

# UCLQ0036: Debates in Contemporary Art Curation

[View Online](#)

Al Mahha Art. 'The Blog'. N.p., n.d. Web. <<http://almahhart.com/the-blog/>>.

Al Qassemi, Sultan Sooud. 'The Arab World: A Sum of Its Parts'. *Imperfect Chronology: Arab Art from the Modern to the Contemporary: Works from the Barjeel Art Foundation*. Ed. Omar Kholeif and Candy Stobbs. London: Whitechapel Gallery, 2015. 13-15. Print.

Ali, Wijdan. *Contemporary Art from the Islamic World*. London: Scorpion Pub., on behalf of the Royal Society of Fine Arts, Amman, 1989. Print.

---. *Modern Islamic Art: Development and Continuity*. Gainesville, FL: University Press of Florida, 1997. Print.

Altshuler, Bruce, ed. *Biennials and beyond: Exhibitions That Made Art History: 1962-2002*. London: Phaidon, 2013. Print.

Amirsadeghi, Hossein, ed. *Different Sames: New Perspectives in Contemporary Iranian Art*. London: Thames & Hudson, 2009. Print.

Amirsadeghi, Hossein, Salwa Mikdadi, and Nada M. Shabout, eds. *New Vision: Arab Contemporary Art in the 21st Century*. London: Thames & Hudson in association with TransGlobe, 2009. Print.

Anderson, Maxwell L. 'Prescriptions for Art Museums in the Decade Ahead'. *Curator: The Museum Journal* 50.1 (2007): 9-17. Web.

Applin, Jo, and Yayoi Kusama. *Yayoi Kusama: Infinity Mirror Room--Phalli's Field*. One work. London: Afterall Books, 2012. Print.

Araeen, Rasheed. 'Our Bauhaus Others' Mudhouse'. *Third Text* 3.6 (1989): 3-14. Web.

Arnason, H. Harvard, and Elizabeth Mansfield. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. 6th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2010. Print.

'Art for Tomorrow'. N.p., n.d. Web. <<http://artfortomorrow.com/>>.

Arthur Danto. 'The Artworld'. *The Journal of Philosophy* 61.19 (1964): 571-584. Web. <[http://www.jstor.org.libproxy.ucl.ac.uk/stable/2022937?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.libproxy.ucl.ac.uk/stable/2022937?seq=1#page_scan_tab_contents)>.

ARTICLE 19. Unveiled: Art and Censorship in Iran. London: ARTICLE 19, 2006. Web.  
<<http://www.article19.org/data/files/pdfs/publications/iran-art-censorship.pdf>>.

ArtReview. 'What to Expect: Sharjah Biennial 13'. N.p., n.d. Web.  
<[https://artreview.com/previews/preview\\_2016\\_sharjah\\_biennial\\_13/](https://artreview.com/previews/preview_2016_sharjah_biennial_13/)>.

Barabási, Albert-László. Linked: How Everything Is Connected to Everything Else and What It Means for Business, Science, and Everyday Life. New York: Plume, 2009. Print.

Becker, Carol. 'The Brooklyn Controversy: A View from the Bridge'. Unsettling 'Sensation': Arts-Policy Lessons from the Brooklyn Museum of Art Controversy. Ed. Lawrence Rothfield. New Brunswick, N.J.: Rutgers University Press, 2001. Print.

Beerkens, Lydia, ed. The Artist Interview : For Conservation and Presentation of Contemporary Art, Guidelines and Practice. Heyningen: Jap Sam Books, 2012. Print.

Belfiore, Eleonora, and Oliver Bennett. The Social Impact of the Arts : An Intellectual History. New York: Palgrave Macmillan, 2008. Print.

Belting, H. 'Contemporary Art and the Museum in the Global Age'. Contemporary Art and the Museum : A Global Perspective. Ed. Peter Weibel and Andrea Buddensieg. Ostfildern: Hatje Cantz, 2007. 16–38. Print.

Belting, H. 'Mapping: The Biennials and New Art Regions'. The Global Contemporary and the Rise of New Art World. London: MIT Press, ZKM/Center for Art and Media., 2013. 100–127. Print.

Belting, Hans. 'From World Art to Global Art: View on a New Panorama'. The Global Contemporary and the Rise of New Art Worlds. Ed. Hans Belting, Andrea Buddensieg, and Peter Weibel. Karlsruhe: ZKM/Center for Art and Media, 2013. 178–185. Print.

