

UCLQG316: Debates in Contemporary Art Curation

View Online



Al Mahha Art. (n.d.-a). The blog. <http://almahhart.com/the-blog/>

Al Qassemi, S. S. (2015). The Arab world: a sum of its parts. In O. Kholeif & C. Stobbs (Eds), *Imperfect chronology: Arab art from the modern to the contemporary: works from the Barjeel Art Foundation* (pp. 13–15). Whitechapel Gallery.

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

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

Altshuler, B. (Ed.). (2013). *Biennials and beyond: exhibitions that made art history: 1962-2002*. Phaidon.

Amirsadeghi, H. (Ed.). (2009). *Different sames: new perspectives in contemporary Iranian art*. Thames & Hudson.

Amirsadeghi, H., Mikdadi, S., & Shabout, N. M. (Eds). (2009). *New vision: Arab contemporary art in the 21st century*. Thames & Hudson in association with TransGlobe.

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

Applin, J., & Kusama, Y. (2012). *Yayoi Kusama: Infinity mirror room--Phalli's field: Vol. One work*. Afterall Books.

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

Arnason, H. H., & Mansfield, E. (2010). *History of modern art: painting, sculpture, architecture, photography* (6th ed). Pearson Prentice Hall.

Art for Tomorrow. (n.d.). <http://artfortomorrow.com/>

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

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

- ArtReview. (n.d.-b). What to expect: Sharjah Biennial 13.
https://artreview.com/previews/preview_2016_sharjah_biennial_13/
- Barabási, A.-L. (2009). *Linked: how everything is connected to everything else and what it means for business, science, and everyday life*. Plume.
- Becker, C. (2001). *The Brooklyn controversy: a view from the bridge*. In L. Rothfield (Ed.), *Unsettling 'Sensation': arts-policy lessons from the Brooklyn Museum of Art controversy*. Rutgers University Press.
- Beerkens, L. (Ed.). (2012). *The artist interview : for conservation and presentation of contemporary art, guidelines and practice*. Jap Sam Books.
- Belfiore, E., & Bennett, O. (2008). *The social impact of the arts : an intellectual history*. Palgrave Macmillan.
- Belting, H. (2007). *Contemporary art and the museum in the global age*. In P. Weibel & A. Buddensieg (Eds), *Contemporary art and the museum : a global perspective* (pp. 16–38). Hatje Cantz.
- Belting, H. (2013a). *From world art to global art: view on a new panorama*. In H. Belting, A. Buddensieg, & P. Weibel (Eds), *The global contemporary and the rise of new art worlds* (pp. 178–185). ZKM/Center for Art and Media.
- Belting, H. (2013b). *Mapping: the Biennials and New Art Regions*. In *The global contemporary and the rise of new art world* (pp. 100–127). MIT Press, ZKM/Center for Art and Media.
- Belting, H., & Buddensieg, A. (2013). *From art world to art worlds*. In H. Belting, A. Buddensieg, & P. Weibel (Eds), *The global contemporary and the rise of new art worlds*. ZKM/Center for Art and Media.
- Belting, H., Buddensieg, A., & Weibel, P. (Eds). (2013). *The global contemporary and the rise of new art worlds*. ZKM/Center for Art and Media.
- Binter, J. T. S. (2011). *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* (pp. 158–170). Hatje Cantz.
- Bolton, R. (Ed.). (1992a). *Culture Wars: documents from the recent controversies in the arts*. New Press.
- Bolton, R. (1992b). *Introduction [Culture Wars: documents from the recent controversies in the arts]*. In R. Bolton (Ed.), *Culture Wars: documents from the recent controversies in the arts*. New Press.
- Bourdieu, P. (1993). *The field of cultural production: essays on art and literature*. Polity Press in association with Blackwell.
- Bradley, J. (2003). *International exhibitions*. In M. Townsend (Ed.), *Beyond the box : diverging curatorial practices*. Banff Centre Press.

