

Select Bibliography

General

- Ades, Dawn, et al. *Art in Latin America: The Modern Era, 1820–1980* (exh. cat.), Hayward Gallery, London, 1989.
- Archer, Michael, *Art Since 1960*, London and New York, 1997.
- Battcock, G., *The New Art: A Critical Anthology*, New York, 1966.
- Bois, Yve-Alain, and Rosalind Krauss, *Formless: A User's Guide*, New York, 1997.
- Bonito Oliva, Achille, *Europe/America: The Different Avant-gardes*, Milan, 1976.
- Bowlt, John E., *The Quest for Self-Expression: Painting in Moscow and Leningrad 1965–1990* (exh. cat.), Columbus Museum of Art, OH, 1990.
- British Art in the 20th Century: The Modern Movement* (exh. cat.), Royal Academy of Arts, London, 1987.
- Celant, Germano, *Unexpressionism: Art Beyond the Contemporary*, New York, 1988.
- Chipp, Herschel B., *Theories of Modern Art*, Berkeley, Los Angeles and London, 1973.
- Cohen, Jean Lebold, *The New Chinese Painting 1949–1986*, New York, 1987.
- Crow, Thomas, *Modern Art in the Common Culture*, London and New Haven, 1996.
- Day, Holliday T., and Hollister Sturges, *Art of the Fantastic: Latin America, 1920–1987* (exh. cat.), Indianapolis Museum of Art, 1987.
- Doubletake: Collective Memory and Current Art* (exh. cat.), Hayward Gallery, London, 1992.
- Fer, Briony, *On Abstract Art*, New Haven and London, 1997.
- Fox, Howard N., Miranda McClintic and Phyllis Rosenzweig, *Content: A Contemporary Focus 1974–1984* (exh. cat.), Hirshhorn Museum and Sculpture Garden, Washington DC, 1984.
- Gablik, Suzi, *Has Modernism Failed?*, London and New York, 1985.
- German Art in the 20th Century: Painting and Sculpture, 1905–1985* (exh. cat.), Royal Academy of Arts, London, 1985.
- Goldstein, Ann, and Anne Rorimer, *Reconsidering the Object of Art*, Los Angeles, 1995.
- Harrison, Charles, and Paul Wood (eds), *Art and Theory 1900–1990*, Oxford, 1992.
- Hertz, Richard, (ed.), *Theories of Contemporary Art*, Englewood Cliffs, NJ, 1985.
- Italian Art in the 20th Century: Painting and Sculpture 1900–1988* (exh. cat.), Royal Academy of Arts, London, 1989.
- Jencks, Charles, *Post-Modernism: Neo-Classicism in Art and Architecture*, New York, 1987.
- Joachimides, Christos M., and Norman Rosenthal (eds.), *American Art in the 20th Century* (exh. cat.), Royal Academy of Arts, London, 1993.
- Krauss, Rosalind, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, MA, 1986.

Kuspit, D., *Signs of Psyche in Modern and Postmodern Art*, New York, 1996.

Kuspit, D., *The Cult of the Avant-Garde Artist*, New York, 1996.

Levin, Kim, *Beyond Modernism: Essays on Art from the '70s and '80s*, New York, 1988.

Lucie-Smith, Edward, *Latin American Art of the 20th Century*, London, 1993.
Modernidade: art brésilien du 20e siècle (exh. cat.), Musée d'Art Moderne de la Ville de Paris, 1987.

Munroe, Alexandra, *Japanese Art after 1945: Scream Against the Sky* (exh. cat.), Guggenheim Museum, New York, 1994.
Nuevos Momentos del Arte Mexicano/New Moments in Mexican Art (exh. cat.), Parallel Project, New York, 1990.

Pacific Rim Diaspora (exh. cat.), Long Beach Museum of Art, CA, 1990.

Rasmussen, Waldo, *Artistas Latinoamericanos del siglo XX: Latin American Artists of the Twentieth Century* (exh. cat.), MOMA, New York, 1993.

Rosenberg, Harold, *The De-Definition of Art*, New York, 1972.

Rosenberg, Harold, *Art on the Edge*, New York, 1975.

Rosenberg, Harold, *Art and Other Serious Matters*, Chicago, 1985.

Russell, John, *The Meanings of Modern Art*, New York, 1981; London, 1991.