Belting, Hans, and Andrea Buddensieg. 'From Art World to Art Worlds'. The Global Contemporary and the Rise of New Art Worlds. Ed. Hans Belting, Andrea Buddensieg, and Peter Weibel. Karlsruhe: ZKM/Center for Art and Media, 2013. Print.

Belting, Hans, Andrea Buddensieg, and Peter Weibel, eds. The Global Contemporary and the Rise of New Art Worlds. Karlsruhe: ZKM/Center for Art and Media, 2013. Print.

Binter, Julia T. S. 'Globalization, Representation, and Postcolonial Critique'. Global Studies : Mapping Contemporary Art and Culture. Ed. Hans Belting [et al.]. GAM : global art and the museum. Ostfildern: Hatje Cantz, 2011. 158–170. Print.

Bolton, Richard, ed. Culture Wars: Documents from the Recent Controversies in the Arts. New York: New Press, 1992. Print.

---. 'Introduction [Culture Wars: Documents from the Recent Controversies in the Arts]'. Culture Wars: Documents from the Recent Controversies in the Arts. Ed. Richard Bolton. New York: New Press, 1992. Print.

Bourdieu, Pierre. The Field of Cultural Production: Essays on Art and Literature. Cambridge: Polity Press in association with Blackwell, 1993. Print.

Bradley, J. 'International Exhibitions'. *Beyond the Box : Diverging Curatorial Practices*. Ed. Melanie Townsend. Banff, Alta: Banff Centre Press, 2003. Print.

Buck, Louisa. 'Artist Interview, Walid Raad: A Mediator between Worlds'. *The Art Newspaper* 242 (2013): n. pag. Web.  
<<http://www.theartnewspaper.com/articles/Artist-interview-Walid-Raad-a-mediator-between-worlds/28352>>.

Buffington, Melanie L., and Maral Bedoyan. 'Museum and Art Education as a Response to Place in Doha, Qatar'. *Journal of Cultural Research in Art Education* 31 (2014): n. pag. Web.  
<<http://www.jcrae.org/journal/index.php/jcrae/article/view/33>>.

Burton, Johanna. *Vitamin D: New Perspectives in Drawing*. London: Phaidon, 2005. Print.

Campany, David. *Art and Photography. Themes and movements*. London: Phaidon, 2003. Print.

Cartiere, Cameron. 'Coming in from the Cold: A Public Art History'. *The Practice of Public Art*. Ed. Cameron Cartiere and Shelly Willis. Routledge research in cultural and media studies. New York: Routledge, 2008. 7-17. Web.  
<<http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203926673>>.

Cartiere, Cameron, and Shelly Willis. *The Practice of Public Art*. Routledge research in cultural and media studies. New York: Routledge, 2008. Web.  
<<http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203926673>>.

Chiu, Melissa, and Benjamin Genocchio, eds. *Contemporary Art in Asia: A Critical Reader*. Cambridge, Mass: MIT Press, 2011. Print.

Clarke, Andy, and Grethe Mitchell, eds. *Videogames and Art*. Bristol: Intellect, 2007. Print.

Clifford, James. 'The Others: Beyond the "Salvage" Paradigm'. *Third Text* 3.6 (1989): 73-78. Web.

Cook, S. '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*. Ed. Christiane Paul. Berkeley: University of California Press, 2008. 26-49. Print.

---. 'Toward a Theory of the Practice of Curating New Media Art'. *Beyond the Box : Diverging Curatorial Practices*. Ed. Melanie Townsend. Banff, Alta.: Banff Centre Press, 2003. Print.

Cowen, Tyler. *In Praise of Commercial Culture*. Cambridge, Mass: Harvard University Press, 1998. Print.

Cuno, James, ed. *Whose Muse? : Art Museums and the Public Trust*. Princeton, N.J.: Princeton University Press, 2004. Print.

Danto, Arthur C. 'The End of Art: A Philosophical Defense'. *History and Theory* 37.4 (1998):

127–143. Web.

---. *The Madonna of the Future: Essays in a Pluralistic Art World*. Berkeley, Calif: University of California Press, 2001. Print.

Danto, Arthur C. and National Gallery of Art (U.S.). *After the End of Art: Contemporary Art and the Pale of History*. Bollingen series. Princeton, N.J: Princeton University Press, 1997. Print.