- Buck, L. (2013). Artist interview, Walid Raad: a mediator between worlds. *The Art Newspaper*, 242.
<http://www.theartnewspaper.com/articles/Artist-interview-Walid-Raad-a-mediator-between-worlds/28352>
- Buffington, M. L., & Bedoyan, M. (2014). Museum and art education as a response to place in Doha, Qatar. *Journal of Cultural Research in Art Education*, 31.
<http://www.jcrae.org/journal/index.php/jcrae/article/view/33>
- Burton, J. (2005). *Vitamin D: new perspectives in drawing*. Phaidon.
- Campany, D. (2003). *Art and photography: Vol. Themes and movements*. Phaidon.
- Cartiere, C. (2008). Coming in from the cold: a public art history. In C. Cartiere & S. Willis (Eds), *The practice of public art: Vol. Routledge research in cultural and media studies* (pp. 7–17). Routledge. <http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203926673>
- Cartiere, C., & Willis, S. (2008). *The practice of public art: Vol. Routledge research in cultural and media studies*. Routledge.
<http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203926673>
- Chiu, M., & Genocchio, B. (Eds). (2011). *Contemporary art in Asia: a critical reader*. MIT Press.
- Clarke, A., & Mitchell, G. (Eds). (2007). *Videogames and art*. Intellect.
- Clifford, J. (1989). The others: Beyond the 'salvage' paradigm. *Third Text*, 3(6), 73–78.
<https://doi.org/10.1080/09528828908576217>
- Cook, S. (2003). Toward a theory of the practice of curating new media art. In M. Townsend (Ed.), *Beyond the box : diverging curatorial practices*. Banff Centre Press.
- Cook, S. (2008). Immateriality and its discontents: an overview of main models and issues for curating new media. In C. Paul (Ed.), *New media in the white cube and beyond: curatorial models for digital art* (pp. 26–49). University of California Press.
- Cowen, T. (1998). *In praise of commercial culture*. Harvard University Press.
- Cuno, J. (Ed.). (2004). *Whose muse? : art museums and the public trust*. Princeton University Press.
- Danto, A. C. (1998). The end of art: a philosophical defense. *History and Theory*, 37(4), 127–143. <https://doi.org/10.1111/0018-2656.721998072>
- Danto, A. C. (2001). *The Madonna of the future: essays in a pluralistic art world*. University of California Press.
- Danto, A. C. & National Gallery of Art (U.S.). (1997). *After the end of art: contemporary art and the pale of history: Vol. Bollingen series*. Princeton University Press.
- Debray, R. (1996). *Media manifestos: on the technological transmission of cultural forms*.

Verso.

Diamond, S. (2003). *Silicon to Carbon*. In M. Townsend (Ed.), *Beyond the box : diverging curatorial practices*. Banff Centre Press.

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

Duncan, C. (1995). *Civilizing rituals: inside public art museums: Vol. Re visions* (London, England). Routledge. <http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203978719>

Duncan, C. (2009). *The art museum as a ritual*. In *The art of art history: a critical anthology: Vol. Oxford history of art (New ed, pp. 424–434)*. Oxford University Press. <http://www.ucl.ebib.com/patron/FullRecord.aspx?p=453635>

Eigner, S., Caussé, I., & Masters, C. (2010). *Art of the Middle East: modern and contemporary art of the Arab world and Iran*. Merrell.

Elkins, J., Valiavicharska, Z., & Kim, A. (Eds). (n.d.). *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>

Elkins, J., Valiavicharska, Z., & Kim, A. (Eds). (2010). *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>

Evans, M. (2015). *Artwash: big oil and the arts*. PlutoPress. <http://www.jstor.org.libproxy.ucl.ac.uk/stable/j.ctt183p6f4>

Filipovic, E., Hal, M. van, & Øvstebø, S. (Eds). (2010). *The biennial reader*. Bergen Kunsthall.

Fillitz, T. (2011). *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* (pp. 382–416). Hatje Cantz.

