs, a gracious former Guggenheim mansion near Port Washington, Long Island. In accordance with the Trust's mandate to make this remarkable collection available to a larger public, the American-Hungarian Foundation is sponsoring an exhibition of Hungarian Art produced between the two World Wars of the 20th century. The show is comprised of some 80 paintings and works on paper that reflect the general inward-turning tendency of the period in Hungary. Themes such as the Hungarian landscape, the peasantry, village life, religion, mythology and images of women are represented. Included in the show are works by important artists such as István Szönyi (the featured artist of the show), Béla Uitz, Vilmos Aba-Novák, Béla Kádár, József Rippl-Ronai, János Vaszary, Béla Czóbel and István Csók. The show, curated by HGCEA member, Dr. Oliver Botar, celebrates the 50th

anniversary of the American-Hungarian Foundation and is a unique opportunity to see outstanding works by artists rarely seen in this country.

"Calm Between the Storms: István Szönyi and Hungarian Art Between the World Wars" is curated by Oliver I.A. Botar and produced in conjunction with Patricia Fazekas, Curator of the American-Hungarian Foundation, and Eileen Baral of the Salgo Trust for Education.

Dr. Oliver Botar is an associate professor of Art History at the University of Manitoba, Canada, and he curates the collection of Hungarian fine art in the Salgo Trust. He received his Ph.D. in Art History from the University of Toronto, and has published, lectured and organized exhibitions on Hungarian, Canadian, and Central European art and architecture.

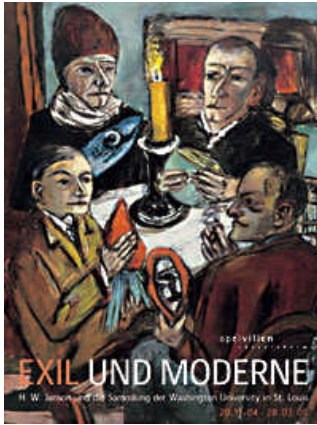
For more information about the show please contact:
Patricia Fazekas
Museum of the American Hungarian Foundation
300 Somerset St.
New Brunswick, NJ 08903
Phone: 732-846-5777
email: info@ahfoundation.org

Brücke Centenary Conference 1905/2005 Pioneers of German Expressionism

8-9 September 2005
University of Sussex

This two-day international conference will mark the 100th anniversary of the formation of the groundbreaking Brücke group. Speakers include: Donald Kuspit (SUNY), Reinhold Heller (Chicago), Rose-Carol Washton Long (CUNY), Timothy O. Benson (LACMA), Mario-Andreas von Lüttichau (Museum Folkwang, Essen), Monika Wagner (Hamburg), Colin Rhodes (Loughborough), Shulamith Behr (Courtauld), John-Paul Stonard (Courtauld), Dorothy Rowe (Roehampton), Tanja Pirsig (National Museums & Galleries of Wales), Anka Ziefer (Dresden), Christian Saehrendt (Humboldt Universität, Berlin), Christian Weikop (Sussex).

<http://www.sussex.ac.uk/arthistory/1-4-5.html>



Exile and Modernism: H.W. Janson and the Collection of Washington University in St. Louis

Marion Koogler McNay Art Museum, San Antonio:
Aug. 17 to Oct. 24, 2004

Stiftung Opelvillen, Zentrum für Kunst, Ruesselsheim: Nov. 19, 2004 to March 28, 2005

Angermuseum Erfurt: April 10 to Aug. 21, 2005

Kunsthalle St. Annen, Luebeck: Sept. 4, 2005 to Jan. 29, 2006

Museum fuer neue Kunst, Freiburg: Feb. to June, 2006

<http://news-info.wustl.edu/news/page/normal/3595.html>

The exhibition, organized by Mildred Lane Kemper Art Museum at Washington University in St. Louis, features close to 50 paintings, sculptures, drawings and prints, works collected by Horst W. Janson, the curator of modern art collection of the Washington University in St. Louis from 1944-1948, and by his successors. Highlights of the exhibition include Pablo Picasso's early collage *Glass and Bottle of Suze* (1912); Juan Gris' *Still Life With Playing Cards* (1916); Georges Braque's *Still Life With Glass* (1930); and Max Beckmann's *Four Men Around A Table* (1943-44). Other artists include Alexander Calder, Willem de Kooning, Theo van Doesburg, Jean Dubuffet, Max Ernst, Arshile Gorky, Philip Guston, Marsden Hartley, Paul Klee, Ferdinand Léger, Jacques Lipchitz, Henri Matisse, Ludwig Meidner, Joan Miró, Jackson Pollock and Yves Tanguy.

Braus Editions will release a German-language version of the Salander-O'Reilly exhibition catalog, which features Eckmann's essay *Exilic Vision*, a consideration of Janson's emigration and views on contemporary art, and a previously unpublished lecture

by Janson recounting his years in St. Louis. The new volume will also include new pieces by German scholars, including an essay by Beate Kemfert, who co-organized the German tour.

In Memoriam

Dr. Peter Guenther (1920-2005)

Dr. Peter Guenther passed away peacefully in his home in the early morning hours of March 29, 2005, his 85th birthday. In so many ways, his life exemplified the best of the "rags to riches" American dream. Rather than monetary gain, however, his achievements were defined by the intangible wealth he offered others through his passion for art, his incomparable teaching ability, his astounding breadth of knowledge, and the high standards to which he held himself, both professionally and personally. His gifts were many; his influence has been far-ranging and long-standing; his legacy is profound.