Debray, Régis. *Media Manifestos: On the Technological Transmission of Cultural Forms*. London: Verso, 1996. Print.

Diamond, S. 'Silicon to Carbon'. *Beyond the Box : Diverging Curatorial Practices*. Ed. Melanie Townsend. Banff, Alta.: Banff Centre Press, 2003. Print.

Doguet, Jean-Paul. *L'art Comme Communication: Pour Une Re-Définition de l'art*. Paris: A. Colin, 2007. Print.

Duncan, Carol. *Civilizing Rituals: Inside Public Art Museums*. Re visions (London, England). London: Routledge, 1995. Web.  
<http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203978719>.

---. 'The Art Museum as a Ritual'. *The Art of Art History: A Critical Anthology*. New ed. Oxford history of art. Oxford: Oxford University Press, 2009. 424–434. Web.  
<http://www.ucl.eblib.com/patron/FullRecord.aspx?p=453635>.

Eigner, Saeb, Isabelle Caussé, and Christopher Masters. *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*. London: Merrell, 2010. Print.

Elkins, James, Zhivka Valiavicharska, and Alice Kim, eds. *Art and Globalization*. Pennsylvania: Pennsylvania State University Press, 2010. Web.  
<http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=1050480&site=ehost-live&scope=site>.

---, eds. *Art and Globalization*. Pennsylvania: Pennsylvania State University Press. Web.  
<http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=1050480&site=ehost-live&scope=site>.

Evans, Mel. *Artwash: Big Oil and the Arts*. London: PlutoPress, 2015. Web.  
<http://www.jstor.org.libproxy.ucl.ac.uk/stable/j.ctt183p6f4>.

Filipovic, Elena, Marieke van Hal, and Solveig Øvstebø, eds. *The Biennial Reader*. Bergen: Bergen Kunsthall, 2010. Print.

Fillitz, T. 'Worldmaking: The Cosmopolitanization of Dak'Art, the Biennial of Dakar'. *Global Studies : Mapping Contemporary Art and Culture*. Ed. Hans Belting [et al.]. GAM : global art and the museum. Ostfildern: Hatje Cantz, 2011. 382–416. Print.

Fisher, Jean. 'The Other Story and the Past Imperfect'. *Tate Papers* 12 (2009): n. pag. Web.  
<http://www.tate.org.uk/research/publications/tate-papers/other-story-and-past-imperfect>.

Gardner, A., and C. Green. 'Mega-Exhibitions, New Publics, and Asian Art Biennials'. *Art in the Asia-Pacific: Intimate Publics*. Ed. Larissa Hjorth, Natalie King, and Mami Kataoka. Routledge advances in art and visual studies. New York: Routledge, Taylor & Francis Group, 2014. Web. <<http://dx.doi.org/10.4324/9781315858104>>.

Gere, C. 'New Media Art and the Gallery in the Digital Age'. *New Media in the White Cube and beyond: Curatorial Models for Digital Art*. Ed. Christiane Paul. Berkeley: University of California Press, 2008. 13-25. Print.

Gladston, Paul. *Contemporary Chinese Art: A Critical History*. London: Reaktion Books, 2014. Print.

'Global Art and the Museum (GAM)'. N.p., n.d. Web.  
<<http://www.globalartmuseum.de/site/home/>>.

Grichting, Anna et al. '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. Web.  
<<http://waset.org/Publication/public-art-and-public-space-in-an-emerging-knowledge-economy-the-case-of-doha/10000658>>.

Grosenick, Uta, ed. *Art Now: The New Directory to 136 International Contemporary Artists*. Köln: Taschen, 2005. Print.

'Gulf Art Guide'. N.p., n.d. Web. <<https://cubexic.com/gulfartguide/>>.

Hal Foster ... [et al.]. *Art since 1900: Modernism, Antimodernism, Postmodernism*. 2nd, ed ed. London: Thames & Hudson, 2011. Print.

Hans Belting ... [et al.], ed. *Global Studies: Mapping Contemporary Art and Culture*. GAM : global art and the museum. Ostfildern: Hatje Cantz, 2011. Print.

Harold, James. 'Infected by Evil'. *Philosophical Explorations* 8.2 (2005): 173-187. Web.

