**Readings: A Working List**

Darin Barney, Gabriella Coleman et. al. eds. *The Participatory Condition in the Digital Age*. Minneapolis and London: University of Minnesota Press, 2016. (Reserve)

Carol Becker. “Artists as Public Intellectuals.” McMaster University Lecture Series, 2012 <https://www.youtube.com/watch?v=U7gFj8PxxT0>

Claire Bishop. The Digital Divide: Contemporary Art and New Media.” *Art Forum*, September 2012. <https://www.gc.cuny.edu/CUNY_GC/media/CUNY-Graduate-Center/PDF/Programs/Art%20History/Digital-Divide.pdf>

John Colapinto. “The Real Estate Artist.” *New Yorker,* January 20, 2014.

<http://www.newyorker.com/magazine/2014/01/20/the-real-estate-artist>

Jurgen Habermas interviewed by Markus Schwering. “Internet and Public Sphere: What the Web Can’t Do,” Reset Doc, 24 July 2014. <http://www.resetdoc.org/story/00000022437>

Kasper Konig and Britta Peters eds. Skulptur Projekte, Münster, 2017/, Münster Sculpture Project, 2017. (Amazon: available for order, September 27/2017)

Varig Molinar. “Street Art and the Changing Public Sphere.” *Public Culture* 29 (2 82) 2017, pp. 385-414. (E-Journals)

Rick Lowe. Harvard Graduate School of Design Class Day Lecture, 2015. <https://www.youtube.com/watch?v=hdB1l4o3cFc>

Fenwick McKelvey, Matthew Tiessen and Luke Simcoe. “We Are What We Tweet: The Problem with a Big Data World when Everything you Say is Data Mined. “*Culture Digitally.* June 3, 2013.

<http://culturedigitally.org/2013/06/we-are-what-we-tweet-the-problem-with-a-big-data-world-when-everything-you-say-is-data-mined/>

Elizabeth Miller, Ted Little and Steven High. *Going Public.* [*http://goingpublicproject.org/about/*](http://goingpublicproject.org/about/)

Ray Oldenburg. *The Great Good Place.* Boston: *DaCapo Press, 1999.* (Reserve)

Paul O’Neill and Claire Doherty eds. *Locating the Producers*: *Durational Approaches to Public Art* Amsterdam: Valiz, 2011. See: especially See especially: introduction pgs.4-14 and roundtable pgs. 41-367. (Reserve)

Martha Radice and Alexandrine Boudreault-Fournier. Eds. *Urban Encounters: Art and the Public.* McGill Queens Press, 2017. (Reserve)

Jacques Rancière. *The Emancipated Spectator.* Verso: Brooklyn and New York, 2009. (Reserve)

Cathy Stanton. “Outside the Frame: Assessing Partnerships Between Arts and Historical Organizations.” *The Public Historian* Vol. 27, No. 1, 2005, pgs. 19-37. <http://www.cathystanton.net/stanton-outside-the-frame.pdf>

Michael Warner. *Publics and Counterpublics.* New York: Zone Books, 2002. (Reserve)