

# 8

## Bibliography

- ABRAMS, M. H., *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford University Press, Oxford, 1953.
- ALBERTI, Leon Battista, 'On Painting', in *Italian Art 1400-1500 – Sources and Documents*, ed., Creighton E. Gilbert, Prentice-Hall, London, 1980.
- ALFORD, William P., *To Steal a Book is an Elegant Offence: Intellectual Property Law in Chinese Civilisation*, Stanford University Press, California, 1995.
- ARMSTRONG, Elizabeth, *Before Copyright: The French Book Privilege System 1498-1526*, Cambridge University Press, Cambridge, 1990.
- ARMSTRONG, Elizabeth and ROTHFUSS, Joan, eds., *In the Spirit of Fluxus*, Walker Art Centre, Minneapolis, ex.cat., 1993.
- ART & LANGUAGE, 'Concerning the Article, 'The Dematerialisation of Art' ', in *Six Years: The Dematerialisation of the Art Object*, Lucy Lippard, University of California Press, California, 1997.
- BARLOW, John Perry, 'The Economy of Ideas', in *Intellectual Property: Moral, Legal and International Dilemmas*, ed., Adam Moore, Rowman and Littlefield, Oxford, 1997.
- BARRON, Anne, 'No Other Law? Author-ity, Property and Aboriginal Art', in *Perspectives on Intellectual Property: Intellectual Property and Ethics*, eds., Lionel Bently and Spyros Maniatis, Sweet and Maxwell, and I.P. Law Unit, Queen Mary and Westfield College, London, 1998.
- BARTHES, Roland, 'Myth Today', in *Mythologies*, trans. Annette Lavers, Paladin, London, 1973.
- BARTHES, Roland, 'The Death of the Author', in *Image - Music - Text*, trans. Stephen Heath, Fontana, Glasgow, 1977.
- BATTCKOCK, Gregory, ed., *Minimalist Art*, Dutton, New York, 1968.
- BAUDRILLARD, Jean, 'Requiem for the Media' in *For a Critique of the Political Economy of the Sign*, trans. Charles Levin, Telos, St Louis, 1981.
- BAUDRILLARD, Jean, 'Consumer Society', in *Jean Baudrillard: The Collected Writings*, ed., Mark Poster, Polity, Cambridge, 1988.
- BAUDRILLARD, Jean, 'The System of Objects', in *Jean Baudrillard: The Collected Writings*, ed., Mark Poster, Polity, Cambridge, 1988.
- BAXENDALL, Michael, *Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition*, Oxford University Press, Oxford, 1971.

- BENJAMIN, Walter, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations*, ed., Hannah Arendt, trans. Harry Zohn, Fontana, London, 1973.
- BERGSON, Henri, *Creative Evolution*, trans. Arthur Mitchell, Dover, New York, 1988.
- BETTIG, Roland V., *Copyrighting Culture: The Political Economy of Intellectual Property*, Westview and Harper Collins, Oxford, 1996.
- BJÖRKEGREN, Dag, *The Culture Business: Management Strategies of the Arts-Related Business*, Routledge, London, 1996.
- BLAZWICK, Iwona, ed., *An Endless Adventure, an Endless Passion, an Endless Banquet: A Situationist Scrapbook*, I.C.A. and Verso, 1989.
- BLUNT, Anthony, *Artistic Theory in Italy 1450-1600*, Clarendon, Oxford, 1940.
- BONNELL, Victoria E. and HUNT, Lynn, eds., *Beyond the Cultural Turn: New Directions in the Study of Society and Culture*, University Of California Press, London, 1999.
- BORGES, Jorge Luis, 'Kafka and his Precursors', in *Labyrinths*, eds., D.A. Yates and J.E. Irby, Penguin, London, 1970.
- BOURDIEU, Pierre, 'The Field of Cultural Production, or: The Economic World Reversed', in *The Field of Cultural Production: Essays on Art and Literature*, trans. Richard Nice, Polity, London, 1993.
- BOYLE, James, *Shamans, Software and Spleens: Law and the Construction of the Information Society*, Harvard University Press, London, 1996.
- BROMWICH, David, 'A Millennial Twilight Faith that has No Politics to Speak of', in *London Review of Books*, vol. 22, no. 10, 18 May, 2000.
- BROUN, Elizabeth, 'The Portable Raphael', in *The Engravings of Marcantonio Raimondi*, Spenser Art Museum and University of Kansas, Kansas, ex. cat., 1981.
- BROWN, Horatio, *The Venetian Printing Press 1469-1800*, J.C. Nimmo, London, 1891.
- BRYSON, John R., DANIELS, Peter W., HENRY, Nick, POLLARD, Jane, eds., *Knowledge, Space, Economy*, Routledge, London, 2000.
- BUCHAN, James, *Frozen Desire: An Inquiry into the Meaning of Money*, Picador, London, 1997.
- BURCHELL, G., ed., *The Foucault Effect*, Harvester, London, 1991.
- BURCKHARDT, Jacob, *Reflections on History*, M.D.H., London, 1943.