Believing that a divided Cold War Europe, still mending itself from the devastation unleashed by the Third Reich, lacked the opportunities he desired for himself and his family, Peter Guenther moved from Germany with his wife, Andrea, and his four daughters to the United States. His academic life in America began as lecturer at the Witte Museum and as professor of art history at St. Mary's University. He then spent the next three decades as professor of art history at the University of Houston, building a distinguished career decorated with numerous excellence awards and supported by a legion of admirers who returned to his classes time and again for the insights he imparted. During his thirteen years as chairman of the University of Houston's Art Department, Dr. Guenther exhibited great leadership in developing what was a small program at the time into a department that today is highly touted and respected. He introduced modern art onto the university's campus through exhibitions at the Blaffer Gallery, sculptures by the German artist Gerhard Marcks, and courses on German Expressionism and Bauhaus Modernism among others. He was a commanding figure in the world of art history, yet referred to by many in the field as a "true Mensch," a man who showed great kindness and offered inestimable help to others in the early stages of their careers. It was, however, his ability to transmit his passion for art to his students, to teach them to see his beloved paintings – and therefore also to view the world around them – through different eyes, that left an indelible mark on all who attended his classes. Described by former students as a perfect mixture of knowledge, charm, wit, and warmth, Dr. Guenther was a true inspiration, a paragon to students and colleagues alike. He influenced so many lives via his

teaching and affected all who came into contact with him through the dignity and respect he exuded and extended to others. To make a difference in this world is grace indeed, but to live a life that touches others is grace beyond compare. All of us are the better for having been touched by him. (ig)

May your shadow pass in pirouettes
of such amazing grace
that the tears of those who mourn you
disappear without a trace
In a smoke that shapes their sorrow
to the fading of your feet
In a ring around the rainbow
where the circle is complete.

Peter Guenther will be deeply missed by his wife and soul mate of fifty-eight years, his three daughters, two sons-in-law, six grandchildren, eleven great-grandchildren, and countless friends, all of whom are blessed to have lived within the circle of his love. His family thanks Patricia Akins for her steadfast care during Peter's last weeks, VITAS Hospice for the important support its staff provided, and special friends Kevin and Wanda at Spring Shadows Pines.

To extend Dr. Guenther's legacy and life's work, please consider donating to a scholarship, established long ago in his honor, that provides tuition and travel funds for students pursuing a graduate degree in art history. Checks should be made out to University of Houston, Peter Guenther Scholarship Endowment Fund, and mailed to University of Houston, School of Art, Houston, Texas, 77204-4019, attn: Pat Deeves.

New Books

This column features recently published books either of interest to or by HGCEA members. The books are also listed on the HGCEA website, which contains links to publisher's websites, English summaries, and reviews (when available). To submit a book or to alert us about new reviews of a book already listed, please send an e-mail to Anna Brzyski anna.brzyski@uky.edu. The books appear in the order in which they were received.

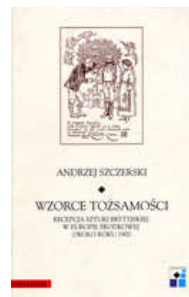


Arts in Exile in Britain 1933-1945: Politics and Cultural Identity

edited by Shulamith Behr and Marian Malet

This volume focuses on the contribution of refugees from Nazism to the Arts in Britain. The essays examine the much neglected theme of art in internment and address the spheres of photography, political satire, sculpture, architecture, artists' organisations, institutional models, dealership and conservation. These are considered under the broad headings 'Art as Politics', 'Between the Public and the Domestic' and 'Creating Frameworks'. Such categories assist in posing questions regarding the politics of identity and gender, as well as providing an opportunity to explore the complex issues of cultural formation.

The Yearbook of the Research Centre for German and Austrian Exile Studies 6; 377 pp.; € 76,-/ US \$ 95; Amsterdam/New York: Rodopi, 2005. ISBN: 90-420-1786-4



Wzorce Tożsamości. Recepcja Sztuki Brytyjskiej w Europie Środkowej Około Roku 1900 [Models of Identity. Reception of British Art in Central Europe Around 1900]

by Andrzej Szczerski

The book, published as part of the series *ARS Vetus et Nova* edited by Wojciech Balus, examines the ways in which British art, and in particular the philosophy of Arts and Crafts was understood, received and absorbed by Central European artists in the decades framing the end of the nineteenth century. Reviewed in *Centropa* 5:2 (May 2005).

Polish edition, with English summary. 550 pages, 125 illustrations, Krakow: Universitas, 2002. ISBN:83-242-0082-7

PDF link to an English summary is available on HGCEA website.



Avantgarda w Cieniu Jalty [Avant Garde in the Shadow of Yalta]

by Piotr Piotrowski

A comparative study of art produced in the area of East-Central Europe (Czechoslovakia, the GDR, Poland, Hungary, and Bulgaria) during the period from 1945-1989.

Polish edition, with English summary. 502 pages, 224 black-and-white illustrations. Poznan: REBIS Publishing House Ltd., 2005. ISBN: 83-7301-422-5

Link to English summary is available on HGCEA website.



Religion - Macht - Kunst. Die Nazarener

edited by Max Hollein and Christa Steinle.

Exhibition catalogue, Frankfurt Kunsthalle. With a foreword by Max Hollein and texts by Bazon Brock, Cordula Grewe, Rainer Metzger, Cornelia Reiter, Christa Steinle, Michael Thimann, and Beat Wyss.

German edition, 288 pages, 90 color and 79 black-and-white illustrations. Cologne: Verlag der Buchhandlung Walther König, 2005. ISBN 3-88375-940-6; Price 29,80 €

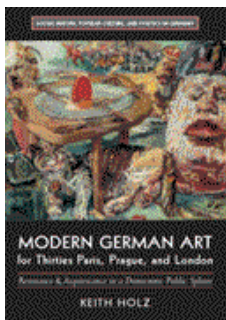


Between Ruin and Renewal. Egon Schiele's Landscapes

by Kimberly A. Smith

A provocative look at Schiele's landscapes that sheds new light on the artist's work and on Viennese modernism.

232 p.; 8 1/2 x 11; 41 b/w + 48 color illus; New Haven: Yale University Press, 2004. ISBN: Cloth 0300097484; \$50.00



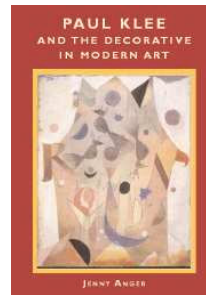
Modern German Art for Thirties Paris, Prague, and London. Resistance and Acquiescence in a Democratic Public Sphere

by Keith Holz

A generously illustrated account of Germany's exiled artists in Paris, Prague, and London, and their uphill

battle to promote new interpretations of modern German art

7 x 10; 384 pgs; 86 B&W photographs, 6 color photographs. (2004) ISBN: Cloth 0-472-11370-4; \$75.00

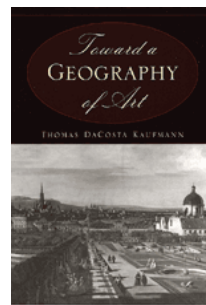


Paul Klee and the Decorative in Modern Art

by Jenny Anger

A major assessment of the significance and implications of the "decorative" for the work and reception of Paul Klee.

