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

Cotter, L.Á.

Publication date
2011

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Works Cited


<http://ps1.org/exhibitions/view/245>


<http://www.gradnet.de/papers/pomo98.papers/jsangerm98.htm>


“Art and the Islands: Centre and Periphery in British Art at the Time of William


237


Benson, Ciarán (1992) “Modernism and Ireland’s Selves.” *Circa* 61 (Jan./Feb.): 18-23

Bhabha, Homi (2004) *The Location of Culture.* Oxon and New York: Routledge


Bodkin, Thomas (1956), *Hugh Lane and His Pictures.* Dublin: An Chomhairle Ealaíon/The Arts Council


< http://dawire.com/2010/03/31/bringing-up-knowledge-at-musac/>


Cotter, Lucy, Gabriëlle Schleijpen, and Alite Thijsen (eds.) (2009) *Here as the Centre of the World.* Amsterdam: Archis


Deleuze, Gilles and Félix Guattari (1986) *Kafka: Towards a Minor Literature.* Minneapolis: Minnesota University Press


“Did you know?” *All You Want to Know about International Art Biennials*. Consulted: July 2010.


242


<http://home.earthlink.net/~dadaloplop/0044.html>
*Social Forces* 77 (3): 815-832


Hederman, Mark Patrick (1977) “The Playboy versus the Western World (Synge’s political role as artist).” *The Crane Bag: Art and Politics* 1 (1) (Spring): 54-60


Heinich, Nathalie and Michael Pollak (1996) “From Museum Curator to Exhibition Auteur.” Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne (eds.) *Thinking about Exhibitions*, 231-250


Hiller, Susan and Sarah Martin (eds.) (2000) *The Producers: Contemporary Curators in Conversation (Series 1-5).* Baltic and University of Newcastle


http://www.time.com/time/magazine/article/0,9171,959550,00.html


--- (2005) “I wouldn’t have Started from Here’ or the End of ‘the History of Northern Irish Art’.” Lucy Cotter (ed.) *Third Text* 19 (5): 525-534


Contemporary Conditions for the Representation of Identity. London: Macmillan


Kooistra, Alison (2008) “Speaking into Sight: Articulating the Body Personal with the Body Politic.” Vis-à-vis: Explorations in Anthropology 8 (1)


Modern Language Quarterly 58 (4): 417-436

Louis le Brocquy and the Celtic Head Image. exh. cat. New York State Museum and The State Education Department, Albany, New York, 1981.

<http://www.anne-madden.com/LeBPages/lebrocquy.html>


Moane, Geraldine (2002) “Colonialism and the Celtic Tiger: Legacies of History and
the Quest for Vision.” Peadar Kirby, Luke Gibbons and Michael Cronin (eds.)
*Re-Inventing Ireland: Culture, Society and the Global Economy.* London: Pluto
Press, 109-123

Möntmann, Nina (ed.) (2005) *Art and its Institutions: Current Conflicts, Critique and
Collaborations.* London: Black Dog Publishing

the Imperial War Museum 1981–2007.” *Tate Papers* (Spring)
<http://www.tate.org.uk/research/tateresearch/tatepapers/08spring/moriarty-
weight.shtm>

*Profile: Daphne Wright.* Oysterhaven: Gandon Editions, 10-17


Murphy, Gavin (2007) “Global Enterprise: Gerard Byrne and Willie Doherty at the
2007 Venice Biennale.” *Circa* 120 (Summer): 26-33

Art Gallery and Oysterhaven: Gandon Editions
Oysterhaven: Gandon Editions

Nahum, Peter and Tom Tempest Redford (1989) *British Art from the 20th Century.*
London: Peter Nahum Limited


Noordegraaf, Julia (2004) *Strategies of Display: Museum Presentation in Nineteenth-
and Twentieth Century Visual Culture.* Rotterdam: NAI Publishers/ Museum
Boijmans Van Beuningen

14 (Jan./Feb.): 14-18


(Summer): 51-54


252
Philadelphia: Museum of Philadelphia Civic Center, 15-16
--- (2009/10) “Beyond Group Practice.” *Manifesta* No. 8
Orpen, William (1924) *Stories of Old Ireland and Myself.* London: Williams and Norgate


<http://translate.eipcp.net/transversal/0308/puwar/en#redir>


Read, Herbert (ed.) (1933) *Art Now*. London: Faber and Faber


--- (1958) *Art since 1945*. London: Thames and Hudson


Accessed Feb. 2010


<http://theater.kein.org/node/95>


Rothenstein, John (1952) Modern English Painters: From Sickert to Smith. London: Eyre & Spottiswoode


Russell, John (1948) From Sickert to 1948. London: Lund Humphreys
--- (1964) Francis Bacon. London: Metheun

255


London and New York Routledge, 25-52


Thomas, Catherine (2000) *The Edge of Everything: Reflections on Curatorial Practice*. Banff, Canada: Banff Centre Press


258
Source: Dublin: National Irish Visual Art Library


Wilson, Mick (2000) “Canon-fodder?” *Circa* 92 (Summer): 26


London and New York: Routledge

http://www.tate.org.uk/research/tateresearch/tatepapers/09autumn/chin.shtm

