# UCLQ0036: Debates in Contemporary Art Curation



[1]

Al Qassemi, S.S. 2015. The Arab world: a sum of Its parts. Imperfect chronology: Arab art from the modern to the contemporary: works from the Barjeel Art Foundation. O. Kholeif and C. Stobbs, eds. Whitechapel Gallery. 13–15.

[2]

Ali, W. 1989. Contemporary art from the Islamic world. Scorpion Pub., on behalf of the Royal Society of Fine Arts, Amman.

[3]

Ali, W. 1997. Modern Islamic art: development and continuity. University Press of Florida.

[4]

Altshuler, B. ed. 2013. Biennials and beyond: exhibitions that made art history: 1962-2002. Phaidon.

[5]

Amirsadeghi, H. ed. 2009. Different sames: new perspectives in contemporary Iranian art. Thames & Hudson.

[6]

Amirsadeghi, H. et al. eds. 2009. New vision: Arab contemporary art in the 21st century. Thames & Hudson in association with TransGlobe.

[7]

Anderson, M.L. 2007. Prescriptions for art museums in the decade ahead. Curator: The Museum Journal. 50, 1 (2007), 9–17. DOI:https://doi.org/10.1111/j.2151-6952.2007.tb00245.x.

[8]

Applin, J. and Kusama, Y. 2012. Yayoi Kusama: Infinity mirror room--Phalli's feld. Afterall Books.

[9]

Araeen, R. 1989. Our Bauhaus others' Mudhouse. Third Text. 3, 6 (1989), 3–14. DOI:https://doi.org/10.1080/09528828908576208.

[10]

Arnason, H.H. and Mansfield, E. 2010. History of modern art: painting, sculpture, architecture, photography. Pearson Prentice Hall.

[11]

Art for Tomorrow: http://artfortomorrow.com/.

[12]

Arthur Danto 1964. The Artworld. The Journal of Philosophy. 61, 19 (1964), 571-584.

[13]

ARTICLE 19 2006. Unveiled: Art and Censorship in Iran. ARTICLE 19.

[14]

Barabási, A.-L. 2009. Linked: how everything is connected to everything else and what it means for business, science, and everyday life. Plume.

[15]

Becker, C. 2001. The Brooklyn controversy: a view from the bridge. Unsettling 'Sensation': arts-policy lessons from the Brooklyn Museum of Art controversy. L. Rothfield, ed. Rutgers University Press.

[16]

Beerkens, L. ed. 2012. The artist interview: for conservation and presentation of contemporary art, guidelines and practice. Jap Sam Books.

[17]

Belfiore, E. and Bennett, O. 2008. The social impact of the arts: an intellectual history. Palgrave Macmillan.

[18]

Belting, H. 2007. Contemporary art and the museum in the global age. Contemporary art and the museum: a global perspective. P. Weibel and A. Buddensieg, eds. Hatje Cantz. 16–38.

[19]

Belting, H. 2013. From world art to global art: view on a new panorama. The global contemporary and the rise of new art worlds. H. Belting et al., eds. ZKM/Center for Art and Media. 178–185.

[20]

Belting, H. 2013. Mapping: the Biennials and New Art Regions. The global contemporary and the rise of new art world. MIT Press, ZKM/Center for Art and Media. 100–127.

[21]

Belting, H. et al. eds. 2013. The global contemporary and the rise of new art worlds. ZKM/Center for Art and Media.

[22]

Belting, H. and Buddensieg, A. 2013. From art world to art worlds. The global contemporary and the rise of new art worlds. H. Belting et al., eds. ZKM/Center for Art and Media.

[23]

Binter, J.T.S. 2011. Globalization, representation, and postcolonial critique. Global studies: mapping contemporary art and culture. Hans Belting [et al.], ed. Hatje Cantz. 158–170.

[24]

Bolton, R. ed. 1992. Culture Wars: documents from the recent controversies in the arts. New Press.

[25]

Bolton, R. 1992. Introduction [Culture Wars: documents from the recent controversies in the arts]. Culture Wars: documents from the recent controversies in the arts. R. Bolton, ed. New Press

[26]

Bourdieu, P. 1993. The field of cultural production: essays on art and literature. Polity Press in association with Blackwell.