342 pages; 11 line diagrams, 64 half-tones, 8 color plates. Cambridge: Cambridge University Press, 2004. ISBN: Cloth 0521822505



Toward a Geography of Art

by Thomas DaCosta Kaufmann

An investigation of the geographical dimension of art history through a series of case studies dealing with the early modern period in Europe, Latin America, and Asia.

504 p.; 91 halftones; 6 x 9. Chicago: University of Chicago Press, 2004. ISBN: Cloth 0-226-13311-7; Paper 0-226-13312-5

Recent HGCEA Member News

To submit items for this column, please send an e-mail with the information in a paragraph form (3rd person) to Anna Brzyski at anna.brzyski@uky.edu. The deadline for the next issue of Eurotexture, which will appear in February 2006, is **January 15th, 2006**. The news items can be submitted after the deadline will appear in the next issue. Before being published in Eurotexture, the news items will be also posted on the HGCEA website under Recent Member News.

Two of the four newly elected members of CAA's Board of Directors, **Thomas DaCosta Kaufmann** and **Paul Jaskot**, are HGCEA members. Congratulations!

Jenny Anger's essay "Courbet, the Decorative and the Canon: Rewriting and Rereading Meier-Graefe's Modern Art," will appear in *Partisan Canons*, edited by Anna Brzyski. Durham, NC: Duke University Press, forthcoming; she also published "Modernism at Home: The Private Gesamtkunstwerk," in *The Feeling of Seeing: Modernism, Postmodernism, and Beyond, A Festschrift for Kermit Swiler Champa* (New York: Peter Lang, 2004); her review of Debra Schaffer's *The Order of Ornament, The Structure of Style: Theoretical Foundation of Modern Art and Architecture* (Cambridge: Cambridge University Press, 2003) appeared in www.caareviews.org and review of Peter Paret's *German Encounters with Modernism, 1840-1945* (Cambridge: Cambridge University Press, 2001) in *German Quarterly* 76.2 (2003): 249-50.

Dora Apel's book *Imaginary of Lynching. Black, Men, White Women, and the Mob* was published in the fall of 2004 by Rutgers University Press. She also finished two articles: "Trespassing the Limits: Mirroring Evil: Nazi Imagery/Recent Art at the Jewish Museum," which appeared in *Other Voices: The E-Journal of Cultural Criticism* (January 2005) available at <http://www.othervoices.org/2.3/index.html>; her article "Torture Culture: Lynching Photographs and Images of Abu Ghraib" appeared in *Art Journal* (summer 2005).

Shulamith Behr wrote entries on 'Ida Dehmel' and 'Dr Rosa Schapire' for *Jewish Women: a Comprehensive Historical Encyclopaedia*, Paula E. Hyman and Dalia Ofer (eds), Shalvi Publishing Ltd, Jerusalem, 2005, and an entry on 'Expressionism' for *New Dictionary of the History of Ideas*, Maryanne Cline Horowitz (ed.), Charles Scribner's and Sons, New York, 2005. Her essay 'Klaus E. Hinrichsen (1912-2004): the Art Historian behind "Visual Art behind the Wire"', appeared in Shulamith Behr and Marian Malet (eds), *Arts in Exile in Britain: Politics and Cultural Identity*, Yearbook No. 6, Research Centre for German and Austrian Exile Studies, Institute of Germanic and Romance Studies, University of London, (Rodopi Press, Amsterdam and New York, 2005). She also published an essay 'Beyond the Muse: Gabriele Münter as Expressionist' in *Gabriele Münter: the Search for Expression, 1906-1917*, Courtauld Institute of Art Gallery, London, 2005, and organized the symposium "From Expressionism to Exile: German-Speaking Women Practitioners and the Public Sphere" at the Courtauld Institute of Art, to coincide with the exhibition.

Timothy Benson received the 2004 Philip Johnson Award from the Society of Architectural Historians for *Central European Avant-Gardes*, an exhibition held at the Los Angeles County Museum of Art in 2002. He delivered the following lectures: at Savannah College

of Art and Design in May, 2004: "History as Cartography: How the Artistic Avant-Garde Became International"; for the panel "Isherwood in Contest," held at the Santa Monica Public Library in May, 2004: "Isherwood's Berlin through the Eyes of Contemporary Artists;" at "Nation, Style, and Modernism" Colloquium organized by the Zentralinstitut für Kunstgeschichte in Munich and the International Cultural Centre in Krakow in September 2003: "Nomadic Modernism: The Search for an International Art;" for the Bard Music Festival, Annandale-on-Hudson, in August 2003: "The Regional and the Cosmopolitan in the Arts of Janáček's Czechoslovakia;" and at a Conference, "Local Strategies, International Ambitions: Modern Art and Central Europe 1918-1969" organized by the Institute of Art History of the Academy of Sciences of the Czech Republic, Prague, in June, 2003: "Mapping Culture in Central Europe: Dada and Devetsil". In addition, Benson organized the 2003 exhibition "Images of Persuasion: Posters" at the Los Angeles County Museum of Art.

Eve Blau published "Urban Form: Städtebau" in *Der Post-Fardistische Gesellschaft*, edited by Reuete Banik-Schweitzer and Eve Blau (Vienna: Löcker Verlag, 2003).

