

-- BIBLIOGRAPHY --

- Abbot, Jennifer, ed. *Making Video "In": The Contested Ground of Alternative Video in the West Coast*. Vancouver: Video In Studios, 2000.
- Ada, Serhan and Deniz Ünsal, eds. *Emerging Cultural Continent: Actors and Networks Armenia, Azerbaijan, Georgia, Iran, Jordan, Lebanon, Syria and Turkey*. Istanbul: Istanbul Bilgi University Press, 2008.
- Adler, Judith E. *Artists in Offices: An Ethnography of an Academic Art Scene*. New Brunswick, N.J.: Transaction Books, 1979.
- Alberro, Alexander and Sabeth Buchman, eds. *Art After Conceptual Art*. Cambridge, MA: MIT Press; Vienna: Generali Foundation, 2006.
- Alberro, Alexander and Blake Stimson, eds. *Institutional Critique: An Anthology of Artists' Writings*. Cambridge, MA: MIT Press, 2009.
- Alemani, Cecilia, Maurizio Cattelan, Massimiliano Gioni, and Ali Subotnick, eds. *Charley Independents*. Athens: DESTE Foundation for Contemporary Art, 2010.
- Alexander, Victoria D. and Marilyn Rueschemeyer. *Art and the State: The Visual Arts in Comparative Study Perspective*. New York: Palgrave Macmillan; Oxford: St Anthony's College, 2005.
- Allen, Felicity, ed. *Education*. Cambridge, MA: MIT Press, 2011.
- Allen, Gwen. *Artists' Magazines: An Alternative Space for Art*. Cambridge, MA: MIT Press, 2011.
- Amariglio, Jack and Joseph W. Childers, Stephen E. Cullenberg, eds. *Sublime Economy: On the Intersection of Art and Economics*. London: Routledge, 2009.
- Aranda, Julieta, Brian Kuan Wood, and Anton Vidokle, eds. *e-flux Journal Reader 2009*. Berlin: Sternberg Press, 2009.
- Art Metropole. *Book Currency Prospectus*. Toronto: Art Metropole, 2012.

- Asher, Michael. *Writings 1973–1983 on Works 1969–1979*, written in collaboration with Benjamin H. D. Buchloh. Halifax: Press of the Nova Scotia College of Art and Design; Los Angeles: Los Angeles Museum of Contemporary Art, 1983.
- Ault, Julie, ed. *Alternative Art New York 1965–1985*. Minneapolis: University of Minnesota Press, 2002.
- , ed. *Show & Tell: A Chronicle of Group Material*. London: Four Corner Books, 2010.
- Auther, Elissa and Adam Lerner, eds. *West of Center: Art and the Counterculture Experiment in America, 1965–1977*. Minneapolis: University of Minnesota Press, 2012.
- Babin, Sylvette and Terrance Keller, eds. *Lieux et Non-Lieux de L'art Actuel/Places and Non-Places of Contemporary Art*. Montreal: Les éditions esse, 2005.
- Barber, Bruce, ed. *Condé and Beveridge: Class Works*. Halifax: Press of the Nova Scotia College of Art and Design, 2009.
- Barker, Heather and Charles Green. "The Provincialism Problem: Terry Smith and Centre-Periphery Art History." *Journal of Art Historiography* 3 (December 2010).
- Beltig, Hans and Andrea Buddensieg, eds. *The Global Art World: Audiences, Markets, and Museums*. Osfildern, DE: Hatje Cantz Verlag, 2009.
- Bik, Liesbeth, Jos Van der Pol, and John Kirkpatrick, eds. *Bik Van der Pol: With Love from the Kitchen*. Rotterdam: NAI Publishers, 2005.
- Birnbaum, Daniel and Isabelle Graw, eds. *Canvases and Careers Today: Criticism and its Markets*. Berlin: Sternberg Press, 2008.
- Birnbaum, Daniel and Isabelle Graw, eds. *Under Pressure: Pictures, Subjects, and the New Spirit of Capitalism*. Frankfurt am Main: Institut für Kunstkritik; New York: Sternberg Press, 2008.
- Bishop, Claire, ed. *Participation*. Cambridge, MA: MIT Press, 2006.

