

# UCLQG316: Debates in Contemporary Art Curation

View Online



1.

Edge of Arabia: Contemporary Art from the Kingdom of Saudi Arabia. (Booth-Clibborn Editions, [London], 2012).

2.

Ali, W. Modern Islamic Art: Development and Continuity. (University Press of Florida, Gainesville, FL, 1997).

3.

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

4.

Different Sames: New Perspectives in Contemporary Iranian Art. (Thames & Hudson, London, 2009).

5.

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

6.

New Vision: Arab Contemporary Art in the 21st Century. (Thames & Hudson in association with TransGlobe, London, 2009).

7.

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

8.

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

9.

Saatchi Gallery. *Unveiled: New Art from the Middle East*. (Booth-Clibborn, London, 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* **10**, 9–39 (2017).

11.

*Imperfect Chronology: Arab Art from the Modern to the Contemporary : Works from the Barjeel Art Foundation*. (Whitechapel Gallery, London, 2015).

12.

*Contemporary Art in the Middle East*. (Black Dog, London, 2009).

13.

Schwartz, L. H., Kaye, D. D. & Martini, J. *Artists and the Arab Uprisings*. (RAND Corporation, 2013).

14.

Shabout, N. M. *Modern Arab Art: Formation of Arab Aesthetics*. (University Press of Florida, Gainesville, 2007).

15.

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

16.

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

17.

*Biennials and beyond: Exhibitions That Made Art History: 1962-2002*. (Phaidon, London, 2013).

18.

Barabási, A.-L. *Linked: How Everything Is Connected to Everything Else and What It Means for Business, Science, and Everyday Life*. (Plume, New York, 2009).

19.

*Global Studies: Mapping Contemporary Art and Culture*. vol. GAM : global art and the museum (Hatje Cantz, Ostfildern, 2011).

20.

*The Global Contemporary and the Rise of New Art Worlds*. (ZKM/Center for Art and Media, Karlsruhe, 2013).

21.

*Contemporary Art in Asia: A Critical Reader*. (MIT Press, Cambridge, Mass, 2011).

22.

Danto, A. C. *The Madonna of the Future: Essays in a Pluralistic Art World*. (University of California Press, Berkeley, Calif, 2001).

23.

*Art and Globalization*. (Pennsylvania State University Press, Pennsylvania, 2010).

24.

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

25.

*Globalization and Contemporary Art*. (Wiley-Blackwell, Chichester, 2011).

26.

Lee, P. M. *Forgetting the Art World*. (MIT Press, Cambridge, Mass, 2012).

27.

Philipsen, L. *Globalizing Contemporary Art: The Art World's New Internationalism*. (Aarhus University Press, Santa Barbara, 2010).

28.

*Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. (Duke University Press, Durham NC, 2008).

29.

Taylor, M. C. *The Moment of Complexity: Emerging Network Culture*. (University of Chicago Press, Chicago, 2001).

30.

Contemporary Art and the Museum: A Global Perspective. (Hatje Cantz, Ostfildern, 2007).

31.

Journal of global studies and contemporary art.

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, London, 1995).

34.

Whose Muse? : Art Museums and the Public Trust. (Princeton University Press, Princeton, N.J., 2004).

35.

O'Doherty, B. Inside the White Cube: The Ideology of the Gallery Space. (University of California Press, Berkeley, Calif, 1999).

36.

Klonk, C. Spaces of Experience: Art Gallery Interiors from 1800 to 2000. (Yale University Press, New Haven, CT, 2009).

37.

Magnano Lampugnani, V. & Sachs, A. *Museums for a New Millennium: Concepts Projects Buildings*. (Prestel, Munich, 1999).

38.

Libeskind, D. *Daniel Libeskind: The Space of Encounter*. (Thames & Hudson, London, 2001).

39.

Newhouse, V. *Art and the Power of Placement*. (Monacelli Press, New York, 2005).

40.

Oberhardt, S. *Frames within Frames: The Art Museum as Cultural Artifact*. vol. Counterpoints (P. Lang, New York, 2001).

41.

*Modes of Spectating*. (Intellect, Bristol, 2009).

42.

Preziosi, D. *Art history and museology: rendering the visible legible*. in *A companion to museum studies* (ed. Macdonald, S.) 50–63 (Blackwell, Malden, MA, 2006).  
doi:10.1002/9780470996836.

43.

Prior, N. *Museums and Modernity: Art Galleries and the Making of Modern Culture*. vol. *Leisure, consumption, and culture* (Berg, Oxford, 2002).

44.

Psarra, S. *Architecture and Narrative: The Formation of Space and Cultural Meaning*. (Routledge, London, 2009).

45.

Putnam, J. *Art and Artifact: The Museum as Medium*. (Thames & Hudson, London, 2009).

46.

Serota, N. *Experience or Interpretation: The Dilemma of Museums of Modern Art*. vol. Walter Neurath Memorial Lecture (Thames & Hudson, London, 1996).

47.