Harris, Jonathan, ed. *Globalization and Contemporary Art*. Chichester: Wiley-Blackwell, 2011. Web. <<https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=700607>>.

---. 'Introduction. Globalization and Contemporary Art: A Convergence of Peoples and Ideas'. *Globalization and Contemporary Art*. Chichester: Wiley-Blackwell, 2011. 1-15. Web. <<https://ebookcentral.proquest.com/lib/ucl/reader.action?docID=700607&ppg=21>>.

Harrison, Charles, and Paul Wood, eds. *Art in Theory 1900-2000: An Anthology of Changing Ideas*. New ed. Malden, Mass: Blackwell, 2003. Print.

Hein, Hilde S. *Public Art: Thinking Museums Differently*. Lanham: AltaMira Press, 2006. Web. <<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780759114173>>.

---. *Public Art: Thinking Museums Differently*. Lanham: AltaMira Press, 2006. Web. <<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780759114173>>.

Hess, Barbara. *Abstract Expressionism*. Cologne: Taschen. Print.

Honnef, Klaus. *Andy Warhol, 1928-1987: Commerce into Art*. Köln: Taschen, 2005. Print.

---. *Pop Art*. Köln: Taschen, 2004. Print.

Hopkins, David. *After Modern Art 1945-2000. Oxford history of art*. Oxford: Oxford University Press, 2000. Print.

Hossein Amirsadeghi ed. *Art & Patronage: The Middle East*. N.p. Print.

'Inside Installations Glossary'. N.p., n.d. Web.

<[http://glossary.inside-installations.org/category.php?category\\_id=52&ct=1](http://glossary.inside-installations.org/category.php?category_id=52&ct=1)>.

'Inside Installations Project'. N.p., n.d. Web.

<<http://www.inside-installations.org/home/index.php>>.

'International Network for the Conservation of Contemporary Art (INCCA)'. N.p., n.d. Web.

<<http://incca.org/>>.

James William Pattison. 'Public Censorship of Art'. *Fine Arts Journal* 28.4 (1913): 243-246.

Web.

<[http://www.jstor.org.libproxy.ucl.ac.uk/stable/25587172?origin=crossref&seq=1#page\\_sc an\\_tab\\_contents](http://www.jstor.org.libproxy.ucl.ac.uk/stable/25587172?origin=crossref&seq=1#page_sc an_tab_contents)>.

'Journal of Global Studies and Contemporary Art'. n. pag. Web.

<<http://artglobalizationinterculturality.com/publications/academic-journal/>>.

Karafotias, Theofanis. '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. Web.

<<http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=asu&AN=118579425&site=ehost-live&scope=site>>.

Kevin F. McCarthy ... [et al.]. *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*. Santa Monica, CA: RAND Corp, 2005. Print.

Khatri, Shabina S. 'Art Depicting Chickens on Fire at Mathaf Ruffles Feathers in Qatar'.

Doha News (2013): n. pag. Web.

<<http://dohanews.co/art-depicting-chickens-on-fire-at-mathaf-ruffles-feathers-in-qatar/>>.

Kholeif, O. 'Tracing Routes: Debating Modernism, Mapping the Contemporary'. *Imperfect Chronology: Arab Art from the Modern to the Contemporary: Works from the Barjeel Art Foundation*. Ed. Omar Kholeif and Candy Stobbs. London: Whitechapel Gallery, 2015. 17-24. Print.

Kholeif, Omar, and Candy Stobbs, eds. *Imperfect Chronology: Arab Art from the Modern to the Contemporary : Works from the Barjeel Art Foundation*. London: Whitechapel Gallery, 2015. Print.

Klonk, Charlotte. *Spaces of Experience: Art Gallery Interiors from 1800 to 2000*. New Haven, CT: Yale University Press, 2009. Print.

Kluijver, Robert. *Contemporary Art in the Gulf: Context and Perspectives*. N.p., 2013. Web. <<http://gulfartguide.eu/wp-content/uploads/2013/11/Contemporary-Art-in-the-Gulf-for-print.pdf>>.

Koepfinger, Eoin. 'Kuwaiti Artist Shurooq Amin Speaks on Shutdown of "It's a Man's World" Show'. *Sampsonia Way* (2012): n. pag. Web. <<http://www.sampsoniaway.org/blog/2012/04/02/kuwaiti-artist-shurooq-amin-speaks-on-shutdown-of-%e2%80%9cit%e2%80%99s-a-man%e2%80%99s-world%e2%80%9d-exhibition/>>.

