

# HA1A1: Introduction to Art History: The Natural World and the Arts of Modernity

---

View Online



[1]

M. Andrews, *Landscape and western art*, vol. *Oxford history of art*. Oxford: Oxford University Press, 1999.

[2]

P. Wood, *Varieties of modernism*, 1st ed., vol. *Art of the 20th century*. New Haven: Yale University Press in association with the Open University, 2004.

[3]

A. P. A. Belloli, Los Angeles County Museum of Art, Art Institute of Chicago, and Réunion des musées nationaux (France), *A Day in the country: impressionism and the French landscape*. Los Angeles, CA: Los Angeles County Museum of Art, 1984.

[4]

J. Barrell, *The dark side of the landscape: the rural poor in English painting, 1730-1840*, vol. Cambridge paperbacks. Cambridge: CUP, 1980.

[5]

A. Bermingham, *Landscape and ideology: the English rustic tradition, 1740-1860*. Berkeley: University of California Press, 1986.

[6]

D. E. Cosgrove and S. Daniels, *The Iconography of landscape: essays on the symbolic representation, design and use of past environments*, vol. *Cambridge studies in historical geography*. Cambridge: Cambridge University Press, 1988.

[7]

W. L. Creese, *The search for environment: the garden city : before and after*. New Haven: Yale University Press, 1966.

[8]

R. Hewison, I. Warrell, S. Wildman, and Tate Gallery, *Ruskin, Turner and the Pre-Raphaelites*. London: Tate Gallery, 2000.

[9]

E. Howard, *Garden cities of to-morrow*, New rev. ed. Eastbourne: Attic, 1985.

[10]

J. L. Koerner, *Caspar David Friedrich and the subject of landscape*, 2nd ed. London: Reaktion, 2009.

[11]

A. L. Rees and F. Borzello, *The new art history*. London: Camden Press, 1986.

[12]

L. Parris and Tate Gallery, *The Pre-Raphaelites*. London: Tate Gallery, 1984.

[13]

M. Rosenthal, *British landscape painting*. London: Book Club Associates, 1982.

[14]

M. Rosenthal, 'Approaches to landscape painting', *Landscape Research*, vol. 9, no. 3, pp. 2-13, Dec. 1984, doi: 10.1080/01426398408706117.

[15]

J. H. Rubin, *Impressionism and the modern landscape: productivity, technology, and urbanization from Manet to Van Gogh*. Berkeley: University of California Press, 2008.

[16]

S. Schama, *Landscape and memory*. London: HarperCollins, 1995.

[17]

A. Sonfist, *Art in the land: a critical anthology of environmental art*. New York: Dutton, 1983.

[18]

A. Staley and Paul Mellon Centre for Studies in British Art, *The Pre-Raphaelite landscape*, [2nd] ed. New Haven: Yale University Press, 2001.

[19]

W. Stechow, National Gallery of Art (U.S.), and Samuel H. Kress Foundation, *Dutch landscape painting of the seventeenth century*, 2nd ed. London: Phaidon Press, 1968.

[20]

K. Thomas, *Man and the natural world: changing attitudes in England 1500-1800*. London: Allen Lane, 1983.

[21]

R. Williams, *The country and the city*. London: Chatto and Windus, 1973.

[22]

M. Antliff and P. D. Leighton, *Cubism and culture*, vol. *World of art*. New York: Thames & Hudson, 2001.

[23]

Charles Baudelaire, *Art in Paris, 1845-1862*. Oxford: Phaidon, 1981.

[24]

W. Benjamin and H. Arendt, *Illuminations*, Pimlico ed., vol. *Pimlico (Series)*. London: Pimlico, 1999.

[25]

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

[26]

J. M. Crook, *The dilemma of style: architectural ideas from the picturesque to the post-modern*. Chicago: University of Chicago Press, 1987.

[27]

T. E. Crow, *The rise of the sixties: American and European art in the era of dissent, 1955-69*, vol. *The Everyman art library*. London: Weidenfeld & Nicolson, 1996.

