

Note: The seminar room is available at 5:00 to give you time to set up your presentations.

Office hours: Tuesday, 3:00-5:00, by appointment.

Structural Focus:

The CCCA (Centre for Contemporary Canadian Art) Canadian Art Database founded in 1997 by Bill Kirby, Director of the Centre for Contemporary Canadian Art, and produced in cooperation with artists, dealers, publishers, cooperatives, and festivals is now permanently housed at Concordia University, under the auspices of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, a Research Centre within the Faculty of Fine Arts. Participants in this seminar will be responsible for contributing to the growth and relevance of this database as curators of virtual exhibitions that include both artists on the CCCA website and other artists discovered by the students. This endeavor will require connecting with artists, researching and writing about contemporary works, and creating engaging visual spaces and texts that are informative and scholarly yet accessible to a wide audience. The texts and images for these exhibitions will appear on the CCCA Academy website, a laboratory and educational forum devoted to reinforcing research activities and creating communities of pedagogical practice.

Thematic and Conceptual Focus: World Art Studies and Global Art Studies

Attention to location, the physical space occupied by an artist, leads to the contextualization of the creative process as an embodied experience within a particular environment. From this perspective the works of the artist are understood to resonate with social meanings and cultural relationships that belong to one geographical location. For more and more contemporary artists, however, geography encompasses more than one place. The art historian seeking to explore the trajectory of the Canadian contemporary artist needs to consider the physical locations and diverse visual cultures of Europe, the Middle East, Asia, Latin America, and Africa. This poses a major challenge because training in the discipline of art history is still significantly bound to concepts of culture based on nationality, ethnicity and discrete geographical entities. In this transnational era when artists and their works are so mobile the recent publications on World Art Studies and Global Art Studies provide helpful routes for deterritorializing art history.

This seminar considers contemporary Canadian artists with multiple locations, and works of art viewed through broad cultural, global and temporal perspectives. The virtual exhibitions will involve exploration of the worlds experienced by artists who migrate for political, economic or personal reasons; the influences beyond the places artists physically inhabit that precipitate the creation of other spaces; and the idea of the itinerant artist as a cultural specialist who traverses the world in search of different social, political, cultural and aesthetic engagements.

See below, p. 8-12 for definitions and readings on World Art Studies and Global Art Studies.

Sept 3 Introduction

To view the syllabus and Introduction PowerPoint presentation: Search FADIS in Google and log in with the username "Exhibitions" and the password "student." Search for the course. Click on "Course Materials."

Sept 10

1) The CCCA Academy

invited speaker: Martha Langford, professor, Art History / Research Chair and Director, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art / Editor-in-chief, *Journal of Canadian Art History/Annales d'histoire de l'art canadien*

2) Museum Websites, Virtual Exhibitions, Digital Media and New Technologies

Group presentations with images culled from websites and readings (20 minutes)

Group One

websites:

Resources: 25 Best Art Gallery Sites. Digital Imagine Magazine

<http://www.digitalimagemagazine.com/blog/featured/resources-25-best-art-gallery-sites/>

ARTINFO Ranks the Top 10 Best Museum Web Sites, From the Hirshhorn to the Aspen Art Museum

<http://www.blouinartinfo.com/news/story/804985/artinfo-ranks-the-top-10-best-museum-web-sites-from-the-hirshhorn-to-the-aspen-art-museum>

rapid readings:

Kelly, Lynda. "How Web 2.0 is Changing the Nature of Museum Work." *Curator: The Museum Journal* 53, no. 4 (October 2010): 405–410.

Wilson, R.J. "Behind the Scenes of the Museum Website." *Museum Management and Curatorship* 26, no. 4 (2011): 373-389.

Group Two

websites:

Visual Art Today

<http://www.visualarttoday.com/Exhibitions.html>

21 Beautiful Art Gallery Websites for Inspiration

<http://www.instantshift.com/2011/02/25/21-beautiful-art-gallery-websites-for-inspiration/>

rapid readings:

Gerber, Elizabeth M. and Caitlin K. Martin. "Supporting Creativity within Web-based Self-services." *International Journal of Design* 6, no. 1 (April 2012): 85-100.

Russo, Angelina. "Transformations in Cultural Communication: Social Media, Cultural Exchange, and Creative Connections." *Curator* 54, no. 3 (July 2011): 327-346.

