

UCLQG316: Debates in Contemporary Art Curation

View Online



1.

Stapleton S, Booth-Clibborn E, eds. *Edge of Arabia: Contemporary Art from the Kingdom of Saudi Arabia*. Booth-Clibborn Editions; 2012.

2.

Ali W. *Modern Islamic Art: Development and Continuity*. University Press of Florida; 1997.

3.

Ali W. *Contemporary Art from the Islamic World*. Scorpion Pub., on behalf of the Royal Society of Fine Arts, Amman; 1989.

4.

Amirsadeghi H, ed. *Different Sames: New Perspectives in Contemporary Iranian Art*. Thames & Hudson; 2009.

5.

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

6.

Amirsadeghi H, Mikdadi S, Shabout NM, eds. *New Vision: Arab Contemporary Art in the 21st Century*. Thames & Hudson in association with TransGlobe; 2009.

7.

Buffington ML, Bedoyan M. Museum and art education as a response to place in Doha, Qatar. *Journal of Cultural Research in Art Education*. 2014;31.
<http://www.jcrae.org/journal/index.php/jcrae/article/view/33>

8.

Eigner S, Caussé I, Masters C. *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*. Merrell; 2010.

9.

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

10.

Karafotias T. Modern art in the Gulf region: the case of Mathaf: Arab Museum of Modern Art. *International Journal of the Inclusive Museum*. 2017;10(1):9-39.
<http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=asu&AN=118579425&site=ehost-live&scope=site>

11.

Kholeif O, Stobbs C, eds. *Imperfect Chronology: Arab Art from the Modern to the Contemporary : Works from the Barjeel Art Foundation*. Whitechapel Gallery; 2015.

12.

Sloman P, ed. *Contemporary Art in the Middle East*. Black Dog; 2009.

13.

Schwartz LH, Kaye DD, Martini J. *Artists and the Arab Uprisings*. RAND Corporation; 2013.
http://www.rand.org/pubs/research_reports/RR271.html

14.

Shabout NM. Modern Arab Art: Formation of Arab Aesthetics. University Press of Florida; 2007.

15.

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

16.

Al Mahha Art. The blog. <http://almahhart.com/the-blog/>

17.

Altshuler B, ed. Biennials and beyond: Exhibitions That Made Art History: 1962-2002. Phaidon; 2013.

18.

Barabási AL. Linked: How Everything Is Connected to Everything Else and What It Means for Business, Science, and Everyday Life. Plume; 2009.

19.

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

20.

Belting H, Buddensieg A, Weibel P, eds. The Global Contemporary and the Rise of New Art Worlds. ZKM/Center for Art and Media; 2013.

21.

Chiu M, Genocchio B, eds. Contemporary Art in Asia: A Critical Reader. MIT Press; 2011.

22.

Danto AC. *The Madonna of the Future: Essays in a Pluralistic Art World*. University of California Press; 2001.

23.

Elkins J, Valiavicharska Z, Kim A, eds. *Art and Globalization*. Pennsylvania State University Press; 2010.

<http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=1050480&site=ehost-live&scope=site>

24.

Von Bunnigsen S, Gludowacz I, Hagen S van. *Global Art*. Hatje Cantz; 2009.

25.

Harris J, ed. *Globalization and Contemporary Art*. Wiley-Blackwell; 2011.

<https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=700607>

26.

Lee PM. *Forgetting the Art World*. MIT Press; 2012.

27.

Philipsen L. *Globalizing Contemporary Art: The Art World's New Internationalism*. Aarhus University Press; 2010.

<http://ebookcentral.proquest.com/lib/ucl/detail.action?docID=1050746>

28.

Smith T, Enwezor O, Condee N, eds. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. Duke University Press; 2008.

<http://read.dukeupress.edu.libproxy.ucl.ac.uk/content/antinomies-of-art-and-culture>

29.

Taylor MC. *The Moment of Complexity: Emerging Network Culture*. University of Chicago Press; 2001.

30.

Weibel P, Buddensieg A, eds. *Contemporary Art and the Museum: A Global Perspective*. Hatje Cantz; 2007.

31.

Journal of global studies and contemporary art.
<http://artglobalizationinterculturality.com/publications/academic-journal/>

32.

