

Haverford College  
Spring 2010  
**Art and Cultural Identity**

ICPRH237B01  
Wed. 1:30 – 4:00  
Gest 102

Prof. C. Solomon  
[csolomon@haverford.edu](mailto:csolomon@haverford.edu)  
Office: Stokes 209  
Office Hrs: W 4:00-5:00  
and by appointment

This interdisciplinary course examines issues of art and cultural identity. We will consider the impact of globalization and the experience of exile, displacement, diaspora, transnationalism, hybridity, and cosmopolitanism, and we will examine strategies employed by artists from the nineteenth century to the present who have negotiated the terrain of cultural identity in their work. Artists include Paul Cézanne, Frida Kahlo, and numerous contemporary artists including those represented in the exhibition *Mapping Identity*, on view at the Cantor Fitzgerald Gallery from Mar 19-Apr. 30, 2010. Other topics include cultural imperialism, orientalism, and cultural property debates (Bahmian Buddhas, Elgin Marbles). Readings will include theoretical texts by Kwame Anthony Appiah, Homi Bhabha, Stuart Hall, Edward Said, and others.

The course will include artist visits, and Prof. Appiah will be speaking at Haverford on his book *Cosmopolitanism, Ethics in a World of Strangers*, one of the required texts.

**Course will fulfill a requirement in the HART major at BMC**

No prerequisites; Limited enrollment

**Required Texts**

(Available for purchase at the Haverford College Bookstore, Campus Center)

Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers*, New York: W.W. Norton & Co., 2006), ISBN 978-0-393-32933-9 (Copy on reserve)

Jhumpa Lahiri, *Interpreter of Maladies*, Boston and New York: Houghton Mifflin Co., 1999, ISBN 13: 978-0-395-92720-5 (Copy on reserve)

**Additional Required Readings**

See Course Outline: Assigned readings –Blackboard (B), on line (JSTOR), or on reserve, (R) at Magill Library)

**Supplemental References** on reserve (See attached list)

## **ICPRH 237B 01 Art and Cultural Identity (2)**

### **Course Images**

Available on ARTstor ([www.artstor.org](http://www.artstor.org)) See image groups for: HC Solomon ICPRH237b (Go to [www.artstor.org](http://www.artstor.org). Click “open” under “Folders and Image Groups”. Scroll down to “HC Solomon ICPRH237”. Image groups will be listed by lecture theme or date)

### **Course Requirements**

1. Regular attendance, required readings, active participation in discussion. Each student will be required to lead discussion at least once during the term. (10%)
2. Course Journal: Synopses of assigned readings with critical comments and questions for discussion (1-3 paragraphs for each reading, typed, double-spaced, 12 point font); Submitted weekly in class (20%)
3. Mid-Term Exam (20%) Short essays relating to readings and discussion (**March 3**)
4. Group presentation I: Debate (Ownership of the Elgin Marbles) and follow-up position paper (Text – maximum 5 typed pp, double-spaced, font not larger than 12 points, one inch margins; plus bibliography and notes) (20%) (**February 24**)
5. Group presentation II: Group tours of *Mapping Identity* Exhibition(10%) (**April 14, 21**)
6. Short oral presentation (15 minutes) and follow up paper (max. 5 pages, plus notes and bibliography) -- Discussion of course themes in relation to one or two works by artist selected by student (20%) (**Paper submitted by April 30**)

### **Policy regarding missed classes, late papers, and missed exams**

If absent due to illness, emergency, etc., please notify me as soon as possible. Unexcused absences will affect final grade. Papers are to be submitted in class on the assigned due date.

\*Students who think they may need accommodations in this course because of the impact of a disability are encouraged to meet with me privately early in the semester. Students should also contact Rick Webb, Coordinator, Office of Disabilities Services ([rwebb@haverford.edu](mailto:rwebb@haverford.edu), 610-896-1290) to verify their eligibility for reasonable accommodations as soon as possible. Early contact will help to avoid unnecessary inconvenience and delays.

### **COURSE OUTLINE AND READING ASSIGNMENTS**

Week 1            **Introduction, Overview**  
1/20              **Questions of Cultural Identity**

Week 2            **Defining Terms: Contemporary Cultural Identity — Exile, Diaspora, Globalization, Cosmopolitanism**  
1/27              **Assignment:** Reflection on Cultural Identity – Interview a friend, fellow student, or family member with multiple cultural ties, roots, or living experiences. How does this person define his/her cultural identity? How has the person’s life been informed/ changed/ affected by his/her cultural identity?

