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):
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


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


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


Cambridge, MA and London: Harvard University Press


London: Barbican Gallery and Merrell


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)


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


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


  <http://www.tate.org.uk/research/tateresearch/tatepapers/08spring/moriarty-weight.shtm>


Philadelphia: Museum of Philadelphia Civic Center, 15-16
--- (2009/10) “Beyond Group Practice.” *Manifesta* No. 8
<http://rubenortiztorres.org/for_the_record/labels/Speedy%20Gonzalez.html>


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


Simmons, James (1983) _Sean O’Casey_. London and Basingstoke: MacMillan


_Sixty Paintings for 1951_, exh. cat. 1951 London: Festival of Britain, South Bank Centre


256
London and New York Routledge, 25-52


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


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


