

Monographs and solo exhibition catalogues

- 2019 Mathieu Cenac, Pierre-Edouard Couton, Lea Lamy (eds.), *La Source* (Paris: David Desrimais Editeur, 2019), colour illus., (pp.42, 176-179, 182-193, 198-205) (exh. cat.)
- 2018 Massimiliano Gioni and Margot Norton (eds.), *Au Naturel* (New York (NY): Phaidon Press Limited, 2018) (exh. cat.)
- 2015 Sarah Lucas and Julian Simmons, *I SCREAM DADDIO* (London: British Council, 2015) (exh. cat.)
- 2013 Manuela Ribadeneira, *Sarah Lucas Drawing Room Confessions Issue 8* (Milan: Mousse Publishing, 2013)
- Julian Simmons, *TITTIPUSSIDAD* (London: Sadie Coles HQ, 2013)
- Quinn Latimer, *Sarah Lucas: Describe this Distance* (Milan: Mousse Publishing, 2013)
- Sarah Lucas, Jeanette Pacher, Julian Simmons, András Pálffy, *Sarah Lucas, Julian Simmons: NOB* (London: Sadie Coles HQ; Vienna: Secession, 2013) (exh. cat.)
- Sarah Lucas, *SITUATION* (London: Sadie Coles HQ, 2013) (exh. cat.)
- Iwona Blazwick, *Situation Absolute Beach Man Rubble* (London: Whitechapel Gallery 2013) (exh. cat.)
- 2012 Sarah Lucas and Angus Fairhurst, *After 2005, Before 2012* (London: Sadie Coles HQ; Cologne: Buchhandlung Walther König, 2012) (exh. cat.)
- Lisa Le Feuvre, Deborah Orr, Anne Wagner, Gilda Williams, *Ordinary Things* (Leeds: Henry Moore Institute, 2012) (exh. cat.)
- 2011 Brigitte Borchardt-Birbaumer and Hans-Peter Wipplinger, *LUCAS, BOSCH, GELATIN* (Krems: Kunsthalle Krems, 2011), colour illus., (p. 20) (exh. cat.)
- 2009 Amna Malik, *Sarah Lucas, Au Naturel* (London: Afterall, 2009)
- Sarah Lucas and Olivier Garbay, *The Mug* (London: Other Criteria, 2009)
- 2007 Francesco Bonami (ed.), Michele Robecchi, *Supercontemporary: Sarah Lucas* (Milan: Electa, 2007)
- 2005 Yilmaz Dziewior and Beatrix Ruf (eds.), *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989 – 2005* (Osfildern: Hatje Cantz Verlag; London: Tate Publishing, 2005)
- Sarah Lucas and Olivier Garbay, *God is Dad* (New York (NY): Barbara Gladstone Gallery; London: Sadie Coles HQ; Cologne: Buchhandlung Walther König, 2005) (exh. cat.)
- 2004 Sarah Lucas, *In-A-Gadda-Da-Vida* (London: Tate Publishing, 2004) (exh. cat.)
- 2002 Matthew Collings, *Sarah Lucas* (London: Tate Publishing, 2002)
- 2000 Victoria Combalia and Angus Cook, *Sarah Lucas: Autoretrats I mess exe* (Barcelona: Tecla Sala, 2000) (exh. cat.)
- 1997 Brigitte Kalle (ed.), *Sarah Lucas* (Frankfurt-am-Main: Portikus, 1997)
- Yilmaz Dwiezior (ed.), *Car Park* (Cologne: Museum Ludwig, 1997)

- 1996 Jan van Adrichem, 'Things That Have To Come About', Angus Fairhurst, 'Concrete Dreams', Karel Schampers (eds.), *Sarah Lucas* (Rotterdam: Museum Boymans-van Beuningen, 1996) (exh. cat.)
- 1993 Robert Evren, *Sarah Lucas, Steven Pippin: projects 44* (New York (NY): Museum of Modern Art, 1993) (exh. cat.)

