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

Cotter, L.Á.

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


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://www.variant.org.uk/22texts/Whiteness.html>


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


242


243

Social Forces 77 (3): 815-832
<http://www.bitartgallery.com/default.asp?id=442>
Santa Barbara: Praeger Publishers
London: IVA


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


--- (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

Critique of the Habitus.” Sociological Theory 18 (3): 417-433

(1073): 499-502


Kirkland, Richard (1999) “Questioning the Frame: Hybridity, Ireland and the
Institution.” Graham, Colin and Richard Kirkland Ireland and Cultural Theory:

Kivland, Sharon (2004) “Elle vit sa vie (She lives her life).” Francis Hegarty:

Konody, P.G. and Sidney Dark (1932) Sir William Orpen: Artist and Man. London:
Seeley Service

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

Koskinen, Maija, Valerie Connor, Declan Mc Gonagle (eds.) Something Else: Irish
Contemporary Art. Turku: Turku Art Museum

Krause, David (1997) “The Plough and the Stars: Socialism (1913) and Nationalism

Krishnaswamy, Revathi (2002) “The Criticism of Culture and the Culture of
Criticism: At the Intersection of Postcolonialism and Globalization Theory.”
Diacritics 32 (2): 106-126

York: Columbia University Press.

Lacan, Jaques (1977) "The Mirror Stage as Formative of the Function of the I as
Revealed in Psychoanalytic Experience." Sheridan, Alan (ed.) Jaques Lacan:
Ecrits, A Selection. London: Tavistock Publications

Laclau, Ernesto (1996) “Deconstruction, Pragmatism, Hegemony.” Simon Critchley,
Jacques Derrida, Ernesto Laclau, Richard Rorty and Chantal Mouffe (ed.)
Deconstruction and Pragmatism. London and New York: Routlegde, 47-68


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

<www.irishdiaspora.net>

<Bibliographyhttp://ics01.ds.leeds.ac.uk/papers/vp01.cfm?outfit=ids&requestti meout=500&folder=160&paper=161>


Moane, Geraldine (2002) “Colonialism and the Celtic Tiger: Legacies of History and


--- (2009/10) “Beyond Group Practice.” *Manifesta* No. 8


<<http://rubenortitztorres.org/for_the_record/labels/Speedy%20Gonzalez.html>>


---


<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


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


*Sixty Paintings for 1951*, exh. cat. 1951 London: Festival of Britain, South Bank Centre


London and New York Routledge, 25-52

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


---

Source: Dublin: National Irish Visual Art Library


London: Routledge


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


London and New York: Routledge


259
http://www.tate.org.uk/research/tateresearch/tatepapers/09autumn/chin.shtm