- BURKE, Sean, *Authorship: From Plato to Postmodernism*, Edinburgh University Press, Edinburgh, 1995.
- BUSKIRK, Martha, 'Commodification as Censor: Copyrights and Fair Use', in *October* 60, April, 1992.
- BUSKIRK, Martha, 'Art and the Law: Appropriation under the Gun', *Art in America*, June 1992.
- CALLON, Michel, 'The Sociology of an Actor-Network: The Case of the Electric Vehicle', in *Mapping the Dynamics of Science and Technology*, eds., Michel Callon, John Law and Arie Rip, Macmillan, London, 1986.
- CARLEN, Pat, ed., *The Sociology of Law*, Sociological Review Monograph 23, University Of Keele, Keele, 1976.
- CARLIN, John, 'Culture Vultures: Artistic Appropriation and Intellectual Property Law' in *Journal of Law and the Arts*, 13, Columbia University Press, Columbia, 1988.
- CASTELLS, Manuel, *The Rise of Network Society*, Blackwell, Oxford, 1998.
- CAYGILL, Howard, *The Art of Judgement*, Basil Blackwell, Oxford, 1989.
- CHRISTENSEN, Clayton M., *The Innovators Dilemma: When New Technologies Cause Great Firms to Fail*, Harvard Business School Press, Boston, 1997.
- CLAIR, Colin, *A History of European Printing*, Academic, London, 1976.
- CLARKE, T. J., 'Some Differences Between Comrade Greenberg and Ourselves', in *Modernism and Modernity, The Vancouver Conference Papers*, eds., Benjamin Buchloh, Serge Guilbaut and David Solkin, Nova Scotia College of Art and Design, Nova Scotia, 1983.
- CLARKE, T. J., 'On the Social History of Art', in *Pollock and After: The Critical Debate*, ed., Francis Frascina, Harper and Row, London, 1985.
- CLIFFORD, James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, Harvard University Press, London, 1988.
- COHEN, Nick, 'There is No Alternative to Becoming Leadbeater', in *London Review of Books*, vol. 21, October 28, 1999.
- COLSTON, Catherine, *Principles of Intellectual Property Law*, Cavendish, London, 1999
- COOKE, Philip, and MORGAN, Kevin, *The Associational Economy: Firms, Regions and Innovation*, Oxford University Press, Oxford, 1998.

