

AH210 Modern Movements in the Visual Arts

Seminar Leader: Prof. Dr. Aya Soika

Course Times: Fridays 9:00 – 12:15 (regular offsite visits on Fridays: 10:00 – 12:15 & additional week-ends, see syllabus) and selected Saturdays (see syllabus)

Email: a.soika@berlin.bard.edu

Office Hours: by email appointment & Fridays 13:30-14:30

Course Description

By the second half of the 19th century artists across Europe and Northern America not only began to question previous practices and conventional modes of presentation, they also sought to gain public attention in new ways, through the organization of exhibitions, the foundation of artists' associations, and – later on – the publication of manifestos and staging of performances. These efforts were an attempt to redefine art's role within society and were often accompanied by an agenda of cultural and social renewal. This course will focus on the rapid transformations in the art world within the century from the 1860s to the decades after the Second World War. Artistic movements which emerged in Paris, Moscow, Milan, Berlin, London or New York – from Impressionism through Futurism, Expressionism, Constructivism, Dada or Surrealism - will be discussed with regard to the shaping of new languages of expression and the development of ambitious aims which went far beyond the boundaries of the picture frame. Attention will be paid to the tension between the national and transnational aspirations of many of these undertakings. The course ends with a discussion of post-war developments such as Pop Art, Neo-Dada or Fluxus with Joseph Beuys and his notion of "social sculpture," which present a continuation of the earlier debates concerning the potential of art to transform society. Visits to the Berlin collections of late 19th- and 20th- century art and the discussion in front of originals are an important part of the seminar.

Requirements

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Syllabi should note that, instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance at ALL classes is expected. More than one absence in the seminar (e. g. one double session or two 90 minute-sessions) will significantly affect the participation grade for the course. Punctuality is also essential. Turning up late will therefore also affect the participation grade. For off campus visits please make sure you depart early in order to reach the museums and please lock in your coats and bags before the beginning of class. The itinerary can be checked on www.bvg.de; in addition, it may be helpful to be equipped with a city map, digital or on paper.

Class Etiquette: In the case of unavoidable absence, a short notification via email sent before the beginning of class, is appreciated. Please keep your bathroom breaks to a minimum. Also note that the use of smartphones and notebooks is not allowed during seminars on campus as well as in museums. You should stay with the group at all times (do not wander off and explore the galleries on your own whilst the conversation is still going on) and please do your best to stay focused on the object of our discussion. This includes listening to students' presentations. Students are advised to consult the Student Handbook for regulations governing periods of illness or leaves of absence.

Assessment

The course assessment consists of the overall seminar work (occasional response papers, mini presentations and a visual quiz, in addition to class participation and preparation of individual tutorials), two essays and one presentation. See also "Grade Breakdown."

Presentations

Students deliver one presentation of ca. five to ten minutes length each (the list of topics will be announced). Please make sure that you rehearse beforehand in order to avoid exceeding the timeframe. A one-page document with structured presentation notes should be submitted via a shared document on google drive the evening before class. The presentation counts into the overall participation grade. **Grading Criteria:** Structure, Relevance to the topic; Awareness of context and scholarly debates, during the presentation and in the Q&A session afterwards; timing; relevance and structure of presentation notes

Writing Assignments

There are two essays for this course, one mid-term essay (ca. 2000 words) and one longer final essay (ca. 2500-3000 words). A range of prompts will be provided in advance.

The mid-term essay is due on 8 March, midnight.

The final essay is due on 13 May, midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials. Please note that prior consultation with the Bard in Berlin Writing Centre may be recommended in order to reflect upon writing and structure. Here are some basic points you should bear in mind:

Title and Topic: How does the title of your essay as well as your introduction reflect your objectives?

Background Reading: Have you researched the particular object (art work, building or historical event) sufficiently? What kinds of sources/articles have you found so far and where else could you

try to find out more?

Facts and contextual information: Have you acquired sufficient foundational knowledge - e. g. are you aware of the object's date of origin, its technique/materials, size and location, subject-matter etc, and are you aware of further information which requires reading around the subject matter and topic, acquiring a sense of cultural and political debates at the time, of the work's public reception?