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

33.

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

34.

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

35.

O'Doherty B. *Inside the White Cube: The Ideology of the Gallery Space*. Expanded ed. University of California Press; 1999.

36.

Klonk C. *Spaces of Experience: Art Gallery Interiors from 1800 to 2000*. Yale University Press; 2009.

37.

Magnano Lampugnani V, Sachs A. Museums for a New Millennium: Concepts Projects Buildings. Prestel; 1999.

38.

Libeskind D. Daniel Libeskind: The Space of Encounter. Thames & Hudson; 2001.

39.

Newhouse V. Art and the Power of Placement. Monacelli Press; 2005.

40.

Oberhardt S. Frames within Frames: The Art Museum as Cultural Artifact. Vol Counterpoints. P. Lang; 2001.

41.

Oddey A, White CA, eds. Modes of Spectating. Intellect; 2009.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9781841502960>

42.

Preziosi D. Art history and museology: rendering the visible legible. In: Macdonald S, ed. A Companion to Museum Studies. Blackwell; 2006:50-63. doi:10.1002/9780470996836

43.

Prior N. Museums and Modernity: Art Galleries and the Making of Modern Culture. Vol Leisure, consumption, and culture. Berg; 2002.

44.

Psarra S. Architecture and Narrative: The Formation of Space and Cultural Meaning. Routledge; 2009. <https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780203639672>

45.

Putnam J. Art and Artifact: The Museum as Medium. Thames & Hudson; 2009.

46.

Serota N. Experience or Interpretation: The Dilemma of Museums of Modern Art. Vol Walter Neurath Memorial Lecture. Thames & Hudson; 1996.

47.

Steffensen-Bruce IA. Marble Palaces, Temples of Art: Art Museums, Architecture, and American Culture, 1890-1930. Bucknell University Press; 1998.

48.

Tipton G. Space: Architecture for Art : Including a Directory of Art Spaces in Ireland. CIRCA; 2005.

49.

Applin J, Kusama Y. Yayoi Kusama: Infinity Mirror Room--Phalli's Feld. Vol One work. Afterall Books; 2012.

50.

Arnason HH, Mansfield E. History of Modern Art: Painting, Sculpture, Architecture, Photography. 6th ed. Pearson Prentice Hall; 2010.

51.

Bourdieu P. The Field of Cultural Production: Essays on Art and Literature. Polity Press in association with Blackwell; 1993.

52.

Campany D. Art and Photography. Vol Themes and movements. Phaidon; 2003.

53.

Cowen T. In Praise of Commercial Culture. Harvard University Press; 1998.

54.

Debray R. Media Manifestos: On the Technological Transmission of Cultural Forms. Verso; 1996.

55.

Danto AC, National Gallery of Art (U.S.). After the End of Art: Contemporary Art and the Pale of History. Vol Bollingen series. Princeton University Press; 1997.

56.

Burton J. Vitamin D: New Perspectives in Drawing. Phaidon; 2005.

57.

Doguet JP. L'art Comme Communication: Pour Une Re-Définition de l'art. A. Colin; 2007.

58.

Evans M. Artwash: Big Oil and the Arts. PlutoPress; 2015.
<http://www.jstor.org.libproxy.ucl.ac.uk/stable/j.ctt183p6f4>

59.

Hal Foster ... [et al.]. Art since 1900: Modernism, Antimodernism, Postmodernism. 2nd, ed

edn. Thames & Hudson; 2011.

60.

Gladston P. Contemporary Chinese Art: A Critical History. Reaktion Books; 2014.

61.

Grosenick U, ed. Art Now: The New Directory to 136 International Contemporary Artists. Taschen; 2005.

62.

Harrison C, Wood P, eds. Art in Theory 1900-2000: An Anthology of Changing Ideas. New ed. Blackwell; 2003.

63.

Hess B. Abstract Expressionism. Taschen

64.

Honnef K. Andy Warhol, 1928-1987: Commerce into Art. Taschen; 2005.

65.

Honnef K. Pop Art. Taschen; 2004.

66.

Hopkins D. After Modern Art 1945-2000. Vol Oxford history of art. Oxford University Press; 2000.