Rosemarie Haag Bletter published "Opaque Transparency" (reprinted from *Oppositions* Summer 1978) and "The Interpretation of the Glass Dream: Expressionist Architecture and the History of the Crystal Metaphor" (reprinted from the *Journal of the Society of Architectural Historians*, March 1981) in Todd Gannon, ed., *The Light Construction Reader, Source Books in Architecture 2* [companion volume to MoMA 1995 exhibit of the same title] (New York: Monacelli, 2002). She delivered a lecture at New York University as part of U.S. Design 1975-2002 seminar, September 19-20, 2003, "Modernism in Crisis? Architectural Theory of the Last Three Decades"; she also presented a lecture at the National Gallery of Art, Center for Advanced Study in Visual Arts, in "The East Building in Perspective" symposium, April 30-May 1, 2004, "America Outside In: Interiority in Public Architecture in the Late Twentieth Century".

Oliver Botar curated the exhibition "'Everywhere a Foreigner and yet Nowhere a Stranger': The Work of Nineteenth-Century Hungarian Artists from the Salgo Trust for Education" for the Museum of the American-Hungarian Foundation, New Brunswick, NJ (November 2003 - September 2004); he was also a recipient of Social Sciences and Humanities Research Council of Canada, Standard Research Grant for "Biocentrism and Biomorph Modernism," for 2003-2006.

Kathryn Brush published *Vastly More Than Brick and Mortar: Reinventing the Fogg Art Museum in the 1920s*, Cambridge, Mass, Harvard University Art Museums, and New Haven: Yale University Press, 2003. The book is accompanied by an exhibition of the

same title, for which she was guest-curator (exhibition was on view at the Fogg Art Museum, 29 May to 26 September 2004). She also delivered a paper: "Adolph Goldschmidt in the 'wilds' of 1920s America", at the May 2004 conference "Adolph Goldschmidt, 1863-1944. Normal Art History in 20 Jahrhundert", organized by the Institut für Kunstgeschichte, Martin Luther Universität Halle-Wittenburg.

Anna Brzyski returned to Lexington, KY, after a year in Krakow on a Fulbright-Hays Faculty Research Fellowship, conducting research for a digital anthology of Polish art texts. In 2005, she received a Travel Grant from the British Academy to attend the AAH conference in Bristol, England, a Summer Faculty Research Fellowship from University of Kentucky, Office of Research, and a Faculty International Travel Grant from the University of Kentucky, College of Fine Arts. In 2004, she chaired a double session, *Partisan Canons*, at the CAA conference. In 2005 she presented the following lectures: "European Modernism and Mechanics of Art Discourse," at *Trans/Boundary in Modern Art conference* at Osaka University, in Osaka, Japan, and "Policing the Border Between 'Art' and 'Kitsch'," at the Annual AAH Conference in Bristol, England. Her essay "Constructing the Canon: The Album Polish Art and the Writing of the Modernist Art History Polish 19th-Century Painting," appeared in *19th Century Art Worldwide* 3, no. 1 (Spring 2004). In 2004, she published a book review of Janina Sosnowska's *Beyond the Canon [Poza Canonem]* in *Centropa* 5, no. 1 (January 2005). Her essay "Centers and Peripheries: Language Barriers and Cultural Geography of European Modern Art," will appear in *Local Strategies-International Ambitions. Modern Art and Central Europe, 1918-1968*, edited by Vojtech Lahoda. Prague: Czech Academy of Sciences, Summer 2005. She is currently completing work on an anthology *Partisan Canons* for Duke University Press.

Rachel Epp Buller completed her dissertation in 2003 at the University of Kansas: "Fractured Identities: Photomontage Production by Women in the Weimar Republic"; she presented a lecture at the Women's and Gender Historians of the Midwest Conference, Loyola University, Chicago, June 2004: "Hannah Höch's Empowerment of Women: The Flâneuse in Dada Photomontage".

Jay A. Clarke published an essay "Munch's Critical Reception in the 1890s and His 'Place' in History," in *Seeing and Beyond: A Festschrift on 18th-21st Century Art for Kermit S. Champa* (New York: Peter Lang Verlag, 2005), pp. 185-209.

Marion Deshmukh reviewed the following books: Michael Fried's *Menzel's Realism: Art and Embodiment in Nineteenth Century Berlin* (New Haven: Yale University Press, 2002) for H-ArtHist@h-net.msu.edu;

Anja Baumhoff's *The Gendered World of the Bauhaus* (Frankfurt a/M: Peter Lang, 2001) for H-German@h-net.msu.edu; Thomas Schmitz's *Die deutschen Kunstvereine im 19. und frühen 20. Jahrhundert: Ein Beitrag zur Kultur-, Konsum- und Sozialgeschichte der bildenden Kunst im bürgerlichen Zeitalter* (Neuried: ars una Verlagsgesellschaft, 2001) for CAA Reviews online, 2004. She presented a lecture at the Odyssey Lecture Series, John Hopkins University, Baltimore, Maryland, in October 2003: "Art and Architecture in Fin-de-Siècle Vienna". She also organized an all-day seminar for the Smithsonian Associates at the German Embassy, Washington, D.C. in July 2004 on "The Beautiful Cities and Towns of Eastern Germany." She presented two lectures: "Electors, Duchies, Principalities, and Provinces: The Tumultuous History of East German Towns", and "Art, Architecture and Design, From Baroque to Bauhaus and Beyond". She also delivered a lecture on "German Graphics from Holbein to Heckel" at the Goethe Institute, Washington, DC that coincided with the exhibition at the National Gallery on "Six Centuries of Prints and Drawings, Recent Acquisitions (November 14-May 30, 2005). The talk took place on May 12, 2005 and was co-sponsored by the Goethe Institute, Washington DC and the American Goethe Society.

Charlotte Douglas contributed a book chapter "Energetic Abstraction: Ostwald, Bogdanov, and Russian Post-Revolutionary Art" to *From Energy to Information: Representation in Science and Technology, Art, and Literature* edited by Bruce Clarce and Linda Dalrymple Henderson. (Stanford: Stanford University Press, 2002) 76-94, 383-387.