Group exhibition catalogues

- 2021 Hilary Ericksen (ed.), *Sculptural Matter* (Victoria: ACCA Australian Centre for Contemporary Art, 2021) (exh. cat.)
- 2020 Anya Harrison, *Cranford Collection: the 2000s* (Montpellier: MocO Montpellier Contemporain, 2020)
- Julian Simmons and Sarah Lucas, *Dream Fourteen: Print Portfolio* (London: Paul Stolper Gallery, 2020) (exh. cat.)
- 2019 Amy Corry and Jason Beard (eds.), *Reason Gives No Answers* (London: Other Criteria Books, 2019), colour illus., (pp. 20-23, 121, 123, 126-127, back cover) (exh. cat.)
- Erlend G. Hoyersten, Pernille Taagaard Dinesen, Daniel Slater, Lise Skyte Jakobsen, Kjeld Fredens, *Object of Wonder – from Pedestal to Interaction* (Aarhus: ARoS Aarhus Kunstmuseum, 2019), colour illus., (pp. 101,141) (exh. cat.)
- Caroline Collier, 'YBAs and Beyond', *Objects of Wonder: British Sculpture from the Tate Collection 1950s–Present* (Berlin: PalaisPopulaire, 2019), colour illus., (pp. 101-119) (exh. cat.)
- Erlend G. Hoyersten (ed.), *Art and Porn* (Aarhus: ARoS Aarhus Kunstmuseum, 2019), (pp. 126-127) (exh. cat.)
- Delfina Jalowik and Maria Anna Potocka (eds.), *Nautre in Art* (Krakow: MOCK Museum of Contemporary Art in Krakow, 2019)
- Anne Hardy (ed.), *The Weather Garden* (Eastbourne: Towner Art Gallery, 2019)
- 2018 Emily Yih-Wen Lin, Fangling Tseng, Nita Lo, Yuan-Shuen Chang, Sofia Chen, Lyn-Lee Ren, Meifen Chu, Tsyng-you Kuo (eds.), *Nude: Masterpieces from Tate* (Kaohsiung City: Kaohsiung Museum of Fine Arts, 2018), (pp.182-187, 202-203) (exh. cat.)
- 2017 Karen Gron (ed.), *Eat Me* (Kolding: Trapholt, 2017), (pp. 130–131) (exh. cat.)
- Marta Herford, *Die innere Haut – Kunst und Scham: The Inner Skin – Art and Shame* (Bonn: Druckverlag Kettler, 2017) (exh. cat.)
- Jonathan Anderson and Andrew Bonacina (eds.), *Disobedient Bodies: JW Anderson at The Hepworth Wakefield* (London: InOtherWords; Wakefield: The Hepworth Wakefield, 2017), colour illus., (pp. 3, 6-7) (exh. cat.)
- Leigh Robb, *Versus Rodin: bodies across space and time* (Adelaide: Art Gallery of South Australia, 2017), (pp. 196–204) (exh. cat.)
- Judith Blackall (ed.), *EuroVisions: Contemporary Art from the Goldberg Collection* (Sydney: National Art School, 2017), colour illus., (pp. 2, 66) (exh. cat.)