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Week 2

### Readings:

- Stuart Hall, "The Question of Cultural Identity," Chapter 19 in *Modernity: An Introduction to Modern Societies*, ed. Stuart Hall et al., Oxford, 2008, 595-634 (B)
- Stuart Hall, "Cultural Identity and Diaspora," in Patrick Williams and Laura Chrisman, eds., *Colonial Discourse and Post-Colonial Theory: A Reader*, New York, 1994, 392-403 (B)
- Edward Said, "Reflections on Exile," in Edward Said, *Reflections on Exile and Other Essays*, Cambridge, MA., 2000, 173-186 (B)
- Anthony Elliott, "Globalization," Chapter 10 in Anthony Elliott, *Contemporary Social Theory: An Introduction*, London and New York, 2009, 308-341(B)

Week 3  
2/3

### **Jhumpa Lahiri, *Interpreter of Maladies*; the Notion of Place; Artists: Mona Hatoum, Zoulikha Bouabdellah, Maria Magdalena Campos Pons**

#### Readings:

- Jhumpa Lahiri, "My Two Lives," *Newsweek*, Mar. 6, 2006, <http://www.newsweek.com/id/46810/output/print>
- Jhumpa Lahiri, "When Mr. Pirzada Came to Dine," "Interpreter of Maladies," "Mrs. Sen's," and "The Third and Final Continent," in Jhumpa Lahiri, *Interpreter of Maladies*, Boston and New York: 1999
- Doreen Massey, "A Global Sense of Place," in Doreen Massey, *Space, Place and Gender*, Minneapolis, 1994, 146-156 ( E-Book) <http://site.ebrary.com/lib/haverford/docDetail.action?docID=10151123>
- Mona Hatoum, *Measures of Distance*, 1988 (Video) (15 mins); *Mona Hatoum, Illuminations*, London, 2001 (26 mins)
- Siobhan Shilton, "Belly Dancing to the *Marseillaise*: Zoulikha Bouabdellah's *Dansons*," *Contemporary French and Francophone Studies*, Vol. 12, Issue 4 (October 2008), 437-444 (B)
- Okwui Enwezor, "The Diasporic Imagination: The Memory Works of Maria Magdalena Campos-Pons," in Lisa D. Freiman, ed., *Maria Magdalena Campos-Pons: Everything Is Separated by Water*, New Haven and London: Yale University Press, 2007, 64-89 (B)

Week 4  
2/10

### **Interrogating Cultural Identity: Cultural Imperialism Edward Said, Orientalism, Colonialism, and Cultural Imperialism; Napoleon's Egyptian Campaign; Artist Lalla Essaydi Film: *Bonaparte, An Egyptian Perspective*, by Jean-Marie Boulet, 2008**

#### Readings:

- Edward Said, from *Orientalism* (1978) in *The Edward Said Reader*, Moustafa Bayoumi and Andrew Rubin, eds., New York,

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2000, 63-113 (B)

- Stuart Harten, “Rediscovering Egypt: Bonaparte’s Expedition and the Colonial Ideology of the French Revolution,” in Irene A. Berman, ed., *Napoleon in Egypt*, Reading, UK, 2003, 33-46 (B)
- Todd Porterfield, “Paintings of the Egyptian Campaign,” Chapter 2 in Todd Porterfield, *The Allure of Empire: Art in the Service of French Imperialism 1798-1836*, Princeton, 1998, 43-79, 70-181 (B)
- Linda Nochlin, “The Imaginary Orient,” in Vanessa R. Schwartz and Jeannene M. Przyblyski, *The Nineteenth-Century Cultural Reader*, New York and London, 2004, 289-298 (B)
- Ray Waterhouse, “An Interview with Lalla Essaydi,” in *Crossroads*, Exh. cat., London, 2008, 3-9 (B)

Week 5  
2/17

### **Cultural Property Matters: Who Owns the Past? Museums and the Battle Over Our Ancient Heritage; The Bamiyan Buddhas**

