

MA History of Art

Summer

Reading Lists –
July 2019

HART0155 Modern Medieval: Reception, Revival, Replication

Summer reading list and suggested advance prep

David Matthews, *Medievalism: A Critical History* (Cambridge: D. S. Brewer, 2015) provides an accessible introduction to key debates in the field of medievalism studies and is available in paperback. **Alexander Nagel's *Medieval Modern: Art Out of Time* (London: Thames & Hudson, 2012)** is a quirky experiment in methodology, which steers clear of iconographic medievalism in favour of deeper structural analogies between medieval and modern art forms. See what you make of it.

Our first few weeks will be spent engaging with film. Screenings will be arranged of key works (see complete module outline for details) but I recommend dipping into as many other medieval/medievalist movies as you have time for! Various lists are available online, or in survey volumes such as Kevin Harty's *The Reel Middle Ages* (2006), but the following edited volume provides a helpful guide to significant works and debates: **Anke Bernau and Bettina Bildhauer, eds, *Medieval Film* (Manchester: Manchester University Press, 2009).**

Try visiting any medieval or medieval revival sites in your vicinity (where applicable). You might be surprised by the places in which Gothic or Romanesque revival art and architecture turns up. If you're already in London, there are plenty of locations to choose from including the Palace of Westminster, Natural History Museum, the Albert Memorial, the Royal Courts of Justice, Tower Bridge and collections of the Victoria and Albert Museum, as well as lesser known sites such as the façade of 33-35 Eastcheap or the Prudential Assurance building in Holborn. (The complete module outline lists the places we'll likely visit together during the year, including All Saints' Church, Margaret Street; Strawberry Hill house; the William Morris Gallery; and various sites in Oxford).

For a readable illustrated overview to revivalist architecture try the following: **Michael Lewis, *The Gothic Revival* (London: Thames & Hudson, 2002).** If you've been following recent events in Paris, you will also want to take a look at **Michael Camille's *The Gargoyles of Notre-Dame: Medievalism and the Monsters of Modernity* (Chicago: University of Chicago Press, 2009),** which provides a fascinating introduction to previous restorations of Notre-Dame de Paris, especially under the supervision of Viollet-le-Duc.

If you're looking for summer fiction, try **Umberto Eco's *The Name of the Rose*, trans. William Weaver (London: Picador, 1984),** which will help when we come to discuss the cinematic adaptation of the novel. We'll be reading **Horace Walpole's *The Castle of Otranto* (1764; repr. London: Penguin, 2001)** in connection with our visit to Strawberry Hill, but if you have the stomach for it you could also dip into some other examples of early Gothic fiction. For inspiration and discussion of key works, see the catalogue for a recent exhibition at the British Library: **Dale Townshend, ed., *Terror and Wonder: The Gothic Imagination* (London: British Library, 2015).** For another survey with a literary emphasis, see **Michael Alexander, *Medievalism: The Middle Ages in Modern England* (New Haven, CT: Yale University Press, 2007).**

The journal *postmedieval* is worth a browse. If you don't have access to the full journal it's still instructive to get a sense of current debates and themes by reviewing the pages of contents. See <https://www.palgrave.com/gb/journal/41280>

On Sex and Violence, MA Special Subject, UCL History of Art

Summer Reading List/Preliminary Bibliography

Mignon Nixon

Note: These are only suggestions. If there are other texts you are itching to read instead, please do so.

Ahmed, Sara. *The Cultural Politics of Emotion* (London: Routledge Chapman Hall, 2004/ revised 2014): "Introduction" (pp. 1-19) and *passim*.

Arendt, Hannah. "On Violence," in *Crises of the Republic* [1969] (New York: Harcourt, Brace, and Company, 1972), pp. 105-184.

Bailly, Lionel. *Lacan: A Beginner's Guide* (Oneworld, 2009).

Bersani, Leo. "Introduction" and "Theory and Violence," chapter one, *The Freudian Body: Psychoanalysis and Art* (New York: Columbia University Press, 1986), pp. 1-27.

Bourke, Joanna. *Rape: A History from 1860 to the Present* (London: Virago, 2007).

