

BA1B Fine Art

Useful sources of information

This is the reading list that your course has provided for the unit you are currently studying.

You will find everything you need by searching the catalogue via the [Library webpages](#).

For more information on how to search the catalogue [watch this short video](#)

Recommended

Association for Art History (n.d.) *Resource portal on anti-racism and decolonial approaches to art history and visual culture*. Available at: https://forarthistory.org.uk/latest_news/resource-portal-on-anti-racism-and-decolonial-approaches-to-art-history-and-visual-culture/ (Accessed: 12 November 2025).

Bishop, C. (2011) *Artificial hells: participatory art and the politics of spectatorship*. London: Verso.

Choy, B. (ed.) et al. (2021) *Art and its worlds: exhibitions, institutions and art becoming public*. London: Afterall.

Davidts, W. and Paice, K. (2009) *The fall of the studio: artists at work*. Amsterdam: Antennae.

Eshun, E. (2025) *Black earth rising: colonialism and climate change in contemporary art*. London: Thames and Hudson.

Foster, H. et al. (2004) *Art since 1900: modernism, antimodernism, postmodernism*. London: Thames and Hudson.

Jacob, M.J. and Grabner, M. (2010) *The studio reader: on the space of artists*. London: University of Chicago Press.

Kholeif, O. (2016) *Electronic superhighway*. London: Whitechapel.

O'Doherty, B. (1999) *Inside the white cube*. Berkeley: University of California Press.

O'Doherty, B. (2007) *Studio and cube: on the relationship between where art is made and where art is displayed*. New York: Columbia University.

Smithson, P. (2009) *Installing exhibitions: a practical guide*. London: A & C Black.

Tate (n.d.) *Tate Research Centre: Learning*. Available at: <https://www.tate.org.uk/research/research-centres/tate-research-centre-learning> (Accessed: 12 November 2025).

Website: <https://library.norwichuni.ac.uk>

Email: library@norwichuni.ac.uk

Course guides: <https://library.norwichuni.ac.uk/course-guides>

BA1B Fine Art

Useful sources of information

Further sources of information:

Altshuler, B. (2008) *Salon to biennial: exhibitions that made art history, volume 1: 1863–1959*. London: Phaidon.

Altshuler, B. (2013) *Biennials and beyond: exhibitions that made art history, volume 2: 1962–2002*. London: Phaidon.

Baker, S. (ed.) et al. (2016) *Performing for the camera*. London: Tate.

Bishop, C. (2005) *Installation art*. London: Tate.

Breuvert, V. (2002) *Vitamin P: new perspectives in painting*. London: Phaidon.

Campt, T. (2020) 'The slow lives of still moving images', *Nottingham Contemporary lecture*. Available at:
https://www.youtube.com/watch?v=JdKWocqaub4&feature=youtu.be&mc_cid=cbd4c58966&mc_eid=b8ec8b0236 (Accessed: 12 November 2025).

Coldwell, P. (2010) *Printmaking: a contemporary perspective*. London: Black Dog.

Drawing Matter (n.d.) Available at: <https://drawingmatter.org> (Accessed: 12 November 2025).

Ellegood, A. (2009) *Vitamin 3-D: new perspectives in sculpture and installation*. London: Phaidon.

Flood, R. et al. (2007) *Unmonumental: the object in the 21st century*. London: Phaidon.

Godfrey, T. (2009) *Painting today*. London: Phaidon.

Goldberg, R. (2007) *Performa: new visual art performance*. New York: Performa.

Harries, D. (2002) *The new media book*. London: BFI.

Henry Moore Institute (2011) *Undone: making and unmaking in contemporary sculpture*. Leeds: Henry Moore Foundation.

Licht, A. (2007) *Sound art: beyond music, between categories*. New York: Rizzoli.

MacPhee, J. (2009) *Paper politics: socially engaged printmaking today*. Oakland, CA: PM Press.

Powell, R. (2021) *Black art: a cultural history*. London: Thames and Hudson

Website: <https://library.norwichuni.ac.uk>

Email: library@norwichuni.ac.uk

Course guides: <https://library.norwichuni.ac.uk/course-guides>