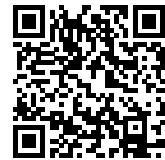


HA2D7: Modern Art and Modernism (Term 1)

[View Online](#)

-
1.
Smith P, Wilde C. A companion to art theory [Internet]. Oxford: Blackwell; 2002. Available from:
<http://0-onlinelibrary.Wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9780470998434>

 2.
Francis Frascina. Institutions, Culture, and America's 'Cold War Years': The Making of Greenberg's 'Modernist Painting'. *Oxford Art Journal* [Internet]. Oxford University PressOxford University Press; 2003;26(1):71–97. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3600447?seq=1#page_scan_tab_contents

 3.
Hiddleston JA. Baudelaire, Manet, and Modernity. *The Modern Language Review*. 1992 Jul;87(3).

 4.
Meyer Shapiro. 'The nature of Abstract Art'. *Marxist quarterly* [Internet]. 1(1):77–98. Available from:
<https://arlir.iii.com/nonret~S0&atitle='The+nature+of+Abstract+Art'&title=Marxist+quarterly&aufirst=Meyer+Shapiro&auinit=&aulast=&issn=&eissn=&coden=&volume=1&issue=1&spage=77&epage=98&quarter=&ssn=&date=Jan+&sid=&reqtype3>

 - 5.

Frascina F, Harrison C, Paul D, Open University. *Modern art and modernism: a critical anthology*. London: Paul Chapman in association with the Open University; 1988.

6.

Harrison C, Wood P. *Art in theory, 1900-1990: an anthology of changing ideas*. Oxford: Blackwell; 1992.

7.

Clement Greenberg,. 'Avant-Garde and Kitsch'. *Partisan review*. New Brunswick: Partisan Review Inc; VI(5):34-49.

8.

T. J. Clark. Clement Greenberg's Theory of Art. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1982;9(1):139–156. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343277?seq=1#page_scan_tab_contents

9.

T. J. Clark. A Bourgeois Dance of Death: Max Buchon on Courbet-I. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd.Burlington Magazine Publications Ltd.; 1969;111(793):208–213. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/875972?seq=1#page_scan_tab_contents

10.

Michael Fried. Painter into Painting: On Courbet's 'After Dinner at Ornans' and 'Stonebreakers'. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1982;8(4):619–649. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343190?seq=1#page_scan_tab_contents

11.

Alan Bowness. Courbet's Proudhon. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd.Burlington Magazine Publications Ltd.; 1978;120(900):123–130.

Available from:

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/879130?seq=1#page_scan_tab_contents

12.

Bowness A, Courbet G. Courbet's L'Atelier du peintre. Newcastle upon Tyne: University of Newcastle upon Tyne; 1972.

13.

Nochlin L. Gustave Courbet's Meeting: A Portrait of the Artist as a Wandering Jew. *The Art Bulletin*. 1967 Sep;49(3).

14.

Ting Chang. 'The Meeting': Gustave Courbet and Alfred Bruyas. *The Burlington Magazine [Internet]*. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1996;138(1122):586–591. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/887242?seq=1#page_scan_tab_contents

15.

Chu P ten-Doesschate. *Courbet in perspective*. Englewood Cliffs: Prentice-Hall; 1977.

16.

Clark TJ. *The absolute bourgeois: artists and politics in France, 1848-1851*. London: Thames and Hudson; 1973.

17.

Clark TJ. *Image of the people: Gustave Courbet and the 1848 revolution*. London: Thames and Hudson; 1973.

18.

Crapo PB. The Problematics of Artistic Patronage under the Second Empire: Gustave Courbet's Involved Relations with the Regime of Napoleon III. *Zeitschrift für Kunstgeschichte*. 1995;58(2).

19.

Frédérique Desbuissens. Courbet's Materialism. *Oxford Art Journal* [Internet]. Oxford University PressOxford University Press; 2008;31(2):253–260. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20108023?seq=1#page_scan_tab_contents

20.

Faunce S, Nochlin L, Courbet G, Brooklyn Museum of Art, Minneapolis Institute of Arts. Courbet reconsidered. [New York]: Brooklyn Museum; 1988.

21.

Michael Fried. The Structure of Beholding in Courbet's 'Burial at Ornans'. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1983;9(4):635–683. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343377?seq=1#page_scan_tab_contents

22.

Michael Fried. Manet in His Generation: The Face of Painting in the 1860s. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1992;19(1):22–69. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343753?seq=1#page_scan_tab_contents

23.

Fried M, Courbet G. Courbet's realism. Chicago: University of Chicago Press; 1990.

24.

Fried M. Manet's modernism, or, The face of painting in the 1860s. Chicago: University of Chicago Press; 1996.

25.

Herding K. Courbet: to venture independence. New Haven: Yale University Press; 1991.

26.

Lesko D. From Genre to Allegory in Gustave Courbet's *Les Demoiselles de Village*. *Art Journal*. 1979 Spring;38(3).