Sabine Eckmann was named director of the Mildred Lane Kemper Art Museum at Washington University in St. Louis. In 2002, she curated the show *Exile and Modernism: H.W. Janson and the Collection of Washington University in St. Louis*, which is currently traveling to four German venues (see **Varia**). She also recently completed a manuscript of *Caught by Politics: Hitler Exiles and American Visual Culture*, co-edited with Lutz Koepnick. Last fall, Eckmann won a \$125,000 Emily Hall Tremain Exhibition Award to support *Reality Bites: Making Avant-Garde Art in Post-Wall Germany*, scheduled to open in spring 2007. The exhibition also has received a \$50,000 grant from the Andy Warhol Foundation for the Visual Arts.

Eva Forgacs participated in the conference "Enlightenment Versus National Genius"; she delivered a lecture at the Zentralinstitut für Kunstgeschichte, Munich, September 2003: "National, Style, Modernism;" she also lectured at the Foundation-Center for Contemporary Arts, Bratislava, in December 2003: "Artwork Through the Market", as well as presented a lecture for the Malevich Society in February 2004: "Rethinking Malevich;" and at Oxford Brookes University, September 2004: "Nineteen Fifty-

six: Legacies of Political Change in Art and Visual Culture". In 2003, Forgacs' book, *Gyönyörű ez a mai nap. Magyar festészet a nyolcvanas években* (This is a Beautiful Day! Hungarian Painting in the 1980s) was published by MAOE.

Françoise Forster-Hahn wrote "Max Liebermann, the Outsider as Impresario of Modernism," for the exhibition catalogue *Max Liebermann: From Realism to Impressionism*, Skirball Cultural Center, Los Angeles and The Jewish Museum, New York, 2005-06. The catalogue will be published for the opening of the exhibition in Los Angeles in September 2005. She delivered two lectures on Max Beckmann: "Max Beckmann in Kalifornien: Exil, Erinnerung und Erneuerung," Freie Universität Berlin, July 2004; and "Max Beckmann and the Reception of European Modernism in California," San Diego Museum of Art, November 2004. In September 2005, she will present a lecture "Harry Graf Kessler: Art, Politics, and National Identity in the Empire," at the Kessler Symposium organized by the Clark Art Institute and Williams College, Williamstown, MA.

Susan Funkenstein received University of Wisconsin System Fellowship from the Center for 21st Century Studies at the University of Wisconsin-Milwaukee for the academic year 2005-6. She also received a Provost's Fund Fellowship from the University of Wisconsin-Parkside in 2004, which funded research travel for six weeks in Summer 2004. She published the following: book review of Rainer Noltenius, ed., *Bertolt Brecht und Hans Tombrock. Eine Künstlerfreundschaft im skandinavischen Exil*, in *Brecht Yearbook* 30 (forthcoming in Summer 2005); "Anita Berber: Imaging a Weimar Performance Artist," *Woman's Art Journal* 26:1 (Spring/Summer 2005), 26-31; and "Fashionable Dancing: Gender, the Charleston, and German Identity in Otto Dix's Metropolis," *German Studies Review* 29:1 (February 2005), 21-44. Her essay "There's Something About Mary Wigman: The Woman Dancer as Subject in German Expressionist Art," will appear in the forthcoming special issue on "Visual Genders" of *Gender and History* 17:3 (November, 2005). She delivered the following lectures: "Ultramodern and Ultraprimitive? Representations of Josephine Baker in Weimar German Visual Culture," at the Hawaii International Conference on Arts and Humanities, January, 2004; "The Bauhaus Parties: Where Popular Culture and Modernism Mingled," at German Studies Association Conference, Milwaukee, October, 2005, and "Defining Jazz: Josephine Baker, Celebrity, and Typology in Weimar German Visual Culture," at the Society of Dance History Scholars Conference, Evanston, June 2005.

Emily Hage began her dissertation: "International Venues of Exchange: Dada Art Journals 1914-1924". She is the recipient of the following fellowships/honors: Bourse Chateaubriand, Ambassade de France aux

Etats-Unis; School of Arts and Sciences Fellowship, University of Pennsylvania; Getty Research Institute Getty Library Research Grant; Penfield Scholarship, University of Pennsylvania; Spotlight Tour Lecturer Fellowship, Philadelphia Museum of Art; Writing Across the University Fellowship, University of Pennsylvania; John W. McCoubrey and Malcolm Campbell Summer Traveling Fellowship; Four-year Notre Dame Club of Washington Scholarship; Dean's List, University of Notre Dame (four years). She published a chronology for the catalogue, *Giorgio de Chirico and the Myth of Ariadne*, for an exhibition at the Philadelphia Museum of Art, November 2002, as well as "Cy Twombly's Iliad" in *Persephone*, a journal published by the Classics Department at Harvard University, May 2002. She was invited to give a talk on "Nomadic Venues of Exchange: Dada Art Journals 1914-1924" at the University of Arizona Fourteenth Annual Art History Graduate Student Symposium, "Out of Context," in February, 2003.

Amy Kelly Hamlin received a Foreign Language and Area Studies Fellowship for the academic year 2004-2005.

Sharon Hirsh has a forthcoming book due out in October 2005: *Symbolism and Modern Urban Society* (Cambridge University Press).

Keith Holz's book *Modern German Art for Thirties Paris, Prague, and London. Resistance and Acquiescence in a Democratic Public Sphere* was published by Michigan University Press in 2004.

Rebecca Houze has a forthcoming article: "National Internationalism: Reactions to Austrian and Hungarian Decorative Arts at the 1900 Paris Exposition Universelle" in *Studies in the Decorative Arts* 12.1 (Fall-Winter 2005). She also received the 2003-2003 Fulbright Joint Austria-Hungary Research Award.

Christian Huemer published "At the Fount of Modernism: Carinthian Painters in Paris," in Agnes Husslein-Arco, Matthias Boeckl, eds., *Hermits-Cosmopolitans: Modern Painting in Carinthia 1900-1955* (Vienna-New York: Springer, 2004).

Paul Jaskot published "Concentration Camps and Cultural Policy: Rethinking the Development of the Camp System, 1936-1941", in Jeffrey Diefendorf, ed., *Lessons and Legacies VI: New Currents in Holocaust Research* (Evanston: Northwestern University Press, 2004).