Krysa, Joasia. '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*. Ed. Joasia Krysa. DATA browser. New York: Autonomedia, 2006. 7-25. Print.

Laïdi-Hanieh et al. Suha Shoman. *Darat Al Funun – The Khalid Shoman Foundation*, 2009. Web. <[http://www.daratalfunun.org/main/resourc/exhibit/shoman/Suha\\_Shoman.pdf](http://www.daratalfunun.org/main/resourc/exhibit/shoman/Suha_Shoman.pdf)>.

Lee, Pamela M. *Forgetting the Art World*. Cambridge, Mass: MIT Press, 2012. Print.

Levy, Ellen K. 'Bioart and Nanoart in a Museum Context: Terms of Engagement'. *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum*. Ed. Janet Marstine. London: Routledge, 2011. 445-463. Web. <<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203815465/startPage/439>>.

Libeskind, Daniel. *Daniel Libeskind: The Space of Encounter*. London: Thames & Hudson, 2001. Print.

Lindemann, Adam. *Collecting Contemporary Art*. Köln: Taschen. Print.

Lossau, Julia, and Quentin Stevens, eds. *The Uses of Art in Public Space*. Routledge advances in art and visual studies. New York: Routledge, 2015. Print.

Magnano Lampugnani, Vittorio, and Angeli Sachs. *Museums for a New Millennium: Concepts Projects Buildings*. Munich: Prestel, 1999. Print.

Marzona, Daniel. *Minimal Art*. Taschen: Köln, 2004. Print.

Masters, H.G. 'Sharjah Biennial 13 to Expand Far beyond the UAE'. N.p., n.d. Web. <<http://artasiapacific.com/News/SharjahBiennial13ToExpandFarBeyondTheUAE>>.

Mathur, Saloni. 'Museums and Globalization'. *Anthropological Quarterly* 3 697-708. Web. <<http://search.proquest.com.libproxy.ucl.ac.uk/docview/216477884?OpenUrlRefId=info:xri/sid:primo&accountid=14511>>.

McAndrew, C. 'The Art Market: Hans Belting in Conversation with Clare McAndrew'. *The Global Contemporary and the Rise of New Art Worlds*. Ed. Hans Belting, Andrea Buddensieg, and Peter Weibel. Karlsruhe: ZKM/Center for Art and Media, 2013. 261-265. Print.

Medina, C. 'Another Hysterical Attempt to Theorize about Defeat'. *Beyond the Box*:

Diverging Curatorial Practices. Ed. Melanie Townsend. Banff, Alta.: Banff Centre Press, 2003. 69–85. Print.

Mesquita, I. 'Biennials Biennials Biennials Biennials Biennials Biennials Biennials'. Beyond the Box : Diverging Curatorial Practices. Ed. Melanie Townsend. Banff, Alta.: Banff Centre Press, 2003. 63–67. Print.

Mikdadi, Salwa. 'New Trends in Arab Art: NGOs and the Public Sphere'. New Vision: Arab Contemporary Art in the 21st Century. Ed. Hossein Amirsadeghi, Salwa Mikdadi, and Nada M. Shabout. London: Thames & Hudson in association with TransGlobe, 2009. 22–29. Print.

Miles, Malcolm. Art, Space and the City: Public Art and Urban Futures. London: Routledge, 1997. Web. <<http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203973110>>.

Mitchell Hearns Bishop. '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. Web. <[http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179878?origin=crossref&seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179878?origin=crossref&seq=1#page_scan_tab_contents)>.

Morris, Catherine. The Essential Cindy Sherman. New York: Harry N. Abrams, 1999. Print. Muller, N. 'Contemporary Art in the Middle East'. Contemporary Art in the Middle East. Ed. Paul Sloman. London: Black Dog, 2009. 12–25. Print.

Muñoz-Alonso, Lorena. 'MACBA Director Bartomeu Marí- Sacks Curators and Resigns Following Sodomy Sculpture Scandal'. artnet News (2015): n. pag. Web. <<https://news.artnet.com/art-world/macba-director-bartomeu-mari-resigns-280692>>.