The Spiritual in Art: Abstract Painting 1890–1985 (exh. cat.), Los Angeles County Museum of Art, 1986.

Stiles, Christine, and Peter Selz (eds), *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, Berkeley and Los Angeles, CA, and London, 1996.

Sylvester, David, *About Modern Art: Critical Essays, 1948–96*, London, 1996.

Taylor, Brandon, *The Art of Today*, London, 1995.

Vogel, Susan, *Africa Explores: 20th Century African Art* (exh. cat.), Center for African Arts, New York, 1991.

Wheeler, Daniel, *Art Since Mid-Century: 1945 to the Present*, New York, 1991.

Wood, Paul, et al., *Modernism in Dispute: Art Since the Forties*, London and New York, 1993.

Chapter 1

Abstract Expressionism

Arshile Gorky: Paintings, Drawings, Studies (exh. cat.), Museum of Modern Art, New York, with Washington Gallery of Modern Art, 1962.

Bois, Yve-Alain, *Painting as Model*, Cambridge, MA, and London, 1990.

Breton, André, *Manifestes du Surrealisme*, Paris, 1962.

Golding, John, *Paths to the Absolute*, London, 2000.

Greenberg, Clement, *Art and Culture*, Boston, 1961; London, 1973.

Guilbaut, Serge, *How New York Stole the Idea of Modern Art* (trans. A. Goldhammer), Chicago and London, 1983.

Leja, Michael, *Reframing Abstract Expressionism*, London and New Haven, 1993.

Nadeau, Maurice, *The History of Surrealism*, New York, 1967, and London, 1968.

O'Hara, Frank, *Jackson Pollock*, New York, 1959.

Rose, Barbara, *American Art Since 1900*, London and New York, 1967.

Rosenberg, Harold, *Arshile Gorky: The Man, the Time, the Idea*, New York, 1962.

Rosenberg, Harold, *The Tradition of the New*, New York, 1959; London, 1962.

Rosenberg, Harold, *Willem de Kooning*, New York, 1974.

Sandler, Irving, *The Triumph of American Painting: A History of Abstract Expressionism*, New York, 1970.

Chapter 2

The European scene

Bandini, Mirella, *L'Estetico, il politico: Da Cobra all'Internazionale Situazionista 1948–1957*, Rome, 1977.

Haftmann, W., et al., *Abstract Art since 1945*, London, 1971.

Hughes, Robert, *Frank Auerbach*, London and New York, 1990.

Klossowski de Rola, Stanislas, *Balthus*, revised edn, London 1996.

Paulhan, Jean, *L'Art informel*, Paris, 1962.

Russell, John, *Francis Bacon*, revised edn, London and New York, 1993.

Schiff, G., (ed.), *Picasso: The Last Years 1963–1973* (exh. cat.), New York, 1983.

Selz, Peter, and Jean Dubuffet, *The Work of Jean Dubuffet* (exh. cat.), Museum of Modern Art, New York, 1962.

Spalding, F., *British Art since 1900*, London, 1986.

Sylvester, David, *The Brutality of Fact: Interviews with Francis Bacon*, 3rd enlarged edn, London and New York, 1987.

Tapié, Michel, *Un Art autre*, Paris, 1952.

Vallier, Dora, *La peinture en France: début et fin d'un système visuel 1870–1970*, Milan, 1976.

Chapter 3

Post-painterly abstraction

Elderfield, John, *Morris Louis* (exh. cat.) Museum of Modern Art, New York, 1986.

Fried, Michael, *Three American Artists* (exh. cat.), Fogg Art Museum, Boston, MA, 1965.

Helen Frankenthaler (exh. cat.) Museum of Modern Art, New York, 1989.

Hess, Thomas, *Barnett Newman* (exh. cat.), Museum of Modern Art, New York, 1971.

Josef Albers: *A Retrospective* (exh. cat.), Guggenheim, New York, 1988.

Kostelanetz, Richard, (ed.), *The New American Arts*, New York, 1967.

Morris Louis 1912–1962 (exh. cat.), introd. by Michael Fried, Museum of Fine Arts, Boston, MA, 1967.

Rubin, William S., *Frank Stella* (exh. cat.) Museum of Modern Art, New York, 1970.

Staber, M., *Max Bill*, London, 1964.

