

HART20028: Paris

[View Online](#)

(1)

Boime, A. The Crystallization of French Official Art. In *The Academy and French painting in the nineteenth century*; Yale University Press: New Haven, 1986; pp 1–21.

(2)

Harvey, D. *Dreaming the Body Politic: Revolutionary Politics and Utopian Schemes*. In *Paris, capital of modernity*; Routledge: New York, 2003; pp 59–89.

(3)

Bezucha, R. J. An Introduction to the History. In *The art of the July Monarchy: France 1830 to 1848*; University of Missouri Press: Columbia, 1990; pp 17–48.

(4)

Steele, V. The Black Prince of Elegance. In *Paris fashion: a cultural history*; Berg: Oxford, 1998; pp 77–96.

(5)

Nochlin, L. Courbet, the Commune, and the Visual Arts. In *Courbet*; Thames & Hudson: London, 2007; pp 84–94.

(6)

Higonnet, P. Paris in the World. In *Paris: capital of the world*; Belknap Press of Harvard University Press: Cambridge, Mass, 2002; pp 230–260.

(7)

Mainardi, P. Second Empire Art Policy: The 1850s. In *Art and politics of the Second Empire: the universal expositions of 1855 and 1867*; Yale University Press: New Haven, 1987; pp 33–38.

(8)

Mainardi, P. Pictures to See and Pictures to Sell. In *The end of the Salon: art and the state in the early Third Republic*; Cambridge University Press: Cambridge, 1993; pp 9–35.

(9)

Blake, N.; Frascina, F. Modern Practices of Art and Modernity. In *Modernity and modernism: French painting in the nineteenth century*; Yale University Press: New Haven, [Conn.], 1993; Vol. Modern art-practices and debates, pp 50–140.

(10)

Clayson, H. The Food Crisis. In *Paris in despair: art and everyday life under siege (1870-71)*; University of Chicago Press: Chicago, London, 2002; pp 163–191.

(11)

De Young, J. 'Housewife or Harlot': Art, Fashion, and Morality in the Paris Salon of 1868. In *Cultures of femininity in modern fashion*; University Press of New England: Hanover, N.H., 2011; Vol. *Becoming modern : new nineteenth-century studies*.

(12)

Clayson, H. Painting the Traffic in Women. In *Painted love: prostitution in French art of the impressionist era*; Yale University Press: New Haven, 1991; pp 1–26.

(13)

Clark, T. J. The View from Notre Dame. In *The painting of modern life: Paris in the art of Manet and his followers*; Thames and Hudson: London, 1985; pp 23–78.

(14)

Lampert, C. The Silent Hero of Modern Life. In *Daumier: visions of Paris*; Royal Academy of Arts: London, 2013; pp 14–25.

(15)

Smith, P. Manet, Baudelaire, and the Artist as Flaneur. In *Impressionism: beneath the surface*; Weidenfeld & Nicholson: London, 1995; Vol. Everyman art library, pp 33–57.

(16)

Broude, Norma. Outing Impressionism: Homosexuality and Homosocial Bonding in the Work of Caillebotte and Bazille. In *Gustave Caillebotte and the fashioning of identity in impressionist Paris*; Yale University Press: New Haven, 1986; pp 117–174.

(17)

Roos, J. M. Paris Interlude. In *Early impressionism and the French state (1866-1874)*; Cambridge University Press: Cambridge, 1996; pp 91–100.

(18)

Boime, A. Manet's 'A Bar at the Folies-Bergere' as an Allegory of Nostalgia. In *12 Views of Manet's Bar*; Princeton University Press: Princeton, N.J., 1996; Vol. The Princeton series in nineteenth-century art, culture, and society, pp 47–70.

(19)

Adler, K. 'We'll Always Have Paris': Paris as Training Ground and Proving Ground. In *Americans in Paris, 1860-1900*; National Gallery: London, 2006; pp 11–55.

(20)

Munholland, J. K. Republican Order and Republican Tolerance in Fin-de-Siecle France. In *Montmartre and the making of mass culture*; Rutgers University Press: New Brunswick, N.J., London, 2001; pp 15–36.

(21)

Perry, G. 'In the Wings of Modern Painting': Women Artists, the Fauves and the Cubists. In *Women artists and the Parisian avant-garde: modernism and 'feminine' art, 1900 to the late 1920s*; Manchester University Press: Manchester, 1995; pp 39–81.

