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## Impressionism to Postimpressionism

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Class Code : ARTH – UA9412001

Professor: Bernard Zirnheld

Period: Tuesday 16h-17h30 / Thursday 16h-17h30

**ATTENTION !!! Double Period, May 7, 16h-19h**

Office Hour : Tuesday 17h30 – 18h30

### Course Information :

Our course traces the emergence of aesthetic modernism in Parisian artistic production of the nineteenth and early twentieth centuries. From the French Revolution forward, artists and intellectuals affected a dramatic change in the role of the artist and the role of the arts in social life. That transition was an integral part of the emergence of a bourgeois industrial society, a context in which visual production was defined by coexisting but insistently opposed artistic practices and ideologies. We will consider the defining moments, the utopian ambitions, and the contradictions of those movements associated with the rise of Parisian modernity : realism, impressionism, postimpressionism, symbolism, fauvism, and cubism. Our course will expand upon the standard art historical narrative to encompass such questions as the status of the female painter and the implications for art of the position of Paris as a colonial metropole. Using primary and secondary source readings, we will explore and debate the birth of a new era and what that rendered both possible and desirable in visual art.

### Course Overview and Goals :

Upon completion of the course the student will be able to:

- Identify the main artworks studied in class and in the museums by artist and period and to situate them within their respective artistic movement and historical context.
- Distinguish and understand major art movements from Impressionism to early Avant-Garde
- Demonstrate awareness and understanding of their historical, social and aesthetic backgrounds.
- Develop a critical perspective on the implications of the technological and social changes associated with modernity for the redefinition of art.

## **Course Requirement :**

### **Oral Presentation 15%**

You will prepare with your partner a fifteen-minute in-class comparison of two works assigned by the professor and noted in the syllabus. You must prepare a slide presentation and bibliography and arrive to class with your presentation on a flash drive. Be prepared to engage the class in a dialogue about your ideas. Your presentation must demonstrate a capacity for visual analysis, must place the works of art in context, and link them to the themes of our course. You might wish to discuss artworks by the same artists or other relevant figures to illustrate your thesis.

### **Midterm 25% and Final 25%:**

#### **Both in-class exams will consist of:**

1. Identification of 10 artworks (artist's name, title, date and media)  
40 % of the grade
2. Short thematic essay (300 - 500 words, roughly one page)  
60 % of the grade

In this essay, you will demonstrate your ability to visually analyze artworks and to place them in context. You must organize your ideas, with a short introduction and conclusion. Your essay will use detailed analysis of works of art seen in class to concretize larger themes discussed in the course. Only examples with artist's name, title, and date will be accepted.

Material in class lectures, work viewed in museums, slides, and assigned readings in text will be the basis for the mid-term and final exam. It is imperative that students attend and participate in class discussions and museum sessions in order to pass the exams.

### **Research Paper : 25%**

#### **Comparison of a post-1910 artwork to a nineteenth-century work.**

In order to provide the basis of a productive comparison, choose works that demonstrate thematic links between two artists, two art movements, or a larger cultural phenomena. You must deploy your research in a manner guided by your own ideas. That is, do not use citation to make your argument! The length of the report should be a minimum of 700-1000 words not including title page or bibliography. You must include illustrations.

Grading criteria : You must draw upon published academic sources and peer-reviewed articles. Newspaper articles, online museum sites and other internet sites are not acceptable sources. You must use prescribed rules of grammar and correct spelling.

### **Daily Performance Grade 10%**

The daily performance will take into account regular attendance, pertinent participation in discussions, meeting deadlines, and effort spent on class projects.

## Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Points	Description
A+	17-20	Outstanding
A	15/17	
A-	14	Excellent
B+	13	Very Good
B	12	Good
B-	11	Satisfactory
C+	10	Above Average
C	9	Average
C-	8	Below Average
D+	7	Unsatisfactory
D	6	Low Pass
D-	5	Fail
F	4	Fail

## Course Schedule :

### Introduction

*Tuesday 02/04 :Classroom*

- General Introduction, The history of 19<sup>th</sup>-century Paris; Course Organisation, Timetable,

*Thursday 02/06 Musée du Louvre*

*Ligne 1. Station Palais-Royal Musée du Louvre*

*Meeting Point : Passage Richelieu (between Rue de Rivoli and the Louvre Pyramid)*

- The academic quarrel : Neo-classicism and romanticism.

