

MU7004 Curating Now

MA in Art Museum and Gallery Studies Module 3

View Online



1

Steeds L, editor. Exhibition. Cambridge, Massachusetts: : The MIT Press 2014.

2

Knell SJ, editor. The contemporary museum: shaping museums for the global now. London: : Routledge, Taylor & Francis Group 2019.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=5583479>

3

George A. The curator's handbook: museums, commercial galleries, independent spaces. London: : Thames & Hudson 2015.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=5878065>

4

Bishop C, Perjovschi D. Radical museology, or, what's contemporary in museums of contemporary art? Köln: : Walther König 2013.

5

Smith T. Thinking contemporary curating. New York: : Independent Curators International 2012.

6

Fritsch J, Victoria and Albert Museum. Sackler Centre for Arts Education. Museum gallery

interpretation and material culture. London: : Routledge 2011.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1099469>

7

O'Neill P. The culture of curating and the curating of culture(s). Cambridge, Mass: : The MIT Press 2012.

8

Cook S. Stop, Drop, and Roll With It: Curating Participatory Media Art. In: Bianchini S, Verhagen E, eds. Practicable : from participation to interaction in contemporary art / .377-95.

9

Rugg J, Rugg J, Sedgwick M. Issues in curating contemporary art and performance. Bristol, UK: : Intellect 2007.

10

Voorhies JT. Beyond objecthood: the exhibition as a critical form since 1968. Cambridge, Massachusetts: : The MIT Press 2017.

11

Bourdieu P, Darbel A, Schnapper D. The love of art: European art museums and their public. Cambridge: : Polity Press 1991.

12

Steeds L, editor. Exhibition. Cambridge, Massachusetts: : The MIT Press 2014.

13

George A. The curator's handbook: museums, commercial galleries, independent spaces. London: : Thames & Hudson 2015.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=5878065>

14

Bourdieu P, Johnson R. The field of cultural production: essays on art and literature. Cambridge: : Policy Press 1993.

15

Cook S. Stop, Drop, and Roll With It: Curating Participatory Media Art. In: Bianchini S, Verhagen E, eds. Practicable : from participation to interaction in contemporary art / .377-95.

16

Edited by Samuel Bianchini and Erik Verhagen. Practicable: From Participation to Interaction in Contemporary Art.

17

Marcia Tucker. A short life of trouble. Berkeley, Calif: : University of California Press 2010. <http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true∓scope=site&db=nlebk&db=nlabk&AN=306112>

18

Lange-Berndt P, editor. Materiality. London: : Whitechapel Gallery 2015.

19

Hudek A, editor. The object. London: : Whitechapel Gallery 2014.

20

Voorhies JT. Beyond objecthood: the exhibition as a critical form since 1968. Cambridge, Massachusetts: : The MIT Press 2017.

21

Bishop C. Participation. London: : Whitechapel 2006.

22

Reiss JH. From margin to center: the spaces of installation art. Cambridge, Mass: : MIT Press 1999.

<http://www.vlebooks.com/vleweb/product/openreader?id=LeicesterU&isbn=9780262282291>

23

The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition - University of Leicester.

https://librarysearch.le.ac.uk/permalink/f/mvjm1g/TN_cdi_gale_lrcgauss_A111013381

24

Harris J. Globalization and contemporary art. Oxford: : Wiley-Blackwell 2011.

25

NEW CRITICAL DIRECTIONS: TRANSNATIONALISM AND DIASPORA IN ASIAN AMERICAN ART - University of Leicester.

https://librarysearch.le.ac.uk/permalink/f/mvjm1g/TN_cdi_crossref_primary_10_1086_sou_31_3_23208591

26

Butler CH. From conceptualism to feminism: Lucy Lippard's numbers shows, 1969-74. London: : Afterall 2012.

27

Hayden MH,
Sjo

holm J. Feminisms is still our name: seven essays on historiography and curatorial practices. Newcastle upon Tyne: : Cambridge Scholars 2010.

<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=6211957>

28

Blake N. In a different light: visual culture, sexual identity, queer practice. San Francisco: : City Lights Books 1995.

29

Herstatt C. Women gallerists in the 20th and 21st centuries. Ostfildern: : Hatje Cantz 2008.