Chapter 4

Pop, Environments and Happenings

- Alloway, Lawrence, *American Pop Art*, London and New York, 1974.
- Amaya, Mario, *Pop as Art*, London, 1965.
- Andy Warhol (exh. cat.), Institute of Contemporary Art, University of Pennsylvania, 1965.
- Battcock, Gregory, (ed.), *Super-Realism*, New York, 1975.
- Battcock, Gregory and Robert Nickas, *The Art of Performance: A Critical Anthology*, New York, 1984.
- Chase, Linda, *Hyperrealism*, New York, 1975.
- Crow, Thomas, *The Rise of the Sixties*, London and New York, 1996.
- English Art Today 1960–76 (exh. cat.), 2 vols., Palazzo Reale, Milan, 1976.
- Goldberg, RoseLee, *Performance Art, from Futurism to the Present*, 3rd revised edn, London and New York, 2001.
- Henri, Adrian, *Environments and Happenings*, London, 1974.
- Kellein, Thomas, *Fluxus*, London, 1995.
- Lippard, Lucy, (ed.), *Pop Art*, London, 1990.
- Livingstone, Marco, *Pop Art*, London, 1990.
- Mahsun, Carol Anne Runyon, (ed.), *Pop Art: The Critical Dialogue*, Ann Arbor, MI, 1989.
- Mamiya, Christin J., *Pop Art and Consumer Culture: American Super Market*, Austin, 1992.
- Meisel, Louis K., *Photo-Realism*, New York, 1980.
- Rosenberg, Harold, *The Anxious Object: Art Today and its Audience*, London, 1965.
- Russell, John, and Suzi Gablik, *Pop Art Redefined*, London, 1969.
- Schimmel, Paul, et al., *Out of Actions: Between Performance and Object, 1949–79*, London and New York, 1998.
- Seitz, William C., *The Art of Assemblage*, New York, 1961.
- Vergine, Lea, *The Body as Language*, Milan, 1974.
- Yves Klein (exh. cat.), Jewish Museum, New York, 1967.

Chapter 5

Abstract sculpture, Minimal art, Conceptual art

- Andersen, Wayne, *American Sculpture in Process: 1930–1970*, Boston and New York, 1975.
- Armstrong, Richard, *Mind over Matter: Concept and Object* (exh. cat.), Whitney Museum of American Art, New York, 1990.
- Armstrong, Richard, *The New Sculpture, 1965–1975* (exh. cat.), Whitney Museum of American Art, New York, 1990.
- Ashton, Dore, *American Art Since 1945*, New York and London, 1982.
- Batchelor, David, *Minimalism*, London, 1997.
- Battcock, Gregory, (ed.), *Idea Art*, New York, 1973.
- Battcock, Gregory, (ed.), *Minimal Art: A Critical Anthology*, New York, 1968, reprinted Berkeley, CA, and London, 1995.
- Bird, Jon, *Rewriting Conceptual Art*, London, 1999.

- Colpitt, Francis, *Minimal Art: The Critical Perspective*, Ann Arbor, MI, 1990.
- Geldzahler, Henry, *New York Painting and Sculpture: 1940–1970* (exh. cat.), Metropolitan Museum of Art, New York, 1969.
- Harrison, Charles, *Essays on Art and Language*, Oxford, 1991.
- Karshan, Donald, (ed.), *Conceptual Art and Conceptual Aspects*, New York, 1970.
- Krauss, Rosalind, *Passages in Modern Sculpture*, London and New York, 1977.
- Lippard, Lucy R., *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, New York, 1973.
- Lucie-Smith, Edward, *Art in the Seventies*, Oxford, 1980.
- McShine, Kynaston, (ed.), *Information*, New York, 1970.
- Meyer, Ursula, (ed.), *Conceptual Art*, New York, 1972.
- Muller, Grégoire, *The New Avant-Garde: Issues for the Art of the Seventies*, London, 1972.
- O'Hara, Frank, *David Smith 1906–1965* (exh. cat.), Tate Gallery, London, 1966.
- Tony Smith: Two Exhibitions of Sculpture (exh. cat.) Wadsworth Atheneum, Hartford, Conn., and Institute of Contemporary Art, University of Pennsylvania, 1966–67.
- Szeeman, Harald, (ed.), *Live in Your Head: When Attitudes Become Form*, Berne, 1969.