Interpretations and overview of scholarship: What kinds of interpretations have you encountered so far? How would you distinguish them in terms of the questions they ask and the methods they apply? How does your own line of argument relate to them? Don't be afraid to engage with and quote from articles you have read, this can show an awareness of the complexity of the topic, or quote from some primary sources such as artists' statements or contemporary reviews. Quotes should be accompanied by an annotation providing the source reference.

Grading Criteria: Line of argument with regard to essay question; Awareness of context and existing literature on the topic; structure and format (consistent use of annotations, bibliography & list of illustrations is desirable)

Visual Quiz

Towards the end of the semester (exact date TBC) a visual quiz will be held in the second part of our class. You will be shown 6-10 slides of art works discussed in the course (in previous classes and/or in the readings). In preparation for this you should revise course readings and do further reading on specific images. Facts such as: artist, date, subject matter/title, location, medium should be provided to start with as well as further contextual information, including a discussion of the work's meaning and its significance with regards to reception history / the discourse on what constitutes 'German' art. A list of art works and a few samples will be provided well in advance via the class drive. **Grading Criteria:** Relevance, art historical contextualization and interpretative analysis (including references and interpretations you have encountered in our readings).

Policy on Late Submission of Papers

Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Essays that are more than 24 hours late cannot receive a grade of higher than C (see also policy on late submission in the Bard College Berlin Student Handbook) and must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Listed below is the percentage grade allotted to each essay, and to classroom participation and assignments.

Seminar Grade = Attendance (participation/preparation of art works and texts, occasional responses/tasks and presentations)

Seminar Grade: 30% (15% / 15%)

Visual Analysis Exercise: 20 %

Essay 1: 20 %

Essay 2: 30 %

Schedule

Scheduled class times are available online under the relevant course heading

Week 1

31.01.2020, Friday, 09:00-12:15

BCB, Lecture Hall

Introduction

Definitions and Debates: Modernism and Modernity

Visual Analysis

Reading:

*** Please read the Syllabus carefully and familiarize yourself with the drive and the course-book(s) ***

Briony Fer, "Introduction", In: *Modernity and Modernism. French Painting in the Nineteenth Century*, pp. 2-49

Additional:

TASK for all participants / presentation sign-up:

Please choose two works of art/ topics from the list on google drive and sign up for your presentations by adding your names behind. If possible, try and choose one topic in the first half of the semester and one in the second.

Works:

Jasper Johns, Jubilee, 1959

Jasper Johns, False Start, 1959, Oil on Canvas, 709 x 371, Private Collection

Jackson Pollock, Autumn Rhythm, 1950, Oil on Canvas, 271-538, Metropolitan Museum

Édouard Manet, Berthe Morisot with a Fan, 1872, 60 x 45 cm, Musée d'Orsay, Paris

Édouard Manet, La Nourrice (The Wet-nurse), 1879, 50 x 61 cm, Private Collection

William-Adolphe Bouguereau, Mother and Children (The Rest), 1879, oil on canvas, 164 x 117, The Cleveland Museum of Art

Umberto Boccioni, Dinamismo di un giocatore (Dynamism of Soccer Player), 1913, 193 x 201, Moma

Pablo Picasso, Bowl with Fruit, Violin and Wine Glass, autumn/winter 1912, pasted papers, gouache and charcoal on cardboard, 65 x 50 cm, Philadelphia Museum of Art

Kazimir Malevich, Black Square, 1915

Kazimir Malevich, Self-Portrait, ca. 1910, Tretyakov Gallery, Moscow

Gustave Courbet, The Stonebreakers, 1849, 159 x 259, destroyed 1945 (formerly Dresden)

Édouard Manet, Olympia, 1863, 130 x 190 cm, Musée d'Orsay, Paris

Édouard Manet, Concert aux Tuileries, 1862, 76 x 118 cm, National Gallery, London

Marcel Duchamp, Ready-Made (Bottle rack), 1914, 64 x 37, Photo by Man Ray, 1940-41

Richard Serra, Shovel Plate Prop, 1969, metal relief, Tate Gallery London

Sol Lewitt, Two Open Modular Cubes /Half Off, 1972, Tate Gallery London

Week 2

07.02.2020, Friday

Alte Nationalgalerie, off campus

Meet outside the museum at 9:55 for a punctual start at 10:00 (check in bags and coats, lockers are located in the basement)