- Block, René and Angelika Nollert, eds. *Collective Creativity*. Kassel: Kunsthalle Fridericianum; Munich: Siemens Art Program; Frankfurt: Revolver, 2006.
- Boltanski, Luc and Ève Chiapello. *The New Spirit of Capitalism*. New York: Verso, 2006.
- Bonin, Vincent, ed. *Documentary Protocols/Protocoles Documentaires (1967-1975)*. Montreal: Galerie Leonard et Bina Ellen Gallery, 2010.
- Borden, Lizzie. *Born in Flames*. London: Occasional Papers, 2011.
- Bradley, Will and Charles Esche, eds. *Art and Social Change: A Critical Reader*. New York: Tate Publishing, 2008.
- Bradley, Will, Mika Hannula, Cristina Ricupero, and Superflex, eds. *Self-Organisation/Counter-Economic Strategies*. Berlin: Sternberg Press, 2006.
- Brinkmanis, Andris, Paolo Caffoni, Chiara Figone, and Marco Scotini, eds. *No Order: Art in a Post-Fordist Society*. Berlin: Archive Books, 2011.
- Bronson, AA, ed. *From Sea to Shining Sea: Chronology of Artist-Initiated Activities in Canada 1939-1987*. Toronto: Power Plant, 1987.
- Bronson, AA and Peggy Gale, eds. *Museums by Artists*. Toronto: Art Metropole, 1983.
- Buergel, Roger M., Ruth Noack, and Georg Schöllhammer, eds. *Documenta Magazine No. 1-3, 2007 Reader* (Cologne: Taschen, 2007).
- Bryan-Wilson, Julia. *Art Workers: Radical Practice in the Vietnam War Era*. Berkeley: University of California Press, 2009.
- Buden, Boris. "What Is the eipcp? An Attempt at Interpretation." European Institute for Progressive Cultural Policies. July 2007.
<http://eipcp.net/transversal/0407/buden1/en>.
- Bureau for Open Culture, ed. *A Manual for the Immaterial Worker*. Columbus: Columbus College of Art and Design, 2011.

- , ed. *Descent to Revolution*. Columbus: Columbus College of Art and Design, 2010.
- , ed. *Of Other Spaces*. Columbus: Columbus College of Art and Design, 2009.
- , ed. *Taking Shelter*. Columbus: Columbus College of Art and Design, 2008.
- Burgess, Marilyn and Maria De Rosa. *The Distinct Role of Artist-Run Centres in the Canadian Visual Arts Ecology*. Montreal: MDR Burgess Consultants, 2011.
- Cecilia Alemani, Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick, eds. *Charley Independents*. Athens: DESTE Foundation for Contemporary Art, 2010.
- Chan, Howard and Mei Cheung, eds. *In-between: International Community-Initiated Art Space*. Kowloon, Hong Kong: 1a space, 2002.
- Chandler, Annmarie and Norie Neumark, eds. *At a Distance: Precursors to Art and Activism on the Internet*. Cambridge, MA: MIT Press, 2005.
- Cowen, Tyler. *Good and Plenty: The Creative Successes of American Arts Funding*. Princeton, NJ: Princeton University Press, 2006.
- Cronin, J. Keri and Kirsty Robertson, eds. *Imagining Resistance: Visual Culture and Activism in Canada*. Waterloo: Wilfrid Laurier University Press, 2011.
- Decentre: Concerning Artist-Run Culture/Decentre : à propos des centres d'artistes*. Toronto: YYZBooks, 2008.
- de Pina-Cabral, João. "Afterword: What is an Institution?" *Social Anthropology/Anthropologie Sociale* (2011) 19, 4. 477-494.
- DeRoo, Rebecca J., *The Museum Establishment and Contemporary Art: The Politics of Artistic Display in France After 1968*. Cambridge: Cambridge University Press, 2006.
- Doherty, Claire, ed. *Situation*. Cambridge, Mass: MIT Press, 2009.