Steffensen-Bruce, I. A. *Marble Palaces, Temples of Art: Art Museums, Architecture, and American Culture, 1890-1930*. (Bucknell University Press, Lewisburg, 1998).

48.

Tipton, G. *Space: Architecture for Art : Including a Directory of Art Spaces in Ireland*. (CIRCA, Dublin, 2005).

49.

Applin, J. & Kusama, Y. *Yayoi Kusama: Infinity Mirror Room--Phalli's Field*. vol. One work (Afterall Books, London, 2012).

50.

Arnason, H. H. & Mansfield, E. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. (Pearson Prentice Hall, Upper Saddle River, N.J., 2010).

51.

Bourdieu, P. *The Field of Cultural Production: Essays on Art and Literature*. (Polity Press in association with Blackwell, Cambridge, 1993).

52.

Campany, D. Art and Photography. vol. Themes and movements (Phaidon, London, 2003).

53.

Cowen, T. In Praise of Commercial Culture. (Harvard University Press, Cambridge, Mass, 1998).

54.

Debray, R. Media Manifestos: On the Technological Transmission of Cultural Forms. (Verso, London, 1996).

55.

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

56.

Burton, J. Vitamin D: New Perspectives in Drawing. (Phaidon, London, 2005).

57.

Doguet, J.-P. L'art Comme Communication: Pour Une Re-Définition de l'art. (A. Colin, Paris, 2007).

58.

Evans, M. Artwash: Big Oil and the Arts. (PlutoPress, London, 2015).

59.

Hal Foster ... [et al.]. Art since 1900: Modernism, Antimodernism, Postmodernism. (Thames & Hudson, London, 2011).

60.

Gladston, P. Contemporary Chinese Art: A Critical History. (Reaktion Books, London, 2014).

61.

Art Now: The New Directory to 136 International Contemporary Artists. (Taschen, Köln, 2005).

62.

Art in Theory 1900-2000: An Anthology of Changing Ideas. (Blackwell, Malden, Mass, 2003).

63.

Hess, B. Abstract Expressionism. (Taschen, Cologne).

64.

Honnef, K. Andy Warhol, 1928-1987: Commerce into Art. (Taschen, Köln, 2005).

65.

Honnef, K. Pop Art. (Taschen, Köln, 2004).

66.

Hopkins, D. After Modern Art 1945-2000. vol. Oxford history of art (Oxford University Press, Oxford, 2000).

67.

Lindemann, A. Collecting Contemporary Art. (Taschen, Köln).

68.

Marzona, D. *Minimal Art*. (Köln, Taschen, 2004).

69.

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

70.

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

71.

*Videogames and Art*. (Intellect, Bristol, 2007).

72.

Morris, C. *The Essential Cindy Sherman*. (Harry N. Abrams, New York, 1999).

73.

Poshyananda, A. *Contemporary Art in Asia: Traditions, Tensions*. (Asia Society Galleries, New York, 1996).

74.

*Issues in Curating Contemporary Art and Performance*. (Intellect, Bristol, 2007).

75.

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

76.

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

77.

Schwabsky, B. *Vitamin P: New Perspectives in Painting*. (Phaidon, London, 2002).

78.

*Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. (University of California Press, Berkeley [Calif.], 2012).

79.

Belting, H. From world art to global art: view on a new panorama. in *The global contemporary and the rise of new art worlds* (eds Belting, H., Buddensieg, A. & Weibel, P.) 178–185 (ZKM/Center for Art and Media, Karlsruhe, 2013).

80.

Arthur Danto. *The Artworld*. *The Journal of Philosophy* **61**, 571–584 (1964).

81.

Belting, H. & Buddensieg, A. From art world to art worlds. in *The global contemporary and the rise of new art worlds* (eds Belting, H., Buddensieg, A. & Weibel, P.) (ZKM/Center for Art and Media, Karlsruhe, 2013).

82.

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

83.

Danto, A. C. The end of art: a philosophical defense. *History and Theory* **37**, 127–143 (1998).

84.

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

85.

Anderson, M. L. Prescriptions for art museums in the decade ahead. *Curator: The Museum Journal* **50**, 9–17 (2007).

86.

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

87.

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

88.

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

89.

Price, S. Others art -our art. *Third Text* **3**, 65–72 (1989).

90.

Araeen, R. Our Bauhaus others' Mudhouse. *Third Text* **3**, 3–14 (1989).

91.

Petersen, A. R. Identity politics, institutional multiculturalism, and the global artworld. *Third Text* **26**, 195–204 (2012).

92.

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

93.

Clifford, J. The others: Beyond the 'salvage' paradigm. *Third Text* **3**, 73–78 (1989).

94.

Price, S. *Primitive Art in Civilized Places*. (University of Chicago Press, Chicago, 2001).

95.

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

96.

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

97.

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

98.

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

99.

Mikdadi, S. New trends in Arab art: NGOs and the public sphere. in *New vision: Arab contemporary art in the 21st century* (eds Amirsadeghi, H., Mikdadi, S. & Shabout, N. M.) 22–29 (Thames & Hudson in association with TransGlobe, London, 2009).

