

HART10217: Introduction to Modern Art

View Online



[1]

P. Meecham and J. Sheldon, 'What, when and where was modernism?', in *Modern art: a critical introduction*, 2nd ed., London: Routledge, 2005, pp. 13–48.

[2]

C. Baudelaire, 'The Painter of Modern Life', in *Modern art and modernism: a critical anthology*, London: Harper & Row, 1863, pp. 23–27.

[3]

M. Berman, *All that is solid melts into air: the experience of modernity*, [New ed.]. London: Verso, 2010.

[4]

J. Golding, 'Cubism', in *Concepts of modern art: from Fauvism to Postmodernism*, 3rd ed., Expanded and Updated., vol. *World of art*, London: Thames and Hudson, 1994, pp. 50–78.

[5]

E. Lajer-Burcharth, 'Modernity and the Condition of Disguise: Manet's "Absinthe Drinker"', *Art Journal*, vol. 45, no. 1, pp. 18–26, Mar. 1985, doi: 10.1080/00043249.1985.10792272.

[6]

T. J. Clark, 'Olympia's Choice', in *The painting of modern life: Paris in the art of Manet and his followers*, London: Thames and Hudson, 1984, pp. 79–146.

[7]

A. Krell, *Manet and the painters of contemporary life*, vol. *World of art*. London: Thames and Hudson, 1996.

[8]

P. Nord, 'Manet and Radical Politics', *Journal of Interdisciplinary History*, vol. 19, no. 3, Winter 1989, doi: 10.2307/204364.

[9]

T. Reff, *Manet, 'Olympia'*, vol. *Art in context*. London: Allen Lane, 1976.

[10]

T. Paul, 'Making Sense of Edouard Manet's "Le déjeuner sur l'herbe"', in *Manet's Le déjeuner sur l'herbe*, vol. *Masterpieces of Western painting*, Cambridge: Cambridge University Press, 1998, pp. 1–37.

[11]

T. P., 'The first impressionist exhibition in context', in *The New painting: impressionism 1874-1886*, Oxford: Phaidon, 1986, pp. 93–117.

[12]

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

[13]

A.-M. Bergeret-Gourbin, C. Penwarden, and Musée Marmottan, *Monet's Impression sunrise: the biography of a painting*. Paris: Hazan, 2014.

[14]

P. G. Smith, *Impressionism: beneath the surface*, vol. Everyman art library. London: Weidenfeld & Nicholson, 1995.

[15]

J. House, 'The Legacy of Impressionism in France', in *Post-Impressionism: cross-currents in European painting*, London: Royal Academy of Arts in association with Weidenfeld and Nicolson, 1979, pp. 13-25.

[16]

D. W. Druick et al., *Van Gogh and Gauguin: the studio of the south*. Chicago: Thames & Hudson, 2001.

[17]

R. Thomson, 'Chapter 6', in *Seurat*, Oxford: Phaidon, 1985, pp. 97-126.

[18]

B. Gemma, 'On stage: the new Viennese', in *Facing the modern: the portrait in Vienna 1900*, London: National Gallery Company, 2013, pp. 14-33.

[19]

N. J.M., 'The nature of cubism: a study in conflicting explanations', *Art history*, vol. 5, no. 4, 1980.

[20]

G. Jason, 'Approaches to cubism', in *Art of the avant-gardes*, vol. *Art of the twentieth century*, London: Yale University Press in association with the Open University, 2004, pp. 135-155.

[21]

M. F.T., 'The founding and manifesto of futurism', in *Futurist manifestos*, vol. *The world of art library. Modern movements*, London: Thames & Hudson, 1909, pp. 19–131.

[22]

L. Norbert, 'Futurism', in *Concepts of modern art*, vol. *Pelican books*, Harmondsworth: Penguin, 1981.

[23]

U. Apollonio, *Futurist manifestos*, vol. *The world of art library. Modern movements*. London: Thames & Hudson, 1973.

[24]

B. Doherty, 'Berlin Dada', in *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris, Washington, DC*: National Gallery of Art in association with D.A.P./ Distributed Art Publishers, 2005, pp. 87–112.

[25]

M. Gaughan, 'Narrating the Dada Game Plan', in *Art of the avant-gardes*, vol. *Art of the twentieth century*, London: Yale University Press in association with the Open University, 2004, pp. 339–358.

[26]

L. Dickerman, B. Doherty, Centre Georges Pompidou, National Gallery of Art (U.S.), and Museum of Modern Art (New York), *Dada: Zurich, Berlin, Hannover, Cologne, New York, Paris*. Washington, DC: National Gallery of Art in association with D.A.P./ Distributed Art Publishers, 2005.

[27]

A. Jones, *Irrational modernism: a neurasthenic history of New York Dada*. Cambridge, Mass: MIT Press, 2004.

[28]

R. E. Kuenzli, Dada and surrealist film. New York: Willis Locker & Owens, 1987.

[29]

I. B. Leavens, From '291' to Zurich: the birth of Dada, vol. Studies in the fine arts. Ann Arbor: UMI Research, 1983.

[30]

J. Mundy, Tate Modern (Gallery), and Museu Nacional d'Art de Catalunya, Duchamp, Man Ray, Picabia. London: Tate Publishing, 2008.

[31]

H. Richter, Dada: art and anti-art, vol. The world of art library. London: Thames and Hudson, 1965.

[32]

T. Tzara, Seven Dada manifestos and lampisteries. London: Calder, 1977.

[33]

B. Taylor, 'Revolution and civil war', in Art and literature under the Bolsheviks: Vol.1: The crisis of renewal, 1917-1924, London: Pluto Press, 1991, pp. 27-108.