- COOMBE, Rosemary J., *The Cultural Life of Intellectual Properties: Authorship, Appropriation and the Law*, Duke University Press, London, 1998.
- COYLE, Diane, *The Weightless World: Strategies for Managing the Digital Economy*, Capstone, Oxford, 1997.
- CRIMP, Douglas, *On the Museum's Ruins*, M.I.T., London, 1995.
- DE DUVE, Thierry, 'When Form has Become Attitude – and Beyond' in *The Artist and the Academy: Issues in Fine Art Education and the Wider Cultural Context*, eds., Nicholas de Ville and Stephen Foster, John Hansard Gallery, Southampton, 1994.
- DE MARCHI, Neil and GOODWIN, Craufurd D.W., eds., *Economic Engagements with Art*, Annual Supplement to vol. 31, Duke University Press, London, 1999.
- DE VILLE, Nicholas and FOSTER, Stephen, eds., *The Artist and the Academy: Issues in Fine Art Education and the Wider Cultural Context*, John Hansard Gallery, Southampton, 1994.
- DERRIDA, Jacques, *The Truth in Painting*, University of Chicago Press, London, 1987.
- DOUZINAS, Costas, and WARRINGTON Ronnie, with MCVEIGH, Shaun, *Postmodern Jurisprudence: The Law of Text and the Text of the Law*, Routledge, London, 1991.
- DOUZINAS, Costas and WARRINGTON, Ronnie, *Justice Miscarried: Ethics and Aesthetics in Law*, Harvester, London, 1994.
- DOUZINAS, Costas and NEAD, Lynda, eds., *Law and the Image: The Authority of Art and the Aesthetics of the Law*, University of Chicago Press, London, 1999.
- DRAHOS, Peter, 'Global Property Rights in Information: The Story of TRIPs at the GATT', in *Prometheus* 13, 1 June, 1995.
- DUCHAMP, Marcel, 'The Creative Act', in *The Writings of Marcel Duchamp*, eds., Michel Sanouillet and Elmer Peterson, Da Capo, New York, 1973.
- DUTFIELD, Graham, *Intellectual Property Rights, Trade and Biodiversity*, Earthscan, London, 2000.
- DWORKIN, G. and TAYLOR, R.D., *Blackstone's Guide to the Copyright, Designs and Patents Act 1988*, Blackstone, London, 1989.
- DWORKIN, Richard, *Law's Empire*, Hart, Oxford, 1996.
- DYSON, Esther, *Release 2: A Design for Living in the Digital Age*, Penguin, London, 1998.

- ECO, Umberto, *Art and Beauty in the Middle Ages*, Yale University Press, London, 1986.
- EDEN, Kathy, 'Intellectual Property and the *Adages* of Erasmus', in *Rhetoric and Law in Early Modern Europe*, eds., Victoria Kahn and Lorna Hutson, Yale University Press, London, 2001.
- EDLEMAN, Bernard, *The Ownership of the Image: Elements for a Marxist Theory of Law*, trans. Elizabeth Kingdom, Routledge and Kegan Paul, London, 1979.
- EISENSTEIN, Elizabeth, *The Printing Press as an Agent of Change*, Cambridge University Press, Cambridge, 1979.
- FEATHER, John, *A History of British Publishing*, Routledge, London, 1988.
- FEATHERSTONE, Mike, *Consumer Culture and Post Modernism*, Sage, London, 1991.
- FEBVRE, Lucien and MARTIN, H.J., *The Coming of the Book: The Impact of Printing 1450-1800*, eds., G. Nowell-Smith and D. Wooton, trans. David Gerard, N.L.B., London, 1976.
- FERNIE, Eric, *Art History and its Methods: A Critical Anthology*, Phaidon, London, 1996.
- FISHER, Philip, *Making and Effacing Art: Modern American Art in a Culture of Museums*, Oxford University Press, London, 1991.
- FISHER, Philip, *Still the New World: American Literature in a Culture of Creative Destruction*, Harvard University Press, London, 1999.
- FOSTER, Hal, 'Who's Afraid of the Neo-Avant Garde', in *The Return of the Real: The Avant-Garde at the End of the Century*, October and M.I.T., London, 1996.
- FOSTER, Richard and KAPLAN, Sarah, *Creative Destruction: From Built-to-Last to Built-to-Perform*, F.T., Prentice Hall and Pearson Education, Edinburgh, 2001.
- FOUCAULT, Michel, 'What is an Author?', in *The Foucault Reader*, ed., Paul Rabinow, Penguin, London, 1984.
- FOUCAULT, Michel, 'What is Enlightenment?', in *The Foucault Reader*, ed., Paul Rabinow, Penguin, London, 1984.
- FOUCAULT, Michel, 'Questions of Method', in *The Foucault Effect*, ed., G. Burchell, Harvester, London, 1991.
- FRIED, Michael, 'Art and Objecthood', in *Minimalist Art*, ed., Gregory Battcock, New York, 1968.