27.

Moffitt JF. Art and Politics: An Underlying Pictorial - Political Topos in Courbet's 'Real Allegory'. *Artibus et Historiae*. 1987;8(15).

28.

Nicolson B. Courbet, The studio of the painter. New York: Viking Press;

29.

Przyblyski JM. Courbet, the Commune, and the Meanings of Still Life in 1871. *Art Journal*. 1996 Summer;55(2).

30.

Rubin JH. Realism and social vision in Courbet & Proudhon. Princeton: Princeton University Press; 1980.

31.

Nochlin L. Realism. Harmondsworth: Penguin; 1990.

32.

Seibert MA. A Political and a Pictorial Tradition Used in Gustave Courbet's Real Allegory.

The Art Bulletin. 1983 Jun;65(2).

33.

Smith P. Manet Bits. Art History. 1997 Sep;20(3):477-482.

34.

Toussaint H, Courbet G, Réunion des musées nationaux (France), Arts Council of Great Britain, Galeries nationales du Grand Palais (France), Royal Academy of Arts (Great Britain). Gustave Courbet: 1819-1877 , (exposition organisée par la Réunion des musées nationaux et l'Arts Council of Great Britain), Grand Palais, 30 septembre 1977-2 janvier 1978 , (catalogue. Paris: Ministère de la culture et de l'environnement, Éditions des musées nationaux; 1977.

35.

Weisberg GP, Cleveland Museum of Art. The realist tradition: French painting and drawing, 1830-1900. Cleveland, Ohio: Cleveland Museum of Art;

36.

Hiddleston JA. Baudelaire and the art of memory. Oxford: Clarendon Press; 1999.

37.

Is Paris Still the Capital of the Nineteenth Century?: Essays on Art and Modernity, 1850-1900 [Internet]. Routledge; 26AD. Available from:
<http://www.amazon.co.uk/Paris-Still-Capital-Nineteenth-Century/dp/1472460146>

38.

Hiddleston JA. Baudelaire and the art of memory. Oxford: Clarendon Press; 1999.

39.

Hiddleston JA. Baudelaire and the art of memory [Internet]. Oxford: Clarendon; 1999. Available from:

<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/acprof:oso/9780198159322.001.001>

40.

Richard Shiff. Handling Shocks: On the Representation of Experience in Walter Benjamin's Analogies. *Oxford Art Journal* [Internet]. Oxford University Press; 1992;15(2):88–103. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360503?seq=1#page_scan_tab_contents

41.

Hobbs R. Impressions of French modernity: art and literature in France, 1850-1900. Manchester: Manchester University Press; 1998.

42.

Tom McDonough. The Crimes of the Flaneur. *October* [Internet]. The MIT PressThe MIT Press; 2002;102:101–122. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/779133?seq=1#page_scan_tab_contents

43.

Herbert RL. Impressionism: art, leisure and Parisian society. New Haven, Conn: Yale University Press; 1988.

44.

André Dombrowski. History, Memory, and Instantaneity in Edgar Degas's 'Place de la Concorde'. *The Art Bulletin* [Internet]. College Art AssociationCollege Art Association; 2011;93(2):195–219. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/23046593?seq=1#page_scan_tab_contents

45.

Burton R. 'The Unseen Seer, or Proteus in the City: Aspects of a Nineteenth-Century Parisian Myth'. *French studies*. Belfast: Society for French Studies; 1988;XLII:50–68.

46.

Benjamin AE. *The problems of modernity: Adorno and Benjamin*. London: Routledge; 1989.

47.

Benjamin AE. *The problems of modernity: Adorno and Benjamin*. London: Routledge; 1989.

48.

Smith G. *On Walter Benjamin: critical essays and recollections*. 1st MIT Press paperback ed. Cambridge, Mass: MIT Press; 1991.

49.

Prendergast C. *Paris and the nineteenth century*. Oxford: Blackwell; 1992.

50.

Harrison C, Wood P. *Art in theory, 1900-1990: an anthology of changing ideas*. Oxford: Blackwell; 1992.

51.

Michael Fried. *Painting Memories: On the Containment of the past in Baudelaire and Manet*. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1984;10(3):510-542. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1343305?seq=1#page_scan_tab_contents

52.

Locke N. *Unfinished Homage: Manet's 'Burial' and Baudelaire*. *The Art Bulletin*. 2000 Mar;82(1).

53.

Collins BR. Manet's Luncheon in the Studio: An Homage to Baudelaire. *Art Journal*. 1978 Winter;38(2).

54.