(22)

Dunlop, I. The Salon d'Automne. In *The shock of the new: seven historic exhibitions of modern art*; Weidenfeld and Nicolson: London, 1972; pp 88–119.

(23)

Perez, G. Atget's 'Stillness'. *The Hudson Review* **1983**, 36 (2).
<https://doi.org/10.2307/3856708>.

(24)

Silver, K. Internecine Warfare. In *Esprit de corps: the art of the Parisian avant-garde and the First World War, 1914-1925*; Thames and Hudson: London, 1989; pp 146–185.

(25)

Tag Gronberg. Speaking Volumes: The 'Pavillon de l'Esprit Nouveau'. *Oxford Art Journal* **1992**, 15 (2), 58–69.

(26)

Harvey, D. *Paris, Capital of Modernity*, 1st pbk. ed.; Routledge: New York, 2006.

(27)

Herbert, R. L. *Impressionism: Art, Leisure and Parisian Society*; Yale University Press: New Haven, Conn.

(28)

Silver, K. E. *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*; Thames and Hudson: London, 1989.

(29)

Gronberg, T. *Designs on Modernity: Exhibiting the City in 1920s Paris*; Manchester University Press: Manchester, 1998.

(30)

Sarmant, T.;
Muse

e Carnavalet.
Napolé
on et Paris:
Re

ves d'une Capitale;
Paris-Muse

es: Paris, 2015.

(31)

Greenhalgh, P. *Ephemeral Vistas: The Expositions Universelles, Great Exhibitions, and World's Fairs, 1851-1939*; Manchester University Press: Manchester, UK.

(32)

Mondenard, A. de; Barberie, P.; Reynaud, F.; Wolf, J. de; Kennel, S.; Marville, C.; National Gallery of Art (U.S.); Metropolitan Museum of Art (New York, N.Y.); National Gallery of Canada. *Charles Marville: Photographer of Paris*; National Gallery of Art: Washington, 2013.

(33)

McCauley, E. A. *Industrial Madness: Commercial Photography in Paris, 1848-1871*; Yale University Press: New Haven.

(34)

Siegfried, S. L.; Boilly, L. The Art of Louis-Le

opold Boilly: Modern Life in Napoleonic France; Yale University Press: New Haven.

(35)

Metropolitan Museum of Art (N.Y.); Palais des beaux-arts (Paris). After Daguerre: Masterworks of French Photography (1848-1900) from the Bibliothe

que Nationale : [Catalogue of an Exhibition Held at the Muse

e Du Petit Palais, Paris, September 18-November 23, 1980, and the Metropolitan Museum of Art, New York, December 18,1980-February 15,1981]; Metropolitan Museum of Art: New York, 1980.

(36)

Tseng, S.-C. Nadar's Photography of Subterranean Paris: Mapping the Urban Body. *History of Photography* **2014**, 38 (3), 233-254. <https://doi.org/10.1080/03087298.2014.881150>.

(37)

Clayson, H. A Wintry Masculinity: Art, Soldiering, and Gendered Space in Paris under Siege. *Nineteenth-Century Contexts* **1999**, 20 (4), 385-408. <https://doi.org/10.1080/08905499908583458>.

(38)

Clayson, H. Paris in Despair: Art and Everyday Life under Siege (1870-71); University of Chicago Press: Chicago.

(39)

Clayson, H. Painted Love: Prostitution in French Art of the Impressionist Era; Yale University Press: New Haven.

(40)

Griffiths, H. C. *The Jury of the Paris Fine Art Salon, 1831-1852*, 2013.

(41)

Roos, J. M. *Early Impressionism and the French State (1866-1874)*; Cambridge University Press: Cambridge [England], 1996.

(42)

Mainardi, P. *The End of the Salon: Art and the State in the Early Third Republic*; Cambridge University Press: Cambridge, 1993.

(43)

Mainardi, P. *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*; Yale University Press: New Haven, 1987.

(44)

Garb, T. *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth-Century Paris*; Yale University Press: New Haven, 1994.

(45)

Waller, S. *The Invention of the Model: Artists and Models in Paris, 1830-1870*; Ashgate: Aldershot, England.

(46)

Morton, M.; Schmunk, P. L. *The Arts Entwined: Music and Painting in the Nineteenth Century*; Routledge: London, 2011; Vol. 2.

(47)

Thidemann, Anne. *The Art of Dealing: Commercial Galleries in Paris towards the End of the Nineteenth Century.*, 2004.