[28]

T. E. Crow, *Modern art in the common culture*. New Haven, Conn: Yale University Press, 1996.

[29]

W. J. R. Curtis, *Modern architecture since 1900*, 3rd ed. London: Phaidon, 1996.

[30]

S. Eisenman, *Nineteenth century art: a critical history*. London: Thames & Hudson, 1994.

[31]

H. Foster, *Postmodern culture*. London: Pluto, 1985.

[32]

M. Fried, *Art and objecthood: essays and reviews*. Chicago: University of Chicago Press, 1998.

[33]

C. Harrison and P. Wood, *Art in theory, 1900-2000: an anthology of changing ideas*, New ed. Malden, Mass: Blackwell, 2003.

[34]

F. Frascina, *Modernity and modernism: French painting in the nineteenth century*, vol. *Modern art--practices and debates*. New Haven: Yale University Press, in association with the Open University, 1993.

[35]

C. Harrison, F. Frascina, G. Perry, and Open University, *Primitivism, cubism, abstraction: the early twentieth century*, vol. *Modern art--practices and debates*. New Haven: Yale University Press in association with the Open University, 1993.

[36]

C. Harrison, *Modernism*. London: Tate Gallery, 1997.

[37]

A. Harrison-Moore and D. Rowe, *Architecture and design in Europe and America, 1750--2000*, vol. Blackwell anthologies in art history. Malden, MA: Blackwell Pub, 2006.

[38]

R. L. Herbert, *Impressionism: art, leisure and Parisian society*. New Haven, Conn: Yale University Press, 1988.

[39]

R. Hughes, *The shock of the new: art and the century of change*, Updated and Enlarged edition. London: Thames and Hudson, 1991.

[40]

C. Jencks, *The language of post-modern architecture*, Rev. enl. ed. London: Academy Editions, 1978.

[41]

E. H. Johnson, *Modern art and the object: a century of changing attitudes*. London: Thames and Hudson, 1976.

[42]

G. Naylor, *The Bauhaus reassessed: sources and design theory*. London: Herbert Press, 1985.

[43]

L. Nead, *Victorian Babylon: people, streets and images in nineteenth-century* London. New Haven: Yale University Press, 2000.

[44]

G. Perry and P. Wood, Themes in contemporary art, vol. Art of the 20th century. New Haven: Yale University Press in association with the Open University, 2004.

[45]

D. Robbins and Hood Museum of Art, The Independent Group: postwar Britain and the aesthetics of plenty. Cambridge, Mass: MIT Press, 1990.

[46]

P. Smith, Impressionism: beneath the surface, vol. The Everyman art library. London: Weidenfeld and Nicolson, 1995.

[47]

A. Sutcliffe, Metropolis 1890-1940, vol. Studies in history, planning, and the environment. London: Mansell, 1984.

[48]

B. Wallis, Art after modernism: rethinking representation, vol. Documentary sources in contemporary art series. New York: New Museum of Contemporary Art in association with David R. Godine, Publisher, Inc., Boston, 1984.

[49]

M. Sullivan, Art and artists of twentieth-century China. Berkeley: University of California Press.

[50]

Tate Publishing (London, England) and Getty Research Institute, Surrealism in Latin America: vivísimo muerto. London: Tate Publishing in association with the Getty Research Institute, 2012.

[51]

J. Barnitz and P. Frank, Twentieth-century art of Latin America, Revised and Expanded edition., vol. The William&Bettye Nowlin series in art, history, and culture of the Western Hemisphere. Austin: University of Texas Press, 2015.

[52]

E. O'Brien, Modern art in Africa, Asia, and Latin America: an introduction to global modernisms. Chichester, West Sussex: Wiley-Blackwell, 2013.

[53]

P. Brooker, The Oxford handbook of modernisms. Oxford: Oxford University Press, 2010  
[Online]. Available:  
<http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1093/oxfordhpb/9780199545445.001.0001>

[54]

P. Brooker, The Oxford handbook of modernisms, vol. Oxford handbooks. Oxford: Oxford University Press, 2010.