67.

Lindemann A. *Collecting Contemporary Art*. Taschen

68.

Marzona D. *Minimal Art*. Köln; 2004.

69.

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

70.

Paul D. Miller aka DJ Spooky That Subliminal Kid. *Rhythm Science*. MIT Press; 2004.

71.

Clarke A, Mitchell G, eds. *Videogames and Art*. Intellect; 2007.

72.

Morris C. *The Essential Cindy Sherman*. Harry N. Abrams; 1999.

73.

Poshyananda A. *Contemporary Art in Asia: Traditions, Tensions*. Asia Society Galleries; 1996.

74.

Rugg J, Sedgwick M, eds. *Issues in Curating Contemporary Art and Performance*. Intellect; 2007.

75.

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

76.

Sandler I. Art of the Postmodern Era: From the Late 1960s to the Early 1990s. IconEditions; 1996.

77.

Schwabsky B. Vitamin P: New Perspectives in Painting. Phaidon; 2002.

78.

Stiles K, Selz P, eds. Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings. 2nd ed., rev.expanded. University of California Press; 2012.

79.

Belting H. From world art to global art: view on a new panorama. In: Belting H, Buddensieg A, Weibel P, eds The Global Contemporary and the Rise of New Art Worlds. ZKM/Center for Art and Media; 2013:178-185.

80.

Arthur Danto. The Artworld. The Journal of Philosophy. 1964;61(19):571-584.
http://www.jstor.org.libproxy.ucl.ac.uk/stable/2022937?seq=1#page_scan_tab_contents

81.

Belting H, Buddensieg A. From art world to art worlds. In: Belting H, Buddensieg A, Weibel P, eds The Global Contemporary and the Rise of New Art Worlds. ZKM/Center for Art and Media; 2013.

82.

Smith T. Introduction: contemporary art inside out. In: What Is Contemporary Art?.

University of Chicago Press; 2009:1-11.

83.

Danto AC. The end of art: a philosophical defense. *History and Theory*. 1998;37(4):127-143. doi:10.1111/0018-2656.721998072

84.

Duncan C. The art museum as a ritual. In: *The Art of Art History: A Critical Anthology*. Vol Oxford history of art. New ed. Oxford University Press; 2009:424-434. <http://www.ucl.ebib.com/patron/FullRecord.aspx?p=453635>

85.

Anderson ML. Prescriptions for art museums in the decade ahead. *Curator: The Museum Journal*. 2007;50(1):9-17. doi:10.1111/j.2151-6952.2007.tb00245.x

86.

Preziosi D. Epilogue: the art of art history. In: *The Art of Art History: A Critical Anthology*. Vol Oxford history of art. New ed. Oxford University Press; 2009:488-503. <http://www.ucl.ebib.com/patron/FullRecord.aspx?p=453635>

87.

Smith T. What is contemporary art? In: *What Is Contemporary Art?*. University of Chicago Press; 2009:241-271.

88.

Belting H. Contemporary art and the museum in the global age. In: Weibel P, Buddensieg A, eds *Contemporary Art and the Museum : A Global Perspective*. Hatje Cantz; 2007:16-38.

89.

Price S. Others art -our art. *Third Text*. 1989;3(6):65-72. doi:10.1080/09528828908576216

90.

Araeen R. Our Bauhaus others' Mudhouse. *Third Text*. 1989;3(6):3-14.
doi:10.1080/09528828908576208

91.

Petersen AR. Identity politics, institutional multiculturalism, and the global artworld. *Third Text*. 2012;26(2):195-204. doi:10.1080/09528822.2012.663977

92.

Fisher J. The other story and the past imperfect. *Tate Papers*. 2009;(12).
<http://www.tate.org.uk/research/publications/tate-papers/other-story-and-past-imperfect>

93.

Clifford J. The others: Beyond the 'salvage' paradigm. *Third Text*. 1989;3(6):73-78.
doi:10.1080/09528828908576217

94.

Price S. *Primitive Art in Civilized Places*. 2nd ed., with a new afterword. University of Chicago Press; 2001.

95.

Price S. *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*. University of Chicago Press; 2007.

96.

