**MA course: Collecting and Curating the Modern: European Art 1863-1930**

Dr. Natalia Murray

Reading list

**AUTUMN TERM**

**WEEK 3:**

* Amy M. Von Lintel, ‘Art History as Spectacle: Blockbuster Exhibitions in 1850s England’ in *Exhibiting outside the academy, salon and biennial, 1775-1999 : alternative venues for display*, ed. by Andrew Graciano (Farnham, Surrey; Burlington, VT : Ashgate, 2015), pp. 131-169.
* Walter Benjamin, ‘Paris: Capital of the Nineteenth Century’, MIT Press/ Perspecta, Vol. 12, 1969, pp. 163-172. Available at https://www.jstor.org/stable/1566965?seq=1
* Robin Spencer, ‘Whistler’s First One-man Exhibition Reconstructed’, in *The Documented Image*. *Visions in Art History*, ed. Gabriel P. Weisberg et al. (Syracuse: Syracuse University Press, 1987), pp. 27-50.

## **WEEK 4**

* Patricia Mainardi, *The End of the Salon* (Cambridge: Cambridge University Press, 1993), pp. 119-129.
* For an analysis of the new audiences for art generated by the Salon, see Thomas Crow, *Painters and Public Life* (New Haven and London: Yale University Press, 1985), pp. 1-23.
* Albert Boime, ‘The Salon des Refusés and the Evolution of Modern Art’, *Art Quarterly* 32 (Winter 1969), pp. 411-426.

**WEEK 5**

* Raymonde Moulin, *The French Art Market. A Sociological View* (New Brunswick and London: Rutgers University Press, 1987), pp. 1-20.
* *Ambroise Vollard. Recollections of a Picture Dealer*, transl. from French by Violet M. Macdonald (New York: Dover Publications, 1978), chapter ‘A Golden Age for the Collectors’ – pp. 22-32.
* John Zarobell, ‘Durand-Ruel and the Market for Modern Art, from 1870 to 1873’ in Sylvie Patry (ed.), *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, exh. cat. (London: The National Gallery, 2015), pp. 76-98.
* ‘The circle of dealers’ in Robert Jensen, *Marketing modernism in fin-de-siècle Europe* (Princeton; Chichester: Princeton University Press, 1994), pp. 49-81.

**WEEK 6**

* Natalia Semenova, Andre-Marc Delocque-Fourcaud, *The Collector. The Story of Sergey Shchukin and his Lost Masterpieces* (New Haven and London: Yale University Press, 2018), pp. 171-197.
* Anna Poznanskaya, Alexei Petukhov, ‘Moscow as a Centre for collecting Contemporary French Painting from 1870 to 1920’, in Irina Tokareva, Galina Maximenko (ed.), *From Russia. French and Russian Master Paintings. 1870-1925* (London: Royal Academy of Arts, 2008), pp. 56-65.
* Spira, Andrew, *The avant-garde icon* (Aldershot: Lund Humphries/Ashgate, 2008), pp. 47-81.
* Milner, John, *A slap in the face! : Futurists in Russia* (London: Philip Wilson, 2007), pp. 17-36.
* Sarah Warren, *Mikhail Larionov and the Cultural Politics of Late Imperial Russia (*Farnham, Surrey: Ashgate, 2013), pp. 11-83.

**WEEK 8**

* Ilya Dorontchenkov (ed.), *Russian and Soviet Views of Modern Art, 1890s to Mid-1930s* (Berkeley, Los Angeles, London: University of California Press, 2009), pp. 69-76.
* Irina Tokareva, Galina Maximenko (ed.), *From Russia. French and Russian Master Paintings. 1870-1925* (London: Royal Academy of Arts, 2008), pp. 35-55.
* John Bowlt, ‘The Moscow Art Market’ in Edith W. Clowes, Samuel D. Kassow and James L. West (eds.), *Between Tsar and People. Educated Society and the Quest for Public Identity in Late Imperial Russia* (Princeton: Princeton University Press, 1991), ch. 8.

**WEEK 9:**

* Philip Hook, *The Ultimate Trophy: How the Impressionists Painting Conquered the World (*Munich, London, New York: Prestel, 2010), chapters IV-V.
* Anne Distel, *Impressionism: The First Collectors* (New York: Abrams, 1990), pp. 57-85.
* Natalia Semenova, Andre-Marc Delocque-Fourcaud, The Collector. The Story of Sergey Shchukin and his Lost Masterpieces (New Haven and London: Yale University Press, 2018), pp. 71-88.