Group Three

websites:

Virtual Museum of Canada. Virtual Exhibits

<http://www.museevirtuel-virtualmuseum.ca/Search.do?ex=on&lang=en>

Where I Want to Go for Summer Vacation; Film/Video Museums around the World

<http://www.smpte-ne.org/articles/museums.html>

rapid readings:

Bottomore, Stephen. Cinema Museums: A Worldwide List. *Film History* 18, no. 3 (2006): 261-273.

Soren, B.J. & Canadian Heritage Information Network. "Best Practices in Creating Quality Online Experiences for Museum Users." *Museum Management and Curatorship* 20, no. 2 (2005): 131-148.

Proctor, N. "Digital: Museum as Platform, Curator as Champion, in the Age of Social Media." *Curator: The Museum Journal* 53 (2010): 35-43.

Group Four

websites:

ARTINFO. 20 Artists With Must-Click Web Sites, From Tauba Auerbach to Andrea Zittel
<http://www.blouinartinfo.com/news/story/780197/20-artists-with-must-click-web-sites-from-tauba-auerbach-to-andrea-zittel>

Inspire. Exhibitions Websites
<http://www.siteinspire.com/websites?categories=79>

From Tate to the Louvre, the world's best museums and galleries online
<http://www.theguardian.com/artanddesign/2013/apr/09/worlds-best-museum-galleries-online>

rapid readings:

Arends, Max, Doron Goldfarb, Wolfdieter Merkl, and Martin Weingartner. "Interaction With Art Museums on the Web." In *Proceedings of the IADIS Int'l Conference WWW/Internet*, pp. 117-125. 2009.
<http://www.ec.tuwien.ac.at/~dieter/research/publications/WWWInternet09.pdf>

Greenberg, Reesa. "'Remember Exhibitions: From Point to Line to Web.'" *Tate's Papers*, 2009.
http://www.centroartepecci.prato.it/htm/biblioteca/bibliog/1-live/down/02a_greenberg_tatepapers_20091000_12.pdf

Week of Sept 10 and 17: Loren meets individually with students

Sept 17 Interviewing Artists and Writing about Art

invited speaker: Joanne Latimer, freelance journalist

rapid readings:

Anastas, Rhea. "A Response." *Art Journal* 64, no. 3 (2005): 78-83.

Burton, Johanna, and Lisa Pasquariello. "'Ask Somebody Else Something Else': Analyzing the Artist Interview." *Art Journal* 64, no. 3 (2005): 46-49.

Griffin, Tim. "'Method Acting': The Artist-Interviewer Conversation." *Art Journal*, 64, 3 (2005): 70-77.

Hudson, Suzanne. "Why and How Do We Work on Living Artists." *Art Journal* 67, no. 4 (Winter 2008): 8-11.

Meyer, Richard. "Artists Sometimes Have Feelings." *Art Journal* 67, no. 4 (Winter 2008): 38-55.

Tuchman, Phyllis. "Two or Three Things I Know about Artist Interviews." *Art Journal* 67, no. 4 (2008): 33-37.

Sept 24 Artists: Transcultural Influences and Exchanges

invited speaker: Devora Neumark

reading:

Neumark, Devora. "Drawn to Beauty: The Practice of House-Beautification as Homemaking amongst the Forcibly Displaced." *Housing, Theory and Society* (2013): 1-25.

Oct 1 Conceptualizing Exhibitions

invited speakers:

Jake Moore, artist and Gallery Director, FoFa Gallery

Susannah Wesley, artist and independent curator

rapid readings:

Dimitrakaki, Angela. "Art, Globalisation and the Exhibition Form." *Third Text* 26, no. 3 (2012): 305-319.

Sholette, Gregory. "Fidelity, Betrayal, Autonomy: In and Beyond the Contemporary Art Museum." *Third Text* 16, no. 2 (2002): 153-166.

Trezzi, Nicola. "The Art of Curating." *Flash Art (International Edition)* 43 (2010): 62-66.

Part One

Oct 8 Virtual Exhibition with Artists from the CCCA website: Student Presentations (15 minutes)

Oct 15 Virtual Exhibition with Artists from the CCCA website: Student Presentations (15 minutes)

Oct 22 Draft of assignment for Part One due, paper and email attachment, in WORD.