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

Gardner, A., & Green, C. (2014). *Mega-exhibitions, new publics, and Asian art biennials*. In L. Hjorth, N. King, & M. Kataoka (Eds), *Art in the Asia-Pacific: intimate publics: Vol. Routledge advances in art and visual studies*. Routledge, Taylor & Francis Group. <http://dx.doi.org/10.4324/9781315858104>

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

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

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

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

Grosenick, U. (Ed.). (2005). *Art now: the new directory to 136 international contemporary artists*. Taschen.

Gulf art guide. (n.d.). <https://cubexic.com/gulfartguide/>

Hal Foster ... [et al.]. (2011a). *Art since 1900: modernism, antimodernism, postmodernism* (2nd, ed edns). Thames & Hudson.

Hans Belting ... [et al.] (Ed.). (2011b). *Global studies: mapping contemporary art and culture: Vol. GAM : global art and the museum*. Hatje Cantz.

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

Harris, J. (Ed.). (2011a). *Globalization and contemporary art*. Wiley-Blackwell.
<https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=700607>

Harris, J. (2011b). Introduction. *Globalization and contemporary art: a convergence of peoples and ideas*. In *Globalization and contemporary art* (pp. 1–15). Wiley-Blackwell.
<https://ebookcentral.proquest.com/lib/ucl/reader.action?docID=700607&ppg=21>

Harrison, C., & Wood, P. (Eds.). (2003). *Art in theory 1900-2000: an anthology of changing ideas* (New ed). Blackwell.

Hein, H. S. (2006a). *Public art: thinking museums differently*. AltaMira Press.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780759114173>

Hein, H. S. (2006b). *Public art: thinking museums differently*. AltaMira Press.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780759114173>

Hess, B. (n.d.). *Abstract expressionism*. Taschen.

Honnef, K. (2004). *Pop art*. Taschen.

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

Hopkins, D. (2000). *After modern art 1945-2000: Vol. Oxford history of art*. Oxford University Press.

Hossein Amirsadeghi ed. (n.d.). *Art & patronage: the Middle East*.

Inside Installations glossary. (n.d.).

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

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

International Network for the Conservation of Contemporary Art (INCCA). (n.d.).

<http://incca.org/>

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

http://www.jstor.org.libproxy.ucl.ac.uk/stable/25587172?origin=crossref&seq=1#page_scan_tab_contents

Journal of global studies and contemporary art. (n.d.).

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

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), 9–39.

<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.]. (2005). *A portrait of the visual arts: meeting the challenges of a new era*. RAND Corp.

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

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

Kholeif, O. (2015). Tracing routes: debating modernism, mapping the contemporary. In O. Kholeif & C. Stobbs (Eds), *Imperfect chronology: Arab art from the modern to the contemporary: works from the Barjeel Art Foundation* (pp. 17–24). Whitechapel Gallery.

Kholeif, O., & Stobbs, C. (Eds). (2015). *Imperfect chronology: Arab art from the modern to the contemporary : works from the Barjeel Art Foundation*. Whitechapel Gallery.

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

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

<http://gulfartguide.eu/wp-content/uploads/2013/11/Contemporary-Art-in-the-Gulf-for-print.pdf>

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

<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, J. (2006). Curating immateriality: the work of the curator in the age of network systems. In J. Krysa (Ed.), *Curating immateriality: the work of the curator in the age of network systems: Vol. DATA browser* (pp. 7–25). Autonomedia.