Part I: Edouard Manet and his contemporaries: The painter of modern life

Part II: "Making Impressionism something solid and real": Paul Cézanne & Post-Impressionism

*** Task: Discussion of one work of your choice with regard to issues in modernity / modernism

Readings:

Stephen F. Eisenman, *The intransigent Artist or How the Impressionists got their name* (google drive)

Arthur Danto, Introduction: Modern, Postmodern, and Contemporary (Chapter One). In: A. Danto, *After the End of Art*, pp. 2-19

Additional Readings:

Stephen Eisenman, Introduction: Critical Art and History. In: *Nineteenth Century Art*, pp. 7-17;

Stephen F. Eisenman, "The Intransigent Artist or How the Impressionists got their Name." Chapter 19 in *Anthology*, pp. 189-197

Stephen F. Eisenman. Modern Art and Life. Manet and the Impressionists. Chapter 15 in: *Nineteenth Century Art*, from p. 332-348

Stephen F. Eisenman. The Failure and Success of Cézanne. Chapter 21 in: *Nineteenth Century Art*, from p. 440-453

Charles Baudelaire, "The Painter of Modern Life" (1863)

T. J. Clark, "Olympia's Choice". In: *The Painting of Modern Life*

Charles Bernheimer, Manet's Olympia: The Figuration of Scandal. In: *Art and Literature II*, 1989, pp. 255-277

Works:

Claude Monet, *St. German l'Auxerrois*, 1867

Claude Monet, *Summer*, 1874

Claude Monet, *View of Vétheuil*, 1880

Edouard Manet, *In the conservatory*, 1879

Edouard Manet, *Mansion in Rueil*, 1882

Paul Cézanne, *Mill near Pontoise*, 1881

Paul Cézanne, *Still Life with flowers and fruit*, 1888-90

For further contextual information on these works please look up the catalogue in the BCB library:

"Colour, Light and Air". In: *Spirit of an Age*, 2001, pp. 94-115; 128-141;

Embracing the French Avant-garde. In: *Spirit of an Age*, 2001, pp. 166-175

Week 3

14.02.2020, Friday, 09:00-12:15

Lecture Hall

Modernist Painting: Greenberg's Model and its problems

Manet, Cézanne, Picasso

Readings:

Clement Greenberg, *Modernist Painting* (1961). First published in: *Art and Literature*, 4, 1965

Additional readings:

T. J. Clark, Clement Greenberg's Theory of Art. In: *Critical Inquiry*, vol. 9, 1982, no. 1, pp. 139-156

Michael Fried, How Modernism works: A Response to T. J. Clark. In: *Critical Inquiry*, vol. 9, 1982, no. 1, pp. 217-234

Week 4

21.02.2020, Friday, 10:00-12:15

Charlottenburg, off campus

Part II: Museum Berggruen: Picasso and his time. Pictorial space and form

Readings:

Jean Metzinger, Note on Painting (1910); Guillaume Apollinaire, The Cubists (1911); Guillaume Apollinaire, On the Subject of Modern Painting (1912); Guillaume Apollinaire, The New Painting: Art Notes (1912); Guillaume Apollinaire, from: The Cubist Painters (1912). All in: *Art in Theory, 1900-2000*.

Week 5

28.02.2020, Friday, 09:00-12:15

BCB, Lecture Hall

The Machine Aesthetic: Futurism

Readings TBC

Marinetti, The Manifesto of Futurism, first published in French in Le Figaro, 1909

Paul Wood (ed.), Gail Day, "The Futurists: transcontinental avantgardism", Case Study 10, The avant-garde in the early twentieth century. In: *The Challenge of the Avant-Garde*, pp. 204-225

Paul Wood, Part 3, "The Point is to change it", Case Study 9, The avant-garde in the early twentieth century. In: *The Challenge of the Avant-Garde*, pp. 183-272

Works:

Umberto Boccioni, The Street enters the House, 1911, Sprengel Museum Hannover

Umberto Boccioni, States of Mind I: The Farewells, 1911, Moma New York

Umberto Boccioni, States of Mind II: Those who go, 1911, Moma New York

Week 6

06.03.2020, Friday, 09:00-12:15

Lecture Hall

Primitivism and "The Going Away"