#### Readings:

- James Cuno, “Introduction: The Crux of the Matter,” and Chapter 5: “Identity Matters,” in James Cuno, *Who Owns Antiquity? Museums and the Battle Over Our Ancient Heritage*, Princeton and Oxford, 2008 (B)
- Irene J. Winter, Review of James Cuno, *Who Owns Antiquity?*, *Art Bulletin*, vol. XCI, no. 4 (December 2009), 522-526
- Finnbar Barry Flood, “Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum,” *Art Bulletin*, Vol. 84, No. 4 (December 2002), 641-659 (JSTOR)
- Jamal Elias, “Un/Making Idolatry: From Mecca to Bamiyan,” *Future Anterior, Journal of Historic Preservation, History, Theory and Criticism*, Vol. 4, Issue 2, 2007, 13-30
- Christian Frei, *The Giant Buddhas*, 2005 (Film)

#### **Assign groups for Debate on “The Return of the Elgin Marbles”**

#### **Student groups – arrange to meet in preparation for Debate**

Week 6  
2/24

### **Debate on “The Return of the Elgin Marbles”**

#### **Submit Summary Position Paper (no Journal submissions this week)**

#### Readings:

- John Henry Merryman, “Introduction,” and “Whither the Elgin Marbles?” Chapter 5 in John Henry Merryman, ed., *Imperialism, Art and Restitution*, Cambridge and New York, 2006, 1-14; 98-113 (B)
- Kate Fitz Gibbon, “The Elgin Marbles, A Summary,” in Kate Fitz Gibbon, ed., *Who Owns the Past? Cultural Policy, Cultural Property, and the Law*, New Brunswick, NJ and London, 2005, 108-121 (B) (See Additional Titles on Reserve List)

## **ICPRH 237B 01 Art and Cultural Identity (5)**

Week 7 **Mid Term Exam; Cosmopolitanism**

3/3

Reading:

- Kwame Anthony Appiah, *Cosmopolitanism*, New York, 2006

Week 8 **SEMESTER BREAK – NO CLASS**

**Friday, March 19 “Mapping Identity” Exhibition Opening with Lecture by Anthony Appiah on “Cosmopolitanism”**

Week 9 **Artists Visit**

3/24

**Submit name of artist selected for presentation and paper topic**

Week 10 **Liminality, Hybridity, and the Location of Culture;**

3/31

**GLOBAL/LOCAL; Groups assigned for “Mapping Identity” Tours**

Readings:

- Homi Bhabha, from *The Location of Culture*, London and New York, 2006 (1994), 1-56
- Monica Amor et al., “Liminalities: Discussions on the Global and the Local,” *Art Journal*, Vol. 57, No.4 (Winter 1998) 28-49 (JSTOR)
- Homi Bhabha, “Another Country,” in Fereshteh Daftari, *Without Boundary: Seventeen Ways of Looking*, exh. cat., New York: Museum of Modern Art, 2006, 30-35 (B)
- Nikos Papastergiadis, “The Limits of Cultural Translation,” in Gerardo Mosquera and Jean Fisher. *Over Here: International Perspectives on Art and Culture*, Cambridge, MA and London: The MIT Press, 2004, 330-347 (B)

Week 11

4/7

**Cézanne’s Provençal Identity; Frida Kahlo and Mexico: National Identity and the Aesthetics of Nation Building, 1920-1940**

Readings :

- Philip Conisbee, “Cézanne’s Provence,” in Conisbee, Philip and Denis Coutagne with contributions by Bruno Ely et al., *Cézanne in Provence*, Exh. Cat., 2006, 1-25 (B)
- Mary Kay Vaughan and Stephen E. Lewis, “Introduction,” in Mary Kay Vaughan and Stephen E. Lewis, eds, *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920-1940*, Durham and London, 2006, 1-20, 43-56 (On line- E Book)
- Sarah M. Lowe, “Painting in the Shadow of the Big Three: Frida Kahlo,” in Mary Kay Vaughan and Stephen E. Lewis, eds, *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920-1940*, Durham and London, 2006, 58-67 (On line- E Book)
- Janice Helland, “Culture, Politics, and Identity in the Paintings of Frida Kahlo,” in Norma Broude and Mary D. Garrard, eds., *The*

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*Expanding Discourse: Feminism and Art History*, New York, 1992, 396-407 (B)