Butler, Judith. "Melancholy Gender/Refused Identification," in *The Psychic Life of Power: Theories in Subjection* (Stanford: University of California Press, 1997), pp. 132-150 (see also, if interested, response by Adam Phillips and Butler's reply), pp. 151-166.

Butler, Judith. "Ideologies of the Super-Ego: *Psychoanalysis and Feminism* Revisited," in *Juliet Mitchell and the Lateral Axis: Twenty-First Century Psychoanalysis and Feminism*, ed. Robbie Duschinsky and Sue Walker (New York: Palgrave Macmillan, 2015), pp. 57-76.

Butler, Judith. "The Claim of Non-Violence," in *Frames of War. When Is Live Grievable?* (London: Verso, 2009), pp. 165-184.

Butler, Judith. *Precarious Life: The Powers of Mourning and Violence* (London: Verso, 2003), pp. 19-49.

Butler, Judith. "Torture and the Ethics of War Photography." *Environment and Planning D: Society and Space* 25, 2007, pp. 951-966.

Caruth, Cathy. Ed. *Trauma: Explorations in Memory*. Baltimore: Johns Hopkins University Press, 1995.

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press, 1996.

Douglas Crimp, "Mourning and Militancy," *October* 51, (1989), pp. 3-18.

Deutsche, Rosalyn. *Hiroshima After Iraq: Three Studies in Art and War* (New York, Columbia University Press, 2010), chapter 1, "Silvia Kolbowski," pp. 9-32.

Fornari, Franco. "Introduction," *The Psychoanalysis of War*, trans. Alenka Pfeifer (Garden City, NY: Anchor Books, 1966/1974), "Introduction," pp. vii-xxxi and chapter 5, "Reflections on the Nuclear Era," pp. 153-236, **esp. pp. 172-176**.

Freud, Sigmund. *Three Essays on the Theory of Sexuality* (1905), in *The Standard Edition*, vol. 7, "The Sexual Aberrations," pp. 135-172.

- Freud, Sigmund. "Thoughts for the Times on War and Death," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey, vol. 14, pp. 273-301.
- Freud, Sigmund. *Beyond the Pleasure Principle* (1920), in *The Standard Edition*, vol. 18, pp. 1-64.
- Freud, "Mourning and Melancholia" (1917/1915), in *The Standard Edition*, vol. 14, pp. 237-258.
- Freud, "Fetishism" (1927), in the *Standard Edition*, vol. 21 pp. 147-158.
- Herzog, Dagmar. *Sex in Crisis: The New Sexual Revolution and the Future of American Politics* (New York: Basic Books, 2008).
- Iversen, Margaret. *Beyond Pleasure: Freud, Lacan, Barthes*. Chapter 6, "Mourning: The Vietnam Veterans Memorial." University Park, Penn.: Pennsylvania State University Press, 2007.
- Kelly, Mary, "Gloria Patri," in *Camera Obscura* no. 31, 1992.
- Kelly, Mary. "On Display: Not Enough Gees and Gollies to Describe It." *Imaging Desire*. Cambridge, Mass: MIT Press, 1996.
- Klein, Melanie. "A Contribution to the Psychogenesis of Manic-Depressive States" (1935), in *The Selected Melanie Klein*, ed. Juliet Mitchell (New York: Free Press, 1986), pp. 115-145.
- Mitchell, Juliet. *Psychoanalysis and Feminism: Freud, Reich, Laing and Women* (New York: Vintage, 1974), pp. xiii-xxi and pp. 5-51.
- Mitchell, Juliet. *Siblings: Sex and Violence* (Cambridge: Polity, 2003), chapter 2, "Did Oedipus Have a Sister," especially pp. 32-39.
- Mitchell, Juliet. *Mad Men and Medusas: Reclaiming Hysteria and the Effects of Sibling Relations on the Human Condition* (Harmondsworth: Penguin, 2000). Chapter 5, "Sexuality, Death and Reproduction."
- Mitchell, Juliet. 'Siblings and Trauma - a theoretical consideration'. In P. Coles (ed.), *Sibling Relationships*. London: Karnac, 2006.
- Mulvey, Laura. "The Death Drive: Narrative Movement Stilled," in *Death 23x a Second: Stillness and the Moving Image* (London: Reaktion, 2006), pp. 67-84.
- Munoz, Jose Esteban. "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position." *Signs: Journal of Women in Culture and Society*, 2006, vol. 31, no. 3.
- Rose, Jacqueline. "Why War?" in *Why War? Psychoanalysis, Politics, and the Return to Melanie Klein*. Oxford: Blackwell, 1993. pp. 15-40.
- Jacqueline Rose, "Negativity in the Work of Melanie Klein" and "War in the Nursery," in *Why War?* pp. 137-230.
- Jacqueline Rose, "War in the Nursery," in *Why War?*
- Rosenberg, Eric and Lisa Saltzman. Eds. *Trauma and Visuality in Modernity*. Hanover, N.H.: Dartmouth College Press, 2006.
- Roudinesco, Elisabeth. *Why Psychoanalysis?* trans. Rachel Bowlby (New York: Columbia University Press, 2001), pp.