- Doig, Adrienne and Tess Horwitz, eds. *Endangered Spaces: Artist Run Initiatives in New South Wales*. Sydney: Artspace Sydney, 1989.
- Douglas, Stan, ed. *Vancouver Anthology: The Institutional Politics of Art*. Vancouver: Talonbooks, 1991.
- Drabble, Barnaby, Marianne Eigenheer, and Dorothee Richter, eds. *Curating Critique*. Frankfurt am Main: Revolver, 2007.
- Dwyer, Tessa and Sarah Tutton, eds. *USEby: Asia Pacific Artist Initiatives Project*. Fitzroy, Australia: Centre for Contemporary Photography and 200 Gertrude Street, 2000.
- Eichhorn, Maria. *The Artist's Contract: Interviews with Carl Andre, Daniel Buren, Paula Cooper, Hans Haacke, Jenny Holzer, Adrian Piper, Robert Projansky, Robert Ryman, Seth Siegelaub, John Weber, Lawrence Weiner, Jackie Winsor*. Köln: Verlag der Buchhandlung Walther König, 2009.
- Ekeberg, Jonas, ed. *New Institutionalism*. Verksted #1. Oslo: Office for Contemporary Art Norway, 2003.
- Engqvist, Jonatan Habib, Annika Enqvist, Michele Masucci, Lisa Rosendahl, and Cecilia Widenheim, eds. *Work, Work, Work: A Reader on Art and Labour*. Berlin: Sternberg Press, 2012.
- Fischer, Barbara. *Decalog: YYY 1979-1989*. Toronto: YYY Books, 1992.
- Fraser, Andrea. *Museum Highlights: The Writings of Andrea Fraser*. Edited by Alexander Alberro. Cambridge, MA: MIT Press, 2005.
- Frey, Bruno S. and Werner W. Pommerehne. *Muses and Markets: Explorations in the Economics of the Arts*. Oxford: Basil Blackwell, 1989.
- Furuichi, Yasuko, ed. *Alternatives 2005: Contemporary Art Spaces in Asia*. Translated by Hoashi Aki. Tokyo: Japan Foundation, 2004.
- General Idea. *FILE Magazine*. Zurich: JRP Ringier, 2008.
- Gheorghe, Catalin, *Vector: Critical Research in Context*. Iasi, Romania: Vector Association, 2011.

- Globerman, Steven. *Culture, Governments and Markets: Public Policy and the Culture Industries*. Vancouver: Fraser Institute, 1987.
- Green, Charles. *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*. Minneapolis: University of Minnesota Press, 2001.
- Grey Room*, no. 39 (Spring 2009).
- Haidu, Rachel. *The Absence of Work: Marcel Broodthaers, 1964–1976*. Cambridge, MA: MIT Press, 2010.
- Harris, Jonathan, ed. *Art, Money, Parties: New Institutions in the Political Economy of Contemporary Art*. Liverpool, UK: Liverpool University Press; Tate Liverpool, 2004.
- Harris, Jonathan, ed. *Globalization and Contemporary Art*. Chichester, UK: Wiley-Blackwell, 2011.
- Heagney, Din, ed. *Making Space: Artist-Run Initiatives in Victoria*. Melbourne: Victorian Initiatives of Artists Network (VIA-N), 2007.
- Helguera, Pablo. *Education for Socially Engaged Art*. New York: Jorge Pinto Books, 2011.
- Hinderliter, Beth, William Kaizen, Vered Maimon, Jaleh Mansoor, and Seth McCormick, eds. *Communities of Sense: Rethinking Aesthetics and Politics*. Durham: Duke University Press, 2009.
- Hirsch, Nikolaus, Philipp Misselwitz, Markus Miessen, and Matthias Görlich, eds. *Institution Building: Artists, Curators, Architects in the Struggle for Institutional Space*. Berlin: Sternberg Press, 2009.
- Hoffmann, Jens, ed. *The Next Documenta should be Curated by an Artist*. Frankfurt: Revolver; New York: e-flux, 2004.
- Horowitz, Noah. *Art of the Deal: Contemporary Art in Global Financial Market*. Princeton: Princeton University Press, 2011.
- Horowitz, Noah and Brian Sholis, eds. *The Uncertain States of America Reader*. Berlin: Sternberg Press; Oslo: Astrup Fearnley Museum of Modern Art; London: Serpentine Gallery, 2006.