Nashashibi, S. 'Elements of Empowerment: Support Systems in Women's Art Practice'. Contemporary Arab Women's Art: Dialogues of the Present. Ed. Siumee H. Keelan and Fran Lloyd. London: WAL, 1999. 70–100. Print.

Newhouse, Victoria. Art and the Power of Placement. New York: Monacelli Press, 2005. Print.

Oberhardt, Suzanne. Frames within Frames: The Art Museum as Cultural Artifact. Counterpoints. New York: P. Lang, 2001. Print.

Oddey, Alison, and Christine A. White, eds. Modes of Spectating. Bristol: Intellect, 2009. Web. <<https://www.dawsonera.com.libproxy.ucl.ac.uk/abstract/9781841502960>>.

O'Doherty, Brian. Inside the White Cube: The Ideology of the Gallery Space. Expanded ed. Berkeley, Calif: University of California Press, 1999. Print.

'Paola Antonelli: Why I Brought Pac-Man to MoMA'. TED.com, 2013. Web. <[https://www.ted.com/talks/paolaantonelli\\_why\\_i\\_brought\\_pacman\\_to\\_moma?language=en](https://www.ted.com/talks/paolaantonelli_why_i_brought_pacman_to_moma?language=en)>.

Paul, C. '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*. Ed. Joasia Krysa. DATA browser. New York: Autonomedia, 2006. 81–101. Print.

Paul D. Miller aka DJ Spooky That Subliminal Kid. *Rhythm Science*. Cambridge, Mass.: MIT Press, 2004. Print.

Petersen, Anne Ring. 'Identity Politics, Institutional Multiculturalism, and the Global Artworld'. *Third Text* 26.2 (2012): 195–204. Web.

Philipsen, Lotte. *Globalizing Contemporary Art: The Art World's New Internationalism*. Santa Barbara: Aarhus University Press, 2010. Web.  
[<http://ebookcentral.proquest.com/lib/ucl/detail.action?docID=1050746>](http://ebookcentral.proquest.com/lib/ucl/detail.action?docID=1050746).

Porter, V. 'Collecting and Exhibiting Arab Art at the British Museum'. *New Vision: Arab Contemporary Art in the 21st Century*. Ed. Hossein Amirsadeghi, Salwa Mikdadi, and Nada M. Shabout. London: Thames & Hudson in association with TransGlobe, 2012. 30–35. Print.

Poshyananda, Apinan. *Contemporary Art in Asia: Traditions, Tensions*. New York: Asia Society Galleries, 1996. Print.

Preziosi, Donald. 'Art History and Museology: Rendering the Visible Legible'. *A Companion to Museum Studies*. Ed. Sharon Macdonald. Malden, MA: Blackwell, 2006. 50–63. Web.

---. 'Epilogue: The Art of Art History'. *The Art of Art History: A Critical Anthology*. New ed. Oxford history of art. Oxford: Oxford University Press, 2009. 488–503. Web.  
[<http://www.ucl.eblib.com/patron/FullRecord.aspx?p=453635>](http://www.ucl.eblib.com/patron/FullRecord.aspx?p=453635).

Price, Sally. 'Others Art -our Art'. *Third Text* 3.6 (1989): 65–72. Web.

---. *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*. Chicago: University of Chicago Press, 2007. Print.

---. *Primitive Art in Civilized Places*. 2nd ed., with a new afterword. Chicago: University of Chicago Press, 2001. Print.

Prior, Nick. *Museums and Modernity: Art Galleries and the Making of Modern Culture. Leisure, consumption, and culture*. Oxford: Berg, 2002. Print.

Psarra, Sophia. *Architecture and Narrative: The Formation of Space and Cultural Meaning*. London: Routledge, 2009. Web.  
[<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780203639672>](https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780203639672).

Putnam, James. *Art and Artifact: The Museum as Medium*. London: Thames & Hudson, 2009. Print.

Qatar Museums. 'Dia Al-Azzawi: A Retrospective (from 1963 until Tomorrow)'. N.p., n.d. Web.  
[<http://www.qm.org.qa/en/dia-al-azzawi-retrospective-i-am-cry-who-will-give-voice-me-1963-until-tomorrow-title-poem-fadhil>](http://www.qm.org.qa/en/dia-al-azzawi-retrospective-i-am-cry-who-will-give-voice-me-1963-until-tomorrow-title-poem-fadhil).