100.

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

101.

Kluijver, R. *Contemporary Art in the Gulf: Context and Perspectives*. (2013).

102.

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

103.

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

104.

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

105.

Shabout, N. M. Contemporaneity and the Arab world. in *New vision: Arab contemporary art in the 21st century* (eds Amirsadeghi, H., Mikdadi, S. & Shabout, N. M.) 14–21 (Thames & Hudson in association with TransGlobe, London, 2009).

106.

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

107.

Saatchi Gallery. *Unveiled: New Art from the Middle East*. (Booth-Clibborn, London, 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 *The global contemporary and the rise of new art worlds* (eds Belting, H., Buddensieg, A. & Weibel, P.) 261–265 (ZKM/Center for Art and Media, Karlsruhe, 2013).

110.

Sheikha Al Mayassa: globalizing the local, localizing the global.  
[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) (2010).

111.

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

London, 2013).

112.

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

113.

Binter, J. T. S. Globalization, representation, and postcolonial critique. in *Global studies : mapping contemporary art and culture* (ed. Hans Belting [et al.]) vol. GAM : global art and the museum 158–170 (Hatje Cantz, Ostfildern, 2011).

114.

*Art and Globalization*. (Pennsylvania State University Press, Pennsylvania).

115.

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

116.

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

117.

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

118.

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

119.

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

120.

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

121.

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

122.

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

123.

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

124.

Krysa, J. Curating immateriality: the work of the curator in the age of network systems. in Curating immateriality: the work of the curator in the age of network systems (ed. Krysa, J.) vol. DATA browser 7–25 (Autonomedia, New York, 2006).

125.

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

126.

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

127.

Becker, C. The Brooklyn controversy: a view from the bridge. in *Unsettling 'Sensation': arts-policy lessons from the Brooklyn Museum of Art controversy* (ed. Rothfield, L.) (Rutgers University Press, New Brunswick, N.J., 2001).

128.

Belfiore, E. & Bennett, O. *The Social Impact of the Arts : An Intellectual History*. (Palgrave Macmillan, New York, 2008).

129.

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

130.

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

131.

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

132.

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

133.

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

134.

Culture Wars: Documents from the Recent Controversies in the Arts. (New Press, New York, 1992).

135.

ARTICLE 19. Unveiled: Art and Censorship in Iran. (ARTICLE 19, London, 2006).

136.

Harold, J. Infected by evil. *Philosophical Explorations* **8**, 173–187 (2005).

137.

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

138.

Unsettling 'Sensation': Arts-Policy Lessons from the Brooklyn Museum of Art Controversy. (Rutgers University Press, New Brunswick, N.J., 2001).

139.

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

Abingdon, 2011).

140.

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

141.

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

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* **40**, 211–231 (2001).

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](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.

The Artist Interview : For Conservation and Presentation of Contemporary Art, Guidelines and Practice. (Jap Sam Books, Heyningen, 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* **40**, 179-191 (2001).

148.

Cartiere, C. Coming in from the cold: a public art history. in *The practice of public art* (eds Cartiere, C. & Willis, S.) vol. Routledge research in cultural and media studies 7-17 (Routledge, New York, 2008).

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* **9**, 582-588 (2015).

150.

Hein, H. S. *Public Art: Thinking Museums Differently*. (AltaMira Press, Lanham, 2006).

151.

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* (eds Lossau, J. & Stevens, Q.) vol. Routledge advances in art and visual studies 149-166 (Routledge, New York, 2015).

152.

Cartiere, C. & Willis, S. *The Practice of Public Art*. vol. Routledge research in cultural and media studies (Routledge, New York, 2008).

153.

Hein, H. S. Public Art: Thinking Museums Differently. (AltaMira Press, Lanham, 2006).

154.

The Uses of Art in Public Space. vol. Routledge advances in art and visual studies (Routledge, New York, 2015).

155.

Miles, M. Art, Space and the City: Public Art and Urban Futures. (Routledge, London, 1997).

156.

Whybrow, N. Art and the City. (I.B. Tauris, London, 2011).

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/](https://artreview.com/previews/preview_2016_sharjah_biennial_13/).

162.

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

163.

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

164.

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

165.

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

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, London, 2011).

167.

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

168.

Fillitz, T. Worldmaking: The cosmopolitanization of Dak'Art, the Biennial of Dakar. in *Global studies : mapping contemporary art and culture* (ed. Hans Belting [et al.]) vol. *GAM : global art and the museum* 382–416 (Hatje Cantz, Ostfildern, 2011).

169.

*The Biennial Reader*. (Bergen Kunsthall, Bergen, 2010).

170.

Gardner, A. & Green, C. Mega-exhibitions, new publics, and Asian art biennials. in *Art in the Asia-Pacific: intimate publics* (eds Hjorth, L., King, N. & Kataoka, M.) vol. *Routledge advances in art and visual studies* (Routledge, Taylor & Francis Group, New York, 2014).

171.

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

172.

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