Sanchez-Pardo, Esther. *Cultures of the Death Drive: Melanie Klein and Modernist Melancholia*. Durham: Duke University Press, 2013), chapter 6, "The Death Drive and Aggression," pp. 137-161.

Scarry, Elaine. *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford University Press, 1987).

Sontag, Susan. *Regarding the Pain of Others* (New York: Farrar, Strauss and Girous, 2003), pp. 1-117.

Spillers, Hortense J. *Black, White, and in Color: Essays on American Literature and Culture*. (Chicago: University of Chicago Press, 2003).

Sturken, Marita. *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (Berkeley: University of California Press, 2002).

Theweleit, Klaus. *Male Fantasies*, trans. Stephen Conway. Minneapolis: University of Minnesota Press, 1987, chapter 1, "Men and Women," sections "Attacks on Women" and "Sexual Murder: Killing for Pleasure," pp. 171-228

Wilson, Siona. "'Girls Say Yes to Boys Who Say No': Four Artists Refigure the Sex War on Terror," *Oxford Art Journal* vol. 32, no. 1.

Winnicott, D.W. 'Discussion of War Aims' (1940). In D. W. Winnicott, *Home Is Where We Start From*. Harmondsworth: Penguin, 1986.

Woolf, Virginia. *The Three Guineas*. Oxford: Blackwell, 2001.

Politics of the Image: Germany, 1890-1945

Some suggested summer reading

West, Shearer. *The Visual Arts in Germany, 1890-1937: Utopia and Despair*. Manchester, 2000.
(Covers the basics, if a bit grimly.)

Peukert, D. *The Weimar Republic*. London, 1991. (Excellent background.)

Lunn, E. *Marxism and Modernism: An Historical Study of Lukacs, Brecht, Benjamin and Adorno*.
Berkeley/Los Angeles, 1982. (Excellent foreground.)

Miller Lane, B. *Architecture and Politics in Germany, 1918–1945*. Cambridge, MA, 1968/85. (Helpful survey.)

Roth, Joseph. *What I Saw: Reports from Berlin, 1920–1933*. Trans. M. Hofmann. London, 2003. (A very good read that opens up many of the issues we'll deal with.)

Weitz, Eric D. *Weimar Germany: Promise and Tragedy*. Princeton, 2007. (A bit clichéd regarding the visual arts but not bad at all.)

Lethen, Helmut. *Cool Conduct: The Culture of Distance in Weimar Germany*. Berkeley, 2002.
(Interesting and ambitious recent attempt to develop a model for the study of Weimar culture.)

Willett, John. *Art and Politics in the Weimar Period: The New Sobriety, 1917-1933*. London, 1978.
(Now quite old but still useful.)

Anything on Dada, the Bauhaus...

Novels (Why not?):

Döblin, Alfred. *Berlin Alexanderplatz. The Story of Franz Biberkopf*. Tr. Michael Hofmann. Various editions, 2018.

