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

**Suggestions for pre-course reading:**

* Bruce J. Altshuler, *Salon to Biennial - Exhibitions that Made Art History, Volume 1: 1863-1959*, New York, Phaidon, 2008
* Richard R. Brettell, *Modern Art 1851-1929: Capitalism and Representation*, Oxford: OUP, 1999
* Robert Jensen, *Marketing modernism in fin-de-siècle Europe*, Princeton; Chichester: Princeton University Press, 1994
* Norbert Lynton, *The story of modern art*, Oxford: Phaidon, 1989

**Suggested readings:**

* 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’, in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, New Left Books, 1973, pp. 155-176
* 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
* 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 - ‘A Golden Age for the Collectors’ – pp. 22-32
* Sylvie Patry ed., *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, exh. cat., The National Gallery, 2015
* ‘The circle of dealers’ in Robert Jensen, *Marketing modernism in fin-de-siècle Europe*, Princeton; Chichester: Princeton University Press , 1994 - pp. 49-81
* Patricia Mainardi, *The End of the Salon*, Cambridge: Cambridge University Press, 1993
* 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
* Albert Boime, ‘The Salon des Refusés and the Evolution of Modern Art’, *Art Quarterly* 32 (Winter 1969), pp. 411-426
* 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
* Semenova, Natalya, *Morozov. The Story of a Family and a Lost Collection*, New Haven and London: Yale University Press, 2020
* Charles, Victoria and Klaus, Carl*, The Viennese Secession,* Parkstone International, 2014
* Makela*,* Maria Martha*, The Munich Secession: Art and Artists in Turn-of-the-Century Munich,* Princeton University Press, 1991
* Murray, Natalia and Budanova, Natalia, *Two women patrons of the Russian avant-garde. Nadezhda Dobychina and Klavdia Mikhailova,* London: Unicorn, 2021
* Distel, Anne, *Impressionism: The First Collectors*, New York: Abrams, 1990
* Fitzgerald, Michael C., *Making modernism: Picasso and the creation of the market for twentieth-century art,* Berkeley: University of California Press, 1996
* Fletcher, Pamela, Helmreich, Anne, *The Rise of the Modern Art Market in London, 1850-1939,* Manchester: Manchester Univ. Press, 2011
* Green, Christopher, ‘Into the Twentieth Century: Roger Fry’s project seen from 2000’ in *Art Made Modern: Roger Fry’s Vision of Art*, London: Merrell Publishers, 1999
* Lloyd, Jill (ed.), *Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910-1925*, Munich, London, New York: Hatje Cantz, 2013
* Serres, Karen (ed.), *The Courtauld Collection. A Vision for Impressionism*, Paris: Foundation Louis Vuitton, 2019
* *Women, femininity and public space in European visual culture, 1789-1914* / edited by Temma Balducci and Heather Belnap Jensen, Ashgate Publishing, 2014