Curating, cultural capital and symbolic power: representations of Irish art in London, 1950-2010

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Acknowledgments

Not everyone can say that they enjoyed carrying out their PhD but, if I overlook one serious dip and the marathon-like finishing phase, I can count myself among those who truly did. The joy of the work lay in the material and the process itself, but it came to life thanks to the wonderful people who populated the journey. I want to thank Mieke Bal for her supervision through the course of the last four-and-a-half years. I first became engaged with the possibility of rethinking the relationship between art history and contemporary developments through reading *Quoting Caravaggio: Contemporary Art, Preposterous History*. As my supervisor Mieke provided me with rich perspectives on every area that I touched and never let me away with less than thorough analysis, for which I am very grateful. Thanks to her, the importance of methodology became clear and cultural theory opened up in many new and exciting directions. The weaknesses and blind spots that remain in my work are there in spite of her good advice.

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