Juliet Wilson Bareau. The Hidden Face of Manet. An Investigation of the Artist's Working Processes [Exhibition Catalog]. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1986;128(997). Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/882487?Search=yes&resultItemClick=true&searchText=no:997&searchText=AND&searchText=sn:00076287&searchText=AND&searchText=sp:i&searchText=AND&searchText=vo:128&searchText=AND&searchText=year:1986&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dno%253A997%2BAND%2Bsn%253A00076287%2BAND%2Bsp%253Ai%2BAND%2Bvo%253A128%2BAND%2Byear%253A1986%26amp%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents

55.

Armstrong CM. *Manet Manette*. New Haven: Yale University Press; 2002.

56.

Rubin JH. *Manet's silence and the poetics of bouquets*. London: Reaktion; 1994.

57.

Clark TJ. *The painting of modern life: Paris in the art of Manet and his followers*. London: Thames and Hudson; 1985.

58.

Mauner GL. *Manet, peintre-philosophe: a study of the painter's themes*. University Park: Pennsylvania State University Press; 1975.

59.

Locke N. Manet and the family romance. Princeton, N.J.: Princeton University Press; 2001.

60.

Hanson AC. Manet and the modern tradition. New Haven: Yale University Press; 1977.

61.

Clark TJ. Preliminaries to a Possible Treatment of 'Olympia' in 1865. *Screen*. 1980 Mar 1;21(1):18-42.

62.

More on a Name: Manet's 'Olympia' and the Defiant Heroine in Mid-Nineteenth-Century France. Available from:

http://encore.lib.warwick.ac.uk/iii/encore/eds/C_S%27More%20on%20a%20Name%3A%20Manet%27s%20E2%80%98Olympia%E2%80%99%20and%20the%20Defiant%20Heroine%20in%20Mid-Nineteenth-Century%20France%27__Orightresult__U?lang=eng&suite=cobalt

63.

Reff T, Manet É. Manet - 'Olympia'. London: Allen Lane; 1976.

64.

Clark TJ. The painting of modern life: Paris in the art of Manet and his followers. London: Thames and Hudson; 1985.

65.

Lipton E. Alias Olympia: a woman's search for Manet's notorious model & her own desire. London: Thames and Hudson; 1993.

66.

Friedrich O. Olympia: Paris in the age of Manet. London: Aurum Press; 1992.

67.

Thierry de Duve and Brian Holmes. How Manet's 'A Bar at the Folies-Bergère' Is Constructed. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1998;25(1):136–168. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1344137?seq=1#page_scan_tab_contents

68.

Iskin RE. Selling, Seduction, and Soliciting the Eye: Manet's Bar at the Folies-Bergere. *The Art Bulletin*. 1995 Mar;77(1).

69.

Boime A. Manet's 'Un bar aux Folies-Bergere' as an Allegory of Nostalgia. *Zeitschrift für Kunstgeschichte*. 1993;56(2).

70.

Carrier D. Art History in the Mirror Stage: Interpreting un Bar aux Folies Bergeres. *History and Theory*. 1990 Oct;29(3).

71.

Collins BR. 12 Views of Manet's Bar. Chichester: Princeton University Press; 1996.

72.

Isaacson J. Constable, Durany, Mallarme, Impressionism, Plein Air, and Forgetting. *The Art Bulletin*. 1994 Sep;76(3).

73.

Smith P. 'PARBLEU': PISSARRO AND THE POLITICAL COLOUR OF AN ORIGINAL VISION. *Art History*. 1992 Jun;15(2):223–247.

74.

Shiff R. Cézanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art. Chicago: University of Chicago Press; 1984.

75.

Rewald J, Weitzenhoffer F. Aspects of Monet: a symposium on the artist's life and times. New York: Abrams; 1984.

76.

Lewis MT. Critical readings in Impressionism and post-Impressionism: an anthology. Berkeley: University of California Press; 2007.

77.

House J. Impressionism: paint and politics. New Haven: Yale University Press; 2004.

78.

Berson R, Fine Arts Museums of San Francisco. The New painting: impressionism, 1874-1886 : documentation. San Francisco, CA: Fine Arts Museums of San Francisco; 1989.

79.

Rewald J. The history of impressionism. Rev. and enl. ed. New York: Museum of Modern Art; 1961.

80.

Ward M. Pissarro, Neo-impressionism, and the spaces of the avant-garde. Chicago: University of Chicago Press; 1996.

81.

Special Issue: Pissarro. Apollo. London: Apollo Magazine Ltd; 136(369).

82.

Pissarro C, Brettell RR, Pissarro J, Stevens MA, Dallas Museum of Art, Philadelphia Museum of Art, Royal Academy of Arts (Great Britain). *The impressionist and the city: Pissarro's series paintings*. New Haven: Yale University Press; 1992.

83.

Thomson R, Birmingham City Museum and Art Gallery, Burrell Collection. *Camille Pissarro: Impressionism, landscape and rural labour*. London: Herbert Press; 1990.

84.

Lloyd C. *Studies on Camille Pissarro*. London: Routledge & Kegan Paul; 1986.

85.