- Emily Butler and Candy Stobbs (eds.), *Creating Ourselves: The Self in Art* (London: Whitechapel Gallery, 2017), colour illus., (p.182)
- 2015 Denyse Beaulieu, Marco Constantini, Susanna Kumschick, Luca Marchetti, Joel Vacheron, *Nirvana* (Gollion Courvoisier: INFOLIO, 2015), colour illus., (p.25) (exh. cat.)
- 2013 Marek Goździewski and Tom Morton, *BRITISH BRITISH POLISH POLISH: Art from Europe's Edges in the Long '90s and Today* (Warsaw: Centre of Contemporary Art Ujazdowski Zamek; London: British Council, 2013) (exh. cat.)
- Dobriła Denegri, *Dreams of Reason: Highlights of the Sandretto Re Rebaudengo Collection* (Torun: Centre of Contemporary Art; Turin: Sandretto Re Rebaudengo Collection, 2013) (exh. cat.)
- Joanna Mykowska, *In the Heart of the Country* (Warsaw: Museum of Modern Art, 2013) (exh. cat.)
- Daniel Baumann, Dan Byers, Tina Kukielski, *2013 Carnegie International* (Pittsburgh (PA): Carnegie Museum of Art, 2013) (exh. cat.)
- Kathleen Bühler and Amy Klement, *The Weak Sex—How Art Pictures the New Male* (Bern: Kunstmuseum Bern, 2013) (exh. cat.)
- Clarissa Dalrymple, *Group Exhibition* (St-Jorisstraat: Xavier Hufkens, 2013) (exh. cat.)
- Massimiliano Gioni, Gary Carrion-Murayari, Jenny Moore, Margot Norton (eds.), *NYC 1993: Experimental Jet Set, Trash and No Star* (New York (NY): Museum of Modern Art, 2013) (exh. cat.)
- 2013 Massimiliano Gioni and Natalie Bell (eds.), *Il Palazzo Enciclopedico (The Encyclopedic Palace) – 55th International Art Exhibition* (Milan: Skira, 2013) (exh. cat.)
- 2012 Caroline Smulders, *UNLIMITED BODIES: Corps sans Limite* (Paris: Corlet a Conde-sur-Noireau, Palais D'l'ena, 2012), colour illus., (p.28) (exh. cat.)
- Miguel Amado and Sara Matson, *The Far and the Near: St Ives and International Art* (St Ives: Tate Publishing, 2012) (exh. cat.)
- Nuno Crespo, *Riso*, (Lisbon: Fundacao EDP, 2012), b&w illus., (p.170) (exh. cat.)
- 2011 Michelle Cotton (ed.), *Camulodunum* (Colchester: Firstsite, 2011) (exh. cat.)
- El Arte de Comer* (Barcelona: Fundacio Caixa Catalunya, Sala de Exposiciones de la Pedrera, 2011) (exh. cat.)
- 2010 Achim Borchardt-Hume, 'The Corporeal Act 1', Dimitris Daskalopoulos and Iwona Blazwick (eds), *Keeping it Real: An Exhibition in Four Acts from the D. Daskalopoulos Collection* (London: Whitechapel Gallery, 2010), colour illus., (p.23, p.49) (exh. cat.)
- Lisa Le Feuvre and Tom Morton, *British Art Show 7: In the Days of the Comet* (London: Hayward Gallery, 2010) (exh. cat.)
- Crucible* (Chalford: Pangolin Editions, 2010) (exh. cat.)
- Stephen Chambers (ed.), *The Royal Academy Illustrated 2010* (London: Royal Academy of Arts, 2010) (exh. cat.)