**WEEK 10:**

* Sutton, Denys, *Letters of Roger Fry* (London: Chatto & Windus, 1972), Introduction
* MacCarthy, Desmond, ‘Desmond MacCarthy: The Post-Impressionist Exhibition of 1910’, S. P. Rosenbaum (ed), *The Bloomsbury Group: A Collection of Memoirs and Commentary* (Toronto, Buffalo, London: University of Toronto Press, 1995), pp. 65-78.
* Anna Gruetzner Robins, ‘Marketing Post-Impressionism: Roger Fry’s Commercial Exhibitions’, in Pamela Fletcher & Anne Helmreich (eds), *The Rise of the Modern Art Market in London, 1850-1939* (Manchester: Manchester Univ. Press, 2011), pp. 85-97.

**SPRING TERM**

**WEEK 1:**

* Barnaby Wright, ‘The Courtauld Cezannes’, in *The Courtauld Cezannes* (London: The Courtauld Gallery, 2008), pp. 12-26.
* Karen Serres, ‘Introduction’, in *The Courtauld Collection. A Vision for Impressionism* (Paris: Foundation Louis Vuitton, 2019), pp. 1-15.

**WEEK 2:**

* Maria Martha Makela*, The Munich Secession: Art and Artists in Turn-of-the-Century Munich* (Princeton:Princeton University Press, 1990), ch. 2*.*
* Victoria Charles, Klaus Carl*, The Viennese Secession* (New York: Parkstone International, 2014), pp. 55-92.
* ‘Secessionism’ in Robert Jensen, *Marketing modernism in fin-de-siècle Europe* (Princeton; Chichester: Princeton University Press, 1994)*,* ch. 6.
* Konstantin Akinsha (ed.), *Russian Modernism: Cross-Currents of Russian and German Art 1907-1917* (Munich, London, New York: Prestel, 2015), pp. 61-77.
* Rose-Carol Washton Long, ‘Constructing the Total Work of Art: Painting and the Public’, in Jill Lloyd (ed.), *Vassily Kandinsky: From Blaue Reiter to the Bauhaus, 1910-1925* (Munich, London, New York: Hatje Cantz, 2013), pp. 33-47.
* Christian Weikop, ‘The 'savages' of Germany: a reassessment of the relationship between der Blaue Reiter and Brücke’, in Dorothy Spencer (ed), *German Expressionism: Der Blaue Reiter and its Legacies* (Manchester: Manchester University Press, 2020), ch. 4.
* Dorothy Spencer (ed), *German Expressionism: Der Blaue Reiter and its Legacies* (Manchester: Manchester University Press, 2020), Introduction.

**WEEK 4**

* Michael Fitzgerald, *Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art* (Berkeley: University of California Press, 1996), pp. 3-37.
* Natalia Semenova, Andre-Marc Delocque-Fourcaud, *The Collector. The Story of Sergey Schukin and his Lost Masterpieces* (New Haven and London: Yale University Press, 2018), pp. 196-214.
* James Fox, *British Art and the First World War, 1914–1924* (Cambridge:Cambridge University Press, 2015), pp. 82-109.
* Raymonde Moulin, *The French Art Market. A Sociological View* (New Brunswick and London: Rutgers University Press, 1987), pp. 1-20.
* Matthew Drutt (ed), *In search of 0,10 : the last Futurist exhibition of painting* (Basel: Hatje Cantz Verlag, 2015), pp. 15-46.
* Bruce J. Altshuler*, Salon to Biennial - Exhibitions that Made Art History*, Volume 1: 1863-1959 (New York, Phaidon, 2008), pp. 171-187**.**

**WEEK 5:**

* Temma Balducci and Heather Belnap Jensen (eds), *Women, femininity and public space in European visual culture, 1789-1914* (Farnham: Ashgate Publishing, 2014), pp. 241-257.
* Meaghan Clarke, ‘The Art Press at the Fin de Siècle: Women, Collecting, and Connoisseurship’,” in *The Art Press in the Twentieth Century: Aspects in Europe and the United States*, ed. Barbara Pezzini, special issue, Visual Resources 31, no. 1–2 (March–June 2015), pp.15–30.
* Claudia Herstatt, *Women Gallerists in the 20th and 21st Centuries* (Ostfildern: Hatje Cantz, 2008), pp. 3-49.
* Francine Prose, *Peggy Guggenheim: The Shock of the Modern* (New Haven and London: Yale University Press, 2015), pp. 109-122.

**WEEK 8:**

* Raymonde Moulin, *The French Art Market. A Sociological View* (New Brunswick and London: Rutgers University Press, 1987, pp. 35-52.
* Gerald Reitlinger*, The Economics of Taste. The Rise and Fall of Picture Prices. 1760-1960* (New York: Hacker Art Books, 1982), ‘Slump, War and Inflation’ – pp. 207-241