Week 12      **Student Presentations - Group Gallery Tours**  
4/14

Week 13      **Student Presentations – Group Gallery Tours**  
4/21

Week 14      **Student Presentations, Conclusion**  
4/28

**Final Paper due April 30, 2010**

### **READING LIST AND SUPPLEMENTAL RESERVE**

#### **Articles available on line (JSTOR or E-Book)**

- Amor, Monica, et al. "Liminalities: Discussions on the Global and the Local," *Art Journal*, Vol. 57, No.4 (Winter 1998) 28-49 (JSTOR)
- Bahrani, Zainab. "Iraq's Cultural Heritage: Monuments, History, and Loss," *Art Journal*, Vol. 62, No. 4 (Winter 2003), 10-17 (JSTOR)
- Flood, Finbarr Barry. "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," *Art Bulletin*, Vol. 84, No. 4 (December 2002), 641-659 (JSTOR)
- Lahiri, Jhumpa. "My Hyphenated Identity," *Newsweek*, Mar. 6, 2006  
<http://www.msnbc.msn.com/id/11569225/site/newsweek/page/o/>
- Doreen Massey, *Space, Place and Gender*, Minneapolis: Univ. of Minnesota Press, 1994 (E Book)
- Vaughan, Mary Kay and Stephen E. Lewis, eds, *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920-1940*, Durham and London, 2006 (E Book)

#### **Blackboard**

- Bhabha, Homi. "Another Country," in Fereshteh Daftari, *Without Boundary: Seventeen Ways of Looking*, exh. cat., New York: Museum of Modern Art, 2006, 30-35
- Cuno, James. *Who Owns Antiquity? Museums and the Battle Over Our Ancient Heritage*, Princeton and Oxford, 2008
- Elias, Jamal. "Un/Making Idolatry: From Mecca to Bamiyan," *Future Anterior, Journal of Historic Preservation, History, Theory and Criticism*, Vol. 4, Issue 2, 2007, 13-30
- Elliott, Anthony. "Globalization," in Anthony Elliott, *Contemporary Social Theory: An Introduction*, New York: Routledge, 2009, 308-341
- Enwezor, Okwui. "The Diasporic Imagination: The Memory Works of Maria Magdalena Campos-Pons," in Lisa D. Freiman, ed., *Maria Magdalena Campos-Pons: Everything Is Separated by Water*, New Haven and London: Yale University Press, 2007, 64-89
- Fisher, Jean and Gerardo Mosquera. "Introduction" in Gerardo Mosquera and Jean Fisher. *Over Here: International Perspectives on Art and Culture*, Cambridge, MA and London: The MIT Press, 2004, 2-9
- Gibbon, Kate Fitz. "The Elgin Marbles, A Summary," in Kate Fitz Gibbon, ed. *Who*

## **ICPRH 237B 01 Art and Cultural Identity (7)**

- Owns the Past? Cultural Policy, Cultural Property, and the Law*, New Brunswick, NJ and London: Rutgers University Press, 2005, 108-121
- Hall, Stuart. "Cultural Identity and Diaspora," in Patrick Williams and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader*, New York: Columbia University Press, 1994, 392-403
- Hall, Stuart. "The Question of Cultural Identity," in Stuart Hall et al. eds, *Modernity: An Introduction to Modern Societies*, Oxford: Blackwell, 2008
- Harten, Stuart. "Rediscovering Egypt: Bonaparte's Expedition and the Colonial Ideology of the French Revolution," in Irene A. Berman, ed., *Napoleon in Egypt*, Reading, UK: Ithaca Press, 2003, 33-46
- Helland, Janice. "Culture, Politics, and Identity in the Paintings of Frida Kahlo," in Norma Broude and Mary D. Garrard, eds., *The Expanding Discourse: Feminism and Art History*, New York: Harper Collins, 1992, 396-407
- Helly, Denise. "Diaspora: History of an Idea," in Haideh Moghissi, ed. *Muslim Diaspora: Gender, Culture and Identity*, London and New York: Routledge, 2006, 3-22
- Merryman, John Henry. "Introduction and Chapter 5, 'Whither the Elgin Marbles?'" in John Henry Merryman, ed. *Imperialism, Art and Restitution*, Cambridge and New York: Cambridge University Press, 2006, 1-14; 98-113
- Nochlin, Linda, "The Imaginary Orient," in Vanessa R. Schwartz and Jeannene M. Przyblyski, *The Nineteenth-Century Cultural Reader*, New York and London: Routledge, 2004, 289-298
- Papastergiadis, Nikos. "The Limits of Cultural Translation," in Gerardo Mosquera and Jean Fisher. *Over Here: International Perspectives on Art and Culture*, Cambridge, MA and London: The MIT Press, 2004, 330-347
- Said, Edward. "Reflections on Exile," in Edward Said, *Reflections on Exile and Other Essays*, Cambridge, MA: Harvard Univ. Press, 2000, 173-186
- Shilton, Siobhan. "Belly Dancing to the *Marseillaise*: Zoulikha Bouabdellah's *Dansons*," *Contemporary French and Francophone Studies*, Vol. 12, Issue 4, October 2008, 437-444
- Solomon-Godeau, Abigail. "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," in Norma Broude and Mary D. Garrard, eds., *The Expanding Discourse: Feminism and Art History*, New York: Harper Collins, 1992, 312-329
- Waterhouse, Ray. "An Interview with Lalla Essaydi," in *Crossroads*, Exh. cat., Waterhouse and Dodd, London, Oct. 13-25, 2008, 3-9
- Winter, Irene J. Review of James Cuno, *Who Owns Antiquity?*, *Art Bulletin*, vol. XCI, no. 4 (December 2009), 522-526