- Ralph Rugoff and Kirsty Bell, *The New Décor* (London: Hayward Gallery, 2010) (exh. cat.)
- Michael Craig-Martin, *Art: curated by Michael Craig-Martin* (Berlin: Galerie Haas & Fuchs, 2010) (exh. cat.)
- Martin Myrone (ed.), *Rude Britannia* (London: Tate Publishing, 2010) (exh. cat.)
- 2009 Sivan Raveh and Omry Kaplan-Feuereisen, *Sommer Contemporary Art Ten, 1999-2009* (Tel-Aviv: Sommer Contemporary Art, 2009) (exh. cat.)
- David Lamas and Anna Dezeuze, *Subversive Spaces: Surrealism and Contemporary Art* (Manchester: The Whitworth Art Gallery, 2009) (exh. cat.)
- Araki Natsumi, *The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection* (Tokyo: Mori Art Museum, 2009) (exh. cat.)
- 2008 Jörg Heiser, 'Sarah Lucas: Kebabs and Corny Puns', *All of a Sudden: Things That Matter in Contemporary Art* (Berlin: Sternberg Press, 2008) (exh. cat.)
- Tiddy Rowan, 'Sarah Lucas', *London: a guide to modern + contemporary ART in the city* (London: Quadrille, 2008), colour illus., (p.66) (exh. cat.)
- Beate Söntegen, 'Oh Boy it's a Girl', *Female Trouble, Die Kamera als Spiegel und Bühne weiblicher Inszenierungen* (Ostfildern: Hatje Cantz, 2008) (exh. cat.)
- Francesco Bonami (ed.), *God & Goods: Spirituality and Mass Confusion* (Udine: Villa Manin Centro d'Arte Contemporanea, 2008) (exh. cat.)
- Andrew Renton, *Cranford Collection 01* (Guernsey: Cranford Collection, 2008) (exh. cat.)
- 2007 Emily Butler, *Aftershock: Contemporary British Art 1990-2006* (London: The British Council, 2007) (exh. cat.)
- Franz West (cur.), Stefan Bidner, Veit Loers (eds.), *Soufflé, eine Massenausstellung* (Austria: Kunstraum Innsbruck, KunsterInnen und Autoren; Cologne: Buchhandlung Walther König), colour illus., (p.48) (exh. cat.)
- 2006 Damien Hirst, *In the darkest hour there may be light: Works from Damien Hirst's murderme collection* (London: Serpentine Gallery; Other Criteria, 2006) (exh. cat.)
- 2005 Bruce Grenville, *Body: New art from the UK* (Vancouver: Vancouver Art Gallery; London: British Council, 2005) (exh. cat.)
- Nicholas Thornton, *Breaking the Mould: 20th Century British Sculpture from Tate* (Norwich: Norwich Castle Museum and Art Gallery; London: Tate Publishing, 2005) (exh. cat.)
- Sarah Kent, Ina Johannesen, Marianne Holtermann, *Y[oung] B[ritish] A[rtists] Criss-Crossed* (Oslo: Kaare Bernsten Galleri, 2005) (exh. cat.)
- 2004 Laurence Dreyfus, *Central Station: la collection Harold Falckenberg* (Paris: la maison rouge et Fage editions, 2004) (exh. cat.)
- Florian Illies and Silke Immenga, *Werke Aus Der Sammlung Boros* (Karlsruhe: Museum für Neue Kunst, 2004) (exh. cat.)
- The Place To Be* (Alsace: CRAC Centre Rhenan d'art contemporain d'Alsace, Alsace, 2004) (exh. cat.)
- Gifted* (London: University of the Arts; The Arts Gallery, 2004) (exh. cat.)