30

Levin AK. Gender, sexuality and museums. London: : Routledge 2010.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=557304>

31

Dimitrakaki A, Perry L, editors. Politics in a glass case: feminism, exhibition cultures and curatorial transgressions. Liverpool: : Liverpool University Press 2015.

32

Jones CA, Arning B, Briand M, et al. Sensorium: embodied experience, technology, and contemporary art. Cambridge, Mass: : MIT List Visual Arts Center 2006.

33

Pollock G. Encounters in a virtual feminist museum: time, space and the archive. London: : Routledge 2007.

34

Best S. Visualizing Feeling: Affect and the Feminine Avant-garde. London: : I.B.Tauris 2011.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=784563>

35

Malt C. Women's voices in Middle East museums: case studies in Jordan. Syracuse, N.Y.: : Syracuse University Press 2005.

36

Saunders NJ. Trench art: materialities and memories of war. Oxford: : Berg 2003.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1274749>

37

Wang P, Wu Hung, Museum of Modern Art (New York, N.Y.). Contemporary Chinese art: primary documents. New York, N.Y.: : Museum of Modern Art 2010.

38

O'Neill P, Fletcher A, Andreasen S. Curating subjects. 2nd ed. London: : Open Editions 2011.

39

Obrist HU. Ways of curating. UK: : Penguin Books 2015.

40

Ferguson BW, Greenberg R, Nairne S. Thinking About Exhibitions. Taylor & Francis Ebooks 1996. <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=242218>

41

Duncan C. Civilizing Rituals. London: : Routledge 1995.
<http://ezproxy.lib.le.ac.uk/login?url=http://www.tandfebooks.com/doi/view/10.4324/9780203978719>

42

O'Doherty B. Inside the white cube: the ideology of the gallery space. Expanded ed. Berkeley, Calif: : University of California Press 1999.

43

O'Doherty B. Studio and Cube : On the Relationship Between Where Art Is Made and Where Art Is Displayed. New York, NY, USA: : Princeton Architectural Press 20080101.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3387478>

44

O'Neill P. The culture of curating and the curating of culture(s). Cambridge, Mass: : The MIT Press 2012.

45

Altshuler B, Sharmacharja S. A manual for the 21st century art institution. London: : Koenig Books 2009.

46

Schubert K. The curator's egg: the evolution of the museum concept from the French Revolution to the present day. London: : One-Off Press 2000.

47

Hoffmann J. Show time: the 50 most influential exhibitions of contemporary art. London: : Thames & Hudson 2014.

48

Marshall CR. Sculpture and the museum. Farnham: : Ashgate 2011.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4907028>

49

Ambrose T, Paine C. Museum basics. 3rd ed. London: : Routledge 2012.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=981849>

50

Hospitality - Hosting Relations in Exhibitions (Conference). Hospitality: hosting relations in exhibitions. Berlin: : Sternberg Press 2016.

51

Bishop C, Perjovschi D. Radical museology, or, what's contemporary in museums of contemporary art? Köln: : Walther König 2013.

52

Dobson K, McGlynn A, editors. Transnationalism, activism, art. Toronto, [Ontario]: : University of Toronto Press 2013.

<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4672844>

53

Lee PM. Forgetting the art world. Cambridge, Massachusetts: : The MIT Press 2017.

54

Demos TJ. Return to the postcolony: specters of colonialism in contemporary art. Berlin: : Sternberg Press 2013.

55

Contemporary Art Society. The best is not too good for you: new approaches to public collections in England. London: : Whitechapel Gallery 2014.