Kästner, Erich. *Fabian. The Story of a Moralist*. Tr. C. Brooks. London: Libris, 1990. Recently republished with previously censored passages restored as *Going to the Dogs*, trans. R. Livingstone. New York, 2013.

Keun, Irmgard. *The Artificial Silk Girl*. Tr. K. von Ankum. New York: Other Press, 2002.

Fallada, Hans. *Little Man—What Now?* Tr. S. Bennett. London: Libris, 1996.

Mann, Thomas. *The Magic Mountain, or even Buddenbrooks*.

Films (!)

M

Diary of a Lost Soul

Berlin Alexanderplatz (Jutzi or Fassbinder versions)

Pandora's Box

Nosferatu

The Golem

Dr Mabuse, the Gambler

People on Sunday

Girls in Uniform

and many more...

If you have any particular interests or would like German-language suggestions, feel free to contact me at f.schwartz@ucl.ac.uk

Race Place/Exotic Erotic - some suggested preparatory reading:

Paul Gilroy, Against Race: Imagining Political Culture Beyond the Color Line

H. Arendt, "Race Thinking Before Racism", *The Review of Politics*, 1944. JSTOR.

Bell Hooks, "Critical Interrogation: Talking Race, Resisting Racism", *Art Forum*, May 1989, pp. 18-20.

Edward Said, Orientalism, 1979

Linda Nochlin, The Politics of Vision, 1989

Linda Nochlin and Tamar Garb, The Jew in the Text, 1995

Sander Gilman, The Jew's Body, 1991

Elizabeth Edwards, Anthropology and Photography, 1992

Griselda Pollock, *Differencing the Canon. Feminist Desire and the Writing of Art's Histories*, London and New York: Routledge, 1999.

Time, Media, Revolution: Art and Politics in France, 1789-1871

The historiography on the art and history of this period is voluminous, and there is no single introductory text that will satisfy all your requirements. When it comes to the French Revolution, in particular, you will soon realise that there is no such thing as a neutral history. French political history from 1789 to 1871 is very complicated, so just to get your bearings (especially if you've not studied this period before), you may wish to familiarise yourself with the broader political chronology of the period, looking in particular at the Revolutions of 1789, 1830, and 1848. We will, however, examine all of this in detail during the course, so don't worry if it's all a bit confusing at this point.

The below texts—some art historical and others dealing more with the literature or history of the period—will give you a sense of some of the territory we'll be covering, although anything you read in relation to the themes of the course will be useful, and I encourage you to pursue your own interests, chase footnotes, and read widely around the topic, looking especially at contemporary texts where you can. None of these readings are compulsory, so please don't feel limited to these, or feel that you have to have looked at any or all of them before the course starts. We'll read in a much more focused way during the course, and these are just some preliminary suggestions, in case you're eager to get started now.

Hubertus Kohle and Rolf Reichardt, *Visualising the Revolution: Politics and Pictorial Arts in Late Eighteenth-Century France* (London: Reaktion, 2007) [A good survey of French visual culture during the Revolution]

Michael Marrinan, *Romantic Paris: Histories of a Cultural Landscape, 1800-1850* (Stanford: Stanford University Press, 2009). [Covers a wide range of material relating to the first half of the nineteenth century]

David Harvey, *Paris: Capital of Modernity* (London: Routledge, 2005). [Surveys the second part of our period, from 1830 to the 1870s]

You might also want to look at:

Walter Benjamin, "Paris, the Capital of the Nineteenth Century: Exposé of 1935," in *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin (Cambridge: Harvard University Press, 1999), 3-13. [The full text of Benjamin's *Arcades Project* can be viewed here, to give you a sense of the overall shape of his work
https://monoskop.org/images/e/e4/Benjamin_Walter_The_Arcades_Project.pdf - most of it concerns nineteenth-century Paris; given its fragmentary nature it's not the kind of book you need to read from cover to cover, but it's always interesting to dip into]

Lynn Hunt, *Politics, Culture, and Class in the French Revolution* (Berkeley: University of California Press, 1984). [A classic cultural history of the French Revolution]