- Laïdi-Hanieh et al. (2009). Suha Shoman. Darat Al Funun – The Khalid Shoman Foundation. http://www.daratafunun.org/main/resourc/exhibit/shoman/Suha_Shoman.pdf
- Lee, P. M. (2012). *Forgetting the art world*. MIT Press.
- Levy, E. K. (2011). Bioart and nanoart in a museum context: terms of engagement. In J. Marstine (Ed.), *Routledge companion to museum ethics: redefining ethics for the twenty-first-century museum* (pp. 445–463). Routledge. <https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203815465/startPage/439>
- Libeskind, D. (2001). *Daniel Libeskind: the space of encounter*. Thames & Hudson.
- Lindemann, A. (n.d.). *Collecting contemporary art*. Taschen.
- Lossau, J., & Stevens, Q. (Eds). (2015). *The uses of art in public space: Vol. Routledge advances in art and visual studies*. Routledge.
- Magnano Lampugnani, V., & Sachs, A. (1999). *Museums for a new millennium: concepts projects buildings*. Prestel.
- Marzona, D. (2004). *Minimal art*. Köln.
- Masters, H. G. (n.d.). Sharjah Biennial 13 to expand far beyond the UAE. <http://artasiapacific.com/News/SharjahBiennial13ToExpandFarBeyondTheUAE>
- Mathur, Saloni. (n.d.). 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>
- McAndrew, C. (2013). The art market: Hans Belting in conversation with Clare McAndrew. In H. Belting, A. Buddensieg, & P. Weibel (Eds), *The global contemporary and the rise of new art worlds* (pp. 261–265). ZKM/Center for Art and Media.
- Medina, C. (2003). Another hysterical attempt to theorize about defeat. In M. Townsend (Ed.), *Beyond the box : diverging curatorial practices* (pp. 69–85). Banff Centre Press.
- Mesquita, I. (2003). Biennials Biennials Biennials Biennials Biennials Biennials Biennials. In M. Townsend (Ed.), *Beyond the box : diverging curatorial practices* (pp. 63–67). Banff Centre Press.
- Mikdadi, S. (2009). New trends in Arab art: NGOs and the public sphere. In H. Amirsadeghi, S. Mikdadi, & N. M. Shabout (Eds), *New vision: Arab contemporary art in the 21st century* (pp. 22–29). Thames & Hudson in association with TransGlobe.
- Miles, M. (1997). *Art, space and the city: public art and urban futures*. Routledge. <http://www.tandfebooks.com.libproxy.ucl.ac.uk/ISBN/9780203973110>
- Mitchell Hearn 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),

179–191.

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

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

Muller, N. (2009). Contemporary art in the Middle East. In P. Sloman (Ed.), *Contemporary art in the Middle East* (pp. 12–25). Black Dog.

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

<https://news.artnet.com/art-world/macba-director-bartomeu-mari-resigns-280692>

Nashashibi, S. (1999). Elements of empowerment: support systems in women's art practice. In S. H. Keelan & F. Lloyd (Eds), *Contemporary Arab women's art: dialogues of the present* (pp. 70–100). WAL.

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

Oberhardt, S. (2001). *Frames within frames: the art museum as cultural artifact: Vol. Counterpoints*. P. Lang.

Oddey, A., & White, C. A. (Eds). (2009). *Modes of spectating*. Intellect.

<https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9781841502960>

O'Doherty, B. (1999). *Inside the white cube: the ideology of the gallery space (Expanded ed)*. University of California Press.

Paola Antonelli: why I brought Pac-Man to MoMA. (2013). TED.com.

https://www.ted.com/talks/paola_antonelli_why_i_brought_pacman_to_moma?language=en

Paul, C. (2006). Flexible contexts, democratic filtering and computer-aided curating: models for on-line curatorial practice. In J. Krysa (Ed.), *Curating immateriality: the work of the curator in the age of network systems: Vol. DATA browser* (pp. 81–101). Autonomedia.

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

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

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

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

Porter, V. (2012). Collecting and exhibiting Arab art at the British Museum. In H. Amirsadeghi, S. Mikdadi, & N. M. Shabout (Eds), *New vision: Arab contemporary art in the 21st century* (pp. 30–35). Thames & Hudson in association with TransGlobe.

Poshyananda, A. (1996). *Contemporary art in Asia: traditions, tensions*. Asia Society

Galleries.