Rothfield, Lawrence, ed. *Unsettling 'Sensation': Arts-Policy Lessons from the Brooklyn Museum of Art Controversy*. New Brunswick, N.J.: Rutgers University Press, 2001. Print.

Rugg, Judith, and Michèle Sedgwick, eds. *Issues in Curating Contemporary Art and Performance*. Bristol: Intellect, 2007. Print.

Ruhrberg ... [et al.]. *Art of the 20th Century*. Köln: Taschen, 2012. Print.

Saatchi Gallery. *Unveiled: New Art from the Middle East*. London: Booth-Clibborn, 2009. Print.

---. *Unveiled: New Art from the Middle East*. London: Booth-Clibborn, 2009. Print.

Sandler, Irving. *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*. New York: IconEditions, 1996. Print.

Schwabsky, Barry. *Vitamin P: New Perspectives in Painting*. London: Phaidon, 2002. Print.  
Schwartz, Lowell H., Dalia Dassa Kaye, and Jeffrey Martini. *Artists and the Arab Uprisings*. RAND Corporation, 2013. Web. <[http://www.rand.org/pubs/research\\_reports/RR271.html](http://www.rand.org/pubs/research_reports/RR271.html)>.

Serota, Nicholas. *Experience or Interpretation: The Dilemma of Museums of Modern Art*. Walter Neurath Memorial Lecture. London: Thames & Hudson, 1996. Print.

Shabout, Nada M. 'Contemporaneity and the Arab World'. *New Vision: Arab Contemporary Art in the 21st Century*. Ed. Hossein Amirsadeghi, Salwa Mikdadi, and Nada M. Shabout. London: Thames & Hudson in association with TransGlobe, 2009. 14–21. Print.

---. 'Introduction: The Polemics of Modern Arab Art'. *Modern Arab Art: Formation of Arab Aesthetics*. Gainesville: University Press of Florida, 2007. 1–10. Print.

---. *Modern Arab Art: Formation of Arab Aesthetics*. Gainesville: University Press of Florida, 2007. Print.

Shabout, Nada M., and Salwa Mikdadi. 'Introduction [New Vision: Arab Contemporary Art in the 21st Century]'. *New Vision: Arab Contemporary Art in the 21st Century*. Ed. Hossein Amirsadeghi, Salwa Mikdadi, and Nada M. Shabout. London: Thames & Hudson in association with TransGlobe, 2009. 8–13. Print.

Shannon, Brittany. 'The "Dubai Effect": The Gulf, the Art World and Globalization'. *The Emerging Asian City: Concomitant Urbanities and Urbanisms*. Ed. Vinayak Bharne. London: Routledge, 2013. 254–266. Web.  
<<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203094655/startPage/254>>.

Sharjah Art Foundation. 'Sharjah Biennial'. *Art & Patronage: The Middle East*. Ed. Hossein Amirsadeghi. London: TransGlobe, 2010. 146–147. Print.

'Sharjah Art Foundation Announces Structure and Dates of Sharjah Biennial 13, Tamawuj'. N.p., n.d. Web.  
<<http://sharjahart.org/press/sharjah-art-foundation-announces-structure-and-dates-of-sharj>>

ah-biennial-13>.

'Sharjah Biennial 13, Tamawuj'. N.p., n.d. Web. <<http://sharjahart.org/biennial-13>>.

'Sharjah Biennial 13: Tamawuj - Announcements - e-Flux'. N.p., n.d. Web. <<http://www.e-flux.com/announcements/76901/sharjah-biennial-13tamawuj/>>.

'Sheikha Al Mayassa: Globalizing the Local, Localizing the Global'. TED.com, 2010. Web. <[http://www.ted.com/talks/sheikha\\_al\\_mayassa\\_globalizing\\_the\\_local\\_localizing\\_the\\_global](http://www.ted.com/talks/sheikha_al_mayassa_globalizing_the_local_localizing_the_global)>.

Siegert, N. '(Re)Mapping Luanda. Post-War Utopias of the Angola Contemporary Art Scene'. Global Studies: Mapping Contemporary Art and Culture. Ed. Hans Belting [et al.]. GAM : global art and the museum. Ostfildern: Hatje Cantz, 2011. 402–416. Print.

Sloman, Paul, ed. Contemporary Art in the Middle East. London: Black Dog, 2009. Print.