Primitivism, Nationalism and Society

Readings:

Hal Foster, "The 'primitive' Unconscious of modern Art." In: *October*, 34, Fall 1985, pp. 45-70 (here extracts from Reader, pp. 199-209)
Hans Belting, "Marco Polo and other Cultures." In: *Art History after Modernism*, pp. 192-200
Paul Wood, Part 3, "The Point is to change it", Case Study 9, The avant-garde in the early twentieth century. In: *The Challenge of the Avant-Garde*, pp. 183-272

Additional:

Stephen Eisenman, "Symbolism and the Dialectics of Retreat." In: *Nineteenth Century Art*, pp. 431-439 (Gauguin and Symbolism in Tahiti)

Works: TBC

Paul Gauguin, Spirit of the Dead watching, 1892
Paul Gauguin, Faa Iheihe, 1898
Pablo Picasso, Les Demoiselles d`Avignon, 1907, Museum of Modern Art, New York
Henri Matisse, Nu bleu. Souvenir de Biskra (Blue Nude. Souvenir of Biskra), 1907, Philadelphia Museum
Henri Matisse, Bathers with a Turtle, 1908, St Louis Art Museum
Ernst Ludwig Kirchner, Bathers at Moritzburg, 1909/1926, Tate Gallery London
Emil Nolde, Papua Boys, 1914, Neue Nationalgalerie

Week 7

13.03., 10:30–12:30 OR 14.03.2020, Saturday, 11:00-13:00

Brücke Museum in Berlin-Dahlem, off campus (TBC) RAHMENAUSSTELLUNG

Unzertrennlich / Unseparable – Exhibition on Expressionist paintings and their picture frames

Readings: TBC

Franz Marc, "The Savages of Germany," and "Two Pictures". In: Charles Harrison & Paul Wood (eds), *Art in Theory. 1900-2000* (Ib/9)

Jill Lloyd, Introduction to *German Expressionism: Primitivism and Modernity*

Alfred Barr, "Expressionism". In: *Modern Art and Modernism*

Works by Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff and Erich Heckel

Week 8

20.03.2020, Friday, 09:00-12:15

BCB, Lecture Hall

Part I: Marcel Duchamp

Part II: Surrealism

Readings:

David Batchelor, Dada / From Littérature to La Révolution Surréaliste. In: *Realism, Rationalism, Surrealism. Art between the Wars*, pp. 30-61

Thierry de Duve and Rosalind Krauss, "Echoes of the Readymade: Critique of Pure Modernism". In: *October*, vol. 70, 1997, pp. 60-97

Paul Wood, "The Revolutionary Avantgardes: Dada, Constructivism and Surrealism". In: Paul Wood (ed.), *The Challenge of the Avant-Garde*, pp. 226-256 (part on Dada, Constructivism and Surrealism).

Marcel Duchamp, The Richard Mutt Case, 1917. In: *Art in Theory, 1900-2000* (IIIb/2)

Tristan Tzara, Dada Manifesto 1918, In: *Art in Theory, 1900-2000* (IIIb/3);

Richard Huelsenbeck: En Avant Dada, 1920. All in: Charles Harrison & Paul Wood (eds), *Art in Theory. 1900-*

2000. *An Anthology of Changing Ideas*. Oxford 2002, pp. 257-263

Louis Aragon et al., Declaration of the Bureau de Recherches Surrealistes, 1925. In: *Art in Theory, 1900-2000* (IVc/3);

André Breton, Surrealism and Painting 1928. In: *Art in Theory, 1900-2000* (IVc/4)

Works:

Marcel Duchamp, *Bottle Rack*, 1914

Marcel Duchamp, *Fountain*, 1917

Marcel Duchamp, L. H. O. O. Q., 1941-42

Max Ernst, *Pietà or Revolution by Night*, 1923

Max Ernst, *Europe after the Rain I*, 1933

Max Ernst, *Europe after the Rain*, 1940-1942

Max Ernst, *The Horde*, 1927

Luis Buñuel and Salvador Dali, *Le Chien Andalou (The Andalusian Dog)*, 1929

Salvador Dali, *Metamorphosis of Narcissus*, 1934, Tate Gallery London

Salvador Dali, *The Phenomenon of Ecstasy*, photomontage from *Minotaure*, 3-4, December 1933