Pissarro C, Hayward Gallery, Galeries nationales du Grand Palais (France), Museum of Fine Arts, Boston. *Pissarro: Camille Pissarro 1830-1903*. (London): Arts Council of Great Britain; 1980.

86.

House J, Monet C. *Monet: nature into art*. New Haven: Yale University Press; 1986.

87.

Kear J. *MAKING HAY WITH MONET: MONETS OF THE 1890s*. *Art History*. 1991 Dec;14(4):593-599.

88.

Brettell RR. *Monet's Haystacks Reconsidered*. *Art Institute of Chicago Museum Studies*. 1984 Autumn;11(1).

89.

John Klein. The Dispersal of the Modernist Series. *Oxford Art Journal* [Internet]. Oxford University Press; 1998;21(1):123–135. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360700?seq=1#page_scan_tab_contents

90.

Levine SZ. Monet's Series: Repetition, Obsession. *October*. 1986 Summer;37.

91.

Impressionism : beneath the surface / Paul Smith. Available from: http://encore.lib.warwick.ac.uk/iii/encore/search/C__SImpressionism%3A%20Beneath%20the%20Surface%20_Orightresult?lang=eng&suite=cobalt

92.

Spate V, Monet C. *The colour of time: Claude Monet*. London: Thames and Hudson; 1992.

93.

Tucker PH, Monet C, Museum of Fine Arts, Boston, Royal Academy of Arts (Great Britain). *Monet in the '90s: the series paintings*. 4th printing with corrections. Boston: Museum of Fine Arts; 1990.

94.

Pollock, Griselda. *Vision and difference*. London: Routledge;

95.

Garb T. 'L'ART FÉMININ': THE FORMATION OF A CRITICAL CATEGORY IN LATE NINETEENTH-CENTURY FRANCE. *Art History*. 1989 Mar;12(1):39–65.

96.

Broude N. Degas's 'Misogyny'. *The Art Bulletin*. 1977 Mar;59(1).

97.

KATHRYN BROWN. The Aesthetics of Presence: Looking at Degas's 'Bathers'. *The Journal of Aesthetics and Art Criticism* [Internet]. WileyThe American Society for AestheticsThe American Society for Aesthetics; 2010;68(4):331–341. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40929541?seq=1#page_scan_tab_contents

98.

Harrison C. Painting the difference: sex and spectator in modern art. Chicago: University of Chicago Press; 2005.

99.

Broude N. Edgar Degas and French Feminism, ca. 1880: 'The Young Spartans,' the Brothel Monotypes, and the Bathers Revisited. *The Art Bulletin*. 1988 Dec;70(4).

100.

Marilyn R. Brown. 'Miss La La's' Teeth: Reflections on Degas and 'Race'. *The Art Bulletin* [Internet]. College Art AssociationCollege Art Association; 2007;89(4):738–765. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25067359?seq=1#page_scan_tab_contents

101.

Frascina F. Modernity and modernism: French painting in the nineteenth century. New Haven: Yale University Press, in association with the Open University; 1993.

102.

Sidlauskas S. Resisting Narrative: The Problem of Edgar Degas's Interior. *The Art Bulletin*. 1993 Dec;75(4).

103.

Elizabeth Easton and Jared Bark. 'Pictures Properly Framed': Degas and Innovation in Impressionist Frames. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 2008;150(1266):603–611. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40479868?seq=1#page_scan_tab_contents

104.

Richard Kendall. Degas and the Contingency of Vision. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1988;130(1020):180–216. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/883345?seq=1#page_scan_tab_contents

105.

Reff T. The Technical Aspects of Degas's Art. *Metropolitan Museum Journal*. 1971 Jan;4:141–166.

106.

Armstrong CM. Odd man out: readings of the work and reputation of Edgar Degas. Chicago: University of Chicago Press; 1991.

107.

Pollock G, Kendall R. Dealing with Degas: representations of women and the politics of vision. London: Pandora; 1992.

108.

Lipton E, Degas E. Looking into Degas: uneasy images of women and modern life. Berkeley: University of California Press; 1986.

109.

Callen A. The spectacular body: science, method and meaning in the work of Degas. New Haven: Yale University Press; 1995.

110.

Reff T. Degas, the artist's mind. London: Thames and Hudson; 1976.

111.

Thomson R, Degas E. Degas: the nudes. London: Thames and Hudson; 1988.

112.

Kessler MR. Unmasking Manet's Morisot. The Art Bulletin. 1999 Sep;81(3).

113.

Broude N. Mary Cassatt: Modern Woman or the Cult of True Womanhood? Woman's Art Journal. 2000 Autumn;21(2).

114.

Yeh SF. Mary Cassatt's Images of Women. Art Journal. 1976 Summer;35(4).

115.