- Jacob, Luis, ed. *Commerce by Artists*. Toronto: Art Metropole, 2011.
- Jackson, Shannon. *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011.
- Jones, Brett and Leung Chi Wo, eds. *Space Traffic: Artist-Run Spaces Beyond a Local Context*. Melbourne: West Space; Sheung Wan, Hong Kong: Para/Site Art Space, 2002.
- Kester, Grant. *Communication and Community in Modern Art*. Berkeley: University of California Press, 2004.
- . *The One and the Many: Contemporary Collaborative Art in a Global Context*. Chapel Hill: Duke University Press, 2011.
- Kravagna, Christian and Kunsthaus Bregenz, eds. *The Museum as Arena: Artists on Institutional Critique*. Cologne: König, 2001.
- Labossière, Robert, ed. *Decentre: Concerning Artist-Run Culture/Decentre : à Propos De Centres d'Artistes*. Toronto: YYZ Books, 2008.
- Lalonde, Jean, Lucie Bureau, and Patrick Vézina, eds. *Directory of Artist-Run Centres in Québec and Canada*. Montreal: Réseau Art Actuel, 2010.
- Lefebvre, Henri. *State, Space, World*. Edited by Neil Brenner and Stuart Elden. Translated by Gerald Moore. Minneapolis: University of Minnesota Press, 2009.
- Lippard, Lucy. *Get the Message? A Decade of Art for Social Change*. New York: E. P. Dutton, 1984.
- Loock, Ulrich. *Michelangelo Pistoletto: Oggetti in meno 1965-66*. Bern: Kunsthalle, 1989.
- Lowell, Julia F. and Elizabeth H. Ondaatje. *Arts and State Governments: At Arm's Length Or Arm in Arm?*. Santa Monica, CA: RAND Corporation, 2006.

Lum, Ken. "Canadian Cultural Policy: A Metaphysical Problem," paper given in Wroclaw, Poland, June 1999, <http://www.apexart.org/conference/lum.htm>.

McKay, Sally and Andrew J. Paterson, eds. *Money, Value, Art: State Funding, Free Markets, Big Pictures*. Toronto: YYZ Books, 2000.

McKnight, David. *New Wave Canada: The Coach House Press and the Small Press Movement in English Canada in the 1960s*. Ottawa: National Library of Canada, 1996.

Meyer, James, Gregg Bordowitz, Tom Burr, Mark Dion, Andrea Fraser, Renée Green, Zoe Leonard, Christian Philipp Müller, and Chicago Urban Ecology Action Group. *What Happened to the Institutional Critique?* New York: American Fine Arts, 1993.

Miessen, Markus. *The Nightmare of Participation (Crossbench Praxis as a Mode of Criticality)*. Berlin: Sternberg Press, 2010.

Miessen, Markus and Shumon Basar, eds. *Did Someone Say Participate?* Cambridge, MA: MIT Press, 2006.

Miessen, Markus and Nina Valerie Kolowratnik, eds. *Waking Up from the Nightmare of Participation*. Utrecht: Expodium, 2011.

Molesworth, Helen, ed. *Work Ethic*. University Park, PA: Pennsylvania State University Press; Baltimore: Baltimore Museum of Art, 2003.

Molter, Mike. "Artist-Run Centres: Strengths, Assessments, Perspectives." In *Points de forces: les centres d'artistes, bilan et perspectives*. Conference organized in Montreal by le Regroupement des centres d'artistes autogérés du Québec et La Centrale. October 14 to 17, 1992. Available online at <http://id.erudit.org/iderudit/36034ac>.

Möntmann, Nina, ed. *Art and its Institutions: Current Conflicts, Critique and Collaborations*. London: Black Dog, 2006.

Moore, Alan W. *Art Gangs: Protest & Counterculture in New York City*. Brooklyn: Autonomedia, 2011.

Muller, Vanessa Joan and Nicolaus Schafhausen, eds. *Under Construction: Perspectives on Institutional Practice*. Cologne, DE: Verlag der Buchhandlung Walther König, 2006.