(48)

Boime, A. *The Academy and French Painting in the Nineteenth Century*; Yale University Press: New Haven [Conn.].

(49)

Ward, M. Impressionist Installations and Private Exhibitions. *The Art Bulletin* **1991**, 73 (4). <https://doi.org/10.2307/3045832>.

(50)

Green, N. Circuits of Production, Circuits of Consumption: The Case of Mid-Nineteenth-Century French Art Dealing. *Art Journal* **1989**, 48 (1). <https://doi.org/10.2307/776917>.

(51)

Montagné Villette, S.; Hardill, I. Paris and Fashion: Reflections on the Role of the Parisian Fashion Industry in the Cultural Economy. *International Journal of Sociology and Social Policy* **2010**, 30 (9/10), 461–471. <https://doi.org/10.1108/01443331011072235>.

(52)

Groom, G. L.; Art Institute of Chicago. *Impressionism, Fashion, & Modernity*; Art Institute of Chicago: Chicago, 2012.

(53)

Thomson, R. *Art of the Actual: Naturalism and Style in Early Third Republic France, 1880-1900*; Yale University Press: New Haven, 2012.

(54)

Roger Fry. *French Art of the Nineteenth Century-Paris*. *The Burlington Magazine* for

Connoisseurs **1922**, 40 (231).

(55)

Nancy Forgione. Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris. *The Art Bulletin* **2005**, 87 (4).

(56)

Boime, A. *Art and the French Commune: Imagining Paris after War and Revolution*; Princeton University Press: Princeton, N.J.

(57)

Gluck, M. *Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris*; Harvard University Press: Cambridge, Mass, 2005.

(58)

Lorente, J.-P. Galleries of Modern Art in Nineteenth-Century Paris and London: Their Location and Urban Influence. *Urban History* **1995**, 22 (2), 187–204.
<https://doi.org/10.1017/S0963926800000468>.

(59)

The Invisible
Fla

neuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris; D'Souza, A., McDonough, T., Eds.; Manchester University Press: Manchester, 2006.

(60)

Milner, J. *The Studios of Paris: The Capital of Art in the Nineteenth Century*; Yale University Press: New Haven, 1988.

(61)

Green, P.; Kinsman, J.; National Gallery of Australia. Paris in the Late Nineteenth Century; National Gallery of Australia: Canberra, 1996.

(62)

Prendergast, C. Paris and the Nineteenth Century; Blackwell: Cambridge, Mass., USA, 1992.

(63)

Landes, J. B. Visualizing the Nation: Gender, Representation, and Revolution in Eighteenth-Century France; Cornell University Press: Ithaca, 2001.

(64)

Lampert, C. Rodin; Royal Academy of Arts: London, 2006.

(65)

Laughton, B.
Honoré
Daumier; Yale University Press: New Haven.

(66)

Walker, J. A. DAUMIER. The Art Book **2005**, 12 (2), 57–57.
https://doi.org/10.1111/j.1467-8357.2005.555_1.x.

(67)

Symmons, S. Daumier; Chaucer: London.

(68)

Melot, M. Daumier and Art History: Aesthetic Judgement/Political Judgement. Oxford Art Journal **1988**, 11 (1), 3–24. <https://doi.org/10.1093/oxartj/11.1.3>.

(69)

Daumier, H. Honore

Daumier 1808-1879: The Armand Hammer Daumier Collection, Incorporating a Collection from George Longstreet; Armand Hammer Foundation: Los Angeles.

(70)

Adler, K. Manet; Phaidon: Oxford, 1986.

(71)

Collins, B. R. 12 Views of Manet's Bar; Princeton University Press: Princeton, N.J.

(72)

Manet, E.; Rothenstein, J.; Wilenski, R. H. Manet ; with an Introduction by John Rothenstein and Notes by R.H. Wilenski; Faber: London, 1945.

(73)

Dolan, T. Manet, Wagner, and the Musical Culture of Their Time; Ashgate: England, 2013.

(74)

Krell, A.; Manet, E. Manet and the Painters of Contemporary Life; Thames and Hudson: New York, N.Y., 1996.

(75)

Hanson, A. C. Manet and the Modern Tradition; 1977.

(76)

Manet, E.; Stevens, M. A.; Nichols, L. W. Manet: Portraying Life; Toledo Museum of Art: Toledo, 2012.

(77)

Clark, T. J. *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, Rev. ed.; Thames & Hudson: London, 1999.