Impressionism: A Feminist Reading: The Gendering Of Art, Science, And Nature In The Nineteenth Century by Broude, Norma (1997) Paperback [Internet]. Available from: http://www.amazon.co.uk/Impressionism-Feminist-Gendering-Nineteenth-Paperback/dp/B01071FG2I/ref=sr_1_1?s=books&ie=UTF8&qid=1459857940&sr=1-1&keywords=%2C+Impressionism%3A+a+Feminist+Reading

116.

Broude N. Impressionism: a feminist reading ; the gendering of art, science, and nature in the nineteenth century. New York: Rizzoli; 1991.

117.

Garb T. Bodies of modernity: figure and flesh in fin-de-siècle France. London: Thames & Hudson; 1998.

118.

Pollock G, Cassatt M. Mary Cassatt: painter of modern women. London: Thames & Hudson; 1998.

119.

Jill DeVonyar and Richard Kendall. The Class of 1881: Degas, Drawing, and the 'Little Dancer Aged Fourteen'. Master Drawings [Internet]. Master Drawings Association; 2003;41(2):151–162. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1554585?seq=1#page_scan_tab_contents

120.

Daphne S. Barbour. Degas's Wax Sculptures from the inside out. The Burlington Magazine [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1992;134(1077):798–805. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/885352?seq=1#page_scan_tab_contents

121.

Kendall R, Joslyn Art Museum. Degas and the little dancer. New Haven: Yale University Press in association with Joslyn Art Museum, Omaha; 1998.

122.

June Hargrove. 'Degas's Little dancer in the world of pantomime'. Apollo. London: Apollo Magazine Ltd; 147(432):15–21.

123.

Czestochowski JS, Pingot A. Degas sculptures: catalogue raisonné of the bronzes. New York: Torch Press; 2002.

124.

Shiff R. Constructing Physicality. *Art Journal*. 1991 Spring;50(1).

125.

Smith P. Cézanne's "Primitive" Perspective, or the "View from Everywhere". *The Art Bulletin*. 2013 Mar;95(1):102–119.

126.

Richard Shiff. Seeing Cézanne. *Critical Inquiry* [Internet]. The University of Chicago PressThe University of Chicago Press; 1978;4(4):769–808. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1342954?seq=1#page_scan_tab_contents

127.

Bois YA, Krauss R. Cezanne: Words and Deeds. October. 1998 Spring;84.

128.

Value, art, politics. Liverpool: Liverpool University Press; 2007.

129.

Cézanne P, Doran PM. Conversations with Cézanne. Berkeley: University of California Press; 2001.

130.

Gaskell I, Kemal S. The Language of art history. Cambridge: Cambridge University Press; 1991.

131.

Shiff R. Cézanne and the end of impressionism: a study of the theory, technique, and critical evaluation of modern art. Chicago: University of Chicago Press; 1984.

132.

Cézanne P, Reff T, Rubin W, Museum of Modern Art (New York, N.Y.). Cézanne: the late work. London: Thames and Hudson; 1978.

133.

Loran E, Cézanne P. Cézanne's composition: analysis of his form with diagrams and photographs of his motifs. 3rd ed. Berkeley: University of California Press; 2006.

134.

Cézanne P, Cézanne P, Smith P, Athanassoglou-Kallmyer NM, Art Gallery of Hamilton. The world is an apple: the still lifes of Paul Cézanne. Leca B, editor. [Hamilton, Ontario]: Art Gallery of Hamilton in association with D Giles Limited; 2014.

135.

Paul Smith,. 'Joachim Gasquet, Virgil and Cézanne's Landscape: 'My Beloved Golden Age''. Apollo. London: Apollo Magazine Ltd; 147(147,):11-23.

136.

Athanassoglou-Kallmyer NM, Cézanne P. Cézanne and Provence: the painter in his culture. Chicago: The University of Chicago Press; 2003.

137.

Clark TJ. Freud's Cézanne. *Representations*. 1995 Oct;(52):94-122.

138.

Tamar Garb. Visuality and Sexuality in Cézanne's Late Bathers. *Oxford Art Journal* [Internet]. Oxford University PressOxford University Press; 1996;19(2):46-60. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360728?seq=1#page_scan_tab_contents

139.

Mary Louise Krumrine. Cézanne's 'Restricted Power': Further Reflections on the 'Bathers'. The Burlington Magazine [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1992;134(1074):586–595. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/885313?seq=1#page_scan_tab_contents

140.

Reff T. Cezanne, Flaubert, St. Anthony, and the Queen of Sheba. *The Art Bulletin*. 1962 Jun;44(2).

141.

Arbiter P. A Degenerate Work of Art: 'The Bathers' by Cézanne. *The Art World*. 1918;3(4).

142.

Mary Louise Krumrine. Paul Cézanne. London: Thames and Hudson in association with Kunstmuseum Basel; 1990.

143.

D'Souza A. Cézanne's bathers: biography and the erotics of paint. University Park, Pa: Pennsylvania State University Press; 2008.

144.

