

The *Kappe Library Guides* identify general resources on broad topics to help researchers begin their work. Individual projects and practitioners are avoided; guides, indexes and general introductions are preferred to specialized works.

Book citations that include a call number can be found at the Kappe Library; other books are identified by author, title and date. Magazine articles are selected from the *Avery Index* and the *Art Index* databases; to identify which are available at the Kappe Library, see the *Periodicals In the Collection* reference.

Web versions of this and all other *Guides* are available at <http://www.sciarc.edu/v5/aboutarch/lrg.php> Submit questions, suggestions, notification of nonfunctioning links to [kevin@sciarc.edu](mailto:kevin@sciarc.edu) to contact the library manager directly.

---

PLEASE NOTE: Accounts of modernist art are often organized according to categories known as "movements," which have been invented by artists to promote their goals and methods, invented by critics to ridicule or praise, and invented by historians to identify traits shared by different works. Despite their arbitrariness they have become traditional and hence are included here, with the understanding that the movements do not form a chronological sequence, do not constitute the content of any work, do not necessarily identify the whole of anyone's career, and fail to account for many of the modern era's most interesting and significant practices, places and people.

---

#### TOOLS TO GET STARTED

Annason, *History of Modern Art*, 3rd, Reference-N6490.A713 1986b (Standard)

Harrison and Wood, *Art In Theory 1815-1900*, Reference-N6450.A779 1998

Harrison and Wood, *Art In Theory 1900-1990*, Reference-N6450.A7167 1992

Words of Art: an online glossary of theory & criticism, <http://www.arts.ouc.bc.ca/fina/glossary/gloshome.html>

---

#### MODERNISM A - Z:

ABSTRACTION (Abstract expressionism, Art informel, Color field painting, Concrete art, De Stijl, Group Zero, Hard edge painting, Minimalism, Neo-Geo, Neoplasticism, Op art, Orphism, Pattern & Decoration, Post-painterly abstraction, Rayonism, Second generation abstract expressionism, Suprematism, Synchronism, Tachism)

"Abstraction and Form" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 274-307

Apung, *Abstract Expressionism: the critical developments*, ND212.6.A25A22 1987

Bann, *The Tradition of Constructivism*, N6494.C641336 1974

Batchelor, *Movements in Modern Art: Minimalism*, N6512.5.M5B383 1997

Battcock, *Minimal Art: a critical anthology*, N6512.5.M5M56 1995

Bois, *Painting As Model*, ND1140.B59 1990 (Especially the sections "Abstract I" and "Abstract II")

Foster, "Signs Taken For Wonders," *Art In America*, June 1986

Fried, *Art and Objecthood*, N6490.F727 1998 (Both the title essay and "Three American Painters")

Gombrich, "The Vogue of Abstract Art," *Meditations on a Hobby Horse*, N7445.G63 1971

Lilly, "Talking Abstract," *Art In America*, July 1987

Rosenberg, "The American Action Painters," *Art In Theory 1900-1990*, Reference-N6450.A7167, p. 581

Rosenthal, *Abstraction in the Twentieth Century*, N6494.A2R67 1996 (Comprehensive survey up to the mid-1990s)

Schapiro, *Mondrian: On the Humanity of Abstract Painting*, ND196.A2S33 1995

Troy, *The De Stijl Environment*, N6948.5.S8T7 1983

#### ANTIMODERNISM

Ashbery & Hess, *The Academy*, N1.A791a vol. 33

Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture*, E169.1.L48 1994

Lukács, "The Ideal of the Harmonious Man in Bourgeois Aesthetics," *Critical Theory Since Plato*, PN49.C683 1992

Nordau, "Degeneration," selections in *Art In Theory 1815-1900*, Reference-N6450.A779 1998, p. 798

"On Manet's Olympia," *Art In Theory 1815-1900*, Reference-N6450.A779 1998, p. 515

The Oath Against Modernism, <http://www.cmri.org/95prog9.htm>

"Realism As Figuration" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167, pp 383

Steinweis, *Art, Ideology and Economics in Nazi Germany*, NX550.A1S75 1993

ART FOR THE MASSES (Activist art, Aesthetic movement, Arts & crafts, Bauhaus, Constructivism, the Mural movement)