Brassai and Salvador Dali, *Involuntary Sculptures*, from *Minotaure* 3-4, 1933

A selection of Surrealist photographs

Salvador Dali, *Lobster Phone*, 1936

Week 9

27.03.2020, Friday, 10:00-12:15

Charlottenburg, Museum Sammlung Scharf-Gerstenberg, off campus

Myth and the Unconscious (Max Ernst, Salvador Dali, André Masson, Hans Bellmer, Paul Klee)

Readings:

Briony Fer, Surrealism, Myth and Psychoanalysis. In: *Realism, Rationalism, Surrealism. Art between the Wars*, pp. 170-203

Max Ernst, What is Surrealism?, 1934 In: *Art in Theory. 1900-2000* (IVc/16)

Jean Dubuffet, Notes for the Well-lettered, 1946. In: *Art in Theory. 1900-2000* (VB/4)

Jean Dubuffet, Crude Art preferred to cultural art, 1949 In: *Art in Theory. 1900-2000* (VB/5)

Works:

Visual Analysis exercises in front of original works

28.03.2020, Saturday, 11:00 – 13:00: Excursion reserved in BCB calendar, TBC

Week 10

03.04.2020, Friday, 09:55-12:15

Berlinische Galerie, off campus

Permanent Collection (Ludwig Meidner, Naum Gabo, Iwan Puni, El Lissitzky, Emilio Vedova)

Readings:

El Lissitzky, A. an Pangeometry, 1925. In: *Art in Theory* (IIIC/18)

El Lissitzky and Ilya Ehrenburg, Statement by the editors of *Veshch*, 1922 In: *Art in Theory* (IIID/8)

Naum Gabo and Anton Pevsner, The Realistic Manifesto, 1920 In: *Art in Theory* (IIIC/10)
Naum Gabo, The Constructive Idea in Art, 1937. In: *Art in Theory* (IVA/9)

Works:

Ludwig Meidner, Doomsday, 1916
Rudolf Belling, Eroticism, 1920
Ivan Puni, Synthetic Musician, 1921
Naum Gabo, Constructive Torso, 1917/18
El Lissitzky, Proun Room for the Great Berlin Art Exhibition, 1923
Emilio Vedova, Absurd Berlin Diary 64, 1964

Week 11

17.04.2020, Friday, 10:00-12:15

Exhibitions Pop on Paper. Von Warhol bis Lichtenstein

Kulturforum / Print Cabinet (Potsdamer Platz) & Anthony Caro, Gemäldegalerie

Modernism vs. “Kitsch” / Reactionary Modernism

Readings:

Clement Greenberg: “Avantgarde and Kitsch” (1939). In: *Art in Theory, 1900-2000* (IVD/10);
Paul Wood, “Conclusion: for and against the avant-garde”. In: Paul Wood (ed.), *The Challenge of the Avant-Garde*, pp. 257-271

Works by Ilya Repin, Kossacks; Pablo Picasso, Guernica, 1937; Norman Rockwell; Jeff Koons

Week 12

24.04.2020, Friday, 09:00-12:15

Lecture Hall, BCB

Abstract Expressionism vs. “Pop”

Visual Art Quiz

Readings:

T. J. Clark, “In Defense of Abstract Expressionism”. In: *October*, vol. 69, 1994, pp. 22-48;
Arthur Danto, “Pop Art and Past Futures”. In: Arthur C. Danto, *After the End of Art*, pp. 116-133

Works by Jackson Pollock; Mark Rothko; Andy Warhol (Brillo Box, 1964) and Roy Lichtenstein

Week 12

25.04.2020, Saturday, 11:00 – 14:30

Hamburger Bahnhof, off campus

Pop Art and its legacy: The Transfiguration of the Commonplace (Andy Warhol, Robert Rauschenberg)

Time for Fragments (temporary exhibition, works tbc)

Readings:

Oskar Bätschmann, *The Artist in the modern World. The Conflict between Market and Self-Expression*, Cologne 1997 (on Warhol and Beuys), pp. 205-219