Julie Johnson presented "Medium as Muse: The Site Specificity of Media Space" on the Austria Institution, museum in progress, at CIHA in Montreal, August 2004.

Katalin Keserü organized three exhibitions and edited their catalogues: *Women at the Gödöllo Artists'*

Colony, Glasgow School of Art, 2004 March (co-curator: Cecilia Ori Nagy); *Painted Dreams* (Tales, Dreams, Vision in early 20th century Hungarian art), Ernst Museum, Budapest, 2004 March-April; *Finnmagyar* (Works and history of the Finnish-Hungarian friendship from the 1900 Paris World Expo to the Cranbrook School), Espoo, Gallen-Kallela Museo, 2004 Sept-Nov. (in cooperation with the Gallen-Kallela Museo).

Thomas DaCosta Kaufmann returned to Princeton in autumn 2004 after spending the academic year 2003-2004 at the American Academy in Rome as a National Endowment of the Humanities Rome Prize Fellow. He continued to serve on the board of directors of the College Art Association, and was a member of the CAA Program Committee. In 2005 he was reelected to the board of the Historians of Central European and German Art. Having served for several years on the Art History Development Committee for Advanced Placement Art History, he was appointed its chair. He was also appointed to National Committee of Historians of Art, and in connection with this position is organizing a session for a colloquium of the International Congress of the History of Art to be held in Malibu in 2006. He continued to serve as disciplinary representative (for Germanic Studies) for the Renaissance Society of America, chaired a session at its annual meeting in Cambridge England in April, 2005, and served on the committee for the Gordon Book Prize given by the RSA. He also served as a selector for the fellowships from the American Council of Learned Societies.

In late 2004 and early 2005 Professor Kaufmann gave lectures on "Arcimboldo's Serious Jokes and the Origins of Still Life" at Rabold University in Nijmegen, Netherlands, and to the Renaissance Colloquium of Princeton University. He lectured on "Arcimboldo and the Duke of Saxony" at a symposium at the Biblioteca Hertziana, Rome. He was a respondent at conferences devoted to art and science held at the Davis Center at Princeton, and at the Huntington Library/USC Early Modern Institute in San Marino, California. In July 2005 he lectured in a section devoted to cultural markets and exchange at the International Congress of Historians in Sydney, Australia, at University of Sydney, and at Tsinghua University in Beijing, China. In the fall he will lecture on different topics in Leipzig, Dresden, Prague, and the Metropolitan Museum of Art, New York.

In addition to several articles, in 2004 Professor Kaufmann published three books: *Toward a Geography of Art*, Chicago and London, University of Chicago Press; *The Eloquent Artist. Essays on Art, Art Theory and Architecture, Sixteenth to Nineteenth Century*. London, Pindar Press, Central European Drawings in the Crocker Museum of Art, London, Harvey Miller, 2004. In 2005 together with Elizabeth Pilliod he edited *Time and Place. The Geohistory of Art*

(London, Ashgate), for which he wrote the introduction. His *Rand Lectures, Painterly Enlightenment. Franz Anton Maulbertsch (1724-1796)* will be published by the University of North Carolina Press at the end of summer, 2005.

Adrienne Kochman curated the February-March 2004 exhibition: "Lialia Kuchma Tapestries" at Indiana University NW; she presented a lecture at Indiana University NW, February 2004: "Painterly Abstractions in Fiber: the Work of Lialia Kuchma"; Kochman also received the Indiana University Summer Faculty Research Fellowship for Summer 2001 and Summer 2003.

Irena Kossowska published the following articles and essays: "Antoni Lyzwanski. The Painter and the Ideologies", in: Antoni Lyzwanski 1904-1972, in a series *Academy Presents*, Warsaw: BOSZ 2004, 4-83; "Dessins et gravures de Bruno Schulz: filiations et parentés", in: *Bruno Schulz. La république des rêves*, exh. cat., Musée d'art et d'histoire du Judaïsme, Paris 2004, 45-58; "L'esthétique du <noir et blanc>: l'art graphique et le dessin du symbolisme polonais" in: *Le Symbolisme polonais*, exh. cat., Musée des beaux-arts, Rennes, Paris: Somogy Éditions d'art, 2004, 127-162; "Aquarelles, pastels, dessins, lithographies", in: *Witold Wojtkiewicz: une fable polonaise 1879-1909*, exh. cat., Actes Sud, Musée de Grenoble, 2004; "The 'Grand Style' of Pilsudski's Epoch. A Competition for the Marshal's Monument and Sarcophagus", in: *Power and Persuasion: Sculpture in its Rhetorical Context. The proceedings of the sixth Conference of Polish and English Art Historians, School of Fine Art, History of Art and Cultural Studies, University of Leeds, April 2002*, Warszawa Instytut Sztuki, 2004, 189-199; „The Cosmopolitan and National Idiom of Jewish Art in the 1920: École de Paris and Jung Idysz”, *Umeni* (Journal of the Institute for Art History of the Academy of Sciences of the Czech Republic) LII / 2004, 6, 506-517; "Modern Idioms, Medieval Models: the Sculpture of Eric Gill", in: Irena Kossowska and Susanne Deicher, *Medieval and Modern: Direct Carving in the Work of Gill and Barlach*, Henry Moore Institute Essays on Sculpture 46, Leeds 2005. She also participated in the conference "Le Symbolisme polonaise dans le contexte européen", 15-17.10.2004, Rennes Université, where she presented a paper entitled: "Le charme de Paris. La gravure polonaise a la fin du siècle". She is a recipient of the Polish Ministry of Science research grant, 2004-2007 for work on "New Realism: The Art and Ideology of the Second Republic of Poland."

Sabine Kriebel recently took a position at the University College of Cork, Ireland as a permanent lecturer, where Professor James Elkins will be launching a new program in Modern and Contemporary Art History. She also wrote an essay: "What is Dada and What Does it Want in Cologne?" for

the catalogue to accompany the upcoming 2006 exhibition "DADA", co-curated by the National Gallery of Art, Washington, D.C. and the Centre Pompidou, Paris. She participated in the Fulbright Summer 2004 German Studies Seminar on the topic "Visual Culture in Germany After 1945", held in locations in Germany.