Oct 22 The Exhibition Catalogue

invited speaker: Pata Macedo, Graphic Designer

rapid readings:

The Aesthetics of Publishing: The Art Book as Object from Print to Digital." *Visual Resources: An International Journal of Documentation* 24, no. 1 (2008): 39-58.

Lyon, Christopher. "The Art Book's Last Stand?" *Art in America* 94, no. 8 (2006): 47-55.

Whalen, Maureen. "What's Wrong With This Picture? An Examination of Art Historians' Attitudes About Electronic Publishing Opportunities and the Consequences of their Continuing Love Affair with Print." *Art Documentation* 28, no. 2 (2009): 13-22.

Week of Oct 22 and Oct 29: Loren meets individually with students

Part Two

Oct 29 Virtual Exhibition with Other Artists: Student Presentations (15 minutes)

Nov 5 Virtual Exhibition with Other Artists: Student Presentations(15 minutes)

Nov 12 Virtual Exhibition with Other Artists: Student Presentations (15 minutes)

Nov 19 Draft of assignment for Part Two due, paper and email attachment, in WORD and one-paragraph tentative description of the Part Three two-artist exhibition

Week of Nov 12 and Nov 19: Loren meets individually with students

Part Three

Nov 19 Two Artist Virtual Exhibition: Student Presentations (20 minutes)

Nov 26 Two Artist Virtual Exhibition: Student Presentations (20 minutes)

Dec 3 Two Artist Virtual Exhibition: Student Presentations (20 minutes)

Dec 3 Draft of assignment for Part Three due, paper and email attachment.

Weeks of Dec10-17 (to be scheduled later in the term): Video Presentations Of Two Artist Virtual Exhibition

Dec 20 Final assignments, Part One, Two and Three, due

DESCRIPTION OF ASSIGNMENTS

Part One Virtual Exhibition with Artists from the CCCA website

Part Two Virtual Exhibition with Other Artists

For **Part One** the focus is on two to three artists from the CCCA website.

For **Part Two** preference is given to two to three artists from:

Oh Canada (exhibition catalogue on reserve, Webster Library)

It is What It Is; It Was What It Was (exhibition catalogue on reserve, Webster Library)

Art Bank of the Canada Council for the Arts

<http://www.artbank.ca/en/the%20collection>

For **Part One** and **Part Two** the presentation of 15 minutes focuses on the artists and works of art and explores the formal aspects and content - the subjects, themes, concepts, etc. - that bring the artists together in a group exhibition. A class discussion of 10 to 15 minutes follows each presentation. The written portion of this assignment is in the range of four

pages (double-spaced). This consists of a title; an introduction of one page; four to five images with citations; a descriptive, exploratory paragraph of four to five sentences for each of the images; endnotes; bibliography.

Part Three Two Artist Virtual Exhibition

This two-artist exhibition consists of one artist from the **Part One** assignment (CCCA website) and one artist from the **Part Two** assignment. The oral presentation is 20 minutes.

This virtual exhibition includes in the range of six to ten works. Additionally, support material such as photographs, artefacts and other types of visual media can complement the selection of works.

The intention is to explore the concept of an exhibition and modes of on-line presentation and display. This study takes into account developments in contemporary art theory and practice, the challenges of defining a two-artist exhibition, and the opportunities offered by a web environment.

Note: The design of the virtual exhibition is a theoretical exercise. You are not expected to have the technical expertise to create this exhibition.

In conceptualizing this exhibition you are welcome to experiment with various digital and visual ways of organizing an on-line exhibition. Or you can argue that a virtual exhibition is not significantly different from a show in a gallery and that there are numerous examples of innovative exhibitions in physical spaces that can be adapted to the web environment.

For this assignment you will want to consider the concept of the exhibition catalogue in how its appearance and content relates to the exhibition. Will the catalogue be a discrete component or will it be seamlessly integrated into the composition of the exhibition? You may also want to consider sharing the tools that assisted you in developing your exhibition. This may include: a story board; an exhibition model; some on-line, and, or in-gallery exhibitions; exhibition catalogues; and writings on contemporary art, exhibitions, and curatorial practices.

The written part of this assignment, in the range of eight to ten pages (double-spaced) includes the exhibition title; a curatorial essay of three to four pages; six to ten works with complete citations; a descriptive, exploratory paragraph of four to five sentences for each of the images; endnotes; bibliography; a one to two page description of the exhibition plan and design concept for the web designer.