Darcy Grimaldo Grigsby, *Extremities: Painting Empire in Post-Revolutionary France* (New Haven and London: Yale University Press, 2002). [An important account of French painting's relationship to questions of empire and colonialism. If you would like to learn more about the history of the Haitian Revolution, a good introduction is Laurent Dubois, *Avengers of the New World: The Story of the Haitian Revolution* (Cambridge: Harvard University Press, 2005)]

Susan L. Siegfried, *Louis-Léopold Boilly: Modern Life in Napoleonic France* (New Haven and London: Yale University Press, 1995). [An essential account of genre painting and social life in post-revolutionary France, with particular attention to questions of gender, class, and spectatorship]

Thomas Crow, *Emulation: Making Artists for Revolutionary France* (New Haven and London: Yale University Press, 1995). [A highly influential – although not uncontested – account of French painting in the 1780s and 1790s]

Kristin Ross, *Communal Luxury: The Political Imaginary of the Paris Commune* (London: Verso, 2016). [A stimulating recent analysis of political aesthetics in 1871]

Reinhart Koselleck, *Futures Past: On the Semantics of Historical Time* (New York: Columbia University Press, 2004). [A landmark book in the philosophy of history, with particular relevance for this course]

There are also lots of films and fictional accounts of the period. For some more general summer reading, just to get you in the mood for the course, reading any French novels of the nineteenth-century will serve you very well (something like Flaubert's *Sentimental Education*, to take just one example, is based on the Revolution of 1848, but there are many others you could choose). For a good summer novel, you could also do a lot worse than Hilary Mantel's *A Place of Greater Safety*, which centres on the period of the Terror and does a terrific job of capturing the fraught climate and complex personalities of that time.

MA Special Subject: The transformations of the body in early modern cabinets of display

Summer Reading Suggestions

Victor Stoichita, 'Walls of Painting,' in *The Self-Aware Image*, pp. 148-162 (Cambridge U.P, 20)

Bronwen Wilson, "The Renaissance Portrait From Resemblance to Representation" in *The Renaissance World* (ed.) John Jeffries Martin, pp. 452-480.

Todd P. Olson, 'Pitiful Relics: Caravaggio's Martyrdom of St. Matthew,' *Representations* 77(Winter 2003): 107-142.

Anna Maerker, Towards a Comparative History of Touch and Spaces of Display: The Body as Epistemic Object, *Historical Social Research*, 40, 1 (151), (2015), pp. 284-300.

Jean-Luc Nancy, "Image and Violence", in *The Ground of the Image*, pp. 15-27 (Fordham U.P. 2005).

Julia Kristeva, From Filth to Defilement in *Powers of Horror*, 56-89 (Columbia U.P., 1982)

MA Art as Theory

Briony Fer

Over the summer, I don't have an extensive reading list but I would like you to embark on some of the reading for the course if you are able to. The most relevant – and hardest to do during term – is to begin to read Proust's *In Search of Lost Time* (whichever translation you like). Volume One is fine, more if you can, which will help you when we do get to the section of the course on his art writing. You will notice he invokes paintings and pictures fairly frequently – we will be referring his 'visual atlas' and his complex sense of temporality. Enjoy it.

You could also have a look at these, but not essential):

Mignon Nixon *Fantastic Reality* MIT 2007 (an important text on Louise Bourgeois, an artist we shall be looking at as artist-writer)

This is an early text by Bersani, but a wonderful one. Leo Bersani *Marcel Proust Fictions of Art and Life* 1965

If you are in London, I also suggest that you go to the following exhibitions if you have the chance as we may be able to discuss them – but also draw on other exhibitions that you will have seen if you are elsewhere. We will also be incorporating various exhibitions and exhibition visits into the course as we go along.

Frank Bowling, Tate Britain. Til 28th August.

Lee Krasner. Barbican. Til 1st September

If you happen to be near Bruton in Somerset, make sure you see Ursula Hauser Collection at Hauser and Wirth Somerset – closes September 8th.

None of this is essential – the main thing is that you look at as much contemporary art as you are able to – and we shall be drawing on your own experience in the course as it evolves. I very much look forward to meeting you late September.