Chapter 6

An age of pluralism

- Celant, Germano, *Arte Povera: Conceptual, Actual or Impossible Art?*, Milan and London, 1969.
- Celant, Germano, *Arte Povera: storie e protagonisti*, Milan, 1985.
- Lippard, Lucy, *Overlay: Contemporary Art and the Art of Prehistory*, New York, 1983.
- McShine, Kynaston, (ed.), *Berlin Art 1961–1987*, Museum of Modern Art, New York, 1987.
- Meneguzzo, Marco, *Verso l'arte povera* (exh. cat.), Padiglione d'arte contemporanea, Milan, 1989.
- De Oliveira, Nicolas, Nicola Oxley, Michael Petry, *Installation Art*, London, 1994.
- Pincus-Witten, Robert, *Postminimalism*, London, 1977.
- Tisdall, Caroline, Joseph Beuys, Solomon R. Guggenheim Museum, New York, 1979.
- Seymour, Anne, *The New Art* (exh. cat.), Hayward Gallery, London, 1972.
- Walker, John A., *Art Since Pop*, London, 1975.

Chapter 7

Neo-Expressionistic tendencies

- Bonito Oliva, Achille, *The Italian Transavanguardie*, Milan, 1980.
- Bonito Oliva, Achille, *La Transavanguardia Internazionale*, Milan, 1982.
- Godfrey, Tony, *The New Image: Painting in the 1980s*, London, 1986.
- Hughes, Robert, *Lucian Freud Paintings*, London and New York, 1989.

- Joachimides, Christos, (ed.), *A New Spirit in Painting* (exh. cat.), Royal Academy of Arts, London, 1981.

- Joachimides, Christos M., and Norman Rosenthal (eds.), *Metropolis* (exh. cat.), Martin-Gropius-Bau, Berlin, 1991; English-language version, New York, 1991.

- Kuspit, D., *The New Subjectivism: Art in the 1980s*, New York, 1988.

- López-Pedraza, Rafael, *Anselm Kiefer*, London 1997.

- Lucie-Smith, Edward, *Art in the Eighties*, Oxford, 1990.

- Lucie-Smith, Edward, Carolyn Cohen and Judith Higgins, *The New British Painting*, Oxford, 1988.

- Richter, Gerhard, (trans. David Britt), *The Daily Practice of Painting: Writings and Interviews 1962–1993*, London 1995.

- Siegel, Jeanne, (ed.), *Art Talk: The Early 80s*, Ann Arbor, MI, 1988.

- Tomkins, Calvin, *Post- to Neo-: The Art World of the 1980s*, New York, 1988.

Chapter 8

The USA – 1970s to 1990s

- Allbright, Thomas, *Art in the San Francisco Bay Area, 1945–1980: An Illustrated History*, Berkeley, 1985.

- Beardsley, John, *Earthworks and Beyond: Contemporary Art in the Landscape*, New York, 1984.

- Butterfield, Jan, *The Art of Light and Space*, New York, 1993.

- Carlozzi, Annette, *50 Texas Artists*, San Francisco, 1986.

- Chicago, Judy, *The Dinner Party: A Symbol of our Heritage*, Garden City, 1979.

- Foster, Hal, *Recodings*, Seattle, 1985.

- Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors (exh. cat.), Museum of Fine Arts, Houston, 1987.

- Jones, Caroline E., *Bay Area Figurative Art*, Berkeley, 1990.

- Lucie-Smith, Edward, *American Art Now*, Oxford, 1985.

- Lucie-Smith, Edward, *American Realism*, London and New York, 1994.

- Lucie-Smith, Edward, *Judy Chicago: An American Vision*, New York, 1999.

- Plagens, Peter, *Sunshine Muse: Contemporary Art on the West Coast*, New York, 1974.

- Rosenblum, Robert, *The Jeff Koons Handbook*, London, 1992.

- Wallis, Brian, (ed.), *Art After Modernism: Rethinking Representation*, New Museum of Contemporary Art, New York, 1984.

- Who Chicago? (exh. cat.), Ceolfrith Gallery, Sunderland Arts Centre, Sunderland, 1981.

Chapter 9

Issue-based art and globalization

- Against Nature: Japanese Art in the Eighties (exh. cat.), Grey Art Gallery and Study Center, New York University, New York, 1989.

- Araeen, Rasheed, *The Other Story: Afro-Asian Artists in Post-War Britain* (exh. cat.), Hayward Gallery, London, 1989.