- FRITH, Alison, LANE, Shelley, SMYTH, Yvonne, *Readings in Intellectual Property: a Selection of Articles from EIPR and Ent. L.R*, Sweet and Maxwell, London, 1998.
- FRITH, Simon, ed., *Music and Copyright*, Edinburgh University Press, Edinburgh 1993.
- FULIN, Rinaldo, *Documenti per servaire all storia della tipografia Veneziano*, Estratto dall' Archivio Veneto, Venezia, 1882.
- GAINES, Jaine M., *Contested Culture: The Image, the Voice, and the Law*, B.F.I., London, 1992.
- GERULAITIS, Leonardas, *Printing and Publishing in Fifteenth Century Venice*, Mansell, London, 1976.
- GILBERT, Creighton E., ed., *Italian Art 1400 –1500: Sources and Documents*, Prentice-Hall, London, 1980.
- GOODRICH, Peter, 'The Iconography of Nothing', in *Law and the Image: The Authority of Art and the Aesthetics of the Law*, eds., Costas Douzinas and Lynda Nead, University of Chicago Press, London, 1999.
- GORMAN, Robert A., and GINSBURG, Jane C., *Copyright for the Nineties: Cases and Materials*, Michie, Virginia, 1993.
- GREENBERG, Clement, 'Avant Garde and Kitsch', in *Art and Culture: Critical Essays*, Beacon, New York, 1961.
- GREENBERG, Clement, 'Towards a Newer Laocoon', in *The Collected Essays and Criticism*, ed., J. O' Brien, 2 vols., Chicago, 1986.
- GREENSTREET, C.H., 'History of Patent Systems', in *Mainly on Patent: The Use of Industrial Property and its Literature*, ed., F. Liebesny, Butterworths, London, 1972.
- GROSS, Larry, KATZ, John Stuart and RUBY, Jay, *Image Ethics: The Moral Rights of Subjects in Photographs, Film and Television*, Oxford University Press, Oxford, 1988.
- HARAWAY, Donna J., *Modest - Witness @ Second\_Millennium\_in FemaleManŌ\_Meets\_Onco MouseŌ*, Routledge, London, 1997.
- HARDT, Michael and NEGRI, Antonio, *Empire*, Harvard University Press, Cambridge Massachusetts, 2000.
- HARRISON, Charles & WOOD, Paul, eds., *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Blackwell, Oxford, 1993.

- Harvard Business Review on Knowledge Management*, Harvard Business School Press, Boston, 1998.
- HAUSER, Arnold, *The Social History of Art*, vols. 1-4, Routledge and Kegan Paul, London, 1962.
- HEGEL, G.W.F., *Philosophy of Right*, trans. T.M. Knox, Encyclopaedia Britannica, Chicago, 1952.
- HETTINGER, Edwin C., 'Justifying Intellectual Property', in *Intellectual Property: Moral, Legal And International Dilemmas*, ed., Adam D Moore, Rowman and Littlefield, Oxford, 1997.
- HIND, Arthur, *History of Engraving and Etching: From the 15<sup>th</sup> Century to 1914*, Dover, New York, 1963.
- HIRSCH, Rudolf, *Printing, Selling and Reading 1450 – 1550*, Otto Harrassowitz, Wiesbaden, 1974.
- HOBBS, Robert, *Robert Smithson: Sculpture*, Cornell University Press, London, 1981.
- HÖPFL, Heather, 'The Aesthetic of Reticence: Collections and Recollections', in *The Aesthetics of Organisation*, eds., Stephen Linstead and Heather Höpfl, Sage, London, 2000.
- HOUCK, Denis W., 'Rhetoric, Science and Economic Prophecy', in *The New Economic Criticism: Studies at the Intersection of Literature and Economics*, eds., Martha Woodmansee and Mark Osteen, Routledge, London, 1999.
- HULSE, Clarke, *The Rule of Art: Literature and Painting in the Renaissance*, University of Chicago Press, Chicago, 1990.
- INNES, Harold, *Empire and Communications*, Clarendon, Oxford, 1950.
- IVINS, William, *Prints and Visual Communication*, M.I.T., London, 1996.
- JUDD, Donald, 'Specific Objects', in *Complete Writings 1959-1975*, Halifax, Nova Scotia, 1975.
- KAHN, Victoria and HUTSON, Lorna, eds., *Rhetoric and Law in Early Modern Europe*, Yale University Press, London, 2001.
- KEARNS, Paul, *The Legal Concept of Art*, Hart Publishing, Oxford, 1998.
- KELLY, Kevin, *New Rules for the New Economy: 10 Ways the Network Economy is Changing Everything*, Fourth Estate, London, 1999.