"AIDS: Cultural Analysis, Cultural Activism," *October*, no. 43, Winter 1989 (Theme issue)

The Arts & Crafts Movement Review, <http://pw1.netcom/~shura/main.html>

Bauhaus Weimar/Dessau, <http://craton.geol.BrockU.CA/guest/jurgen/bauhaus.htm>

Cockcroft, *Signs From the Heart: California's Chicano Murals*, ND2635.C2956 1990  
Kester, *Art Activism & Oppositionality*, NX180.S6A677 1998  
Lambourne, *The Aesthetic Movement*, 1996  
Margolin, *The Struggle for Utopia*, N6494.M64M36 1997  
Morris, "Art Under Plutocracy," *Political Writings of William Morris*, HX72.M67 1984  
"Utility and Construction" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167, pp 308-32  
Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, N332.B38W513  
Wood, "The Politics of the Avant Garde," *The Great Utopia*, N6988.G7413 1992

#### THE ART WORLD

Art In Context, <http://www.artincontext.org/> (Searchable database of dealers)  
Berger, *Modern Art and Society: an anthology*, 1994  
Guggenheim, *Out Of This Century*, N5220.G93A32 1979  
*The Guide*. The August issue of *Art In America* consists of a comprehensive directory of U.S. galleries and museums.  
Hickey, "On Beauty and the Therapeutic Institution," *The Invisible Dragon*, N70.H47 1993  
Malcolm, "A Girl of the Zeitgeist," *The Purloined Clinic: selected writings*, AC8.M315 1992  
O'Doherty, "Inside the White Cube," *Artforum*, March & April, 1976  
Research Center for Arts and Culture, <http://www.tc.columbia.edu/~academic/artcon/> (Demographic & economic data on artists)

#### AVANT GARDISM

Bürger, *Theory of the Avant Garde*, BH301.A94B8313 1984  
Greenberg, "Avant Garde and Kitsch," *Art and Culture*, NX454.G73 1984  
Habermas, "Modernity: an incomplete project," *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, p 1000  
Saint-Simon, "The Artist, the Savant and the Industrialist," *Art In Theory 1815-1900*, Reference-N6450.A779 1998, p. 37

#### CRITICAL ISSUES

CLASS: Bourdieu, *Distinction: a social critique of the judgement of taste*, DC33.7.B6513 1984; Guess, *The Idea of Critical Theory*, HM22.G8H274 1981; Komar and Melamid, *The Most Requested Paintings*, <http://www.diacenter.org/kml/index.html>  
GENDER: Bush, *Bad Girls*, N83.B34 1993; de Zegher, *Inside the Visible: in of from the feminine*, 1996; Guerrilla Girls, *Confessions of the Guerrilla Girls*, N6512.5.G83C66 1995; "Lynda Benglis Courtesy Paula Cooper Gallery," *Artforum*, November 1974; Martinez, *The Material Culture of Gender*, 1997; Nochlin, "Why Are There No Great Women Artists?" *Art News*, 1971; Pollock, *Vision and Difference*, 1988; Women Artists Archive, <http://libweb.sonoma.edu/specia/waal>  
MONEY: Cummings, *Who's To Pay for the Arts?*, NX700.W47 1988; Haacke, *Unfinished Business*, N6888.H22A4 1986; Kramer, "Criticism Endowed," *The New Criterion*, November 1983; Lipman, "Funding for the Arts: Who Decides?" *The New Criterion*, October 1983; Myers, "Rothko and the Rothko Case," *The New Criterion*, February 1983; *Public Art Public Controversy: The Tilted Arc on Trial*, NB237.S45A77 1987; Sekula, "Some American Notes," *Art In America*, February 1990;  
NATIONALITY/REGION: Appiah, "Why Africa? Why Art?" *Africa: Art of a Continent*, N7380.5.A37 1995; *Contemporary Art in Asia*, 1997; *The Italian Metamorphosis 1943-68*, 1994; *Latin American Art in the Twentieth Century*, 1997; Monroe, *Japanese Art After 1945: A Scream Against the Sky*, N7355.M87 1994; *Premises: visual arts and architecture in France 1958-98*, 1998; Rose, *American Art Since 1900*, N6512.R63 1975; Whitechapel, *Seven Stories About Modern Art in Africa; Why Asia? Contemporary Asian and Asian-American Art*  
RACE/ETHNICITY: Berger, "Are Art Museums Racist?" *Art In America*, December 1990; Boas, *Primitive Art*, N5310.B6 1955; Connelly, *The Sleep of Reason: primitivism in modern European art and aesthetics*, 1995; Golden, *The Black Male*, NX652.A37G65 1994; MacKenzie, *Orientalism: History, Theory and the Arts*, 1995; Price, *Primitive Art in Civilized Places*, N5411.P75 1989  
RELIGION: Ali, *Modern Islamic Art*, N7265.AS43 1997; Girard, *Matisse: La Chapelle du Rosaire*, NK2192.F84M3834 1992; Lippard, *Overlay*, N7428.L56 1983; Morality In Media Homepage, <http://pw2.netcom.com/~mimhyc/index.html>, Morgan, *Visual Piety*, BR517.M76 1998; Nodelman, *The Rothko Chapel Paintings*, ND237.R725N63 1997; Tuchman, *The Spiritual in Art: Abstract Painting 1890-1985*, ND192.A25S6 1986  
SEXUALITY: "Art After Stonewall: 12 artists interviewed," *Art In America*, June 1994; Blake, *In A Different Light: visual culture, sexual identity, queer practice*, NX652.G3815 1995