Geist S. Interpreting Cézanne. Cambridge, Mass: Harvard University Press; 1988.

145.

Seurat Re-reviewed (Refiguring Modernism) (2010-04-30) [Internet]. Penn State University Press (2010-04-30); 2010. Available from:

http://www.amazon.co.uk/Seurat-Re-reviewed-Refiguring-Modernism-2010-04-30/dp/B01A64HFDE/ref=sr_1_1?s=books&ie=UTF8&qid=1459870139&sr=1-1&keywords=Seurat+Re-Vewed

146.

Linda Goddard. 'The Writings of a Savage?' Literary Strategies in Paul Gauguin's "Noa Noa". Journal of the Warburg and Courtauld Institutes [Internet]. The Warburg InstituteThe Warburg Institute; 2008;71:277–293. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20462786?seq=1#page_scan_tab_contents

147.

Steiner W. Divide and narrate: the icon-symbol tension in Seurat. *Word & Image*. 1986 Oct;2(4):342–348.

148.

Smith P, Seurat G. *Seurat and the avant-garde*. New Haven: Yale University Press; 1997.

149.

Seurat G, Kahn G. *The drawings of Georges Seurat*. New York: Dover Publications; 1971.

150.

Halperin JU. *Félix Fénéon: aesthete & anarchist in fin-de-siècle Paris*. New Haven, (Conn.): Yale University Press; 1988.

151.

Homer WI. *Seurat and the science of painting*. [S.I.]: M.I.T. Press; 1964.

152.

Seurat G, Herbert RL, Cachin F, Tinterow G, Galeries nationales du Grand Palais (France), Metropolitan Museum of Art (New York, N.Y.). Seurat: Galeries nationales du Grand Palais, Paris, 9 avril-12 août 1991. Paris: Éditions de la Réunion des musées nationaux; 1991.

153.

Broude N. Seurat in perspective. Englewood Cliffs: Prentice-Hall; 1978.

154.

House J. MEANING IN SEURAT'S FIGURE PAINTINGS. *Art History*. 1980 Sep;3(3):345-356.

155.

Clayson SH. The Family and the Father: The 'Grande Jatte' and Its Absences. *Art Institute of Chicago Museum Studies*. 1989;14(2).

156.

Nochlin L. Seurat's Grande Jatte: An Anti-Utopian Allegory. *Art Institute of Chicago Museum Studies*. 1989;14(2).

157.

Stumpel J. The 'Grande Jatte,' That Patient Tapestry. *Simiolus: Netherlands Quarterly for the History of Art*. 1984;14(3/4).

158.

Herbert RL, Harris N, Seurat G, Art Institute of Chicago. *Seurat: and the making of La Grande Jatte*. Chicago, Ill: The Art Institute of Chicago in association with University of California Press; 2004.

159.

Museum of Fine Arts. Where Do We Come From? What Are We? Where Are We Going? | Museum of Fine Arts, Boston [Internet]. Boston,; Available from:

<http://www.mfa.org/collections/object/where-do-we-come-from-what-are-we-where-are-we-going-32558>

160.

Cheetham MA. Mystical Memories: Gauguin's Neoplatonism and 'Abstraction' in Late-Nineteenth-Century French Painting. *Art Journal*. 1987 Spring;46(1).

161.

Edward D. Powers. From Eternity to Here: Paul Gauguin and the Word Made Flesh. *Oxford Art Journal* [Internet]. Oxford University Press; 2002;25(2):89–106.

Available from:

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3600479?seq=1#page_scan_tab_contents

162.

Bengt Danielsson. Gauguin's Tahitian Titles. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd.; 1967;109(769):228–233.

Available from:

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/875243?seq=1#page_scan_tab_contents

163.

III MH. The Origin of Paul Gauguin's Vision after the Sermon: Jacob Wrestling with the Angel (1888). *The Art Bulletin*. 1977 Sep;59(3).

164.

Jirat-Wasiutynski V. Paul Gauguin's 'Self-Portrait with Halo and Snake': The Artist as Initiate and Magus. *Art Journal*. 1987 Spring;46(1).

165.

Ziva Amishai-Maisels. Gauguin's 'Philosophical Eve'. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd.; 1973;115(843):373–382.

Available from:

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/877381?seq=1#page_scan_tab_contents

ontents

166.

Eisenman S. Gauguin's skirt. London: Thames and Hudson; 1997.

167.

Thomson B. Gauguin. New York, N.Y.: Thames and Hudson; 2001.

168.

Jirat-Wasiutyński V, Gauguin P, Newton HT. Technique and meaning in the paintings of Paul Gauguin. Cambridge: Cambridge University Press; 2000.

169.

Wayne V. Andersen. Gauguin and a Peruvian Mummy. The Burlington Magazine [Internet]. Burlington Magazine Publications Ltd. Burlington Magazine Publications Ltd.; 1967;109(769):238-243. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/875245?seq=1#page_scan_tab_c

170.