**Text :**

H C. White, C White, *Canvases and Careers, Institutional Change in the French Painting World*, University of Chicago press, 1993, “Introduction, pp 1-4, Chapter 1 “Roots of the nineteenth century art machine”, pp 5-15

**Art as a social weapon : Barbizon School and Gustave Courbet**

*Tuesday 03/11 Musée d’Orsay*

*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*

*Meeting Point : Entrance B*

- Nature and peasantry

**Text :**

S. Eisenmann, « Rhetoric of realist art and politics », Eisenmann S. (dir;), *19th century ; a Critical History*, Thames and Hudson, 2011, pp. 250-272.

L. Nochlin, « The invention of the Avant-Garde France 1830-1880 », *The politics of vision*, Westview Press, 1989, pp. 1-10

*Thursday 02/13 Classroom*

- The strategy of scandal : Gustave Courbet

**Oral Presentation:**

- ✚ Comparison G. Courbet, *Portrait de P.J. Proudhon en 1853*, 1865, h/t, 147 x 198 cm, Paris, Musée du Petit Palais and Jean-Auguste-Dominique Ingres, *Portrait de Monsieur Bertin*, 1832, Louvre.
- ✚ Comparison Rosa Bonheur, *Le labourage hivernal*, 1849, musée d’Orsay, and Constant Troyon, *Bœufs allant au labour, effet du matin*, 1855, musée d’Orsay

**Text**

G.Courbet, « The realist Manifesto », 1855 reprinted and translated in Nochlin L. ,*Gustave Courbet, A Study of Style and Society*, Garland Publication, 1976, p. 214.

TJ Clark, « On the social history of art », *Image of the people, Gustave Courbet and the 1848 Revolution*, University of California Press, 1999, pp. 9-21.

A Callen, “Maître Courbet, The worker painter”, *The work of art : Plein air painting and Artistic identity in 19<sup>th</sup> century France*, Chicago University Press, 2015, pp. 105-157

**Modern painter, painter of modern life : Manet’s painting**

*Tuesday 02/18 Musée d’Orsay*

*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*

*Meeting Point : Entrance B*

- The Revolution of the symbolic

## Text

TJ Clark, « The Olympia Choice », *The Painting of modern life. Paris in the Art of Manet and his followers*, Princeton University Press, 1999, pp. 79-146.

M. Foucault, *Manet and the object of painting*, Londres, Tate Publishing, 2009, pp. 27-79

*Thursday 02/20 Classroom*

- Painter of modern life

## Oral presentation :

- ✚ Comparison of Edouard Manet, *The execution of Maximilien Emperor*, 1867, Mannheim, Stadtlche Kunsthalle and other versions and Edouard Manet, *Music in the Tuileries Gardens*, 1862, National Gallery London.

## Text :

C. Baudelaire, tr. J. Mayne, « Painter of modern life », Phaidon Press, 1863(1995) ,pp. 1-35

## Impressionism: Inventing modern images and illustrating modern life-style.

*Tuesday 02/25, classroom*

- Plein air painting

## Oral Presentation :

- ✚ Comparison of Claude Monet, *The Railway Bridget at Argenteuil*, 1874, Musée d'Orsay and Jean-Baptiste Camille Corot, *The Mill at Saint-Nicolas-Arras*; 1874, Musée d'Orsay

## Text

T. Duret, *The impressionists painter*, 1878.

E. Duranty, *The New Painting, concerning the group of artists exhibited at Durand –Ruel Galleries*, 1876, reprinted and translated in Charles S. Moffat, *The new Painting Impressionism 1874-1876*, Fine Art Museum of San Francisco, 1986, pp. 42-44.