- Archer Shaw, Petrine, and Kim Robinson, *Jamaican Art: An Overview*, Kingston, Jamaica, 1990.
- Beckett, Wendy, *Contemporary Women Artists*, New York, 1988.
- Black Art: Ancestral Legacy – the African Impulse in African American Art* (exh. cat.), Dallas Museum of Art, 1989.
- Broude, Norma, and Mary D. Garrard (eds.), *The Power of Feminist Art*, New York and London, 1994.
- Caruana, Wally, *Aboriginal Art*, London, 1993.
- Chadwick, Whitney, *Women, Art and Society*, London, revised edn, 1996.
- Contemporary Indian Art* (exh. cat.), Royal Academy of Arts, London, 1982.
- Cooper, Emmanuel, *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West*, 2nd revised edn, London, 1994.
- Crimp, D., and A. Rolston, *AIDS Demo Graphics*, Seattle, 1990.
- Difference: On Representation and Sexuality* (exh. cat.), New Museum of Contemporary Art, New York, 1985.
- Dunn, Michael, *A Concise History of New Zealand Painting*, Auckland, 1991.
- Fine, Elsa Honig, *The Afro-American Artist: A Search for Identity*, New York, 1982.
- Glusberg, Jorge, *Art in Argentina*, Milan, 1986.
- Gutai – Japanische Avantgarde/Japanese Avant-Garde, 1954–1965* (exh. cat.), Mathildenhöhe, Darmstadt, 1991.
- Hammond, Harmony, *Lesbian Art in America*, New York, 2000.
- India, Myth & Reality: Aspects of Modern Indian Art* (exh. cat.), Museum of Modern Art, Oxford, 1982.
- Lewis, Samella, *Art: African-American*, 2nd revised edn, Los Angeles, 1990.
- Lippard, Lucy, *From the Center: Feminist Essays on Women's Art*, New York, 1976.
- Lippard, Lucy R., *Mixed Blessings: New Art in a Multi-Cultural America*, New York, 1990.
- Lucie-Smith, Edward, *Race, Sex and Gender in Contemporary Art*, London, 1994.
- Magiciens de la Terre*, Centre Georges Pompidou, Paris, 1989.
- Mistaken Identities* (exh. cat.), University of California Art Museum, 1993.
- Mount, Marshall W., *African Art – the Years since 1920*, 2nd revised edn, New York, 1989.
- Nochlin, Linda, *Women, Art and Power and Other Essays*, London and New York, 1989.
- Owens, Craig, *Beyond Recognition: Representation, Power and Culture*, Berkeley, 1992.
- Parker, Roszika, and Griselda Pollock, *Old Mistresses*, London, 1981.
- Pollock, Griselda, *Vision and Difference: Femininity, Feminism and the Histories of Art*, London, 1988.
- Peasant Paintings from the Hu Country, Shensi Province, China* (exh. cat.), Arts Council of Great Britain, 1976.
- Powell, R. E., *Black Art and Culture in the Twentieth Century*, London and New York, 1997.
- Raven, Arlene, (ed.), *Art in the Public Interest*, Ann Arbor, MI, 1989.
- Raven, Arlene, Cassandra Langer and Joanna Frueh (eds.), *Feminist Art Criticism: An Anthology*, New York, 1988.
- Rose, Jacqueline, *Sexuality in the Field of Vision*, London, 1986.
- Ross, David A., *Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism*, Cambridge, MA, 1990.
- Shone, Richard, *Some Went Mad, Some Ran Away...* (exh. cat.), Serpentine Gallery, London, 1994.
- The New Culture: Women Artists of the Seventies* (exh. cat.), Turman Gallery, Indiana State University, 1984.
- Unbound: Possibilities in Painting* (exh. cat.), Hayward Gallery, London, 1994.
- Working with Nature: Traditional Thought in Contemporary Art from Korea* (exh. cat.), Tate Gallery, Liverpool, 1992.
- Chapter 10**
- The rise of video**
- Battcock, Gregory, (ed.), *New Artists Video: A Critical Anthology*, New York, 1978.
- Bill Viola*, Whitney Museum of American Art, New York, and Paris, 1998.
- Gary Hill* (exh. cat.), Stedelijk Museum Amsterdam, and Kunsthalle, Vienna, 1993.