Shackelford GTM, Gauguin P, Museum of Fine Arts, Boston. Paul Gauguin: Where do we come from? What are we? Where are we going? Boston: MFA publications, Museum of Fine Arts; 2013.

171.

Murray A. 'STRANGE AND SUBTLE PERSPECTIVE ...': Van Gogh, The Hague School and the Dutch Landscape Tradition. Art History. 1980 Dec;3(4):410-424.

172.

Wright A. Arche-tectures: Matisse and the End of (Art) History. October. 1998 Spring;84.

173.

The letters - Vincent van Gogh Letters [Internet]. Available from:
<http://vangoghletters.org/vg/letters.html>

174.

Sund J. FAVOURED FICTIONS: WOMEN AND BOOKS IN THE ART OF VAN GOGH. *Art History*. 1988 Jun;11(2):255-267.

175.

Zemel C. SORROWING WOMEN, RESCUING MEN: VAN GOGH'S IMAGES OF WOMEN AND FAMILY. *Art History*. 1987 Sep;10(3):351-368.

176.

Kodera T. Japan as Primitivistic Utopia: Van Gogh's Japonisme Portraits. *Simiolus: Netherlands Quarterly for the History of Art*. 1984;14(3/4).

177.

Loretta S. Loftus and Wilfred Niels Arnold. Vincent Van Gogh's Illness: Acute Intermittent Porphyria? *BMJ: British Medical Journal* [Internet]. BMJBMJ; 1991;303(6817):1589-1591. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/29714050?seq=1#page_scan_contents

178.

Kay Redfield Jamison and Richard Jed Wyatt. Vincent Van Gogh's Illness. *BMJ: British Medical Journal* [Internet]. BMJBMJ; 6826;304(6826). Available from:
<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/29714734?Search=yes&resultItemClick=true&searchText=no:6826&searchText=AND&searchText=sn:09598138&searchText=AND&searchText=sp:577&searchText=AND&searchText=vo:304&searchText=AND&searchText=year:1992&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dno%253A6826%2BAND%2Bsn%253A09598138%2BAND%2Bsp%253A577%2BAND%2Bvo%253A304%2BAND%2Byear%253A1992%26amp%3Bymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2B>

could%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&am
p;seq=1#page_scan_tab_contents

179.

McQuillan MA, Gogh V van. Van Gogh. New York, N.Y.: Thames and Hudson; 2005.

180.

Nochlin L. Impressionism and post-impressionism, 1874-1904: sources and documents. Englewood Cliffs, N.J: Prentice-Hall;

181.

Hulsker J, Hulsker J, Miller JM. Vincent and Theo van Gogh: a dual biography. Ann Arbor: Fuller Publications; 1990.

182.

Gogh V van, Pickvance R, Metropolitan Museum of Art (New York, N.Y.). Van Gogh in Arles. New York: Metropolitan Museum of Art; 1984.

183.

Thomson R, Thomson R, National Gallery of Scotland. Framing France: the representation of landscape in France, 1870-1914. Manchester: Manchester University Press; 1998.

184.

Kōdera T, Rosenberg Y. The Mythology of Vincent Van Gogh. Tokyo: TV Asahi; 1993.

185.

Druick DW, Zegers P, Salvesen B, Art Institute of Chicago, Rijksmuseum (Netherlands). Van Gogh and Gauguin: the studio of the south. London: Thames & Hudson; 2001.

186.

Roskill MW. Van Gogh, Gauguin and the Impressionist circle. London: Thames and Hudson;

187.

Silverman D. Van Gogh and Gauguin: the search for sacred art. New York: Farrar Straus Giroux; 2001.

188.

Benjamin R. Orientalist aesthetics: art, colonialism, and French North Africa, 1880-1930. Berkeley, Calif: University of California Press; 2003.

189.

Bois YA, Sims G. On Matisse: The Blinding: For Leo Steinberg. October. 1994 Spring;68.

190.

Carrier D. The Beauty of Henri Matisse. Journal of Aesthetic Education. 2004 Summer;38(2).

191.

John Tchalenko. Henri Matisse Drawing: An Eye-Hand Interaction Study Based on Archival Film. Leonardo [Internet]. The MIT PressLeonardo; 2009;42(5):433-438. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40540062?seq=1#page_scan_tab_contents

192.

Matisse H, Flam JD. Matisse on art. New York: Phaidon; 1973.

193.

Roger Benjamin. Matisse's 'Notes of a painter'. Ann Arbor, Mich: UMI Research Press; 1987.

194.

Bock-Weiss C, Matisse H. *Henri Matisse: modernist against the grain*. University Park, Pa: Pennsylvania State University Press; 2009.

195.

Wright A. *Matisse and the subject of modernism*. Princeton, N.J.: Princeton University Press; 2004.

196.

Flam JD, Matisse H. *Matisse: the man and his art, 1869-1918*. London: Thames and Hudson; 1986.