Gregory Maertz edited *Critical Edition: George Eliot, Middlemarch* (Broadview, 2004). He received the following grants: 2004-2005 NEH Fellowship for University Teachers to work on his new book project entitled *The Last Taboo: The Rehabilitation of Nazi Artists in Postwar Germany*, and the Gerda Henker Stiftung Fellowship for Fall 2005 to complete manuscript under contract with Yale University Press entitled *Nazi Art: Hitler's Invisible Museum: the Secret Postwar History* and to participate as visiting curator on "Kunst und Propaganda", Deutsches Historisches Museum, Berlin, April 2005.

Susan Maxwell published the forthcoming article "A Marriage Commemorated in the Stairway of Fools" in *Sixteenth Century Journal*. She also presented: "The Stairway of Fools and Commedia dell'Arte at Transnitz Castle" at The Renaissance Society of America annual meeting, April 2004.

Marsha Morton presented a lecture at the 2004 CAA Conference: "Max Klinger: Myths of Origins and Identity", in session "Modern Art and Myth", chaired by Alison Hilton. Her essay "The Ethnographic Vision of Max Klinger" is appearing soon in the anthology *Das Fremde wird ausgestellt: Museale Strategien voelkerkundlicher Praesentation 1870-2000*, co-edited by Cordula Grewe and Uwe Fleckner, and published by the German Historical Institute. In July, she give an invited lecture for the Department of Art History at the University of Leipzig on "Max Klinger and the Literary Grotesque."

Miraim Paelslack joined the faculty of Hochschule fuer Grafik und Buchkunst/Academy of Visual Arts, Leipzig, Germany as Juniorprofessor for Photo History and Theory; she presented a lecture at the the Healdsburg Arts Council: "Turning Points of Photo History - Women in Photography," in July 2003; she chaired a session at the CAA Atlanta 2005: "Photography in Germany - The Medium in Recent Scholarly Discourse and Artistic and Museum Practice;" she has conducted research for Fotomuseum Winterthur/Switzerland for the exhibition project "The State of Things" Winter 2003; and in June 2004, she will end her research for San Francisco Museum of Modern Art on the exhibition project of the Collection of Prentice and Paul Sack.

Deborah Schultz has a forthcoming book *Verfolgt-Gezeichnet [Persecuted-Marked]: Arnold Daghani*, co-authored with Helmut Braun, Lüneberg: ZuKlampen, 2005. She authored the following essays: "Methodological Issues: Researching Socialist Realist

Romania," in *Local Strategies, International Ambitions. Modern Art and Central Europe 1918-1968*, Vojtech Lahoda (ed.), Prague, forthcoming 2005; "Forced Migration and Involuntary Memory: The Work of Arnold Daghani," in *Cultures of Exile: Visual Dimensions of Displacement*, Peter Wagstaff and Wendy Everett (eds.), Oxford, Berghahn, 2004, 67-86. She curated *Verfolgt-Gezeichnet [Persecuted-Marked]: Arnold Daghani*, a touring exhibition focusing on Daghani's visual and written works from 1942- 1943 and later memory of the period. The exhibition was launched at the Stiftung für Eisenplastik, Sammlung Dr Hans Koenig (Zurich, Switzerland)in 2004, and will travel to venues in Germany and Austria through 2006.

Peter Selz published the following: "German Expressionist and Post-Expressionist Prints" in *German Expressionist Graphics: The Bradford Collection* (Portland, Maine: Portland Museum of Art, 2004), and an Introduction to Gabriel Saure's *Carl Heidenreich* (New York: Goethe Institute, 2004).

Kimberly Smith published *Between Ruin and Renewal: Egon Schiele's Landscapes* (New Haven & London: Yale University Press, 2004), and "The Tactics of Fashion: Jewish Women in Fin-de-Siècle Vienna" for *Aurora: The Journal of the History of Art* 4 (2003) 135-154. She also presented a lecture for the Modernist Studies Association Conference: "Hodler and Historiography: The Symbolist Sympathies of Expressionist Art History".

Catherine M. Soussloff's book *The Subject in Art: Vienna and Modernism* will be published by Duke University Press in 2005.

Despina Stratigakos reviewed *German Architecture for a Mass Audience* by Kathleen James-Chakraborty for *Journal of the Society of Architectural Historians* 63.2 (June 2004): 237-239. She published an essay "The Uncanny Architect: Fears of Lesbian Builders and Deviant Homes in Modern Germany," in *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture*, ed. Hilde Heynen and Gulsum Baydar (London and New York: Routledge, 2005). She also presented a lecture at Rijksuniversiteit Groningen, Groningen, Holland, April 2004: "Sex and the City: The Architectural Perspective," and in April 2005 delivered a lecture "Transnational Comparisons of Women as Urban Builders" at the conference "Reconceptualizing the History of the Built Environment in North America" organized by Charles Warren Center and the Radcliffe Institute at Harvard University.

Adrian Sudhalter completed his dissertation: "Johannes Baader and the Demise of Wilhelmine Culture: Architecture, Dada, and Social Critique, 1875-1920" and received a Ph.D. degree in January 2005 from the Institute of Fine Arts, New York University.

Announcements & Queries

Conferences and Anthologies:

Call for Papers:

AAH Annual Conference

CONTENTS. DISCONTENTS. MALCONTENTS

University of Leeds, 5 - 7 April 2006

Paper proposal submission deadline:

11 November 2005

<http://www.aah.org.uk/confs/2006aah/2006aah.html>

The 32nd Annual Conference focuses on art historians' objects of study and our ways of making sense of them, and aims to stimulate constructive argument about the art and art histories that are the concern of art history; about what art history might once have been; what it has become; what it might be; and even whether there is any life left in it. Why not ask ourselves what we're doing and why? What, within the past achievements and present circumstances of a broadly conceived art history, are we satisfied with, dissatisfied with, and downright disgruntled about? And with a view to what?