### **On Reserve**

- Alcoff, Linda Martin and Eduardo Mendieta, eds. *Identities: Race, Class, Gender, and Nationality*, Malden, MA and London,: Blackwell, 2003
- Appiah, Kwame Anthony, *Cosmopolitanism*, New York and London: W. W. Norton, 2006
- Athanassoglou-Kallmyer, Nina Maria. *Cézanne and Provence: The Painter in His Culture*, Chicago and London: University of Chicago Press, 2003

## ICPRH 237B 01 Art and Cultural Identity (8)

- Bayoumi, Moustafa and Andrew Rubin. *The Edward Said Reader*, New York: Vintage Books, 2000
- Bhabha, Homi K. *The Location of Culture*, London and New York: Routledge, 2006 (1994)
- Boulet, Jean-Marie. *Bonaparte, An Egyptian Perspective*, DVD, Paris: Réunion des musées nationaux, 2008
- Braziel, Jana Evans and Anita Mannur, eds. *Theorizing Diaspora A Reader*, Malden, MA and Oxford: Blackwell Publishing, 2003
- Broude, Norma and Mary D. Garrard, eds., *The Expanding Discourse: Feminism and Art History*, New York: Harper Collins, 1992
- Conisbee, Philip and Denis Coutagne with contributions by Bruno Ely et al. *Cézanne in Provence*, Exh. Cat., Washington, Paris, Aix-en-Provence: National Gallery of Art, Réunion des musées nationaux, Musée Granet, 2006
- Cuno, James. *Who Owns Antiquity? Museums and the Battle Over Our Ancient Heritage*, Princeton and Oxford, 2008
- Daftari, Fereshteh. *Without Boundary: Seventeen Ways of Looking*, exh. cat., New York: Museum of Modern Art, 2006
- Freiman, Lisa D. ed., *Maria Magdalena Campos-Pons: Everything Is Separated by Water*, New Haven and London: Yale University Press, 2007
- Gibbon, Kate Fitz, ed. *Who Owns the Past? Cultural Policy, Cultural Property, and the Law*, New Brunswick, NJ and London: Rutgers University Press, 2005
- Lahiri, Jhumpa. *Interpreter of Maladies*, Boston and New York: Houghton Mifflin Co., 1999
- Merryman, John Henry, ed. *Imperialism, Art and Restitution*, Cambridge and New York: Cambridge University Press, 2006
- Merryman, John Henry. *Thinking about the Elgin Marbles: Critical Essays on Cultural Property, Art, and Law*, The Hague, London, Boston: Kluwer Law International, 2000
- Mosquera, Gerardo and Jean Fisher. *Over Here: International Perspectives on Art and Culture*, Cambridge, MA and London: The MIT Press, 2004
- Nochlin, Linda. "The Imaginary Orient," in *The Politics of Vision: Essays on Nineteenth-Century Art and Society*, New York: Harper & Row, 1989, 33-59
- Reilly, Maura and Linda Nochlin. *Global Feminisms: New Directions in Contemporary Art*, London and New York: Merrill, 2007
- Satrapi, Marjane. *Persepolis and Persepolis 2*, New York: Pantheon Books, 2003, 2004
- Said, Edward. *Culture and Imperialism*, New York: Alfred A. Knopf, 1993
- Said, Edward W. *Orientalism*, New York: Vintage Books, 1979 (1978)
- Said, Edward W. *Reflections on Exile and Other Essays*, Cambridge, MA: Harvard University Press, 2000
- Schwartz, Venessa R. and Jeannene M. Przyblyski, *The Nineteenth-Century Cultural Reader*, New York and London: Routledge, 2004, 289-298.
- Vaughan, Mary Kay and Stephen E. Lewis, eds. *The Eagle and the Virgin: Nation and Cultural Revolution in Mexico, 1920-1940*, Durham and London, 2006
- Williams, Patrick and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader*, New York: Columbia University Press, 1994