Porter V. Collecting and exhibiting Arab art at the British Museum. In: Amirsadeghi H,

Mikdadi S, Shabout NM, eds *New Vision: Arab Contemporary Art in the 21st Century*. Thames & Hudson in association with TransGlobe; 2012:30-35.

97.

Al Qassemi SS. The Arab world: a sum of Its parts. In: Kholeif O, Stobbs C, eds *Imperfect Chronology: Arab Art from the Modern to the Contemporary: Works from the Barjeel Art Foundation*. Whitechapel Gallery; 2015:13-15.

98.

Kholeif O. Tracing routes: debating modernism, mapping the contemporary. In: Kholeif O, Stobbs C, eds *Imperfect Chronology: Arab Art from the Modern to the Contemporary: Works from the Barjeel Art Foundation*. Whitechapel Gallery; 2015:17-24.

99.

Mikdadi S. New trends in Arab art: NGOs and the public sphere. In: Amirsadeghi H, Mikdadi S, Shabout NM, eds *New Vision: Arab Contemporary Art in the 21st Century*. Thames & Hudson in association with TransGlobe; 2009:22-29.

100.

Shabout NM, Mikdadi S. Introduction [New vision: Arab contemporary art in the 21st century]. In: Amirsadeghi H, Mikdadi S, Shabout NM, eds *New Vision: Arab Contemporary Art in the 21st Century*. Thames & Hudson in association with TransGlobe; 2009:8-13.

101.

Kluijver R. *Contemporary Art in the Gulf: Context and Perspectives*.; 2013.
<http://gulfartguide.eu/wp-content/uploads/2013/11/Contemporary-Art-in-the-Gulf-for-print.pdf>

102.

Buck L. Artist interview, Walid Raad: a mediator between worlds. *The Art Newspaper*. 2013;(242).
<http://www.theartnewspaper.com/articles/Artist-interview-Walid-Raad-a-mediator-between-worlds/28352>

103.

Muller N. Contemporary art in the Middle East. In: Sloman P, ed. Contemporary Art in the Middle East. Black Dog; 2009:12-25.

104.

Shabout NM. Introduction: the polemics of modern Arab art. In: Modern Arab Art: Formation of Arab Aesthetics. University Press of Florida; 2007:1-10.

105.

Shabout NM. Contemporaneity and the Arab world. In: Amirsadeghi H, Mikdadi S, Shabout NM, eds New Vision: Arab Contemporary Art in the 21st Century. Thames & Hudson in association with TransGlobe; 2009:14-21.

106.

Nashashibi S. Elements of empowerment: support systems in women's art practice. In: Keelan SH, Lloyd F, eds Contemporary Arab Women's Art: Dialogues of the Present. WAL; 1999:70-100.

107.

Saatchi Gallery. Unveiled: New Art from the Middle East. Booth-Clibborn; 2009.

108.

Qatar Museums. 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>

109.

McAndrew C. The art market: Hans Belting in conversation with Clare McAndrew. In: Belting H, Buddensieg A, Weibel P, eds The Global Contemporary and the Rise of New Art Worlds. ZKM/Center for Art and Media; 2013:261-265.

110.

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

111.

Shannon B. The 'Dubai effect': the Gulf, the art world and globalization. In: Bharne V, ed. The Emerging Asian City: Concomitant Urbanities and Urbanisms. Routledge; 2013:254-266.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203094655/startPage/254>

112.

Weibel P. Globalization and contemporary art. In: Belting H, Buddensieg A, Weibel P, eds The Global Contemporary and the Rise of New Art Worlds. ZKM/Center for Art and Media; 2013:20-27.

113.

Binter JTS. Globalization, representation, and postcolonial critique. In: Hans Belting [et al.], ed. Global Studies : Mapping Contemporary Art and Culture. Vol GAM : global art and the museum. Hatje Cantz; 2011:158-170.

114.

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

115.

Harris J. Introduction. Globalization and contemporary art: a convergence of peoples and ideas. In: Globalization and Contemporary Art. Wiley-Blackwell; 2011:1-15.
<https://ebookcentral.proquest.com/lib/ucl/reader.action?docID=700607&ppg=21>

116.

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

117.

Von Bennigsen S, Gludowacz I, Hagen S van. *Global Art*. Hatje Cantz; 2009.