- KEMP, Martin, 'The Super-Artist as Genius: The Sixteenth-Century View', in *Genius: The History of an Idea*, ed., Penelope Murray, Basil Blackwell, London, 1989.
- KINGSTON, William, *Innovation, Creativity and Law*, Kluwer, London, 1990.
- KOSUTH, Joseph, 'Art After Philosophy', published in 3 parts in *Studio International*, vol. 178, nos. 915-917, October, November, December, 1969.
- KRAUSS, Rosalind, *The Originality of the Avant Garde and Other Modernist Myths*, M.I.T., London, 1986.
- KRAUSS, Rosalind, 'A Note on Photography and the Simulacral', in *The Critical Image: Essays on Contemporary Photography*, ed., Carol Squiers, Bay, Seattle, 1990.
- KRAUSS, Rosalind, *Passages in Modern Sculpture*, M.I.T., Cambridge, Massachusetts, 1993.
- KUTLER, Stanley, *Privilege and Creative Destruction: The Charles River Bridge Case*, John Hopkins University Press, Baltimore, 1971.
- LANDAU, David and PARSHALL Peter, *The Renaissance Print 1470-1550*, Yale University Press, Yale, 1994.
- LAW, John and HASSARD, John, *Actor Network Theory and After*, Blackwell, Oxford, 1999.
- LAW, John and HETHERINGTON, Kevin, 'Materialities, Spatialities, Globalities', in *Knowledge, Space, Economy*, eds., John R. Bryson, Peter W. Daniels, Nick Henry, Jane Pollard, Routledge, London, 2000.
- LEADBEATER, Charles, *Living on Thin Air: The New Economy*, Viking, London, 1999.
- LEE, R. W., *The Elements of Roman Law: With a Translation of the Institutes of Justinian*, Sweet and Maxwell, London, 1956.
- LESSIG, Lawrence, *The Future of Ideas: The Fate of the Commons in a Connected World*, Random House, New York, 2001.
- LEVIDOW, Les and YOUNG, Bob, *Science, Technology and the Labour Process*, vols. 1-2, Free Association Books, London, 1985.
- LEWITT, Sol, 'Paragraphs on Conceptual Art', in *Artforum*, vol. 5, no.10, Summer 1967.
- LINSTEAD, Stephen and HÖPFL, Heather, eds., *The Aesthetics of Organisation*, Sage, London, 2000.

LIPPARD, Lucy, *Six Years: The Dematerialisation of the Art Object*, University of California Press, California, 1997.

LITMAN, Jessica, *Digital Copyright*, Prometheus, New York, 2001.

LURY, Celia, *Technology, Legality and Personality*, Routledge, London, 1993.

LUTTICKEN, Sven, 'The Art of Theft', *New Left Review* 13, Jan/Feb, 2002.