L Leroy, « Exhibition of the impressionists, reprinted from J. Rewald *The History of Impressionism*, New York, Museum of Modern Art, 1973, p. 457

Jules Laforgue, “Impressionist art”, trans. S. Barrow, reprinted from R. R. Bretell, *Impressionism, Painting quickly in France 1860-1890*, New Haven, Yale University Press, 2001, p.233-235

*Thursday 02/27 Musée d’Orsay*

*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*

*Meeting Point : Entrance B*

- Nature and Leisure in the Age of Industry

*Tuesday 03/03 Classroom*

Art critics, Art dealer, Exhibition : a new world of art

**Oral Presentation :**

- ✚ Comparison of Renoir, *Paul Durand-Ruel*, 1910, private collection, and Felix Nadar, *Felix Nadar in the Gondola of a Balloon*, 1863, Albumen Silver print, Getty Institute.

**Text**

S. Eisenmann, « The intransigent artist or how the impressionists got their name », in Charles S. Moffat, *The new Painting Impressionism 1874-1876*, Fine Art Museum of San Francisco, 1986, pp. 51-91.

M. Ward, « Impressionist Installation and Private Exhibitions », *The art Bulletin*, vol. 73, n°4, décembre 1991, pp. 599-622.

*Thursday 3 /5 Classroom*

Mechanical Reproduction and Popular Media

**Text**

M. R. Levin, “Democratic Vistas – Democratic Media : Defining a role for printed images in Industrializing France”, *French Historical Studies*, Duke university Press, vol. 18, n°1, spring 1993, pp. 82-108

Devin Burnell, ‘Honoré Daumier and the Composition of Humor,’ *The Print Collector's Newsletter*, Vol. 4, No. 5 (November-December 1973), pp. 102-105

**Oral Presentation :**

- Comparison Jules Chéret, ‘Folies Bérgères, Fleur de Lotus’, chromolithograph, 1893, and Henri de Toulouse-Lautrec, ‘Jane Avril’, lithograph, 1893

*Tuesday 03/10 Musée d’Orsay*

*Ligne 12. Station Solférino / RER B ligne C Station Musée d’Orsay*

*Meeting Point : Entrance B*

- A scientific approach : Neo-impressionism

**Text**

L. Nochlin, *Representing Women, Interplay*, London, Thames and Hudson, 1999,

“Introduction”, pp 6-33 / “Body Politics : Seurat’s Poseuses”, pp. 217-37

Alastair Wright. *Mourning, Painting, and the Commune: Maximilien Luce's A Paris Street in 1871*, Oxford Art Journal, Vol. 32, No. 2 (2009), pp. 223, 225-242

J. Crary, *Suspensions of Perception : Attention, spectacle and Modern Culture*, Cambridge, MIT Press, 1999, pp ; 222- 280

**The new city**

*Tuesday 03/12 Classroom*

- Paris, night and day : Baudelaire, flâneur and Toulouse-Lautrec at Moulin-Rouge

**Oral Presentation**

- ✚ Comparison Georges Seurat, *Sideshow (Circus Parade)*, Metropolitan Museum of Art, 1887-1888 and Pierre-Auguste Renoir, *The Umbrellas*, 1880-1886, Lane Gallery

**Text :**

C. Baudelaire, tr. J. Mayne, « the Crowd », Phaidon Press, pp. 1-35

W. Benjamin, *The Arcades Project*, Paris, *Capital of the XIXth century*, « Fourier or the Arcades » p. 3-5, « Baudelaire, or the Streets of Paris », p. 10-11, « Haussmann or the Barricades », p. 11-13.

*Tuesday 03/17 Classroom*

- *Midterm exam*

*Thursday 03/19 : Walking tour*

*Meeting point : Place Palais-Royal at exit of Metro Palais-Royal*

*Metro: Palais-Royal Musée du Louvre*

- Modernization of Paris under Haussmann :

**Text**

M. Schapiro, *Impressionism, Reflections and Perceptions*, New York, Braziller, 1996, “The city”, pp. 108-122, “The crowd, the stroller and Perspective of social form”, pp 144-152

**A new society?**

*Thursday 03/24 Classroom*

Photography and Cinema

Oral Presentation

Comparison Charles Nègre, *Chimney Sweeps*, Salted Paper Print, 1851, National Gallery of Canada and Gustave Le Gray, *Brig Upon the Water*, albumen print, 1856, Nelson-Atkins