118.

Cook S. Immateriality and its discontents: an overview of main models and issues for curating new media. In: Paul C, ed. *New Media in the White Cube and beyond: Curatorial Models for Digital Art*. University of California Press; 2008:26-49.

119.

Levy EK. Bioart and nanoart in a museum context: terms of engagement. In: Marstine J, ed. *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum*. Routledge; 2011:445-463.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203815465/startPage/439>

120.

Diamond S. Silicon to Carbon. In: Townsend M, ed. *Beyond the Box : Diverging Curatorial Practices*. Banff Centre Press; 2003.

121.

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

122.

Cook S. Toward a theory of the practice of curating new media art. In: Townsend M, ed. Beyond the Box : Diverging Curatorial Practices. Banff Centre Press; 2003.

123.

Gere C. New media art and the gallery in the digital age. In: Paul C, ed. New Media in the White Cube and beyond: Curatorial Models for Digital Art. University of California Press; 2008:13-25.

124.

Krysa J. Curating immateriality: the work of the curator in the age of network systems. In: Krysa J, ed. Curating Immateriality: The Work of the Curator in the Age of Network Systems . Vol DATA browser. Autonomedia; 2006:7-25.

125.

Laïdi-Hanieh et al. Suha Shoman. Darat Al Funun – The Khalid Shoman Foundation; 2009.
http://www.daratafunun.org/main/resourc/exhibit/shoman/Suha_Shoman.pdf

126.

Paul C. Flexible contexts, democratic filtering and computer-aided curating: models for on-line curatorial practice. In: Krysa J, ed. Curating Immateriality: The Work of the Curator in the Age of Network Systems. Vol DATA browser. Autonomedia; 2006:81-101.

127.

Becker C. The Brooklyn controversy: a view from the bridge. In: Rothfield L, ed. Unsettling 'Sensation': Arts-Policy Lessons from the Brooklyn Museum of Art Controversy. Rutgers University Press; 2001.

128.

Belfiore E, Bennett O. The Social Impact of the Arts : An Intellectual History. Palgrave Macmillan; 2008.

129.

Bolton R. Introduction [Culture Wars: documents from the recent controversies in the arts]. In: Bolton R, ed. Culture Wars: Documents from the Recent Controversies in the Arts. New Press; 1992.

130.

Koepfinger E. Kuwaiti artist Shurooq Amin speaks on shutdown of 'It's a Man's World' show. Sampsonia Way. Published online 2012.
<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/>

131.

Muñoz-Alonso L. MACBA Director Bartomeu Marí- sacks curators and resigns following sodomy sculpture scandal. artnet News. Published online 2015.
<https://news.artnet.com/art-world/macba-director-bartomeu-mari-resigns-280692>

132.

Khatri SS. Art depicting chickens on fire at Mathaf ruffles feathers in Qatar. Doha News. Published online 2013.
<http://dohanews.co/art-depicting-chickens-on-fire-at-mathaf-ruffles-feathers-in-qatar/>

133.

Stop Adel Abdessemed and Mathaf's animal cruelty [Facebook].
<https://www.facebook.com/pages/Stop-Adel-Abdessemed-and-Mathafs-Animal-Cruelty/468175103298693>

134.

Bolton R, ed. Culture Wars: Documents from the Recent Controversies in the Arts. New Press; 1992.

135.

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

136.

Harold J. Infected by evil. *Philosophical Explorations*. 2005;8(2):173-187.
doi:10.1080/13869790500095962

137.

James William Pattison. Public censorship of art. *Fine Arts Journal*. 1913;28(4):243-246.
http://www.jstor.org.libproxy.ucl.ac.uk/stable/25587172?origin=crossref&seq=1#page_scan_tab_contents

138.

Rothfield L, ed. *Unsettling 'Sensation': Arts-Policy Lessons from the Brooklyn Museum of Art Controversy*. Rutgers University Press; 2001.

139.

Steiner CB. Museum censorship. In: Marstine J, ed. *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum*. Routledge; 2011.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203815465/startPage/387>

140.