MASKUS, Keith, *Intellectual Property Rights in the Global Economy*, Institute for International Economics, Washington DC, 2002.

MAY, Christopher, *A Global Political Economy of Intellectual Property Rights: The New Enclosures?*, Routledge, London, 2000.

MAY, Christopher, *The Information Society*, Polity Press, 2002.

MCCLOSKEY, Donald, *The Rhetoric of Economics*, Wheatsheaf, Brighton, 1986.

MCGRATH, M.D., 'The Patent Provisions in TRIPs: Protecting Reasonable Remuneration for Services Rendered – or the Latest Development in Western Colonialism?', in *European Intellectual Property Review*, 7, 1996.

MCLUHAN, Marshall, *The Gutenberg Galaxy: The Making of Typographic Man*, Routledge and Kegan Paul, London, 1962.

MCLUHAN, Marshall, 'The Medium is the Message', in *Understanding Media: the Extensions of Man*, Routledge, London, 1964.

MCLUHAN, Marshall, *Mechanical Bride: Folklore of Industrial Man*, Routledge and Kegan Paul, London, 1967.

MCSHERRY, Corynne, *Who Owns Academic Work? Battling for Control of Intellectual Property*, Harvard University Press, London, 2001.

MILLER, Jonathan, *McLuhan*, Fontana and Collins, London, 1971.

MOORE, Adam D., ed., *Intellectual Property: Moral, Legal and International Dilemmas*, Rowman and Littlefield, Oxford, 1997.

MORRIS, Robert, 'Notes on Sculpture', published in 3 parts, in *Artforum*, vol. 4, no. 6, February 1966; vol. 5, no. 2, October 1966; vol. 5, no. 10, Summer 1967. 'Notes on Sculpture 4: Beyond Objects', in *Artforum*, vol. 5, April 1969.

NELSON, Richard, and MORGAN, Sidney, *An Evolutionary Theory of Economic Change*, Harvard University Press, Cambridge Massachusetts, 1982.

NESBITT, Molly, 'What was an Author?', in *Authorship: From Plato to Postmodernism*, ed., Sean Burke, Edinburgh University Press, Edinburgh, 1995.

NIJAR, G. S., *TRIPs and Biodiversity: The Threat and Responses: A Third World View*, Third World Network Paper 2, T.W.N. Penang, 1996.

O'DOHERTY, Brian, *Inside the White Cube*, Lapis, San Francisco, 1976.

OLIVER, Richard, *The Coming Biotech Age: The Business of Bio-Materials*, McGraw-Hill, New York, 2000.

ORIGO, Iris, *The Merchant of Prato: Daily Life in a Medieval City*, Penguin, London, 1992.

PANOFSKY, Erwin, *Idea: A Concept in Art Theory*, trans. Joseph J.S. Peake, Harper and Row, London, 1968.

PATTERSON, Lyman Ray, *Copyright in Historical Perspective*, Vanderbilt University Press, Nashville, 1968.

PHILIPS, Jeremy, DURIE, Robyn, KARET, Ian, *Whale on Copyright: Fifth Edition*, Sweet and Maxwell, London, 1997.

PLOMAN, Edward W., and CLARK HAMILTON, L., *Copyright: Intellectual Property in the Information Age*, Routledge and Kegan Paul, London, 1980.

POGGIOLI, Renato, 'The Concept of a Movement', in *Theory Of The Avant Garde*, trans. Gerald Fitzgerald, Harvard University Press, London, 1968.

POLANYI, Karl, *The Great Transformation: The Political and Economic Origins of our Time*, Beacon, Boston, 1957.

PORTER, Vincent, *Beyond the Berne Convention: Copyright, Broadcasting and the Single European Market*, Academia Research Monograph 2, John Libbey, London, 1991.

POSTER, Mark, ed., *Jean Baudrillard: Collected Writings*, Polity, Cambridge, 1988.

PREZIOSI, Donald, ed., *The Art of Art History: A Critical Anthology*, Oxford University Press, Oxford, 1998.