[27]

Bradley, J. 2003. International exhibitions. Beyond the box: diverging curatorial practices. M. Townsend, ed. Banff Centre Press.

[28]

Buck, L. 2013. Artist interview, Walid Raad: a mediator between worlds. The Art Newspaper. 242 (2013).

[29]

Buffington, M.L. and Bedoyan, M. 2014. Museum and art education as a response to place in Doha, Qatar. Journal of Cultural Research in Art Education. 31, (2014).

[30]

Burton, J. 2005. Vitamin D: new perspectives in drawing. Phaidon.

[31]

Campany, D. 2003. Art and photography. Phaidon.

[32]

Cartiere, C. 2008. Coming in from the cold: a public art history. The practice of public art. C. Cartiere and S. Willis, eds. Routledge. 7–17.

[33]

Cartiere, C. and Willis, S. 2008. The practice of public art. Routledge.

[34]

Chiu, M. and Genocchio, B. eds. 2011. Contemporary art in Asia: a critical reader. MIT Press.

[35]

Clarke, A. and Mitchell, G. eds. 2007. Videogames and art. Intellect.

[36]

Clifford, J. 1989. The others: Beyond the 'salvage' paradigm. Third Text. 3, 6 (1989), 73–78. DOI:https://doi.org/10.1080/09528828908576217.

[37]

Cook, S. 2008. Immateriality and its discontents: an overview of main models and issues for curating new media. New media in the white cube and beyond: curatorial models for digital art. C. Paul, ed. University of California Press. 26–49.

[38]

Cook, S. 2003. Toward a theory of the practice of curating new media art. Beyond the box: diverging curatorial practices. M. Townsend, ed. Banff Centre Press.

[39]

Cowen, T. 1998. In praise of commercial culture. Harvard University Press.

[40]

Cuno, J. ed. 2004. Whose muse?: art museums and the public trust. Princeton University Press.

[41]

Danto, A.C. 1998. The end of art: a philosophical defense. History and Theory. 37, 4 (1998), 127–143. DOI:https://doi.org/10.1111/0018-2656.721998072.

[42]

Danto, A.C. 2001. The Madonna of the future: essays in a pluralistic art world. University of California Press.

[43]

Danto, A.C. and National Gallery of Art (U.S.) 1997. After the end of art: contemporary art and the pale of history. Princeton University Press.

[44]

Debray, R. 1996. Media manifestos: on the technological transmission of cultural forms. Verso.

[45]

Dia Al-Azzawi: a retrospective (from 1963 until tomorrow): http://www.qm.org.qa/en/dia-al-azzawi-retrospective-i-am-cry-who-will-give-voice-me-1963 -until-tomorrow-title-poem-fadhil.

[46]

Diamond, S. 2003. Silicon to Carbon. Beyond the box: diverging curatorial practices. M. Townsend, ed. Banff Centre Press.

[47]

Doguet, J.-P. 2007. L'art comme communication: pour une re-définition de l'art. A. Colin.

[48]

Duncan, C. 1995. Civilizing rituals: inside public art museums. Routledge.

[49]

Duncan, C. 2009. The art museum as a ritual. The art of art history: a critical anthology. Oxford University Press. 424–434.

[50]

Eigner, S. et al. 2010. Art of the Middle East: modern and contemporary art of the Arab world and Iran. Merrell.

[51]

Elkins, J. et al. eds. 2010. Art and globalization. Pennsylvania State University Press.

[52]

Elkins, J. et al. eds. Art and globalization. Pennsylvania State University Press.

[53]

Evans, M. 2015. Artwash: big oil and the arts. PlutoPress.

[54]

Filipovic, E. et al. eds. 2010. The biennial reader. Bergen Kunsthall.

[55]

Fillitz, T. 2011. Worldmaking: The cosmopolitanization of Dak'Art, the Biennial of Dakar. Global studies: mapping contemporary art and culture. Hans Belting [et al.], ed. Hatje Cantz. 382–416.

[56]

Fisher, J. 2009. The other story and the past imperfect. Tate Papers. 12 (2009).

[57]

Gardner, A. and Green, C. 2014. Mega-exhibitions, new publics, and Asian art biennials. Art in the Asia-Pacific: intimate publics. L. Hjorth et al., eds. Routledge, Taylor & Francis Group.