[34]

C. Lodder, 'Soviet constructivism', in Art of the avant-gardes, vol. Art of the twentieth century, London: Yale University Press in association with the Open University, 2004, pp. 359-393.

[35]

S. Bann, The Tradition of Constructivism, vol. The documents of 20th century art. London: Thames and Hudson, 1974.

[36]

S. Barron, M. Tuchman, and Los Angeles County Museum of Art, *The Avant-garde in Russia, 1910-1930: new perspectives*. Los Angeles: Los Angeles County Museum of Art, 1980.

[37]

C. Gray, *The Russian experiment in art, 1863-1922*. London: Thames & Hudson, 1971.

[38]

Solomon R. Guggenheim Museum (New York), *The great Utopia: the Russian and Soviet avant-garde, 1915-1932*. New York: Solomon R. Guggenheim Museum, 1992.

[39]

C. Lodder, *Russian Constructivism*. New Haven: Yale University Press, 1983.

[40]

J. Milner, *Vladimir Tatlin and the Russian avant-garde*. London: Yale University Press, 1983.

[41]

J. Milner, *Kazimir Malevich and the art of geometry*. New Haven: Yale University Press, 1996.

[42]

B. Taylor, *Art and literature under the Bolsheviks: Vol.1: The crisis of renewal, 1917-1924*. London: Pluto Press, 1991.

[43]

B. Taylor, *Art and literature under the Bolsheviks: Vol.2: Authority and Revolution*,

1924-1932. London: Pluto Press, 1992.

[44]

B. Stephanie, 'New Objectivity: German expressionism after realism', in *New objectivity: modern German art in the Weimar Republic, 1919-1933*, S. Barron and S. Eckmann, Eds. Munich: DelMonico, 2015, pp. 15-25.

[45]

Kunstmuseum Stuttgart and Staatliche Akademie der Bildenden Künste Stuttgart, *Otto Dix and the new objectivity*. Ostfildern: Hatje Cantz, 2012.

[46]

Kunstmuseum Stuttgart and Staatliche Akademie der Bildenden Künste Stuttgart, *Otto Dix and the new objectivity*. Ostfildern: Hatje Cantz, 2012.

[47]

S. Michalski, *New objectivity: painting, graphic art and photography in Weimar Germany 1919-1933*. Köln: Taschen, 2003.

[48]

O. Peters, Ed., *Berlin metropolis, 1918-1933*. Munich: Prestel, 2015.

[49]

S. Rewald, I. Buruma, M. Eberle, and Metropolitan Museum of Art (New York), *Glitter and doom: German portraits from the 1920s*. New York: Metropolitan Museum of Art, 2006.

[50]

D. C. Rowe, *After Dada: Marta Hegemann and the Cologne avant-garde*. Manchester: Manchester University Press, 2013.

[51]

W. Schmied, Hayward Gallery, and Arts Council of Great Britain, *Neue Sachlichkeit and German realism of the twenties: [exhibition]* Hayward Gallery, London, 11 November 1978-14 January 1979. [London]: Arts Council of Great Britain, 1978.

[52]

E. Prelinger, 'Kollwitz Reconsidered', in *Käthe Kollwitz*, New Haven: Yale University Press, 1992, pp. 13-88.

[53]

H. Kets de Vries, 'Mother's Arms: Käthe Kollwitz's Women and War', in *Käthe Kollwitz and the women of war: femininity, identity, and art in Germany during World Wars I and II*, C. C. Whitner, Ed. Wellesley, Massachusetts: The Davis Museum at Wellesley College, 2016, pp. 11-19.

[54]

H. Bachert, 'Collecting the Art of Käthe Kollwitz', in *Käthe Kollwitz*, New Haven: Yale University Press, 1992, pp. 117-136.

[55]

R. Heller, 'Observations, in the form of a survey, on the history of print cycles in German Art from the fifteenth to the nineteenth century', in *The German print portfolio, 1890-1930: serials for a private sphere*, London: Philip Wilson in association with the David and Alfred Smart Museum of Art, University of Chicago, 1992, pp. 9-31.

[56]

I. Sharp, 'Käthe Kollwitz's Witness to War: Gender, Authority and Reception', *Women in German yearbook: feminist studies in German literature & culture*, vol. 27, pp. 87-107, 2011.

[57]

A. Moorjani, 'Käthe Kollwitz on Sacrifice, Mourning, and Reparation: An Essay in Psychoaesthetics', *MLN*, vol. Vol. 101, no. 5, pp. 1110-1134, 1986 [Online]. Available:

https://pmt-eu.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=44BU_SFX_DS954925425196&context=L&vid=44BU_VU1□=en_US&search_scope=default_scope&adaptor=Local%20Search%20Engine&tab=default_tab&query=any,contains,MLN&sortby=rank

[58]

R. Schulte and P. Selwyn, 'Käthe Kollwitz's Sacrifice', *History Workshop Journal*, vol. 41, pp. 193–221, 1996 [Online]. Available: <http://www.jstor.org/stable/4289436>

[59]

B. Bergdoll, L. Dickerman, and D. Frankel, *Bauhaus 1919-1933: workshops for modernity*. New York: Museum of Modern Art, 2009.

[60]

P. Werkner, 'Art in Vienna Around 1900', in *Klimt, Schiele, Moser, Kokoschka: Vienna 1900*, Aldershot: Lund Humphries, 2005, pp. 35–43.

[61]

B. Thomson, *The Post-Impressionists*. Secaucus, New Jersey: Chartwell, 1983.