56

Contemporary British Women Artists In Their Own Words - University of Leicester.

http://librarysearch.le.ac.uk/primo_library/libweb/action/display.do?tabs=viewOnlineTab∓ct=display&fn=search&doc=44UOLE_ALMA51137157280002746&indx=4&reclds=44UOLE_ALMA51137157280002746&recldxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&rfnExcGrp=1&dscnt=0&scp.scps=scope%3A%2844UOLE_SPECCOL%29%2Cscope%3A%2844UOLE_DISSERTATIONS%29%2Cscope%3A%2844UOLE_DSPACE%29%2Cscope%3A%2844UOLE_CALM%29%2Cscope%3A%2844UOLE_ALMA%29%2Cscope%3

A%2844UOLE_EXAM%29%2Cscope%3A%2844UOLE_CONTENTDM%29%2Cscope%3A%2844UOLE_OJS%29%2Cprimo_central_multiple_fe&vid=44UOLE_VU1&mode=Basic&mulExcFctN=facet_rtype&fctExcV=reviews&srt=rank&tab=default_tab&dum=true&vl(freeText0)=talking%20art%3A%20interviews%20with%20artists&dstmp=1505407633210

57

THE BAD BOYS OF ART STILL HAVEN'T GROWN UP; The artists Dinos Chapman, 51, and his brother, Jake, 46, talk about mutilated pets, hitting each other with sticks, and why they have banned their parents from their exhibition openings.(Features; Profiles and Interviews) - University of Leicester.

[http://librarysearch.le.ac.uk/primo_library/libweb/action/display.do?tabs=viewOnlineTab&ct=display&fn=search&doc=TN_gale_ofa329444933&indx=10&reclids=TN_gale_ofa329444933&reclids=9&elementId=9&renderMode=poppedOut&displayMode=full&frbrVersion=3&dscnt=1&mode=Basic&vid=44UOLE_VU1&mulExcFctN=facet_rtype&fctExcV=reviews&tab=default_tab&dstmp=1505407700816&frbg=&frbrVersion=2&rftExcGrp=1&viewAllItemsClicked=false&scp.scps=scope%3A%2844UOLE_SPECCOL%29%2Cscope%3A%2844UOLE DISSERTATIONS%29%2Cscope%3A%2844UOLE_DSPACE%29%2Cscope%3A%2844UOLE_CALM%29%2Cscope%3A%2844UOLE_ALMA%29%2Cscope%3A%2844UOLE_EXAM%29%2Cscope%3A%2844UOLE_CONTENTDM%29%2Cscope%3A%2844UOLE_OJS%29%2Cprimo_central_multiple_fe&srt=rank&selectedLocation=&dum=true&vl\(freeText0\)=talking%20art%3A%20interviews%20with%20artists](http://librarysearch.le.ac.uk/primo_library/libweb/action/display.do?tabs=viewOnlineTab&ct=display&fn=search&doc=TN_gale_ofa329444933&indx=10&reclids=TN_gale_ofa329444933&reclids=9&elementId=9&renderMode=poppedOut&displayMode=full&frbrVersion=3&dscnt=1&mode=Basic&vid=44UOLE_VU1&mulExcFctN=facet_rtype&fctExcV=reviews&tab=default_tab&dstmp=1505407700816&frbg=&frbrVersion=2&rftExcGrp=1&viewAllItemsClicked=false&scp.scps=scope%3A%2844UOLE_SPECCOL%29%2Cscope%3A%2844UOLE DISSERTATIONS%29%2Cscope%3A%2844UOLE_DSPACE%29%2Cscope%3A%2844UOLE_CALM%29%2Cscope%3A%2844UOLE_ALMA%29%2Cscope%3A%2844UOLE_EXAM%29%2Cscope%3A%2844UOLE_CONTENTDM%29%2Cscope%3A%2844UOLE_OJS%29%2Cprimo_central_multiple_fe&srt=rank&selectedLocation=&dum=true&vl(freeText0)=talking%20art%3A%20interviews%20with%20artists)

58

Hoffmann J, editor. The exhibitionist: journal on exhibition making - the first six years. [United States]: : [publisher not identified] 2017.

59

Ligon G. Glenn Ligon: Encounters and collisions. London: : Nottingham Contemporary and Tate 2015.

60

Adesokan A. Postcolonial artists and global aesthetics. Bloomington: : Indiana University Press 2011.

<https://ebookcentral.proquest.com/lib/leicester/detail.action?pq-origsite=primo&docID=670305>

61

Burton J, Jackson S, Willson D, editors. Public servants: art and the crisis of the common good. Cambridge, Massachusetts: : The MIT Press 2016.