197.

Herbert JD. *Fauve painting: the making of cultural politics*. New Haven: Yale University Press; 1992.

198.

Werth M. *The joy of life: the idyllic in French art, circa 1900*. Berkeley: University of California Press; 2002.

199.

Bock-Weiss C, Matisse H. *Henri Matisse: modernist against the grain*. University Park, Pa: Pennsylvania State University Press; 2009.

200.

Bock CC. Henri Matisse's 'Bathers by a River'. *Art Institute of Chicago Museum Studies*. 1990;16(1).

201.

Brettell RR, Gogh V. Van Gogh's 'Bedrooms at Arles': The Problem of Priority. *Art Institute of Chicago Museum Studies*. 1986;12(2).

202.

Heelan PA. Toward a New Analysis of the Pictorial Space of Vincent Van Gogh. *The Art Bulletin*. 1972 Dec;54(4).

203.

Ward JL. A Reexamination of Van Gogh's Pictorial Space. *The Art Bulletin*. 1976 Dec;58(4).

204.

Bois YA, Streip K. Kahnweiler's Lesson. *Representations*. 1987 Apr;(18):33-68.

205.

Leighten P. Revising Cubism. *Art Journal*. 1988 Winter;47(4).

206.

Patricia Leighten. Cubist Anachronisms: Ahistoricity, Cryptoformalism, and Business-as-Usual in New York. *Oxford Art Journal* [Internet]. Oxford University PressOxford University Press; 1994;17(2):91-102. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1360577?seq=1#page_scan_tab_contents

207.

Antliff RM. Bergson and Cubism: A Reassessment. *Art Journal*. 1988 Winter;47(4).

208.

Zelevansky L. Picasso and Braque: a symposium. New York: Museum of Modern Art; 1992.

209.

Clark TJ, Picasso P. Picasso and truth: from cubism to Guernica. Princeton, N.J.: Princeton University Press; 2013.

210.

Zelevansky L. Picasso and Braque: a symposium. New York: Museum of Modern Art; 1992.

211.

Karmel P. Picasso and the invention of Cubism. New Haven, [Conn.]: Yale University Press; 2003.

212.

Cox N. Cubism. London: Phaidon Press Limited; 2000.

213.

Poggi C. In defiance of painting: cubism, futurism, and the invention of collage. New Haven [Conn.]: Yale University Press; 1992.

214.

Leighten PD. Re-ordering the universe: Picasso and anarchism, 1897-1914. Princeton, N.J.: Princeton University Press; 1989.

215.

Golding J. Cubism: a history and an analysis, 1907-1914. London: Faber; 1959.

216.

Braque G, Golding J, Bowness S, South Bank Centre, Walker Art Gallery, City of Bristol

Museum and Art Gallery. Braque: still lifes and interiors : a South Bank Centre touring exhibition. London: South Bank Centre; 1990.

217.

William Cloonan. Braque's Le Portugais and a Portuguese Nun. *The French Review* [Internet]. American Association of Teachers of FrenchAmerican Association of Teachers of French; 1990;63(4):607-616. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/396012?seq=1#page_scan_tab_contents

218.

Kahng E, Kimbell Art Museum, Santa Barbara Museum of Art. Picasso and Braque: the Cubist experiment, 1910-1912. Santa Barbara, Calif: Santa Barbara Museum of Art; 2011.

219.

Rubin W, Museum of Modern Art (New York, N.Y.). Picasso and Braque: pioneering cubism. New York: Museum of Modern Art; 1989.

220.

Mullins EB, Braque G. Braque. London: Thames and Hudson; 1968.

221.

Steinberg L. The Philosophical Brothel. October. 1988 Spring;44.

222.

John Golding. The 'Demoiselles d'Avignon'. *The Burlington Magazine* [Internet]. Burlington Magazine Publications Ltd.Burlington Magazine Publications Ltd.; 1958;100(662):154-163. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/872425?seq=1#page_scan_tab_contents

223.

Rubin W. From Narrative to 'Iconic' in Picasso: The Buried Allegory in Bread and Fruitdish on a Table and the Role of *Les Demoiselles d'Avignon*. *The Art Bulletin*. 1983 Dec;65(4).

224.

Steefel LD. The Neglected Fruit Cluster in Picasso's 'Les Demoiselles d'Avignon'. *Artibus et Historiae*. 1992;13(26).

225.

Chave AC. New Encounters with *Les Demoiselles d'Avignon*: Gender, Race, and the Origins of Cubism. *The Art Bulletin*. 1994 Dec;76(4).

226.

Martensen-Larsen B. When Did Picasso Complete 'Les Demoiselles d'Avignon'? *Zeitschrift für Kunstgeschichte*. 1985;48(2).

227.

Penrose R, Golding J, Kahnweiler DH. *Picasso in retrospect*. London: Granada; 1981.