Smith, Terry. 'Introduction: Contemporary Art inside Out'. What Is Contemporary Art?. Chicago: University of Chicago Press, 2009. 1–11. Print.

---. 'What Is Contemporary Art?' What Is Contemporary Art?. Chicago: University of Chicago Press, 2009. 241–271. Print.

Smith, Terry, Okwui Enwezor, and Nancy Condee, eds. Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity. Durham NC: Duke University Press, 2008. Web. <<http://read.dukeupress.edu.libproxy.ucl.ac.uk/content/antinomies-of-art-and-culture>>.

Stapleton, Stephen, and Edward Booth-Clibborn, eds. Edge of Arabia: Contemporary Art from the Kingdom of Saudi Arabia. [London]: Booth-Clibborn Editions, 2012. Print.

Steffensen-Bruce, Ingrid A. Marble Palaces, Temples of Art: Art Museums, Architecture, and American Culture, 1890–1930. Lewisburg: Bucknell University Press, 1998. Print.

Steiner, Christopher B. 'Museum Censorship'. The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum. Ed. Janet Marstine. Abingdon: Routledge, 2011. Web. <<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203815465/startPage/387>>.

Stiles, Kristine, and Peter Selz, eds. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings. 2nd ed., rev.expanded. Berkeley [Calif.]: University of California Press, 2012. Print.

'Stop Adel Abdessemed and Mathaf's Animal Cruelty [Facebook]'. N.p., n.d. Web. <<https://www.facebook.com/pages/Stop-Adel-Abdessemed-and-Mathafs-Animal-Cruelty/468175103298693>>.

Taylor, Mark C. The Moment of Complexity: Emerging Network Culture. Chicago: University of Chicago Press, 2001. Print.

Tipton, Gemma. Space: Architecture for Art : Including a Directory of Art Spaces in Ireland. Dublin: CIRCA, 2005. Print.

Vernet, L. 'The Social Life of Artworks in Public Spaces: A Study of the Publics in the Quartier International de Montréal'. In: The Uses of Art in Public Space. Ed. Julia Lossau and Quentin Stevens. Routledge advances in art and visual studies. New York: Routledge, 2015. 149–166. Print.

Von Bennigsen, Silvia, Irene Gludowacz, and Susanne van Hagen. Global Art. Ostfildern: Hatje Cantz, 2009. Print.

---. Global Art. Ostfildern: Hatje Cantz, 2009. Print.

Weibel, Peter. 'Globalization and Contemporary Art'. In: The Global Contemporary and the Rise of New Art Worlds. Ed. Hans Belting, Andrea Buddensieg, and Peter Weibel. Karlsruhe: ZKM/Center for Art and Media, 2013. 20–27. Print.

Weibel, Peter, and Andrea Buddensieg, eds. Contemporary Art and the Museum: A Global Perspective. Ostfildern: Hatje Cantz, 2007. Print.

Weiss, Rachel. Making Art Global: Part 1: The Third Havana Biennial 1989. London: Afterall in association with the Academy of Fine Arts Vienna and Van Abbemuseum, Eindhoven, 2011. Print.

Wharton, Glenn. 'The Challenges in Conserving Contemporary Art'. In: Collecting the New: Museums and Contemporary Art. Ed. Bruce Altshuler. Princeton, N.J.: Princeton University Press, 2005. 163–178. Web.  
[http://www.inside-installations.org/OCMT/mydocs/WHARTON%20The%20Challenges%20off%20Conserving%20Contemporary%20Art\\_1.pdf](http://www.inside-installations.org/OCMT/mydocs/WHARTON%20The%20Challenges%20off%20Conserving%20Contemporary%20Art_1.pdf)

Wharton, Glenn, and Harvey Molotch. 'The Challenge of Installation Art'. In: Conservation : Principles, Dilemmas and Uncomfortable Truths / Edited by Alison Richmond and Alison Bracker. Ed. Alison Richmond and Alison Lee Bracker. London: Butterworth-Heinemann in association with the Victoria and Albert Museum, 2009. 210–222. Web.  
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780080941714/startPage/229>.

Whybrow, Nicolas. Art and the City. London: I.B. Tauris, 2011. Web.  
<https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=688316>

William A. Real. '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. Web.  
[http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179880?origin=crossref&seq=1#page\\_sca\\_n\\_tab\\_contents](http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179880?origin=crossref&seq=1#page_sca_n_tab_contents)