[58]

Gere, C. 2008. New media art and the gallery in the digital age. New media in the white cube and beyond: curatorial models for digital art. C. Paul, ed. University of California Press. 13–25.

[59]

Gladston, P. 2014. Contemporary Chinese art: a critical history. Reaktion Books.

[60]

Global art and the museum (GAM): http://www.globalartmuseum.de/site/home/.

[61]

Grichting, A. et al. 2015. Public art and public space in an emerging knowledge economy: the case of Doha. World Academy of Science, Engineering and Technology, International Journal of Social, Behavioral, Educational, Economic, Business and Industrial Engineering. 9, 2 (2015), 582–588.

[62]

Grosenick, U. ed. 2005. Art now: the new directory to 136 international contemporary artists. Taschen.

[63]

Gulf art guide: https://cubexic.com/gulfartguide/.

[64]

Hal Foster ... [et al.] 2011. Art since 1900: modernism, antimodernism, postmodernism. Thames & Hudson.

[65]

Hans Belting ... [et al.] ed. 2011. Global studies: mapping contemporary art and culture. Hatje Cantz.

[66]

Harold, J. 2005. Infected by evil. Philosophical Explorations. 8, 2 (2005), 173–187. DOI:https://doi.org/10.1080/13869790500095962.

[67]

Harris, J. ed. 2011. Globalization and contemporary art. Wiley-Blackwell.

[68]

Harris, J. 2011. Introduction. Globalization and contemporary art: a convergence of peoples and ideas. Globalization and contemporary art. Wiley-Blackwell. 1–15.

[69]

Harrison, C. and Wood, P. eds. 2003. Art in theory 1900-2000: an anthology of changing ideas. Blackwell.

[70]

Hein, H.S. 2006. Public art: thinking museums differently. AltaMira Press.

[71]

Hein, H.S. 2006. Public art: thinking museums differently. AltaMira Press.

[72]

Hess, B. Abstract expressionism. Taschen.

[73]

Honnef, K. 2005. Andy Warhol, 1928-1987: commerce into art. Taschen.

[74]

Honnef, K. 2004. Pop art. Taschen.

[75]

Hopkins, D. 2000. After modern art 1945-2000. Oxford University Press.

[76]

Hossein Amirsadeghi ed. Art & patronage: the Middle East.

[77]

Inside Installations glossary:

http://glossary.inside-installations.org/category.php?category\_id=52&ct=1.

[78]

Inside Installations Project: http://www.inside-installations.org/home/index.php.

[79]

International Network for the Conservation of Contemporary Art (INCCA): http://incca.org/.

[80]

James William Pattison 1913. Public censorship of art. Fine Arts Journal. 28, 4 (1913), 243–246.

[81]

Karafotias, T. 2017. Modern art in the Gulf region: the case of Mathaf: Arab Museum of Modern Art. International Journal of the Inclusive Museum. 10, 1 (2017), 9–39.

[82]

Kevin F. McCarthy ... [et al.] 2005. A portrait of the visual arts: meeting the challenges of a new era. RAND Corp.

[83]

Khatri, S.S. 2013. Art depicting chickens on fire at Mathaf ruffles feathers in Qatar. Doha News. (2013).

[84]

Kholeif, O. 2015. Tracing routes: debating modernism, mapping the contemporary. Imperfect chronology: Arab art from the modern to the contemporary: works from the Barjeel Art Foundation. O. Kholeif and C. Stobbs, eds. Whitechapel Gallery. 17–24.

[85]

Kholeif, O. and Stobbs, C. eds. 2015. Imperfect chronology: Arab art from the modern to the contemporary: works from the Barjeel Art Foundation. Whitechapel Gallery.

[86]

Klonk, C. 2009. Spaces of experience: art gallery interiors from 1800 to 2000. Yale University Press.

[87]

Kluijver, R. 2013. Contemporary art in the Gulf: context and perspectives.

[88]

Koepfinger, E. 2012. Kuwaiti artist Shurooq Amin speaks on shutdown of 'It's a Man's World' show. Sampsonia Way. (2012).

[89]

Krysa, J. 2006. Curating immateriality: the work of the curator in the age of network systems. Curating immateriality: the work of the curator in the age of network systems. J.