(78)

Reff, T.; National Gallery of Art (U.S.). *Manet and Modern Paris: One Hundred Paintings, Drawings, Prints, and Photographs by Manet and His Contemporaries*; National Gallery of Art: Washington.

(79)

Wilson-Bareau, J.;
Muse

e d'Orsay; National Gallery of Art (U.S.). *Manet, Monet, and the Gare Saint-Lazare*; National Gallery of Art: Washington.

(80)

Friedrich, O. *Olympia: Paris in the Age of Manet*; Aurum: London, 1992.

(81)

Brown, M. *The Image of the
'Bohe*

mien' from Diaz to Manet and Van Gogh; University Microfilms International: Ann Arbor, Mich, 1983.

(82)

Carey, F.; Griffiths, A.; British Museum. Department of Prints and Drawings. *From Manet to Toulouse-Lautrec: French Lithographs, 1860-1900 : Catalogue of an Exhibition at the Department of Prints and Drawings in the British Museum*, 1978; British Museum Publications: London, 1978.

(83)

Caillebotte, G.; Distel, A.; Galeries nationales du Grand Palais (France); Art Institute of Chicago; Los Angeles County Museum of Art. Gustave Caillebotte, Urban Impressionist; Re

union des
Muse

es Nationaux: Paris.

(84)

Caillebotte, G.; Broude, N. Gustave Caillebotte and the Fashioning of Identity in Impressionist Paris; Rutgers University Press: New Brunswick, NJ, 2002.

(85)

Varnedoe, K.; Caillebotte, G. Gustave Caillebotte; Yale University Press: New Haven, 1987.

(86)

Mainardi, P. The Double Exhibition in Nineteenth-Century France. *Art Journal* **1989**, 48 (1). <https://doi.org/10.2307/776915>.

(87)

Mainardi, P. By Susan S. Waller. Aldershot: Ashgate, 2006. Pp. Xvii+168. \$99.95. The *Journal of Modern History* **2008**, 80 (1), 156–157. <https://doi.org/10.1086/586778>.

(88)

Mainardi, P. Assuring the Empire of the Future: The 1798 Fete de La Liberte. *Art Journal* **1989**, 48 (2). <https://doi.org/10.2307/776966>.

(89)

Roos, J. M. Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic. *The Art Bulletin* **1986**, 68 (4). <https://doi.org/10.2307/3051045>.

(90)

Florman, L. The Difference Experience Makes in 'The Philosophical Brothel'. *The Art Bulletin* **2003**, 85 (4). <https://doi.org/10.2307/3177369>.

(91)

Gronberg, T. Speaking Volumes: The Pavillon de l'Esprit Nouveau. *Oxford Art Journal* **1992**, 15 (2), 58–69. <https://doi.org/10.1093/oxartj/15.2.58>.

(92)

Leighen, P. The White Peril and L'Art Negre: Picasso, Primitivism, and Anticolonialism. *The Art Bulletin* **1990**, 72 (4). <https://doi.org/10.2307/3045764>.

(93)

Perez, G. Atget's 'Stillness'. *The Hudson Review* **1983**, 36 (2). <https://doi.org/10.2307/3856708>.

(94)

Cottington, D. *Cubism and Its Histories*; Manchester University Press: Manchester, 2004.

(95)

Cottington, D. *Cubism in the Shadow of War: The Avant-Garde and Politics in Paris 1905-1914*; Yale University Press: New Haven.

(96)

Elderfield, J.; Matisse, H.; Museum of Modern Art (New York, N.Y.). *Henri Matisse: A Retrospective*; Museum of Modern Art: New York.

(97)

Elderfield, J.; Museum of Modern Art (New York, N.Y.); San Francisco Museum of Modern Art; Kimbell Art Museum. The 'Wild Beasts': Fauvism and Its Affinities; Museum of Modern Art: New York.

(98)

Flam, J. D.; Matisse, H. Matisse: The Man and His Art, 1869-1918; Thames and Hudson: London, 1986.

(99)

Cowling, E.; Tate Modern (Gallery); Galeries nationales du Grand Palais (France); Museum of Modern Art (New York, N.Y.). Matisse, Picasso; Tate Pub: London, 2002.

(100)

Malcolm Gee. Dealers, Critics, and Collectors of Modern Painting; Garland Pub.: New York, 1981.