**Text**

Ch. Baudelaire, “On photography”, Salon de 1859

M. W. Marien, *Photography : A cultural history*, London, Laurence King Publishing, 2002. “The expanding Domain ( 1854-1880), pp 80-98

*Thursday 03/26 Classroom*

- Degas and Decadence

**Oral Presentation :**

- ✚ Comparison between Degas, *L’absinthe ou dans un café*, 1875-76, Musée d’Orsay, Picasso, *la buveuse d’absinthe*, 1901, Hermitage state museum

**Text :**

C. Armstrong, *Odd Man Out : Readings of the Work and reputation of Edgard Degas*, Los Angeles, Getty Publications, 2003 : « Introduction », pp 1-20 ; « The impressionist Exhibitions », pp. 21-72.

C. Bernheimer, “Degas’s Brothels : Voyeurism and Ideology”, *Representations*, n°20, autumn 1987, University of California Press, pp. 158-186

#### *Thursday 03/31 Classroom*

- The rise of female artists : Rosa Bonheur, Mary Cassatt, Berthe Morisot

#### **Oral Presentation :**

- ✚ Comparison between Mary Cassatt, *Woman In Garden Sewing*, 1880-1882, musée d’Orsay and Pierre-Auguste Renoir, *Young Girls at the Piano*, 1892, Orangerie.

#### **Text**

L. Nochlin « Why Are There No Great Women Artists? », in Gornick, Vivian; Moran, Barbara. *Woman in Sexist Society: Studies in Power and Powerlessness*. New York: Basic Books, 1971.

Griselda Pollock; ‘Modernity and the Spaces of Femininity’

#### *Thursday 04/02 Classroom*

- Primitivism

#### **Oral Presentation :**

- ✚ Comparison Gauguin, « La belle angèle », 1889, Musée d’Orsay and Gauguin ‘In Orana Maria’, 1891, Metropolitan Museum of Art

#### **Text**

Janet Walker, ‘Van Gogh, Collector of “Japan”, *The Comparatist* , Vol. 32 (MAY 2008), pp. 82-114.

Abigail Solomon-Godeau, ‘Going Native: Paul Gauguin and the invention of Modern Primitivism,’ from *The Expanding Discourse: Art History and Feminism*, 1992.

#### **Art as myth**

#### *Tuesday 04/14, Musée d’Orsay*

- Cézanne, father of modern art

#### **Text**

P. Cézanne, *Correspondence* , letter to Emile Bernard 15/04/1904; 26/05/1904; 23/10/1905

L-C. Semmer, “Birth of the figure of the father of modern art; Cézanne in International Exhibition 1910-1913”, <http://www.sciencespo.fr/artsetsocietes/fr/archives/2583> (in french)

#### *Thursday 04/16, Musée de l’Orangerie*

*Jardin des Tuileries,*

*Ligne 1 / 8, station Concorde*

*Meeting point : Main Entrance*



- Monet and Renoir : opposites contribution to modernity

**Text**

A. Dombrowski : « Instants, Moments, minutes. Impressionism and the Industrialization of Time », in F. Kramer, *Monet and the birth of Impressionism*, Prestel, Frankfurt, Stadel Museum, 2015, pp. 37-46

*Tuesday 04/21 Musée d'Orsay*

- Synthetism

**Text :**

G-Alibert Aurier, 'Symbolism in Painting: Paul Gauguin' from Chipp, *Theories of Modern Art*, pp. 89-93.

Kurt Rahmlow. "Co-Opting the Cooperative: Vincent Van Gogh's 'Studio of the South' and Nineteenth-Century Utopian Socialism." *Utopian Studies*, vol. 23, no. 1, 2012, pp. 79–112.