#### CRITICAL METHODOLOGIES

CONNOISSEURSHIP: Berenson, *Aesthetics and History*, N70.B465 1979; Gibson-Wood, *Studies in the Theory of Connoisseurship from Vasari to Morelli*, 1988  
DECONSTRUCTION: Brunette, *Deconstruction and the Visual Arts*, N71.D43 1994; Derrida, *The Truth In Painting*, 1987

DEFINING ART: "Art, Definition of" and "Art Works, Ontology of" *The Routledge Encyclopedia of Philosophy*, Reference-B61.R68 1998; Belting, *Likeness and Presence: a history of the image before the era of art*, N7850.B4513 1994; Danto, *Beyond the Brillo Box*, 1992; Dickie, *Introduction to Aesthetics*

FORMALISM: Bell, "The Aesthetic Hypothesis," *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, p. 113; Fry, "An Essay in Aesthetics," *Ibid.* p. 79; Greenberg, "Modernist Painting," *Ibid.* p. 754; Mallgrave, *Empathy, Form and Space*, BH221.G33E56 1993 (Collection of important 19th c. texts)

FOUCAULT: Foucault, "Las Meninas," *The Order of Things*, AZ101.F6913 1973; Foucault on Truth, Beauty, Power, 1998; Foucault, *This Is Not A Pipe*, ND673.M35F6813; Gress, "Michel Foucault," *The New Criterion Reader*, NX503.N49 1988; Owen, "Representation, Appropriation and Power," *Beyond Recognition*, NX165.O95 1992

FREUD: Foster, *Vision and Visuality*, N72.S6D57 1987; Freud, *Leonardo da Vinci and A Memory of His Childhood*, ND623.L5F8; Gombrich, "Freud's Aesthetics," *Reflections on the History of Art*, 1987; Jung, *Man and His Symbols*, BF173.J735 1964; Mulvey, "Visual Pleasure and Narrative Cinema," *Art After Modernism*, NX456.5.P66A74 1984

ICONOLOGY: Panofsky, "Studies in Iconology, I. Introductory," *Meaning in the Visual Arts*, N7445.2.P35 1982; van de Waal, *Iconclass: an Iconographic Classification System*, [http://iconclass.let.uu.nl/](http://iconclass.let.uu.nl)

MARX: Althusser, "Cremonini, Painter of the Abstract," *Lenin and Philosophy*, BH249.L384A69 1972; Eagleton, *The Ideology of the Aesthetic*, BH151.E2; Solomon, *Marxism and Art: Essays Classic and Contemporary*, HX521.S63

NEW HISTORICISM: Alpers, *The Art of Describing*, ND646.A72 1983; Baxandall, *Patterns of Intention: on the historical explanation of pictures*, 1985

PHENOMENOLOGY: Heidegger, "The Origin of the Work of Art," *Poetry Language Thought*, PN1031.H38; Levinas, "Reality and Its Shadow," *The Levinas Reader*, B2439.L482E6 1989; Merleau-Ponty, "Cézanne's Doubt," *Sense and Non-Sense*, B2430.M379S43; Sartre, *Essays in Aesthetics*, N67.S243 1966; Schapiro, "The Still Life as Personal Object," *Theory and Philosophy of Art*, N66.S345 1994