Call for Papers:

Out of the Stream: New Perspectives in the Study of Medieval and Early Modern Mural Paintings

Lisbon, March, 29th - April, 1st, 2006

The Art History Institute of the Universidade de Lisboa is organizing an international congress on Medieval and Early Modern Mural paintings, which will take place in Lisbon between March 29th and April 1st of 2006. Proposals for papers are invited on any aspect of Medieval and Renaissance mural painting, but preference will be given to papers dealing with the following topics: a) mural paintings from peripheral regions of Europe; b) mural paintings with unusual subjects; c) the functions of mural paintings; d) the role played by mural painting studies in keeping or changing traditional art history narratives.

Please send title and paper abstract (maximum 1 page) in English or French, by **November 15, 2005** to:

Luis. Afonso
Instituto de Historia da Arte
Faculdade de Letras - Universidade de Lisboa
Alameda da Universidade
1600-214 Lisboa
Portugal

Presentations (c.25 minutes) can be given either in English or French.

For further information and electronic submission send emails to luisafonso@fl.ul.pt or lualua@netcabo.pt

Call for Papers:

International Conference Silesia & Bohemia - Common Paths of Art

Wroclaw – Legnica 19 - 23 April 2006

Deadline for paper proposals: 15th Nov. 2005

The conference will take place in conjunction with the exhibition, "Silesia, a Pearl in the Bohemian Crown. Three Periods of Flourishing Artistic Relations between Silesia and Bohemia," organized by the Museum of Copper in Legnica and the National Gallery in Prague. The exhibition will appear at two venues: University of Wroclaw and the Museum of Copper in Legnica (22nd April - 8th October 2006), and the Wallenstein Manege at the National Gallery in Prague (9th November 2006 - 8th April 2007). It will include works of art from the epoch of the Luxembourg dynasty, from the time of the reign of Rudolph the II, and from the Baroque period of the flourishing Silesian and Bohemian abbeys and residences. The conference will take place at the Institute of History of Art, at the University of Wroclaw in Wroclaw and in Legnica.

The historical position of Silesia in relation to Bohemia is quite specific. Bohemian rulers as well as Polish kings and princes had laid claim to the Silesian region since at least the 13th century. Since the first half of the 14th century, the majority of Silesia has remained within the borders of the Bohemian crown. At the beginning of the 15th century, Silesia managed to resist the religious revolution shaking the entire Bohemia. The land flourished along with its capital Prague and the other territories of the crown in the early modern period. Eventually, it became the main focus of 18th century wars, which eventually established a new political order in Central-Eastern Europe. Since those times, though divided, Silesia has retained its political, economical and cultural meaning for all of the neighboring countries.

In the past, studies on mutual cultural relations between Silesia and Bohemia have been mainly of interest to researchers in humanities. Recently, however, their significance has broadened. The latest synthetic studies on the common history of the two regions and their shared literary and cultural heritage, as well as a number of recent monographs have developed current recognition of the common historical and cultural identity of Silesia and Bohemia. The exceptional importance of artistic activity and works of art has been recognized in this context.

The growing interest in common origins of art of both regions is the main reason for the conference, which is meant to enable and encourage extensive and complex research on historical and contemporary artistic relations between Silesia and Bohemia. The conference aims to introduce, present, analyze, and examine the latest research by art historians, art critics, historians, culture historians and other representatives of humanistic disciplines various aspects of the common paths of art in Silesia and Bohemia.

The conference is intended to extend both the topic and the chronological frames of the exhibitions beyond the three above mentioned periods. The discussion will encompass research extending from the pre-historical and early medieval traces of cultural production in Silesia and Bohemia to mutual relations and interactions in modern and contemporary art of both regions. We seek proposals dealing with different aspects of painting, sculpture, architecture, and crafts. The proposals may consider guest activities of Silesian and Bohemian artists in both regions, including their traveling, education and mutual reflections; the bilateral stylistic influence in works of art and the artistic imports; the questions of Silesian-Bohemian ecclesiastical and secular patronage; the matter of artifacts as material evidence of parallel history of both regions; and shared pictorial types in Silesian and Bohemian art. The main focus of the conference is on related and shared elements, underlining the sources and characters of common artistic inspirations, rather than on autonomous elements in Silesian and Bohemian art.

The languages of the conference will be Polish, Czech, English and German. We are also planning to open the exhibition in Legnica at the time of the conference and eventually to publish the conference papers as an anthology. The proposals will be reviewed on the basis of their individual merit and according to how they fit the general program of the conference. The paper proposals should be submitted electronically via e-mail, in MS Word for Windows format, and should be no longer than 1800 characters.

Organizers:

Mateusz Kapustka, Ph.D.
Andrzej Koziel, Ph.D.
Piotr Oszczanowski, Ph.D.

You can reach us at:

Instytut Historii Sztuki Uniwersytetu Wrocławskiego
ul. Szewska 36, 50-139 Wrocław, Poland
phone/fax: +4871-3752510
e-mail: czechkonf@uni.wroc.pl

Miscellaneous Queries:

Linda F. McGreevy, an HGCEA member, is searching for drawings by Käthe Kollwitz in public or private hands for a biography of the artist. She can be contacted at lmcgreev@odu.edu

Todd Barrowcliff, the owner of 200+ piece collection of works by a German artist, Otto Antoine (1865-1951), is seeking an art historian to study and work on the collection, with the possibly of mounting a museum or gallery exhibition. Many of the works from the collection are posted on the website www.ottoantoine.com. Mr. Barrowcliff can be contacted by phone at (951) 303-9804 and by e-mail at: contacts@ottoantoine.com

HGCEA MEMBER DATA SHEET

HGCEA membership is open to anyone interested in Central European culture. The annual membership is based on an academic year and ends in June. To become a member or to renew membership, please return this form, along with check for annual dues (\$25; students: \$15) made out to **HGCEA**, to:

Rose-Carol Washton Long
HGCEA Treasurer
Program in Art History
CUNY Graduate Center
365 Fifth Avenue
New York, NY 10016-4309

Any amount exceeding the basic membership dues will be treated as a donation to support **HGCEA** activities.

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Please e-mail all news items and information on recent publications directly to
Anna Brzyski anna.brzyski@uky.edu