Andy Warhol, Interview with Gene Swenson. In: *Art in Theory, 1900-2000* (VIa/12);

Roy Lichtenstein, Lecture to the College Art Association. In: *Art in Theory, 1900-2000* (VIa/13)

(Re-read) Arthur Danto, "Pop Art and Past Futures". In: Arthur C. Danto, *After the End of Art*, pp. 116-133

Arthur Danto, "The End of Art: A philosophical Defense". In: *History and Theory*, vol. 37, no. 4, 1998, pp. 127-143

Works:

Andy Warhol, Advertisement, 1960

Andy Warhol, Do It Yourself (Seascape), 1962

Andy Warhol, Ambulance Disaster, 1963

Andy Warhol, Mao, 1973

Andy Warhol, Camouflage, 1986

Roy Lichtenstein, Femme dans un fauteuil, 1963

Robert Rauschenberg, Untitled, 1951-1952

Robert Rauschenberg, Pink Door, 1954

Robert Rauschenberg, Stripper, 1962

Joseph Beuys, Fluxus and Installation Art

Readings:

Oskar Bätschmann, *The Artist in the modern World. The Conflict between Market and Self-Expression*, Cologne 1997 (on Warhol and Beuys), pp. 205-219

Joseph Beuys, Not just a few are called, but everyone, 1972. In: *Art in Theory. 1900-2000* (VIIb/12)

Joseph Beuys, I am searching for field character, 1974. In: *Art in Theory. 1900-2000* (VIIc/8)

Works:

Joseph Beuys, Richtkräfte / Directional Forces, 1974-77

Joseph Beuys, Unschlitt / Tallow, 1977

Joseph Beuys, Tram Stop (A Monument to the Future), 1979 (2nd Version)

Joseph Beuys, The End of the 20th century, 1982-83

Week 13

Bank Holiday: 1st May, no CLASS

Saturday, 2nd May:

*** ART DAY ****

- 1.) Martin Gropius Bau Exhibition: The Cool and the Cold. Painting of the USA and UdSSR 1960-1990 (works by Andy Warhol, Il'ja Kabakov, Jackson Pollock, Helen Frankenthaler and Erik Bulatov)
- 2.) Hoffmann Art Collection Visit

Readings: TBC

Week 14

08.05.2020, Friday, 09:00-12:15

Part I: Art after Philosophy (Joseph Kosuth)

Part II: Appropriations (Arthur Danto)

Readings (selection TBC):

Joseph Kosuth, "Art after Philosophy" (1969). In: *Art in Theory. 1900-2000* (VIIa/10);

Sol Lewitt, Paragraphs on Conceptual Art, 1969; Sol Le Witt, Sentences on Conceptual Art, 1969. In: *Art in Theory. 1900-2000* (VIIa/7 and VIIa/8)

Benjamin Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions". In: *October*, vol. 55, 1990, pp. 105-143

Michael Fried, Art and Objecthood

Works:

Joseph Kosuth, One and three Chairs, 1965

John Baldessari, What this Painting aims to do, 1967

John Baldessari, Everything is purged from this painting but art, no ideas have entered this work, 1966-1968

Mark Bidlo, Not a Pollock (and other works)

Sherrie Levine, Fountain (after Marcel Duchamp: A. P.) (1991), 1999

Final essay due on May 13, 24:00

Essay Deadlines

The mid-term essay is due on March 8, midnight.

The final essay is due on May 13 midnight.

For further information see pp. 2-3 of syllabus, essay topics will be announced via email.

Library and Book Purchase Policies

Most texts will be accessible through a special folder on google drive or will be circulated beforehand.

The following course books can be picked up from the library (subject to availability):

Art in Theory. An anthology of changing ideas, 1900-2000, ed. by Charles Harrison, Christopher Wood, Oxford: Blackwell 1998);

Modern Art and Modernism, ed. by F. Francina et al. (various editions);

Hans Belting: *Art History after Modernism* (various editions);

Arthur Danto: *After the End of Art* (various editions);

Stephen Eisenman: *Nineteenth Century Art* (London: Thames and Hudson 1994, various editions);

Briony Fer et. al (ed.): *Modernity and Modernism. French Painting in the Nineteenth Century*;

Paul Wood (ed): *The Challenge of the Avantgarde*.