STRUCTURALISM: Barthes, *The Responsibility of Forms*, P99.B2953 1985; Matejka, *Semiotics of Art*, P99.S39

VISUAL STUDIES: Bryson, *Visual Culture: images and interpretations*, 1994; Stafford, *Good Looking: essays on the virtue of images*, P93.5.S73 1996; Walker, *Visual Culture: an introduction*, NX458.W36 1997

#### CUBISM (Analytic cubism, Assemblage, Collage, Orphism, Precisionism, Purism, Synchronism, Synthetic cubism)

Cooper, *The Cubist Epoch*, N6494.C8C6

Cottington, *Movements in Modern Art: Cubism*, 1998

"Cubism" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 177-216

Elderfield, *Studies in Modern Art: Essays on Assemblage*, N6512.S79 no. 2

Leighten, "Cubist Anachronisms: ahistoricity, cryptoformalism and business-as-usual in NY," *Oxford Art Journal*, v. 17, no. 2, 1994

Rubin, *Pablo Picasso: a retrospective*, N6853.P5A4 1980a

Rubin, *Picasso/Braque: a symposium*, N6848.5.C82P5 1992

Steinberg, "What About Cubism?" section of "The Algerian Women," *Other Criteria*, N6490.S74

Steinberg, "Resisting Cézanne: Picasso's Three Women," *Art In America*, June 1978

Steinberg, "The Polemical Part," *Art In America*, February 1979

Waldman, *Collage, Assemblage and the Found Object*, 1992

Wallen and Stein, *The Cubist Print*, NE490.C

#### DADA & SURREALISM

Bataille, *The Absence of Myth: writings on surrealism*, BH301.A94B38 1994

Calas, *Transfigurations: art critical essays on the modern period*, N6494.S8C118 1985

Dachy, *The Dada Movement*, NX456.5.D3D32513 1990

Dada Online, <http://www.peak.org/~dadaist/>

"Dissent and Disorder" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 246-73 (Dada)

d'Harnocourt, *Marcel Duchamp*, N6853.D8D52 1973

Ehrlich, *Pacific Dreams: currents of surrealism and the Pacific coast*, 1995

Foster, *Compulsive Beauty*, 1993

Freeman, *Picasso and the Weeping Women*, ND553.P5A4 1994

Gimferrer, *The Roots of Miró*, N7133.M54A4 1993

Huelsenbeck, *Memoirs of a Dada Drummer*, NX600.D3H79 1991

Motherwell, *The Dada Painters and Poets*, NX456.D3D33 1998

Naumann, *New York Dada, 1915-23*, 1994

"Realism As Critique" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 427-96 (Surrealism)

Rubin, *Dada, Surrealism and Their Heritage*, N6490.F77

Tzara, *Approximate Man and Other Writings*, PQ2639.Z3A23 1973

#### EXPRESSIONISM (Blaue Reiter, die Brücke)

Benson, *Expressionist Utopias*, N6868.5.E9B46 1993

Kaes, *The Weimar Republic Sourcebook*, DD240.W3927 1994

Long, *German Expressionism: Documents*, N6868.5.E9G37 1993b  
The Robert Gore Rifkind Center for German Expressionist Studies (A department of LACMA, (213) 857-6165)  
Vogt, *Expressionism: a German intuition 1905-20*, N6868.5.E9E9

#### FUTURISM & MACHINE AESTHETIC (Art deco, Brutalism, Cubo-futurism, Kinetic art, Vorticism,

Apollonio, *Futurist Manifestos*, NX600.F8A6513 1973  
Art Deco Home Page, <http://orathost.cfa.ilstu.edu/students/pcfare/deco.htm>  
Arwas. *Art Deco*, N6494.A7A65  
Barr, *Machine Art*, N8218.N4 1969  
Futurism: Manifestos and Other Resources, <http://www.wwa.com/~sluggo/futurism> (Many full-text English versions)  
Haraway, "A Cyborg Manifesto," *Unfinished Business*, NX73.U55 1992  
Hulten, *Futurism & Futurisms*, NX600.F8H84413 1986  
Hulten, *The Machine: As Seen at the End of the Mechanical Age*, (Office) N6494.K5H879 1968  
Wilson, *The Machine Age in America 1918-1941*, TS23.W55 1986