Basic Format Requirements:

One-inch margins, 12-point type, double-spaced, Times New Roman. Do not justify the right-hand margin. Do not indent paragraphs. Endnotes and bibliography, Chicago Style Manual. Follow the examples of the virtual exhibitions from last year's seminar on FADIS.

Follow these guidelines on the conventions of Art History writing: <http://art.colostate.edu/docs/art-history-writing.pdf>

Assignment marks:

Part One: 25 marks

Part Two: 25 marks

Part Three: 40 marks

Class participation: 10 marks

You can present and write your work in French.

Structural Focus: Recommended Readings

Books: Key texts are on reserve, Webster Library, Circulation Desk

See: Books on Reserve, Webster Library <http://clues.concordia.ca/search/p?SEARCH=Lerner>

Journals: All these journal articles are available electronically. See Concordia libraries- e-journals. Search journal title; then author or title.

Interviewing Artists and Writing about Art

Allen, Gwen. "Against Criticism: The Artist Interview in "Avalanche" Magazine, 1970-76." *Art Journal* 64, no. 3 (October 15, 2005): 50-61.

Anastas, Rhea. "A Response." *Art Journal* 64, no. 3 (2005): 78-83.

Burton, Johanna. "Response: Proximal but Divided." *Art Journal* 67, no. 4 (2008): 56-59.

Burton, Johanna, and Lisa Pasquariello. "Ask Somebody Else Something Else': Analyzing the Artist Interview." *Art Journal* 64, no. 3 (2005): 46-49.

Grant, Catherine. "A Narrative of 'What Wishes What It Wishes It To Be': An Introduction to 'Creative Writing and Art History'." *Art History* 34, no 2 (2011): 230-243.

Griffin, Tim. "'Method Acting': The Artist-Interviewer Conversation." *Art Journal* 64, 3 (2005): 70-77.

Hudson, Suzanne. "Why and How Do We Work on Living Artists." *Art Journal* 67, no. 4 (Winter 2008): 8-11.

Meyer, Richard. "Artists Sometimes Have Feelings." *Art Journal* 67, no. 4 (Winter 2008): 38-55.

Tuchman, Phyllis. "Two or Three Things I Know about Artist Interviews." *Art Journal* 67, no. 4 (2008): 33-37.

Conceptualizing Exhibitions

Adamson, Betsy. "Shared Creativity in Exhibit Development." *Dimensions* 25 (January 2012): 34-35.

Blackson, Robert. "Once More... with Feeling: Reenactment in Contemporary Art and Culture." *Art Journal*. 66, no. 1 (Spring 2007): 28-40.

Chan, Carson. "Measures of an Exhibition." *Fillip* no. 13 (2011): 28-37.

"Curating Now: An Informal Report." *Art Papers* 29, no. 5 (2005): 33-37.

Dimitrakaki, Angela. "Art, Globalisation and the Exhibition Form." *Third Text* 26, no. 3 (2012): 305-319.

Dunham, Donald. "Inclusivity, Objectivity, and The Ideal: The Museum as Utopian Space." *International Journal of the Inclusive Museum* 3, no. 3 (2011): 39-47.

Gagnon, Vicky Chainey. "From the Populist Museum to the Research Platform: New Art Exhibition Practices Today." *Etc* no. 95 (February 2012): 32-34.

Hoffmann, Jens. "To Curate or Not to Curate: Is the Question." *Canadian Art* 24 (Fall 2007): 110-115.

Hsiang-Yi Liu, Alison. "Using Online Communities to Attract Museum Visitors." *International Journal of Education Through Art* 4, no. 3 (January 3, 2008): 259-274.

Irvin, Sherri. "Museums and the Shaping of Contemporary Artworks." *Museum Management and Curatorship* 21, no. 2 (2006): 143-156.

Kihm, Christopher. "Que font les commissaires? / A Study of Curators and Curating." *Art Press* no. 364 (2010): 55-62.

Manovich, Lev. "The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?" *Critical Inquiry* 35, no. 2 (Winter 2009): 319-331.

Nagler, Christian, and Joseph del Pesco. "Curating in the Time of Algorithms." *Fillip* no. 15 (Fall 2011): 52-63.

Princenthal, Nancy. "Party of Two." *Art in America* 97, no. 10 (2009): 112-117.

Sholette, Gregory. "Fidelity, Betrayal, Autonomy: In and Beyond the Contemporary Art Museum." *Third Text* 16, no. 2 (2002): 153-166.