- Preziosi, D. (2006). Art history and museology: rendering the visible legible. In S. Macdonald (Ed.), *A companion to museum studies* (pp. 50–63). Blackwell. <https://doi.org/10.1002/9780470996836>
- Preziosi, D. (2009). Epilogue: the art of art history. In *The art of art history: a critical anthology: Vol. Oxford history of art (New ed, pp. 488–503)*. Oxford University Press. <http://www.ucl.ebib.com/patron/FullRecord.aspx?p=453635>
- Price, S. (1989). Others art -our art. *Third Text*, 3(6), 65–72. <https://doi.org/10.1080/09528828908576216>
- Price, S. (2001). *Primitive art in civilized places (2nd ed., with a new afterword)*. University of Chicago Press.
- Price, S. (2007). *Paris primitive: Jacques Chirac's Museum on the Quai Branly*. University of Chicago Press.
- Prior, N. (2002). *Museums and modernity: art galleries and the making of modern culture: Vol. Leisure, consumption, and culture*. Berg.
- Psarra, S. (2009). *Architecture and narrative: the formation of space and cultural meaning*. Routledge. <https://www-dawsonera-com.libproxy.ucl.ac.uk/abstract/9780203639672>
- Putnam, J. (2009). *Art and artifact: the museum as medium*. Thames & Hudson.
- Qatar Museums. (n.d.-c). *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>
- Rothfield, L. (Ed.). (2001). *Unsettling 'Sensation': arts-policy lessons from the Brooklyn Museum of Art controversy*. Rutgers University Press.
- Rugg, J., & Sedgwick, M. (Eds.). (2007). *Issues in curating contemporary art and performance*. Intellect.
- Ruhrberg ... [et al.]. (2012). *Art of the 20th century*. Taschen.
- Saatchi Gallery. (2009a). *Unveiled: new art from the Middle East*. Booth-Clibborn.
- Saatchi Gallery. (2009b). *Unveiled: new art from the Middle East*. Booth-Clibborn.
- Sandler, I. (1996). *Art of the postmodern era: from the late 1960s to the early 1990s*. IconEditions.
- Schwabsky, B. (2002). *Vitamin P: new perspectives in painting*. Phaidon.
- Schwartz, L. H., Kaye, D. D., & Martini, J. (2013). *Artists and the Arab Uprisings*. RAND Corporation. http://www.rand.org/pubs/research_reports/RR271.html

- Serota, N. (1996). Experience or interpretation: the dilemma of museums of modern art: Vol. Walter Neurath Memorial Lecture. Thames & Hudson.
- Shabout, N. M. (2007a). Introduction: the polemics of modern Arab art. In *Modern Arab art: formation of Arab aesthetics* (pp. 1–10). University Press of Florida.
- Shabout, N. M. (2007b). *Modern Arab art: formation of Arab aesthetics*. University Press of Florida.
- Shabout, N. M. (2009). Contemporaneity and the Arab world. In H. Amirsadeghi, S. Mikdadi, & N. M. Shabout (Eds), *New vision: Arab contemporary art in the 21st century* (pp. 14–21). Thames & Hudson in association with TransGlobe.
- Shabout, N. M., & Mikdadi, S. (2009). Introduction [New vision: Arab contemporary art in the 21st century]. In H. Amirsadeghi, S. Mikdadi, & N. M. Shabout (Eds), *New vision: Arab contemporary art in the 21st century* (pp. 8–13). Thames & Hudson in association with TransGlobe.
- Shannon, B. (2013). The 'Dubai effect': the Gulf, the art world and globalization. In V. Bharne (Ed.), *The emerging Asian city: concomitant urbanities and urbanisms* (pp. 254–266). Routledge.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203094655/startPage/254>
- Sharjah Art Foundation. (2010). Sharjah Biennial. In H. Amirsadeghi (Ed.), *Art & patronage: the Middle East* (pp. 146–147). TransGlobe.
- Sharjah Art Foundation announces structure and dates of Sharjah Biennial 13, Tamawuj. (n.d.).
<http://sharjahart.org/press/sharjah-art-foundation-announces-structure-and-dates-of-sharjah-biennial-13>
- Sharjah Biennial 13, Tamawuj. (n.d.). <http://sharjahart.org/biennial-13>
- Sharjah Biennial 13: Tamawuj - Announcements - e-flux. (n.d.).
<http://www.e-flux.com/announcements/76901/sharjah-biennial-13tamawuj/>
- Sheikha Al Mayassa: globalizing the local, localizing the global. (2010). TED.com.
http://www.ted.com/talks/sheikha_al_mayassa_globalizing_the_local_localizing_the_global
- Siegert, N. (2011). (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* (pp. 402–416). Hatje Cantz.
- Sloman, P. (Ed.). (2009). *Contemporary art in the Middle East*. Black Dog.
- Smith, T. (2009a). Introduction: contemporary art inside out. In *What is contemporary art?* (pp. 1–11). University of Chicago Press.
- Smith, T. (2009b). What is contemporary art? In *What is contemporary art?* (pp. 241–271). University of Chicago Press.