#### IMPRESSIONISM

Clark, *The Painting of Modern Life*, ND550.C55 1984  
Collins, *12 Views of Manet's Bar*, ND553.M3A63 1996  
Denvir, *The Impressionists at First Hand*, ND547.5.K4K449 1987  
The First Impressionist Exhibition 1874, <http://www.archive.com/74nadar.htm> (Clever electronic reconstruction)  
Rewald, *The History of Impressionism*, 4th, N6465.I4R48 1973 (Standard)  
Valéry, *Degas, Manet, Morisot*, PQ2643.A26A23

#### MODERN MEDIA & MATERIALS

Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, PN37.B4413  
Conceptual and Intermedia Arts Online, <http://www.uampfa.berkeley.edu/ciao>  
Druckrey, *Electronic Culture*, N72.T4E54 1996  
Frampton, "The Withering Away of the State of Art," *Artforum*, December 1974  
Gay-Lussac, "Report on the Daguerreotype," *Art In Theory 1815-1900*, Reference-N6450.A779 1998  
Kahn, *Wireless Imagination*, NX650.S68W57 1992  
Klüver, "Four Difficult Pieces," *Art in America*, July 1991  
London, "Independent Video: the first fifteen years," *Artforum*, September 1980  
McLuhan, *Understanding Media*, P90.M26  
Newhall, *The History of Photography from 1830*, TR15.N47 1964  
Tuchman, *A Report on the Art and Technology Program ...*, N72.T4L6  
Wagner, "The Art Work of the Future," *Art In Theory 1815-1900*, Reference-N6450.A779 1998

#### MODERNISM IN FICTION

LITERATURE: Balzac, *The Unknown Masterpiece*, 1831 (c.f. commentary by Ashton, *A Fable of Modern Art*, NX454.A8 1991); Bioy-Casares and Borges, *Chronicles of Bustos Domecq*, PQ7797.B873C713; Cary, *The Horse's Mouth*, 1944; Wilde, *The Picture of Dorian Gray*, 1890; Zola, *The Work*, 1886  
MOVIES: Donen, *Funny Face*, 1957; Harran, *I Shot Andy Warhol*, 1996; Schnabel, *Basquiat*, 1996; Powell and Pressberger, *The Red Shoes*, 1948  
OPERA: Gilbert & Sullivan, *Patience*, 1881 (Satire of the Aesthetic Movement)

#### MODERNISM IN OTHER FIELDS

Au, *Ballet and Modern Dance*, GV1787.A79 1988  
Betsky, *Icons: Magnets of Meaning*, GN406.I36 1997  
Ellmann, *The Norton Anthology of Modern Poetry*, 2nd, PS613.N67 1988  
An Index of Web Sites on Modernism, <http://www.modcult.brown.edu/people/Scholes/modlist/Title.html>  
Lears, *Fables of Abundance: a cultural history of advertising in America*, HF5813.U6L418 1994  
Martin, *Music of the 20th Century*, ML197.M1745  
Parker, *A Reader's Guide to the Twentieth-Century Novel*, PA888.P53R43 1995  
Rothenberg, *Poems for the Millennium*, PN6101.P493 1995  
Sklar, *Film: an International History*, PN1993.5.A1S56 1993

#### NEODADA (CoBrA, Fluxus, Happenings, Lettrism, Mail art, Multiples, Performance art, Punk, Situationist International, 'Zines)

Armstrong, *In the Spirit of Fluxus*, NX456.5.F5515 1993  
Cage, *Silence*, ML60.S213S5  
Debord, *Society of the Spectacle*, HM291.D413  
*Fact Sheet 5* (Frequently updated, comprehensive catalog of 'zines)  
Home, *What Is Situationism?*, NX542.W337 1996

Kellein, *Fluxus*, N6494.F55K45 1995  
McKay, *DiY Culture*, HN385.5.D59 1998  
The Situationist International, <http://www.nothingness.org/SI/index.html>  
Tompkins, *The Bride and the Bachelors*, ND663.D774T6 1976  
Wollen, *On the Passage of a Few People ...*, NX542.O5 1989 (Survey of the Situationists)  
Schimmel, *Out of Actions: between performance and the object*, NX456.5.P38S35 1998