PRIMO BRAGA, 'The Economics of Intellectual Property Rights and the GATT: A View From the South', *Vanderbilt Journal of Transnational Law* 22, 1989.

PRITCHETT, James, *The Music of John Cage*, Cambridge University Press, Cambridge, 1993

PUTTFARKEN, Thomas, *The Discovery of Pictorial Composition: Theories of Visual Order in Painting 1400-1800*, Yale University Press, London, 2000.

REYNOLDS, Sir Joshua, *Discourses on Art*, ed., Robert Wark, Yale University Press, Yale, 1981.

- RICHARDSON, Brian, *Print Culture in the Renaissance Italy: The Editor and the Vernacular Text*, Cambridge University Press, Cambridge, 1994.
- RIFKIN, Jeremy, *The Biotech Century: Harnessing the Gene and Remaking the World*, Penguin, New York, 1998.
- ROSAND, David and MURANO, Michelangelo, *Titian and the Venetian Woodcut*, International Exhibitions Foundation, Washington D.C., ex. cat., 1976.
- ROSE, Margaret A., *Marx's Lost Aesthetic: Karl Marx and the Visual Arts*, Cambridge University Press, Cambridge, 1984.
- ROSE, Mark, *Authors and Owners: The Invention of Copyright*, Harvard University Press, London, 1993.
- RYAN, Alan, *Property and Political Theory*, Basil Blackwell, Oxford, 1986.
- RYAN, Michael P., *Knowledge Diplomacy: Global Competition and the Politics of Intellectual Property*, Brookings Institution Press, Washington D.C., 1998.
- SAPER, Craig J., *Networked Art*, University of Minnesota Press, London, 2001.
- SAUNDERS, David, *Authorship and Copyright*, Routledge, London, 1992.
- SAUNDERS, David, 'Dropping the Subject: An Argument for a Positive History of Authorship and the Law of Copyright', in *Of Authors and Origins*, eds., Brad Sherman and Alain Strowel, Clarendon Press, Oxford, 1994.
- SAX, Joseph L., *Playing Darts at a Rembrandt: Public and Private Rights in Cultural Treasures*, University of Michigan Press, Ann Arbor, 1999.
- SCHLATTER, Richard, *Private Property: The History of an Idea*, George Allen and Unwin, London, 1951.
- SCHULMAN, Seth, *Owning The Future: Inside the Battles to Control the New Assets – Genes, Software, Databases, and Technological Know-How – That Make up the Life Blood of the New Economy*, Houghton Mifflin, New York, 1999.
- SCHUMPETER, Joseph, *Capitalism, Socialism and Democracy*, Routledge, London, 2000.
- SCOTT, Alan, ed., *The Limits of Globalization: Cases and Arguments*, Alan Scott, Routledge, London, 1997.
- SELL, Susan K., 'The Origins of a Trade-Based Approach to Intellectual Property Protection', *Science Communication* 17, 2 December
- SELL, Susan K., *Power and Ideas: North-South Politics of Intellectual Property and Antitrust*, State University of New York Press, Albany, 1998.