Smith, T., Enwezor, O., & Condee, N. (Eds). (2008). *Antinomies of art and culture: modernity, postmodernity, contemporaneity*. Duke University Press.
<http://read.dukeupress.edu.libproxy.ucl.ac.uk/content/antinomies-of-art-and-culture>

Stapleton, S., & Booth-Clibborn, E. (Eds). (2012). *Edge of Arabia: contemporary art from the kingdom of Saudi Arabia*. Booth-Clibborn Editions.

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

Steiner, C. B. (2011). Museum censorship. In J. Marstine (Ed.), *The Routledge companion to museum ethics: redefining ethics for the twenty-first-century museum*. Routledge.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780203815465/startPage/387>

Stiles, K., & Selz, P. (Eds). (2012). *Theories and documents of contemporary art: a sourcebook of artists' writings (2nd ed., rev.expanded)*. University of California Press.

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

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

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

Vernet, L. (2015). The social life of artworks in public spaces: a study of the publics in the Quartier International de Montréal. In J. Lossau & Q. Stevens (Eds), *The uses of art in public space: Vol. Routledge advances in art and visual studies* (pp. 149–166). Routledge.

Von Bunningsen, S., Gludowacz, I., & Hagen, S. van. (2009a). *Global art*. Hatje Cantz.

Von Bunningsen, S., Gludowacz, I., & Hagen, S. van. (2009b). *Global art*. Hatje Cantz.

Weibel, P. (2013). Globalization and contemporary art. In H. Belting, A. Buddensieg, & P. Weibel (Eds), *The global contemporary and the rise of new art worlds* (pp. 20–27). ZKM/Center for Art and Media.

Weibel, P., & Buddensieg, A. (Eds). (2007). *Contemporary art and the museum: a global perspective*. Hatje Cantz.

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*.

Wharton, G. (2005). The challenges in conserving contemporary art. In B. Altshuler (Ed.), *Collecting the new: museums and contemporary art* (pp. 163–178). Princeton University Press.
http://www.inside-installations.org/OCMT/mydocs/WHARTON%20The%20Challenges%20of%20Conserving%20Contemporary%20Art_1.pdf

Wharton, G., & Molotch, H. (2009). The challenge of installation art. In A. Richmond & A. L. Bracker (Eds), *Conservation : principles, dilemmas and uncomfortable truths* / edited by Alison Richmond and Alison Bracker. (pp. 210-222). Butterworth-Heinemann in association with the Victoria and Albert Museum.
<https://www-dawsonera-com.libproxy.ucl.ac.uk/readonline/9780080941714/startPage/229>

Whybrow, N. (2011). *Art and the city*. I.B. Tauris.
<https://ebookcentral.proquest.com/lib/ucl/detail.action?docID=688316>

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), 211-231.
http://www.jstor.org.libproxy.ucl.ac.uk/stable/3179880?origin=crossref&seq=1#page_scan_tab_contents