Trezzi, Nicola. "The Art of Curating." *Flash Art (International Edition)* 43 (2010): 62-66.

The Exhibition Catalogue

"The Aesthetics of Publishing: The Art Book as Object from Print to Digital." *Visual Resources: An International Journal of Documentation*, 24, no. 1 (2008): 39-58.

Kouwenhoven, Bill. "Vom Glück des Selbstverlegens / Self-Publish, Express Yourself, and Be Happy!" *European Photography* 31, no. 88 (2010): 68-73.

Liu, Alan. "The End of the End of the Book: Dead Books, Lively Margins, and Social Computing." *Michigan Quarterly Review* 48, no. 4 (October 15, 2009): 499-520.

Lyon, Christopher. "The Art Book's Last Stand?" *Art in America* 94, no. 8 (2006): 47-55.

Whalen, Maureen. "What's Wrong With This Picture? An Examination of Art Historians' Attitudes About Electronic Publishing Opportunities and the Consequences of their Continuing Love Affair with Print." *Art Documentation* 28, no. 2 (2009): 13-22.

Thematic and Conceptual Focus: World Art Studies and Global Art Studies

-The mobility of contemporary artists demands an expansion of scholarship beyond regional expertise into potentially global dimensions. This requires an acknowledgement of the cumulative impact of contact with multiple locations. Curators need to ground their understanding of contemporary globalized systems with knowledge of the historical conditions and cultural issues that have led to current configurations and points of contention.

- The distinction between Global Art Studies and World Art Studies corresponds to the differences between global history and world history as explained by Bruce Mazlish: "World history, as a form of inquiry, has had its own trajectory and vicissitudes... it took its rise mainly from post World War II and a recognition that the Eurocentric perspective was no longer viable...New Global History is simply about processes that are best studied on a global rather than a local, national, or regional level... manifesting themselves as they do across established institutional boundaries..." (<http://web.mit.edu/newglobalhistory/docs/mazlich-the-new-global-history.pdf>)

-Various forms of dislocation, such as exiles, diasporas, and migrations, extensively explored in postcolonial, diasporic and ethnocultural studies contribute to the fields of World Art Studies and Global Art Studies: foregrounding the cultural practices of both forcefully exiled and voluntarily migrant peoples; challenging assumptions about ethnicity, race, and nationhood; and forging links with contemporary social justice movements.

World Art Studies

- a concept conceived by the art historian John Onians in the early 1990s as a new field of studies, global and with a multidisciplinary approach. Onians renamed the School of Art History at the University of East Anglia, the School of World Art Studies and Museology.

-designates a field of study that covers contingent art histories (of the 'non-Western' world) decentring Western art history and the geographical and conceptual boundaries that have defined it. This endeavour involves both developing and integrating concepts and approaches into a multidisciplinary study of art, as a panhuman phenomenon. These two strategies do not exclude each other; rather they keep in balance the 'inclusion/othering' dichotomy.

-examines the phenomenon of art through a broader cultural, global and temporal perspective, bringing together an exhaustive range of perspectives on art and borrowing approaches from the study of neuroscience, evolutionary biology, anthropology and geography as models, alongside more conventional art historical perspectives.

-The cultural logic of one place is not erased on departure from it; it remains as a memory and an eminently transportable toolbox of art praxis which can be re-used over space and time. This is a crucial aspect of the transnational in art, indicating that the transmission of visual information can begin and end in diverse sites and move in many directions. The transnational also suggests the interpenetration of different cultural modes and a repositioning of the core/periphery model in order to indicate that Euro-America is not always the central axis around which all cultural activity rotates.

-intrinsically interdisciplinary, in part because of its focus on transcultural influences and exchanges as a major determinant of cultural production, and also because of its inherent questioning of the very category of 'art' established by Western aesthetics.

Global Art Studies

- Global art history refers to the study of art in the present and recent past with a focus on art worldwide and interrelated phenomena.

-investigates the points of cultural connection, convergence and rupture that have, since colonization, characterized a North American culture defined by the global nature of the region's past and present.