- SEVILLE, Catherine, *Literary Copyright Reform in Early Victorian England: The Framing of the 1842 Copyright Act*, Cambridge University Press, Cambridge, 1999.
- SEWELL, William H. Jr., 'The Concept(s) of Culture', in *Beyond the Cultural Turn: New Directions in the Study of Society and Culture*, eds., Victoria E. Bonnell and Lynn Hunt, University Of California Press, London, 1999.
- SHERMAN, Brad and BENTLY, Lionel, *The Making of Modern Intellectual Property Law*, Cambridge University Press, Cambridge, 1999.
- SHERMAN, Brad and BENTLY, Lionel, *Intellectual Property Law*, Oxford University Press, Oxford, 2001.
- SINGERMAN, Howard, 'Seeing Sherrie Levine', *October* 67, Winter 1994.
- SOUSSLOFF, Catherine, *The Absolute Artist: The Historiography of a Concept*, University of Minnesota Press, London, 1997.
- SQUIERS, Carol, *The Critical Image: Essays on Contemporary Photography*, Bay, Seattle, 1990.
- STEIN, Peter, *Roman Law in European History*, Cambridge University Press, Cambridge, 1999.
- STEINBERG, Leo, *Other Criteria: Confrontations with 20th Century Art*, Oxford University Press, London, 1975.
- STEWART, Thomas, *Intellectual Capital: The New Wealth of Organisations*, Nicholas Brealey, London, 1997.
- STONER SAUNDERS, Frances, *Who Paid the Piper? The CIA and the Cultural Cold War*, Granta, London, 1999.
- STRATHERN, Marilyn, *Property, Substance and Effect: Anthropological Essays on Persons and Things*, Athlone, London, 1999.
- SUAREZ-VILLA, Luis, *Invention and the Rise of Technocapitalism*, Rowman and Littlefield, Oxford, 2000.
- SWETZ, Frank J., *Capitalism and Arithmetic: The New Math of the 15th Century*, Open Court, Illinois, 1987.
- SZOSTAK, Rick, *Econ-Art: Divorcing Art from Science in Modern Economics*, Pluto, London, 1999.
- TOYNBEE, Jason, 'Creating Problems: Social Authorship, Copyright and the Production of Culture', in *Pavis Papers in Social and Cultural Research*. 3, Open University, London, 2001.

- TUCK, Richard, *Natural Rights Theories: Their Origin and Development*, Cambridge University Press, Cambridge, 1979.
- VAIDHYANATHAN, Siva, *Copyright and Copywrongs: The Rise of Intellectual Property and How it Threatens Creativity*, New York University Press, New York, 2001.
- VASARI, Giorgio, *The Lives of the Painters, Sculptors, and Architects*, trans. George Bull, Harmondsworth and Penguin, London, 1987.
- WELCHMAN, John C., *Art after Appropriation: Essays on Art in the 1990s*, G+B Arts and Gordon and Breach, London, 2001.
- WILLIAMS, Emmett, *My Life in Flux – and Vice Versa*, Thames and Hudson, London, 1992.
- WILLIAMS, Richard, *After Modern Sculpture: Art in the United States and Europe 1965-70*, Manchester University Press, Manchester, 2000.
- WILLIAMS, Robert, *Art, Theory, and Culture in Sixteenth-Century Italy*, Cambridge University Press, Cambridge, 1997.
- WITT, Richard, *Artist Unknown: An Alternative History of the Arts Council*, Warner Books, London, 1998.
- WOODMANSEE, Martha, *The Author, Art and the Market: Rereading the History of Aesthetics*, Columbia University Press, New York, 1994.
- WOODMANSEE, Martha and JASZI, Peter, *The Construction of Authorship: Textual Appropriation in Law and Literature*, Duke University Press, London, 1994.
- WOODMANSEE, Martha and OSTEEN, Mark, eds., *The New Economic Criticism: Studies at the Intersection of Literature and Economics*, Routledge, London, 1999.
- WOOLF, Beverly M. and DANZIGER, Charles T., 'Recent Developments in Art Law: Copyright Infringement, Fair Use, Moral Rights, and Other Legal Issues in Two Cases', in *Essays on Assemblage*, John Elderfield, ed., Museum of Modern Art, New York, 1992.
- WU, Chin-tao, *Privatising Culture: Corporate Art Intervention Since the 1980s*, Verso, London, 2002.
- YATES, Francis, *The Art of Memory*, Routledge and Kegan Paul, London, 1966.
- YOUNG, Edward, *Conjectures on Original Composition*, Scholar, Leeds, 1966.
- YOXEN, Edward, *The Gene Business: Who Should Control Biotechnology?* Pan, London, 1983.

ZUCCARO, Federigo, 'L' Idea de Pittori, Scultori ed Architetti', in Erwin Panofsky, *Idea: A Concept in Art Theory*, trans. Joseph J.S. Peake, Harper and Row, London, 1968.