V. Van Gogh, *Correspondence*, letter to his brother 25/05/1889

<http://www.vangoghletters.org/vg/letters/let783/letter.html#translation>

*Thursday 04/23, musée Gustave Moreau*

*14 rue de la Rochefoucauld*

*Metro Trinité ou Saint-Georges*

Symbolism

**Text :**

Peter Cooke, 'Gustave Moreau's 'Salome': The Poetics and Politics of History Painting,' *The Burlington Magazine*, Vol. 149, No. 1253, (Aug., 2007), pp. 528-536

M. Facos, *Symbolist art in context*, University of California Press, 2009, p. 9-37

*Tuesday 04/28 : Musée Rodin*

*Hotel Biron, 77, avenue de Varenne,*

*Ligne 13 station Varenne,*

*Meeting point : main entrance*

Sculpture : Rodin

**Text**

A. Potts, *The sculptural imagination. Figurative, Modernist, Minimalist*, Yale University Press, 2000, "Introduction", pp. 1-23 / "Modern Figures. Sculpture and Modernity : Rodin, Rilke and Sculptural things", pp 60-101

*Thursday 04/30 : Class Cancelled*

*Double period on May 7 to make up the session*

*Tuesday 05/05 Petit Palais*

*Avenue Winston-Churchill  
75008 Paris  
Metro : Champs-Élysées Clemenceau ou Concorde*

Republican Aesthetics and Anti-Naturalism

## **TEXT**

Miriam Levin. 'The Republican View of Art and Politics,' from *Republican Art and Ideology in Late Nineteenth-Century France*, University of Michigan Press, 1986, pp.1-45.

*Thursday 05/07 Musée national d'art modern Centre Georges Pompidou  
Place Georges Pompidou, 75004 Paris  
Ligne 11, station Rambuteau, Ligne 1, station Hotel de ville or Chatelet  
Meeting point : Piazza, in front of group entrance*

**ATTENTION DOUBLE PERIOD FROM 16H TO 19H**

- Fauvism and Cubism

### **Text**

H. Matisse, excerpts from *Notes on a painter*, 1908, reprinted from Harrison Ch. & Wood P. (edited by) *Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002, pp. 57-63

H. Widauer, C. Grammont, "From Neoimpressionism to Fauvism", *Matisse and the Fauves*, Vienne, Albertine, 2013, pp 48-50 / Jack Flam "Explosiveness, Primitivism, Fragmentation and the new unity of modern painting", pp 268-283

A. H. Barr, « From Cubism to Abstract Art » reprinted from, Harrison Ch. & Wood P. (edited by) *Art in Theory, 1900-2000, An Anthology of Changing Ideas*, Blackwell Publishing, 2002

*Tuesday 05/12 Classroom*

### **Parisian Modernism as A Global Phenomenon**

#### **Text**

Chisaburo Yamada, 'Japanese Modern Art', *Monumenta Nipponica*, Vol. 3, No. 2 (Jul., 1940), pp. 567-578

Layla S. Diba, 'Muhammad Ghaffari: The Persian Painter of Modern Life', *Iranian Studies*, Vol. 45, No. 5 (SEPTEMBER 2012), pp. 645-659

- *Final Exam*

*Thursday 05/14,*

- *Conclusion*

*Tuesday 05/19*

## Course Materials

- Required Textbooks
- Internet Resources ;

Major American Museums have website with exhibition catalog

<https://www.metmuseum.org/art/metpublications/search-publication>

## Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](http://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

## Course Policies

### Attendance and Tardiness

- Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.
- Unexcused absences affect students' grades: unexcused absences will be penalized with a 2% deduction from the students' final course grade.
- Absences are excused only for illness, religious observance, and emergencies.

**Illness:** For a single absence, students may be required to provide a doctor's note, at the discretion of the Associate Director of Academics. In the case of two consecutive absences, students must provide a doctor's note. Exams, quizzes, and presentations will not be made up without a doctor's note.

**Religious Observance:** Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week

in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Associate Director, in coordination with the instructor, will reschedule them.

**Please note: if you are unable to attend class, you are required to email your professors directly to notify them.**

### **Late Assignment**

Late submission or work will be accepted only with justifiable reasons of health or family emergency.