-Mazlish: "New Global History lies in some of the following innovations:

-a thrust into space, imposing upon us an increasing sense of inhabiting a concrete global entity

-satellites in outer space that link the peoples of the earth in an unprecedented fashion

-nuclear threats ... which demonstrate that the territorial state can no longer adequately protect its citizens from either military or ecologically related 'invasions'

-other environmental problems, such as ozone holes and global warming, that refuse to conform to lines drawn on a map

-multinational corporations that increasingly dominate our economic and cultural lives... global consumerism (obviously related to multinationals)

-the displacement of an international political system by a global one

-the globalization of culture (fostered as it is by satellite communications)

-the increasing spread of human rights as a global standard of behavior

-globalization must be recognized as coming before us not only as an idea, or concept related to a process, but as an ideology, promoted by multinational corporations and by various media, and as an ideal, a new version of the brotherhood, and today we would add sisterhood, of humankind."

Recommended Readings:

Journals: All these journal articles are available electronically. See Concordia libraries- e-journals. Search journal title; then author or title

Choy, Lee Weng. "A Country of Last Whales - Contemplating the Horizon of Global Art History; Or, Can We Ever Really Understand How Big the World Is?" *Third Text* 25, no. 4 (July 2011): 447-457.

Clifford, James. "Diasporas." *Cultural Anthropology* 9 no. 3 (August 1994): 302-338.

Davis, Whitney. "World Series." *Third Text* 25 no. 5 (September 2011): 493-501.

Garfield, Rachel. "Towards a Re-Articulation of Cultural Identity." *Third Text* 20, no. 1 (2006): 99-108.

Kapur, Geeta. "Globalisation and Culture." *Third Text* 11, no. 39 (1997): 21-38.

Kerkham, Ruth. "Crossings." *Third Text* 13, no. 46 (1999): 97-100.

Rotas, Alex. "Is Refugee Art Possible?" *Third Text* 18, no. 1 (2004): 51-60.

Reilly, Maura. "Curating Transnational Feminisms." *Feminist Studies* 36, no. 1 (Spring 2010): 156-173.

Wood, Paul. "Moving the Goalposts." *Third Text* 25, no. 5 (September 2011): 503-513.

Journals - Canada

some examples:

Kiendl, Anthony. "Love in a Time of Corporate Empire: The Alberta Biennial of Contemporary Art." *Canadian Art* 22, no. 2 (Winter 2005): 68-73.

Lum, Ken. "A China Portal." *Canadian Art* 25 (Spring 2008): 50-57.

Miller, Earl. "Global Canadians: as Earl Miller notes, leaving the country is something of a tradition for Canadian artists." *C: International Contemporary Art* Autumn 2008: 16+

Tousley, Nancy. "Brain Jungen: Cool Cooler Coolest." *Canadian Art* 20 (Summer 2003): 38-44.

Books:

Key texts are on reserve, Webster Library, Circulation Desk

See: Books on Reserve, Webster Library <http://clues.concordia.ca/search/p?SEARCH=Lerner>

See also: List of publications, Global Art and the Museum

http://www.globalartmuseum.de/site/recommended_publications

Critical Thinkers: anthropology, geography, psychoanalysis, philosophy, history, literary studies, and cultural studies

Achebe, Chinua. *Home and Exile*. New York: Oxford University Place, 2000.

Adorno, Theodore. *Minima Moralia* (1951). London: Verso 1974.

Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press, 1996.

Bal, Mieke. *Travelling Concepts in the Humanities* [electronic resource] : a rough guide. Toronto, Ont. : University of Toronto Press, c2002

Bal, Mieke and Miguel Á. Hernández-Navarro, eds. *Art and Visibility in Migratory Culture* [electronic resource] : *conflict, resistance, and agency*. Rodopi, c2011 (N 72 S6A7518 2011eb)

Balibar, Etienne. *We, the People of Europe? Reflections on Transnational Citizenship*. Translated by James Swenson. Princeton: Princeton University Press, 2003.

Bammer, Angelika, Ed. *Displacements: Cultural Identities in Question*. Bloomington and Indianapolis: Indiana University Press, 1994. Print

Behdad, Ali. *Belated Travelers: Orientalism in the Age of Colonial Dissolution*. Durham: Duke University Press, 1994.

Bhabha, Homi. *Location of Culture*. Routledge, 1994.

Bhabha, Jacqueline. "Embodied Rights: Gender Persecution, State Sovereignty, and Refugees," *Public Culture* 9 (1996): 3-32.

Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. London: Routledge, 1996.

Chow, Rey. *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies*. Bloomington: Indiana University Press, 1993.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, 1997.