62

O'Neill P, Wilson M, Steeds L, editors. The curatorial conundrum: what to study? what to research? what to practice? Cambridge, Massachusetts: : The MIT Press 2016.

63

Jennings G, editor. Abstract video: the moving image in contemporary art. Berkeley: : University of California Press 2015.

<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4401375>

64

M.I.T. Press. Moving image. London: : Whitechapel Gallery 2015.

65

Cook S, editor. Information. London: : Whitechapel Gallery, The MIT Press 2016.

66

Fromm AB, Rekdal PB, Golding V, editors. Museums and truth. Newcastle upon Tyne: : Cambridge Scholars Publishing 2014.

<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1819196>

67

Alexis L. Boylan. Ashcan Art, Whiteness, and the Unspectacular Man. Bloomsbury Academic 2017.

<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4815072>

68

Kim J. Between film, video, and the digital: hybrid moving images in the post-media age. New York: : Bloomsbury Academic 2016.
<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4528277>

69

Graham B, Cook S. Rethinking curating: art after new media. Cambridge, Mass: : MIT Press 2010.

70

Zabala S. Why only art can save us: aesthetics and the absence of emergency. New York: : Columbia University Press 2017.

71

Maltz-Leca L. William Kentridge: process as metaphor and other doubtful enterprises. Oakland, California: : University of California Press 2017.

72

Schlachetzki SM. Fusing lab and gallery: device art in Japan and international nano art. Bielefeld: : Transcript Verlag 2012.
<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1918223>

73

Petersen AR. MIGRATION INTO ART. Manchester: : MANCHESTER UNIVERSITY PRESS 2017.

74

Achar D, Panikkar S, UGC National Seminar on the Issues of Activism: the Artist and the Historian, et al. Articulating resistance: art and activism. New Delhi: : Tulika Books 2012.

75

Steeds L, editor. Exhibition. Cambridge, Massachusetts: : The MIT Press 2014.

76

Ferguson BW, Greenberg R, Nairne S. Thinking About Exhibitions. Taylor & Francis Ebooks 1996. <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=242218>

77

Golding V, Modest W. Museums and communities: curators, collections and collaboration. Oxford: : Bloomsbury 2013.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1334381>

78

Fromm AB, Rekdal PB, Golding V, editors. Museums and truth. Newcastle upon Tyne: : Cambridge Scholars Publishing 2014.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1819196>

79

Golding V. Learning at the museum frontiers: identity, race and power. Farnham: : Ashgate 2009.
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664467100002746&institutionId=2746&customerId=2745

80

Golding V. museums, poetics and affect. Feminist Review 2013;**104**:80–99.
doi:10.1057/fr.2013.2

81

Altshuler B, Altshuler B. Collecting the New: Museums and Contemporary Art. Princeton: : Princeton University Press 2013.
<https://ebookcentral-proquest-com.ezproxy3.lib.le.ac.uk/lib/leicester/detail.action?docID=1422521>

82

Allen F, Whitechapel Art Gallery. Education. London: : Whitechapel Gallery 2011.

83

Finkelpearl T. Dialogues in Public Art. Cambridge, MA, USA: : MIT Press 20011001.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?pq-origsite=primo&docID=3338874>

84

Art without history? Southeast Asian artists and their communities in the face of geography - University of Leicester.
https://librarysearch.le.ac.uk/permalink/f/mvjm1g/TN_cdi_webofscience_primary_000294751400003

85

Cheryl Meszaros. Un/Familiar. The Journal of Museum Education 2008;**33**:239-46.
http://www.jstor.org/stable/40479677?pq-origsite=summon&seq=1#page_scan_tab_contents

86

Whitehead C. Interpreting art in museums and galleries. London: : Routledge 2012.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=838179>

87

Serota N. Experience or interpretation: the dilemma of museums of modern art. London: : Thames & Hudson 1996.

88

Fritsch J, Victoria and Albert Museum. Sackler Centre for Arts Education. Museum gallery interpretation and material culture. London: : Routledge 2011.
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1099469>

89

Tamen M. Friends of interpretable objects. Cambridge, Mass: : Harvard University Press 2001. <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=3300357>

90

Spieker S, editor. Destruction. Cambridge, MA: : The MIT Press 2017.