- Rainald Schumacher and Matthew Barney, *Just Love Me. Post-Feminist Art of the 1990's from the Goetz Collection* (Bergen: Bergen Art Museum, 2004) (exh. cat.)
- Sabine Folie, *Skulptur: Prekärer Realismus zwischen Melancholie und Komik* (Vienna: Kunsthalle Wien, 2004) (exh. cat.)
- 2003 *Bad Behaviour* (London: Hayward Gallery Publishing, 2003) (exh. cat.)
- Manuela Barrero, *BIDA 2003 – Bienal Internacional del Deporte en el Arte* (Salamanca: BIDA, 2003) (exh. cat.)
- Francesco Bonami and Maria Luisa Frisa, *La Biennale di Venezia 50th International Art Exhibition "Dreams and conflicts: The Dictatorship of the Viewer"* (Venice: Giardini della Biennale – Arsenale, 2003) (exh. cat.)
- 2002 M. Falconer, *Face Off: A Portrait of the Artist* (Cambridge: Kettle's Yard, 2002) (exh. cat.)
- Bice Curiger, *Kunst Expansiv – Zwischen Gegenkultur und Museum* (Regensburg: Lindinger + Schmid Verlag GdbR, 2002) (exh. cat.)
- Virginia Button, *The Rowan Collection – Contemporary British and Irish Art* (Dublin: Irish Museum of Modern Art, 2002) (exh. cat.)
- Andrew Renton, *No World Without You – Reflections of Identity in New British Art* (Tel Aviv: Herzliya Museum of Art, 2002) (exh. cat.)
- Marcos Farinha and Erika Verzutti, *PoT: The Liverpool Biennial of Contemporary Art* (Cologne: Buchhandlung Walther König, 2002) (exh. cat.)
- Chris Townsend, *Rapture: Art's Seduction by Fashion since 1970* (London: Thames & Hudson; Barbican Centre Art Galleries, 2002) (exh. cat.)
- 2001 Lewis Biggs and Fang-wei Chang, *Field Day Sculpture from Britain* (Taipei: Taipei Fine Arts Museum; London: British Council, 2001) (exh. cat.)
- Dr. Gerhard Finckh, *Freestyle: Werke aus der Sammlung Boros* (Leverkusen: Museum Morsbroich, 2001) (exh. cat.)
- Paul Schimmel, *Public Offerings* (Los Angeles (CA): MOCA Museum of Contemporary Art; London: Thames & Hudson, 2001) (exh. cat.)
- Matthew Higgs, *City Racing 1988-1998: a partial account* (London: ICA Institute of Contemporary Arts, 2001) (exh. cat.)
- Nicholas Thornton, *Breaking the Mould: 20th Century British Sculpture from Tate, A Tate Partnership Exhibition* (Norwich: Norwich Castle Museum and Art Gallery, 2001) (exh. cat.)
- 2000 Virginia Button and Charles Esche, *Intelligence: New British Art* (London: Tate Publishing, 2000) (exh. cat.)
- Bice Curiger, *Hypermental* (Zürich: Kunsthaus Zürich, 2000) (exh. cat.)
- Richard Shone, *Puerile 69: Angus Fairhurst, Michael Landy, Sarah Lucas, Gillian Wearing* (Reykjavik: The Living Art Museum, 2000) (exh. cat.)
- Matthew Higgs, Pippa Coles, Jacqui Poncelet, *The British Art Show 5* (London: Hayward Gallery, 2000) (exh. cat.)
- 1998 Tochigi Kenritsu Hakubutsukan, *REAL/LIFE: New British Art* (Tochigi: Tochigi Prefectural Museum of Fine Arts, 1998) (exh. cat.)

- 1997 *Package Holiday: Hydra Workshops* (London: Sadie Coles HQ, 1997) (exh. cat.)
 Ingvild Goetz (ed.), *Art from the UK* (Munich: Sammlung Goetz, 1997) (exh. cat.)
 Norman Rosenthal and Simonetta Fracquelli (eds.) *Sensation* (London: Royal Academy of Art, 1997) (exh. cat.)
 Kate Bush and Gregor Muir (eds.), *Assuming Positions* (London: ICA Institute of Contemporary Arts, 1997) (exh. cat.)
- 1996 Richard Shone, *From Figure to Object: A Century of Sculptors' Drawings* (London: Frith Street Gallery; Karsten Schubert Gallery, 1996) (exh. cat.)
- 1995 Carl Freedman (ed.), *Minky Manky* (London: South London Gallery, 1995) (exh. cat.)
 Helle Behrndt, Torben Christensen, Søren Houmann, *Corpus Delicti: London in the 1990's* (Copenhagen: Kunstforeningen, 1995) (exh. cat.)
 Marie-Laure Bernadac, *Masculin/Feminine* (Paris: Musée National d'Art Moderne, Centre Pompidou, 1995) (exh. cat.)