### **Academic Honesty/Plagiarism**

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

**Plagiarism:** presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another's work
- the use of ideas, sound recordings, computer data or images created by others as though it were one's own
- submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

For further information, students are encouraged to check [www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html](http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)

### **Disability Disclosure Statement**

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

## **Bibliography**

R. Allen, M. Turvey *Camera Obscura, Camera Lucida*, Amsterdam University Press, 2003

C. Armstrong, *Odd Man Out : Readings of the Work and reputation of Edgard Degas*, Los Angeles, Getty Publications, 2003

Ch. Baudelaire, "The Painter of Modern Life," 1863, trans. by Jonathan Mayne *The Painter of Modern Life and Other Essays*, London: Phaidon, 1964, pp. 1-40

E. A. Beeny, "Christ and the Angels Manet, the Morgue, and the death of History Painting ?", *Representations*, vol 122, n°1, spring 2013 p. -51-82

W. Benjamin, tr. H. Eiland, K. McLaughlin, *The Arcades Project*, Paperback edition, 2002. Chapters: "Paris, the Capital of the Nineteenth Century" (1935). (11p.) "Paris, Capital of the Nineteenth Century" (1939). (12 p.) Arcades, Fashion, Iron-constructions (P. 83-93), « Exhibitions, Advertisements, Grandville » (p. 93-109), Prostitution (p. 252-265), Panorama (p. 271-275), Mirrors (275-279), « Painting, Modern Style » (279-288), Photography (343-354), Daumier (378-380) ...

C. Bernheimer, "Degas's Brothels : Voyeurism and Ideology", *Representations*, n°20, autumn 1987, University of California Press, pp. 158-186

R. R. Bretell, *Impressionism, Painting quickly in France 1860-1890*, New Haven, Yale University Press, 2001

A Callen, "Maître Courbet, The worker painter", *The work of art : Plein air painting and Artistic identity in 19<sup>th</sup> century France*, Chicago University Press, 2015

R. Celestin and Dalmolin E., *France from 1851 to the Present, Universalism in Crisis*. Macmillan, 2007.

T.J Clark., *The Absolute Bourgeois, Artists and Politics in France*, Thames and Hudson, London 1973 (.Chapters: Millet, p. 115-154, Daumier, p. 155-212, Delacroix et Baudelaire, p. 213- 276.)

TJ Clark, *Image of the people, Gustave Courbet and the 1848 Revolution*, University of California Press, 1999,

TJ Clark, *The Painting of modern life. Paris in the Art of Manet and his followers*, Princeton University Press, 1999

T.J Clark, *Farewell to an Idea, Episodes from a History of Modernism*, Yale University Press, 1999

J. Crary, *Suspensions of Perception : Attention, spectacle and Modern Culture*, Cambridge, MIT Press, 1999,

S. Eisenmann. (dir);, *19th century ; a Critical History*, London, Thames and Hudson, 2011, pp. 250-272.

M. Facos, *Symbolist art in context*, University of California Press, 2009

M. Fried. *Manet's Modernism or, The Face of Painting in the 1860s*. Chicago: The University of Chicago Press, 1996

M. Foucault, *Manet and the object of painting*, Londres, Tate Publishing, 2009, pp. 27-79

S. Greub, *Gauguin Polynesia*, Munich, Hirmer, 2011

- F. Kramer, *Monet and the birth of Impressionism*, Prestel, Frankfurt, Stadel Museum, 2015,
- Ch. S. Moffat, *The new Painting Impressionism 1874-1876*, Fine Art Museum of San Francisco, 1986
- L. Nochlin, ed., *Realism and Tradition in Art, 1848-1900: Sources and Documents*, Englewood Cliffs, N.J.: Prentice-Hall, 1966
- L. Nochlin, *Gustave Courbet, A Study of Style and Society*, Garland Publication, 1976
- L. Nochlin, *The politics of vision*, Westview Press, 1989
- R. Thomson, *Seurat's circus sideshow*, Metropolitan Museum, 2017
- M. Ward, « Impressionist Installation and Private Exhibitions », *The art Bulletin*, vol. 73, n°4, décembre 1991, pp. 599-622.
- H C. White, C White, *Canvases and Careers, Institutional Change in the French Painting World*, University of Chicago press, 1993