Krysa, ed. Autonomedia. 7-25.

[90]

Laïdi-Hanieh et al. 2009. Suha Shoman. Darat Al Funun – The Khalid Shoman Foundation.

[91]

Lee, P.M. 2012. Forgetting the art world. MIT Press.

[92]

Levy, E.K. 2011. Bioart and nanoart in a museum context: terms of engagement. Routledge companion to museum ethics: redefining ethics for the twenty-first-century museum. J. Marstine, ed. Routledge. 445–463.

[93]

Libeskind, D. 2001. Daniel Libeskind: the space of encounter. Thames & Hudson.

[94]

Lindemann, A. Collecting contemporary art. Taschen.

[95]

Lossau, J. and Stevens, Q. eds. 2015. The uses of art in public space. Routledge.

[96]

Magnano Lampugnani, V. and Sachs, A. 1999. Museums for a new millennium: concepts projects buildings. Prestel.

[97]

Marzona, D. 2004. Minimal art. Köln.

## [98]

Mathur, Saloni Museums and globalization. Anthropological Quarterly. 3, 697–708.

#### [99]

McAndrew, C. 2013. The art market: Hans Belting in conversation with Clare McAndrew. The global contemporary and the rise of new art worlds. H. Belting et al., eds. ZKM/Center for Art and Media. 261–265.

#### [100]

Medina, C. 2003. Another hysterical attempt to theorize about defeat. Beyond the box: diverging curatorial practices. M. Townsend, ed. Banff Centre Press. 69–85.

#### [101]

Mesquita, I. 2003. Biennials Biennials Biennials Biennials Biennials Biennials Biennials Beyond the box: diverging curatorial practices. M. Townsend, ed. Banff Centre Press. 63–67.

## [102]

Mikdadi, S. 2009. New trends in Arab art: NGOs and the public sphere. New vision: Arab contemporary art in the 21st century. H. Amirsadeghi et al., eds. Thames & Hudson in association with TransGlobe. 22–29.

#### [103]

Miles, M. 1997. Art, space and the city: public art and urban futures. Routledge.

#### [104]

Mitchell Hearns Bishop 2001. Evolving exemplary pluralism: Steve McQueen's 'Deadpan' and Eija-Liisa Ahtila's 'Anne, Aki and God'-two case studies for conserving

technology-based installation art. Journal of the American Institute for Conservation. 40, 3 (2001), 179–191.

[105]

Morris, C. 1999. The essential Cindy Sherman. Harry N. Abrams.

[106]

Muller, N. 2009. Contemporary art in the Middle East. Contemporary art in the Middle East. P. Sloman, ed. Black Dog. 12–25.

[107]

Muñoz-Alonso, L. 2015. MACBA Director Bartomeu Marí- sacks curators and resigns following sodomy sculpture scandal. artnet News. (2015).

[108]

Nashashibi, S. 1999. Elements of empowerment: support systems in women's art practice. Contemporary Arab women's art: dialogues of the present. S.H. Keelan and F. Lloyd, eds. WAL. 70–100.

[109]

Newhouse, V. 2005. Art and the power of placement. Monacelli Press.

[110]

Oberhardt, S. 2001. Frames within frames: the art museum as cultural artifact. P. Lang.

[111]

Oddey, A. and White, C.A. eds. 2009. Modes of spectating. Intellect.

[112]

O'Doherty, B. 1999. Inside the white cube: the ideology of the gallery space. University of California Press.

#### [113]

Paola Antonelli: why I brought Pac-Man to MoMA: 2013. https://www.ted.com/talks/paola\_antonelli\_why\_i\_brought\_pacman\_to\_moma?language=en

## [114]

Paul, C. 2006. Flexible contexts, democratic filtering and computer-aided curating: models for on-line curatorial practice. Curating immateriality: the work of the curator in the age of network systems. J. Krysa, ed. Autonomedia. 81–101.

## [115]

Paul D. Miller aka DJ Spooky That Subliminal Kid 2004. Rhythm science. MIT Press.

## [116]

Petersen, A.R. 2012. Identity politics, institutional multiculturalism, and the global artworld. Third Text. 26, 2 (2012), 195–204. DOI:https://doi.org/10.1080/09528822.2012.663977.