Wharton G. The challenges in conserving contemporary art. In: Altshuler B, ed. *Collecting the New: Museums and Contemporary Art*. Princeton University Press; 2005:163-178.
http://www.inside-installations.org/OCMT/mydocs/WHARTON%20The%20Challenges%20of%20Conserving%20Contemporary%20Art_1.pdf

141.

Wharton G, Molotch H. The challenge of installation art. In: Richmond A, Bracker AL, eds *Conservation: Principles, Dilemmas and Uncomfortable Truths* / Edited by Alison Richmond and Alison Bracker. Butterworth-Heinemann in association with the Victoria and Albert Museum; 2009:210-222.

<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780080941714/startPage/229>

142.

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

http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179880?origin=crossref&seq=1#page_scan_tab_contents

143.

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

144.

Inside Installations glossary.

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

145.

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

146.

Beerkens L, ed. *The Artist Interview : For Conservation and Presentation of Contemporary Art, Guidelines and Practice*. Jap Sam Books; 2012.

147.

Mitchell Hearn 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*. 2001;40(3):179-191.

http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179878?origin=crossref&seq=1#page_scan_tab_contents

148.

Cartiere C. Coming in from the cold: a public art history. In: Cartiere C, Willis S, eds *The Practice of Public Art*. Vol Routledge research in cultural and media studies. Routledge; 2008:7-17. <http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203926673>

149.

Grichting A, Al Sada S, Caccam A, Khan U. 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*. 2015;9(2):582-588.
<http://waset.org/Publication/public-art-and-public-space-in-an-emerging-knowledge-economy-the-case-of-doha/10000658>

150.

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

151.

Vernet L. The social life of artworks in public spaces: a study of the publics in the Quartier International de Montréal. In: Lossau J, Stevens Q, eds *The Uses of Art in Public Space*. Vol Routledge advances in art and visual studies. Routledge; 2015:149-166.

152.

Cartiere C, Willis S. *The Practice of Public Art*. Vol Routledge research in cultural and media studies. Routledge; 2008.
<http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203926673>

153.

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

154.

Lossau J, Stevens Q, eds. The Uses of Art in Public Space. Vol Routledge advances in art and visual studies. Routledge; 2015.

155.

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

156.

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

157.

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

158.

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

159.

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

160.

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>

161.

ArtReview. What to expect: Sharjah Biennial 13.
https://artreview.com/previews/preview_2016_sharjah_biennial_13/

162.

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

163.

Sharjah Art Foundation. Sharjah Biennial. In: Amirsadeghi H, ed. Art & Patronage: The Middle East. TransGlobe; 2010:146-147.

164.

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

165.

Mesquita I. Biennials Biennials Biennials Biennials Biennials Biennials Biennials. In: Townsend M, ed. Beyond the Box : Diverging Curatorial Practices. Banff Centre Press; 2003:63-67.

166.

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

167.

Bradley J. International exhibitions. In: Townsend M, ed. Beyond the Box : Diverging Curatorial Practices. Banff Centre Press; 2003.

168.

Fillitz T. Worldmaking: The cosmopolitanization of Dak'Art, the Biennial of Dakar. In: Hans Belting [et al.], ed. Global Studies : Mapping Contemporary Art and Culture. Vol GAM : global art and the museum. Hatje Cantz; 2011:382-416.

169.

Filipovic E, Hal M van, Øvstebø S, eds. *The Biennial Reader*. Bergen Kunsthall; 2010.

170.

Gardner A, Green C. Mega-exhibitions, new publics, and Asian art biennials. In: Hjorth L, King N, Kataoka M, eds *Art in the Asia-Pacific: Intimate Publics*. Vol Routledge advances in art and visual studies. Routledge, Taylor & Francis Group; 2014.

<http://dx.doi.org/10.4324/9781315858104>

171.

Medina C. Another hysterical attempt to theorize about defeat. In: Townsend M, ed. *Beyond the Box : Diverging Curatorial Practices*. Banff Centre Press; 2003:69-85.

172.

Siegert N. (Re)mapping Luanda. Post-war utopias of the Angola contemporary art scene. In: Hans Belting [et al.], ed. *Global Studies: Mapping Contemporary Art and Culture*. Vol GAM : global art and the museum. Hatje Cantz; 2011:402-416.