(101)

Green, C. Cubism and Its Enemies: Modern Movements and Reaction in French Art, 1916-1928; Yale University Press: New Haven, 1987.

(102)

Hicken, A. Apollinaire, Cubism and Orphism; Ashgate: Aldershot, Hants.

(103)

Man Ray; Lottman, H. R. Man Ray's Montparnasse; H.N. Abrams: New York, 2001.

(104)

Muse

e d'art moderne de la ville de Paris. L'Ecole de Paris, 1904-1929: La Part de l'autre :
Muse

Le Musée d'art Moderne de La Ville de Paris, 30 Novembre 2000-11 Mars 2001; Paris
musée
es: Paris, 2000.

(105)

Wayne, K.; Modigliani, A.; Albright-Knox Art Gallery; Kimbell Art Museum; Los Angeles
County Museum of Art. Modigliani & the Artists of Montparnasse; Harry N. Abrams in
association with the Albright-Knox Art Gallery, Buffalo, New York: New York, 2002.

(106)

Cowling, E.; Mundy, J.; Tate Gallery. On Classic Ground: Picasso,
Le
ger, de Chirico, and the New Classicism, 1910-1930; Tate Gallery: London, 1990.

(107)

Turner, E. H.; Ellis, E. G.; Davenport, G. Americans in Paris: (1921-1931) : Man Ray, Gerald
Murphy, Stuart Davis, Alexander Calder; Counterpoint: Washington, D.C., 1996.

(108)

Leighten, P. Picasso's Collages and the Threat of War, 1912-13. The Art Bulletin **1985**, 67
(4). <https://doi.org/10.2307/3050849>.

(109)

Cottington, D. What the Papers Say: Politics and Ideology in Picasso's Collages of 1912. Art
Journal **1988**, 47 (4). <https://doi.org/10.2307/776984>.

(110)

Leighten, P. D.; Paul Avrich Collection (Library of Congress). Re-Ordering the Universe:
Picasso and Anarchism, 1897-1914; Princeton University Press: Princeton, N.J.

(111)

Antliff, M.; Leighton, P. D. Cubism and Culture; Thames & Hudson: New York, 2001.

(112)

Poggi, C. In Defiance of Painting: Cubism, Futurism, and the Invention of Collage; Yale University Press: New Haven.

(113)

Rosenblum, R. Cubism and Twentieth-Century Art; Abrams: New York, 1961.

(114)

Rubin, W.; Picasso, P.; Braque, G.; Museum of Modern Art (New York, N.Y.). Picasso and Braque: Pioneering Cubism; Museum of Modern Art: New York.

(115)

Picasso, P.; Braque, G.; Rose, B.; Gunning, T.; PaceWildenstein (Firm). Picasso, Braque and Early Film in Cubism: April 20-June 23, 2007 PaceWildenstein; Pace Wildenstein: New York, 2007.

(116)

Spate, V. Orphism: The Evolution of Non-Figurative Painting in Paris, 1910-1914; Oxford University Press: Oxford.

(117)

Dickerman, L.; Doherty, B.; Centre Georges Pompidou; National Gallery of Art (U.S.); Museum of Modern Art (New York, N.Y.). Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris; National Gallery of Art in association with D.A.P./ Distributed Art Publishers, New York: Washington [D.C.].

(118)

Troy, N. J. *Modernism and the Decorative Arts in France: Art Nouveau and Le Corbusier*; Yale University Press, 1991.

(119)

Wilson, S.; Chassey, E. de; Royal Academy of Arts (Great Britain); Museo Guggenheim Bilbao. *Paris: Capital of the Arts, 1900-1968*; Royal Academy of Arts: London, 2002.

(120)

Eliel, C. S.; Ducros, F.; Gronberg, T.; Los Angeles County Museum of Art. *L'Esprit Nouveau: Purism in Paris, 1918-1925*; Los Angeles County Museum of Art in association with Harry N. Abrams: Los Angeles, Calif, 2001.

(121)

Bishop, J. C.; Debray, C.; Rabinow, R. A.; San Francisco Museum of Modern Art; Grand Palais (Paris, France); Metropolitan Museum of Art (New York, N.Y.). *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*; San Francisco Museum of Modern Art: [San Francisco, Calif.].

(122)

Rosenblum, R.; Stevens, M.; Dumas, A.; Royal Academy of Arts (Great Britain); Solomon R. Guggenheim Museum. *1900: Art at the Crossroads*; Harry N. Abrams: New York, 2000.