#### [117]

Philipsen, L. 2010. Globalizing contemporary art: the art world's new internationalism. Aarhus University Press.

#### [118]

Porter, V. 2012. Collecting and exhibiting Arab art at the British Museum. New vision: Arab contemporary art in the 21st century. H. Amirsadeghi et al., eds. Thames & Hudson in association with TransGlobe. 30–35.

#### [119]

Poshyananda, A. 1996. Contemporary art in Asia: traditions, tensions. Asia Society Galleries.

## [120]

Preziosi, D. 2006. Art history and museology: rendering the visible legible. A companion to museum studies. S. Macdonald, ed. Blackwell. 50–63.

## [121]

Preziosi, D. 2009. Epilogue: the art of art history. The art of art history: a critical anthology. Oxford University Press. 488–503.

## [122]

Price, S. 1989. Others art -our art. Third Text. 3, 6 (1989), 65–72. DOI:https://doi.org/10.1080/09528828908576216.

#### [123]

Price, S. 2007. Paris primitive: Jacques Chirac's Museum on the Quai Branly. University of Chicago Press.

## [124]

Price, S. 2001. Primitive art in civilized places. University of Chicago Press.

#### [125]

Prior, N. 2002. Museums and modernity: art galleries and the making of modern culture. Berg.

## [126]

Psarra, S. 2009. Architecture and narrative: the formation of space and cultural meaning. Routledge.

[127]

Putnam, J. 2009. Art and artifact: the museum as medium. Thames & Hudson.

[128]

Rothfield, L. ed. 2001. Unsettling 'Sensation': arts-policy lessons from the Brooklyn Museum of Art controversy. Rutgers University Press.

[129]

Rugg, J. and Sedgwick, M. eds. 2007. Issues in curating contemporary art and performance. Intellect

[130]

Ruhrberg ... [et al.] 2012. Art of the 20th century. Taschen.

[131]

Saatchi Gallery 2009. Unveiled: new art from the Middle East. Booth-Clibborn.

[132]

Saatchi Gallery 2009. Unveiled: new art from the Middle East. Booth-Clibborn.

[133]

Sandler, I. 1996. Art of the postmodern era: from the late 1960s to the early 1990s. IconEditions.

[134]

Schwabsky, B. 2002. Vitamin P: new perspectives in painting. Phaidon.

#### [135]

Schwartz, L.H. et al. 2013. Artists and the Arab Uprisings. RAND Corporation.

#### [136]

Serota, N. 1996. Experience or interpretation: the dilemma of museums of modern art. Thames & Hudson.

## [137]

Shabout, N.M. 2009. Contemporaneity and the Arab world. New vision: Arab contemporary art in the 21st century. H. Amirsadeghi et al., eds. Thames & Hudson in association with TransGlobe. 14–21.

# [138]

Shabout, N.M. 2007. Introduction: the polemics of modern Arab art. Modern Arab art: formation of Arab aesthetics. University Press of Florida. 1–10.

## [139]

Shabout, N.M. 2007. Modern Arab art: formation of Arab aesthetics. University Press of Florida.

# [140]

Shabout, N.M. and Mikdadi, S. 2009. Introduction [New vision: Arab contemporary art in the 21st century]. New vision: Arab contemporary art in the 21st century. H. Amirsadeghi et al., eds. Thames & Hudson in association with TransGlobe. 8–13.

#### [141]

Shannon, B. 2013. The 'Dubai effect': the Gulf, the art world and globalization. The emerging Asian city: concomitant urbanities and urbanisms. V. Bharne, ed. Routledge. 254–266.

#### [142]

Sharjah Art Foundation 2010. Sharjah Biennial. Art & patronage: the Middle East. H. Amirsadeghi, ed. TransGlobe. 146–147.

#### [143]

Sharjah Art Foundation announces structure and dates of Sharjah Biennial 13, Tamawuj: http://sharjahart.org/press/sharjah-art-foundation-announces-structure-and-dates-of-sharjah-biennial-13.

## [144]

Sharjah Biennial 13, Tamawuj: http://sharjahart.org/biennial-13.

# [145]

Sharjah Biennial 13: Tamawuj - Announcements - e-flux: http://www.e-flux.com/announcements/76901/sharjah-biennial-13tamawuj/.