Deleuze, Gilles and Felix Guattari. *Nomadology: The War Machine*. Trans. Brian Massumi. New York: Semiotext(e), 1986.

Denzin, Norman, K. *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. Thousand Oaks, CA: Sage Publications, 2003

Derrida, Jacques. *Monolingualism of the Other; or, the Prosthesis of Origin*. Trans. Patrick Mensah. Stanford: Stanford University Press, 1999.

Durrant, Sam and Lord, Catherine M., Eds. *Essays in Migratory Aesthetics: Cultural Practices Between Migration and Art-Making*. Amsterdam and New York: Editions Rudopi, 2007.

Eagleton, Terry. *Exiles and Emigrés: Studies in Modern Literature*. London: Chatto and Windus, 1970.

Eastmond, Marita. "Stories as Lived Experience: Narratives in Forced Migration Research." *Journal of Refugee Studies* 20.2 (2007): 248-264

George, Rosemary Marangoly. *The Politics of Home: Postcolonial Relocations and Twentieth Century Fiction*. Cambridge University Press, 1996.

Gikandi, Simon. "Globalization and the Claims of Postcoloniality." *South Atlantic Quarterly* 100, no. 3 (Summer 2001): 627-658.

Hall, Stuart. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*. In *Colonial Discourse and Post-Colonial Theory: A Reader*. Eds. Patrick Williams and Laura Chrisman. Hemel Hempstead: Harvester Wheatsheaf, 1993, 392-401.

Hecht, Anat. "Home Sweet Home: Tangible Memories of an Uprooted Childhood." *Home Possessions: Material Culture Behind Closed Doors*. Ed. Daniel Miller. Oxford and New York: Berg, 2001.

Israel, Nico. *Outlandish: Writing between Exile and Diaspora*. Stanford: Stanford University Press, 2000.

JanMohamed, Abdul R. "Worldliness-Without-World, Homelessness-Without-Home: Toward a Definition of the Specular Border Intellectual." In *Edward Said: A Critical Reader*. Ed. Michael Sprinker. Cambridge MA: Blackwell, 1992, 96-120.

Massad, Joseph. "Re-Orienting Desire: The Gay International and the Arab World." *Public Culture* 14, no. 2 (Spring 2002): 361-85.

Manning, Erin. *Ephemeral Territories: Representing Nation, Home, and Identity in Canada*. Minneapolis: University of Minnesota Press, 2003.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London: Routledge, 2007.

Pratt, Mary Louise. *Imperial Eyes: Studies in Travel Writing and Transculturation*. London and New York: Routledge, 1992.

Radhakrishnan, R. *Diasporic Mediations: Between Home and Location*. University of Minnesota Press, 1996.

Robbins, Bruce. *Feeling Global: Internationalism in Distress*. New York: New York University Press, 1999.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta, 1992.

Safran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora: A Journal of Transnational Studies* 1.1 (1991): 83-99.

Said, Edward. "Invention, Memory and Place." *Critical Inquiry* 26.2 (2000): 175-192.

Said, Edward W. *Reflections on Exile and Other Literary and Cultural Essays*. London: Granta Books, 2001.

Sassen, Saskia. *Losing Control? Sovereignty in an Age of Globalization*. New York: Columbia University Press, 1996.

Seidel, Michael. *Exile and the Narrative Imagination*. New Haven: Yale University Press, 1986.

Seyhan, Azade. *Writing Outside the Nation*. Princeton: Princeton University Press, 2001.

Spivak, Gayatri. "Diasporas Old and New: Women in the Transnational World." *Textual Practice* 10, no.2 (1996): 245-269; also in Amitava Kumar, ed. *Class Issues: Pedagogy, Cultural Studies, and the Public Sphere*, 87-116. New York: New York University Press, 1997, 87-116.

Alexander, Jacqui M. and C. Mohanty, eds. *Feminist Genealogies, Colonial Legacies, Democratic Futures*. Routledge, 1997.

Brazier, Jana Evans and Anita Mannur, eds. *Theorizing Diaspora: A Reader*. Oxford: Blackwell Publishing, 2003.

Cheah, Pheng and Bruce Robbins, eds. *Cosmopolitics: Thinking and Feeling beyond the Nation*. Minneapolis: University of Minnesota Press, 1998.

Grewal, Inderpal and Caren Kaplan, eds. *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*. Minneapolis: University of Minnesota Press, 1994.

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