- Lovejoy, Margaret, *Art and Artists in the Age of Electronic Media*, Ann Arbor, 1989.
- Popper, Frank, *Art of the Electronic Age*, London, 1993.
- Rush, Michael, *New Media in Late 20th-Century Art*, London and New York, 1999.
- Studio Azzurro: ambienti sensibili*, Milan, 1996.
- Chapter 11**
- The photographic medium**
- Bright, Deborah, (ed.), *The Passionate Camera: Photography and the Bodies of Desire*, London and New York, 1998.
- Celant, Germano, *Joel-Peter Witkin*, Berlin, New York, Zurich, 1995.
- Davis, Melody D., *The Male Nude in Contemporary Photography*, Philadelphia, 1991.
- Doswald, Christopher, (ed.), *Missing Link: The Image of Man in Contemporary Photography* (exh. cat.), Kunstmuseum Bern, New York and Zurich, 2000.
- Fritscher, Jack, *Applethorpe: Assault with a Deadly Camera*, Marmaroneck, New York, 1994.
- Krauss, Rosalind, *Cindy Sherman 1975–1993*, New York, 1993.
- Ohlson, Elisabeth, *Ecce Homo*, Stockholm, privately published, 1997.
- Chapter 12**
- Post-Pop blues**
- Abject Art: Repulsion and Desire in American Art*, Whitney Museum, New York, 1993.
- Apocalypse: Beauty and Horror in Contemporary Art*, (exh. cat.), Royal Academy of Arts, London, 2000.
- Art of Our Time: The Saatchi Collection**, 4 vols., London and New York, 1984.
- Cameron, D., *NY Art Now: The Saatchi Collection*, London, 1988.
- Collings, Matthew, *Blimey! The London Artworld from Bohemia to Britpop*, London, 1997.
- Collings, Matthew, *It Hurts: New York Art from Warhol to Now*, London, 1998.
- Danto, Arthur, *After the End of Art*, Princeton, 1997.
- Deitch, Jeffrey, and Dan Friedman (eds.), *Artificial Nature* (exh. cat.), Deste Foundation for Contemporary Art, Athens, Geneva, New York, 1990.
- Deitch, Jeffrey, and Peter Halley, *Cultural Geometry* (exh. cat.), Deste Foundation for Contemporary Art, Athens, 1988.
- Deitch, Jeffrey, *Post Human* (exh. cat.), FAE Musée d'Art Contemporain, Pully/Lausanne, 1992.
- Deitch, Jeffrey, *Strange Abstraction* (exh. cat.), Touko Museum of Contemporary Art, Japan, 1991.
- Foster, Hal, *The Return of the Real: The Avant-Garde at the End of the Century*, London and Cambridge, MA, 1996.
- Foster, Hal, *Postmodern Culture*, New York, 1995.
- Hicks, Alistair, *New British Art in the Saatchi Collection*, London, 1989.
- Hughes, Robert, *Culture of Complaint*, New York and London, 1993.
- Kent Sarah, *Shark Infested Waters: The Saatchi Collection in British Art in the 1990s*, London, 1994.
- Liss, Andrea, *Trespassing Through Shadows*, London and Minneapolis, 1998.
- Millet, Catherine, *L'art contemporain en France*, Paris, 1987.
- Morphet, Richard, *The Hard-Won Image: Traditional Method and Subject in Recent British Art* (exh. cat.), Tate Gallery, London, 1984.
- Risatti, Howard, (ed.), *Postmodern Perspectives: Issues in Contemporary Art*, Englewood Cliffs, NJ, 1990.
- Sandler, Irving, *Art of the Postmodern Era*, New York, 1996.
- Sensation! Young British Artists from the Saatchi Collection*, (exh. cat.), Royal Academy of Arts, London, 1997.
- Stallabrass, Julian, *High Art Lite*, London and New York, 1999.
- Sussman, Elisabeth, with Thelma Golden, John G. Hanhardt and Lisa Phillips, *1993 Biennial Exhibition* (exh. cat.), Whitney Museum of American Art, New York, 1993.
- Chapter 13**
- New classicism**
- China Avant-Garde* (exh. cat.), Haus der Kulturen der Welt, Berlin, and Museum of Modern Art, Oxford, 1993.
- Mussa, Italo, *La pittura colta*, Rome, 1983.
- Romani Brizzi, Arnaldo, (ed.), *La pittura ritrovata* (exh. cat.), Museo del Risorgimento, Rome, 1999.