General art catalogues

- 2021 Sofie Van de Velde, *Expeditie Kunst: Start Je Eigen Kunstcollectie met* (Antwerp/Amsterdam: Houtekiet, 2021), colour illus., (p.153)
- 2020 Thomas D. Trummer, *Bilder in der Pandemie* (Bregenz: Kunsthaus Bregenz, 2020), colour illus., (p. 61-63)
 Uta Ruhkamp, *On Everyone's Lips: The Oral Cavity in Art and Culture* (Berlin: Hatje Cantz, 2020)
 Alice Chasey (ed.), *Five Hundred Years of British Art* (London: Tate Enterprises LTD, 2020)
 Hattie Spires, *Summer* (London: Tate Publishing, 2020), colour illus., (p. 92)
 William S Burroughs, *Reason Gives No Answers, Selected Works From The Collection* (London: Other Criteria Books, 2020), colour illus., (pp. 21, 123, 127)
 Clemens Meyer, *6 U L – Lust and Desire in Art and Design* (Berlin: DCV, 2020)
- 2019 Adriano Pedrosa, Amanda Carneiro and Andre Mesquita (eds.), *Historias Dad Mulheres, Historias Feministas: Vol. 2 Antologia* (Sao Paulo: MASP Museu de Arte de Sao Paulo Assis Chateaubriand, 2019)
 Julia Kelly and Jon Wood, *Contemporary Sculpture - Artists Writings and Interviews* (Berlin: Hatje Cantz, 2019), b&w illus., (pp. 94-100)
 Louisa Lee, 'Sarah Lucas', Rebecca Morrill et. al. (eds.), *Great Women Artists* (London/New York (NY): Phaidon Press Limited, 2019), colour illus., (p. 250)
 Charlotte Mullins, *A Little Feminist History of Art* (London: Tate Publishing, 2019), colour illus., (pp. 14-15, 96-97, back cover)
 René Lüchinger, 'II. Vier Köpfe und ein ausbruch', *Ringgen um Ringier: über die kunst der digitalisierung in einem schweizer medienkonzern* (Göttingen: Steidl, 2019), illus. (p.IX)
 Cristina Garrido, 'Andrea Rossetti', *The (Invisible) Art of Documenting Art* (Madrid: Caniche Editorial, 2019), (p. 140, 149)

- 2018 Katerina Panterlides, *SARTORIAL: The Art of Looking Like an Artist* (London: Laurence King Publishing, 2018), colour illus., (pp. 86-87, back cover)
Jonathan Jones, 'Memo from Turner', *Sensations: The Story of British Art from Hogarth to Banksy* (London: Laurence King Publishing, 2018), (p. 341)
Martha Gnyp, *YOU ME AND ART: Artists in the 21st Century* (Milan: Skira, 2018), colour illus., (p.193)
Rosalind Ormiston, *50 Art Movements You Should Know* (London: Prestel, 2018)
- 2017 Andrew Marr, *Short Book About Painting* (London: Quadrille, 2017), colour illus., (p.127)
- 2016 Sophie Orlando, 'Artistic Tactics and New Internationalism', *British Black Art: Debates on Western Art History* (Paris: Dis Voir, 2016), (pp. 65–93)
Bruce Boucher, 'A Memoir and a Monument', Thomas Pongsathorn (ed.), *Sir John Soane's Museum, Annual Review 2015 / 16* (London: Cultureshock Media, 2016), (pp. 68–75)
- 2015 Deborah Aaronson, *Body of Art* (London: Phaidon Press Limited, 2015)
- 2014 Thomas Howells and Leanne Hayman (eds.), *Experimental Eating* (London: Black Dog Publishing, 2014)
- 2013 Anna Moszynska, *World of Art: Sculpture Now* (London: Thames & Hudson, 2013)
Michael Petry, *Nature Morte* (London: Thames & Hudson, London, 2013)
- 2012 Jeremy Cooper, *Growing Up: The Young British Artists at 50* (London: Prestel, 2012)
- 2011 Louisa Buck, *Women Make Sculpture* (London: Pangolin London, 2011), colour illus., (pp.6, 40-41)
- 2010 Michael Spens, *Studio International: Yearbook Special, Issue 2007, Volume 206, Number 1029* (New York (NY): The Studio Trust, 2010), (pp.58-61)
Jane Alison (ed.), *The Surreal House: Architecture of Desire* (London: Yale University Press, 2010)
Gill Saunders, *Walls Are Talking: Wallpaper, Art and Culture* (Manchester: Whitworth Art Gallery; London/Chicago: KWS Publishers, 2010)
- 2009 Charlotte Bonham-Carter and David Hodge, *The Contemporary Art Book* (London: Goodman Books, 2009)
Christian Rattemeyer, *The Judith Rothschild Foundation Contemporary Drawings Collection, Catalogue Raisonné* (New York (NY): MoMA Museum of Modern Art, 2009)
Chris Harrald and Fletcher Watkins, *The Cigarette Book* (London: Quartet, 2009)
Hans Werner Holzwarth (ed.), *100 Contemporary Artists* (Cologne: Taschen, 2009)
- 2008 Mary-Kay Lombino, *Excerpt: Selections from the Jeanne Greenberg Rohatyn Collection* (Poughskeepie (NY): The Frances Lehman Loeb Art Center, 2008)
Gabriele Knapstein, "*I can't just slice off an ear every day*": *Deconstructing the Myth of the Artist* (Berlin: Hamburger Bahnhof Museum für Gegenwart, 2008)
Francesco Bonami, *Arte Contemporanea, Volume Sei. Duemila* (Milan: La Biblioteca di Repubblica-l'Espresso; Electa, 2008)
Silke Hohmann, *Stations: 100 Meisterwerke Zeitgenössischer Kunst* (Cologne: Dumont Buchverlag, 2008)