## [146]

Sharjah Biennial 13 to expand far beyond the UAE: http://artasiapacific.com/News/SharjahBiennial13ToExpandFarBeyondTheUAE.

# [147]

Sheikha Al Mayassa: globalizing the local, localizing the global: 2010. http://www.ted.com/talks/sheikha al mayassa globalizing the local localizing the global.

#### [148]

Siegert, N. 2011. (Re)mapping Luanda. Post-war utopias of the Angola contemporary art scene. Global studies: mapping contemporary art and culture. Hans Belting [et al.], ed. Hatje Cantz. 402–416.

#### [149]

Sloman, P. ed. 2009. Contemporary art in the Middle East. Black Dog.

#### [150]

Smith, T. et al. eds. 2008. Antinomies of art and culture: modernity, postmodernity, contemporaneity. Duke University Press.

# [151]

Smith, T. 2009. Introduction: contemporary art inside out. What is contemporary art?. University of Chicago Press. 1–11.

#### [152]

Smith, T. 2009. What is contemporary art? What is contemporary art?. University of Chicago Press. 241–271.

#### [153]

Stapleton, S. and Booth-Clibborn, E. eds. 2012. Edge of Arabia: contemporary art from the kingdom of Saudi Arabia. Booth-Clibborn Editions.

## [154]

Steffensen-Bruce, I.A. 1998. Marble palaces, temples of art: art museums, architecture, and American culture, 1890-1930. Bucknell University Press.

# [155]

Steiner, C.B. 2011. Museum censorship. The Routledge companion to museum ethics: redefining ethics for the twenty-first-century museum. J. Marstine, ed. Routledge.

#### [156]

Stiles, K. and Selz, P. eds. 2012. Theories and documents of contemporary art: a sourcebook of artists' writings. University of California Press.

## [157]

Stop Adel Abdessemed and Mathaf's animal cruelty [Facebook]: https://www.facebook.com/pages/Stop-Adel-Abdessemed-and-Mathafs-Animal-Cruelty/468 175103298693.

## [158]

Taylor, M.C. 2001. The moment of complexity: emerging network culture. University of Chicago Press.

#### [159]

The blog: http://almahhart.com/the-blog/.

#### [160]

Tipton, G. 2005. Space: architecture for art: including a directory of art spaces in Ireland. CIRCA.

## [161]

Vernet, L. 2015. The social life of artworks in public spaces: a study of the publics in the Quartier International de Montréal. The uses of art in public space. J. Lossau and Q. Stevens, eds. Routledge. 149–166.

#### [162]

Von Bennigsen, S. et al. 2009. Global art. Hatje Cantz.

#### [163]

Von Bennigsen, S. et al. 2009. Global art. Hatje Cantz.

#### [164]

Weibel, P. 2013. Globalization and contemporary art. The global contemporary and the rise of new art worlds. H. Belting et al., eds. ZKM/Center for Art and Media. 20–27.

#### [165]

Weibel, P. and Buddensieg, A. eds. 2007. Contemporary art and the museum: a global perspective. Hatje Cantz.

#### [166]

Weiss, R. 2011. Making art global: part 1: the third Havana Biennial 1989. Afterall in association with the Academy of Fine Arts Vienna and Van Abbemuseum, Eindhoven.

# [167]

Wharton, G. 2005. The challenges in conserving contemporary art. Collecting the new: museums and contemporary art. B. Altshuler, ed. Princeton University Press. 163–178.

## [168]

Wharton, G. and Molotch, H. 2009. The challenge of installation art. Conservation: principles, dilemmas and uncomfortable truths / edited by Alison Richmond and Alison Bracker. A. Richmond and A.L. Bracker, eds. Butterworth-Heinemann in association with the Victoria and Albert Museum. 210–222.

#### [169]

What to expect: Sharjah Biennial 13: https://artreview.com/previews/preview 2016 sharjah biennial 13/.

#### [170]

Whybrow, N. 2011. Art and the city. I.B. Tauris.

[171]

William A. Real 2001. Toward Guidelines for Practice in the Preservation and Documentation of Technology-Based Installation Art. Journal of the American Institute for Conservation. 40, 3 (2001), 211–231.

[172]

Journal of global studies and contemporary art.