## ICPRH 237B 01 Art and Cultural Identity (9)

Young, Robert J. C. *Postcolonialism: A Very Short Introduction*, Oxford and New York:

### **The Elgin Marbles —Additional Reserve**

Greenfield, Jeanette. "The Elgin Marbles Debate," in *The Return of Cultural Treasures*, Cambridge and New York: Cambridge University Press, 1996, 42-91.

B Carpenter CC135. G74 2006

Hitchens, Christopher. *The Elgin Marbles: Should They Be Returned to Greece?* New Ed., London and New York: Verso, 2008 B Carpenter NB92. H585 2008

King, Dorothy. *The Elgin Marbles*, London: Hutchinson, 2006

Webb, Timothy. "Appropriating the Stones: The Elgin Marbles and English National Taste," in Elazar Barkan and Ronald Bush, eds., *Claiming the Stones, Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity*, Los Angeles: Getty Research Institute, 2002, 51-96. B Canaday CC135.C48 2002

### **International Artists –Selected Recent Titles**

Chang, Alexandra, *Envisioning Diaspora: Asian American Visual Arts Collectives*, Beijing and Shanghai: Timezone 8 Limited, 2008

Corgnati, Marina, ed. *Italy: Arab Artists between Italy and the Mediterranean*, Milano: Skira, 2008

Daftari, Fereshteh. *Without Boundary: Seventeen Ways of Looking*, New York: Museum of Modern Art, 2006

Desai, Vishakha. *Conversations with Traditions: Nilima Sheikh and Shahzia Sikander*, New York: Asia Society, c. 2001

Hashmi, Salim. *Hanging Fire: Contemporary Art from Pakistan*, New York: Asia Society Museum; New Haven: Dist. by Yale University Press, 2009

*Iran Inside Out: Influences of Homeland and Diaspora on the Artistic Language of Contemporary Iranian Artists*, Exh. cat., Curator Sam Bardaouil, New York: Chelsea Art Museum, 2009

O'Brien, David and David Prochaska, *Beyond East and West: Seven Transnational Artists*, Champaign, Ill.: Krannert Art Museum, University of Illinois at Urbana-Champaign; Seattle: Dist. by University of Washington Press, 2004

Sinha, Gayatri, ed. *Art and Visual Culture in India 1857 – 2007*, Mumbai: Marg Publications, 2009

Sloman, Paul, ed. *Contemporary art in the Middle East*, London: Black Dog, c. 2009

Starkman, Christine and Lynn Zelevansky et al. *Your Bright Future: 12 Contemporary Artists from Korea*, Exh. Cat., Los Angeles County Museum of Art and The Museum of Fine Arts, Houston, Dist. by Yale Univ. Press, New Haven and London, 2009.

TAMASS, *Contemporary Arab Representations: Beirut/Lebanon I*, Project directed by Catherine David ; texts by Walid Sadek et al., translations, Tony Chakar et al, Barcelona: Fundació Antoni Tàpies, c. 2002

*Unveiled : New Art from the Middle East*, London: Booth-Clibborn, 2009

von Roques, Karin Adrian and Dieter Ronte, eds., *Languages of the Desert: Contemporary Arab Art from the Gulf States*, Cologne: Dumont Literatur und Kunst Verlag, 2005