- Nemiroff, Diana. "A History of Artist-Run Centres in Canada with Particular Reference to Véhicule, A Space and the Western Front." MA thesis, Concordia University, 1985.
- Noever, Peter, ed. *The Discursive Museum*. Osfildern, DE: Hatje Cantz Publishers, 2001.
- O'Brian, Melanie, ed. *Vancouver Art & Economies*. Vancouver: Arsenal Pulp Press and Artspeak, 2007.
- October*, no. 73 (Summer 1995).
- O'Neill, Paul and Mick Wilson, eds. *Curating and the Educational Turn*. Amsterdam: Open Editions, 2010.
- Peltomäki, Kirsi. *Situation Aesthetics: The Work of Michael Asher*. Cambridge, MA: MIT Press, 2010.
- Purves, Ted, ed. *What We Want Is Free*. Albany: State University of New York Press, 2004.
- Raunig, Gerald and Gene Ray, eds. *Art and Contemporary Critical Practice: Reinventing Institutional Critique*. London: MayFlyBooks, 2009.
- Robertson, Clive. *Policy Matters: Administrations of Art and Culture*. Toronto: YYZ Books, 2006.
- Schafhausen, Nicolaus and Julia Moritz, eds. *The Question of the Day/Die Frage Des Tages*. Berlin: Sternberg Press, 2007.
- Sharmacharja, Shamita, ed. *A Manual for the 21st Century Art Institution*. London: Koenig Books and Whitechapel Gallery.
- Sherman, Daniel J. and Irit Rogoff, eds. *Museum Culture: Histories, Discourses, Spectacles*. Minneapolis: University of Minnesota Press, 1994.
- Sholette, Gregory. *Dark Matter: Art and Politics in the Age of Enterprise Culture*. London: Pluto Press, 2011.

- Singh, J. P. *Globalized Arts: The Entertainment Economy and Cultural Identity*. New York: Columbia University Press, 2011.
- Smith, Terry. "The Provincialism Problem," *Artforum*, September 1974.
- Staal, Jonas. *Post-Propaganda*. Edited and translated by Vincent W.J. van Gerven Oei. Amsterdam: Netherlands Foundation for Visual Arts, Design and Architecture, 2010.
- Stallabrass, Julian. *Art Incorporated: The Story of Contemporary Art*. Oxford, UK and New York: Oxford University Press, 2004.
- Steyerl, Hito. "The Institution of Critique." European Institute for Progressive Cultural Policies. January 2006.
<http://eipcp.net/transversal/0106/steyerl/en>.
- Stimson, Blake and Gregory Sholette, eds. *Collectivism after Modernism: The Art of Social Imagination After 1945*. Minneapolis: University of Minnesota Press, 2007.
- Szylak, Aneta and Oliver Ressler, eds. *Alternative Economics, Alternative Societies*. Gdansk: Wyspa Institute of Art, 2004.
- Temporary Services. *Group Work*. New York: Printed Matter, 2007.
- Thelwall, Sarah. *Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations*. London: Common Practice, 2011.
- Third Text* 18, no. 6 (2004).
- Thompson, Nato, ed. *Living as Form: Socially Engaged Art 1991–2011*. Cambridge, MA: MIT Press, 2012.
- Towse, Ruth, ed. *A Handbook of Cultural Economics*. Cheltenham, UK and Northampton, MA: Edward Elgar, 2011.
- Tuer, Dot. *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance*. Toronto: YYZ Books, 2005.
- Turner, Caroline, ed. *Art and Social Change: Contemporary Art in Asia and the Pacific*. Canberra: Pandanus Books, 2005.

Van den Bosch, Annette. *The Australian Art World: Aesthetics in a Global Market*. Crows Nest, N.S.W: Allen & Unwin, 2005.

Wallace, Keith, ed. *Whispered Art History: Twenty Years at the Western Front*. Vancouver: Arsenal Pulp Press, 2002.

Wallach, Alan. *Exhibiting Contradiction: Essays on the Art Museum in the United States*. Boston: The University of Massachusetts Press, 1998.

Wallis, Brian, ed. *Democracy: A Project by Group Material*. Seattle: Bay Press, 1990.

Weibel, Peter, ed. *Kontext Kunst: Kunst der 90er Jahre*. Graz, Austria: Neue Galerie im Künstlerhaus, 1992.

Weibel, Peter and Andrea Buddensieg, eds. *Contemporary Art and the Museum*. Osfildern, DE: Hatje Cantz Verlag, 2007.

Welch, Chuck, ed. *Eternal Network: A Mail Art Anthology*. Calgary: University of Calgary Press, 1995.

Welchman, Jonh C., ed. *Institutional Critique and After: Volume 2 of the SoCCAS (Southern California Consortium of Art Schools) Symposia*. Zurich: JRP-Ringier, 2006.

Werner, Paul. *Museum, Inc: Inside the Global Art World*. Chicago: Prickly Paradigm Press, 2005.

With With, Passenger Books, and HIT. *This Book is a Classroom*. Berlin: Passenger Books, 2012.