#### POP ART

Alloway, *Modern Dreams: the rise and fall and rise of Pop Art*, NX456.5.P6M63 1988  
The Andy Warhol Museum, <http://www.warhol.org/>  
"Art and Modern Life" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 687-743  
Lippard, *Pop Art*, N6490.L53 1985

#### POSTIMPRESSIONISM (Art nouveau, the Decadents, Fauvism, Jugendstil, Liberty style, Nabis, Pointilism, Symbolism

Bois, "Cézanne: words and deeds," *October*, no. 84, Spring 1998  
Bois, "Matisse and Arche-Drawing," *Painting As Model*, ND1140.B59 1990  
Cachin, *Cézanne*, ND553.C33A4 1996  
Elderfield, *Fauvism and Its Affinities*, N6494.F3E42  
Elderfield, *Henri Matisse: a retrospective*, N6853.M33A4 1992  
Freeman, *The Fauve Landscape*, ND1356.6.F74 1990  
Hulsker, *The Complete Van Gogh*, ND653.G7H7913  
"The Idea of Modern Art," section of *Art In Theory 1815-1900*, Reference-N6450.A779 1998, pp 875-1066  
Leymarie, *Fauves and Fauvism*, ND548.5.F3L4813 1987  
Nietzsche, "Nietzsche Contra Wagner," *The Portable Nietzsche*, B3312.E52K3 1976  
Nochlin, "Cézanne: studies in contrast," *Art In America*, June 1996  
Nochlin, *The Politics of Vision: essays on 19th century art and society*, N72.S6N63 1989  
Pevsner, *Pioneers of Modern Design*, N6450.P4 1964  
Praz, *The Romantic Agony*, 1979 (Focused in literature, but essential for decadents)  
Rewald, *Post- Impressionism*, ND1265.R43 (Standard)  
Varnedoe, *Vienna 1900*, N6810.V5V37 1986  
The Victorian Web, <http://www.stg.brown.edu/projects/hypertext/landow/victorian/victov.html> (Excellent)

#### POSTMINIMALISM (Abject art, Appropriation art, Arte povera, Bad painting, Body art, Conceptual art, Environments, Graffiti, Installation art, Interventions, Land art, Neo-Expressionism, Process art, Site-specific art, the Transavanguardia)

Alloway, "Site Inspection," *Artforum*, October 1976  
Armstrong, *The New Sculpture 1965-75*, 1990  
Battcock, *Idea Art: a critical anthology*, NX600.C6B37 1973  
Beardsley, *Earthworks and Beyond*, N6494.E27B4 1989  
Ben-Levi, *Abject Art: repulsion and desire in American art*, N6512.A25 1993  
Crimp, "Pictures," *October*, no. 8, Spring 1979  
"The Critique of Originality" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 1049-1128  
Crow, *Modern Art in the Common Culture*, N6450.C76 1995  
Foote, "Monument Sculpture Earthwork," *Artforum*, October 1979  
Foster, *The Anti-Aesthetic: Essays on Postmodern Culture*, BH310.M54A57 1983  
Goldstein, *Reconsidering the Object of Art 1965-75*, 1995  
Hickey, *Earthscapes Landworks and Oz*, *Art in America*, September 1971  
Kastner, *Land and Environmental Art*, 1998  
Kramer, *The Revenge of the Philistines*, N6465.M63K74 1985  
Krauss, *Passages in Modern Sculpture*, NB198.K69 1981  
Krauss, "Sculpture in the Expanded Field," *October*, no. 8, Spring 1979  
Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, N6494.C63L56 1997  
Marshall, *New Image Painting*, ND212.M35  
"Objecthood and Productivism" chapter of *Art In Theory 1900-1990*, Reference-N6450.A7167 1992, pp 803-917  
"Paroxysms of Painting," *Art After Modernism*, NX456.5.P66A74 1984 (Essays by Buchloh, Kuspit & Lawson on neo-expressionism)  
Tiberghein, *Land Art*, Reference-N6595.E25T53 1995  
Wallis, *Blasted Allegories: anthology of writings by contemporary artists*, NX605.B5 1987