- Beatrix Ruf, *Blasted Allegories: Works from the Ringier Collection* (Zürich: JRP Ringier, 2008)
- 2007 Gabriele Schor, *Held Together With Water: Art from the Sammlung Verbund* (Ostfildern: Hatje Cantz, 2007)
- 2006 S. Brent Plate, *Blasphemy Art That Offends* (London: Black Dog Publishing, 2006)
David Hopkins, *Dada's Boys* (Edinburgh: The Fruitmarket Gallery, 2006)
Elisabeth Leopold, *Body Face Soul: The Female Image from the 16th to the 21st Century* (Wien: Leopold Museum-Privatstiftung, 2006)
Luigi Settembrini, Claudia Gian Ferrari, Francesca Sorace, *Il diavolo del focolare: The Devil of Hearth and Home* (Milan: La Triennale di Milano, 2006)
Adam Lindeman, *Collecting Contemporary*, (Cologne: Taschen, 2006)
- 2005 Shaun O'L. Higgins and Colleen Striegel (eds.), *Press Gallery* (Spokane (WA): New Media Ventures, 2005)
Phillipe Segalot, *Empreinte Moi* (Paris: Galerie Emmanuel Perrotin, 2005)
Marijke Cieraad, Theo Lenders, Ying-Fu Li, Pascale Mansvelders, *LAT* (Venray: Odapark, 2005)
Alyce Mahon, *Eroticism & Art* (Oxford: Oxford University Press, 2005)
Markus Mittringer, *Sculpture* (Innsbruck: Galerie Elisabeth & Klaus Thoman, 2005)
Mario Testino, Stephen Gan, Cecilia Dean, James Kaliardos, *Visionaire 46: Uncensored by Mario Testino* (New York (NY): Visionaire Publishing, 2005)
Shaun O'L. Higgins and Colleen Striegel, *Press Gallery: The Newspaper in Modern Art* (Spokane (WA): New Media Ventures, 2005), (pp.142-143)
- 2004 Charlotte Cotton, *The Photograph as Contemporary Art* (London: Thames & Hudson, 2004)
Briony Fer, *The Infinite Line* (New Haven (CT)/London: Yale University Press, 2004)
Marianne Karabelnik, *Stripped Bare: The Body Revealed in Contemporary Art* (London: Merrell Publishers, 2004)
Fabrice Bousteau, *Sexes: images- pratiques et pensées contemporaines* (Paris: Beaux-Arts Magazine, 2004)
Antje Majewski, *Atomkrieg* (New York (NY): Lukas and Sternberg, 2004)
Brandon Taylor, *Collage: The Making of Modern Art* (London: Thames & Hudson, 2004)
- 2003 Benno Tempel, *Roken in de kunst* (Rotterdam: Kunsthal Rotterdam; Amsterdam: Ludion, 2003)
Robert Outeiro, *A Bigger Splash: Uma Seleção de Arte Britânica da Coleção da Tate 1960-2003 / A Bigger Splash: A Selection of British Art from Tate Collection 1960-2003* (São Paulo: Connects, 2003)
- 2002 Gill Saunders, *Wallpaper in Interior Decoration* (London: V&A Publications, 2002)
Tim Marlow, *Tim Marlow on Tate Modern* (London: Spafax Publishing, 2002)
Burkhardt Riemschneider, *Art Now* (Cologne: Taschen, 2002)
Stefan Schmidt-Wulffen, *Perfektimperfekt* (Freiburg: Modo, 2002)
Stephen Feeke, *Second Skin* (Leeds: Henry Moore Institute, 2002)

- Louisa Buck, *Art Work of the Month – February* (London: Tate Publishing, 2002)
- Alice Dewey (ed.), *New – Recent Acquisitions of Contemporary British Art* (Edinburgh: National Galleries of Scotland, 2002)
- Comer o no Comer o las relaciones del arte con la comida en el siglo XX* (Salamanca: Centro de Arte Salamanca, 2002)
- Mónica Amor, Carlos Basualdo, Charles Merewether, *Archivo Alfonso Pons* (Donostia San Sebastian: Koldo Mitxelena Kulturunea, 2002)
- 2001 Dr. Thomas Kellein, *The Surreal Woman: Femaleness and the Uncanny in Surrealism* (Bielefeld: Kunsthalle Bielefeld, 2001)
- Louisa Buck, *The Colony Room Club - 2001 A Space Oddity* (London: The Colony Room Club; A22 Projects, 2001)
- Nechama Gottlieb and Andrew Renton, *British Artists in Israel* (Tel Aviv: Hertzliya Museum of Art, 2001)
- Martin Maloney, *I am a Camera* (London: Saatchi Gallery; Booth Clibborn Editions, 2001)
- Peter Friese, *Ohne Zögern – Without Hesitation: views of the Olbricht Collection* (Bremen: Neues Museum Weserburg, 2001)
- Fiona Carson and Claire Pajaczkowska, *Feminist Visual Culture* (Edinburgh: Edinburgh University Press, 2001)
- Francesco Bonami, *Uniform: Order and Disorder* (Florence: Stazione Leopolda, 2001)
- Rachel Lowther, Aline Durlaud, James Dawson-Hollis, *Death Race 2000* (New York (NY): Thread Waxing Space, 2001) (video cat.)
- Sarah Kent, 'YBA Woman', *Thames & Hudson World of Art: 45th Birthday Issue* (London: Thames & Hudson, 2001)
- Uta Grosenick, *Women Artists in the 20th and 21st Century* (Cologne: Taschen, 2001)
- Angela Lampe, *Die unheimliche Frau. Weiblichkeit im Surrealismus* (Heidelberg: Kunsthalle Bielefeld, 2001)
- 2000 Eva Meyer-Hermann, *The Oldest Possible Memory* (St Gallen: Hauser & Wirth, 2000)
- Bice Curiger (ed.) *Cream 2* (London: Phaidon Press, 2000)
- Norman Rosenthal, *Sex and the British* (Salzburg: Thaddeus Ropac Galerie, 2000)
- David Ross, Nicholas Serota, Ida Giannelli, Giorgio Verzotti, Jonathan Watkins, *Quotidiana: Immagini della viat di ogni giorno nell'arte del xx secolo/The Continuity of the Everyday in 20th Century Art* (Turin: Castello di Rivoli; Milan: Charta, 2000)
- Helena Cabello and Ana Carceller, *Zona F* (Castello: Espai d'Art Contemporani de Castello, 2000)
- Julian Stallabrass, *High Art Life* (London: Verso Books, 2000)
- Anne Faggianato, *Psycho, Art and Anatomy* (London: Anne Faggianato, 2000)
- 1999 Burkhard Riemschneider, Uta Grosenick, Lars Bang Larsen, *Art at the Turn of the Millennium* (Cologne: Taschen, 1999)
- Matthew Collings, *This Is Modern Art* (London: Weidenfeld & Nicholson, 1999)

- Michel van der Mast, *Me Myself I, Contemporary Self Images* (The Hague: Hagues Historisch Museum, 1999)
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- 1998 Nelleke Noordervlie, *Self Portraits - A Collection* (Rotterdam: Caldic Collection, 1998)
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