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viii. Record of Previous Publication

A number of the essays in this study were previously published in either their present form or in a comparable version. They are presented here with the acknowledgment of these sources in order of appearance in the dissertation:

“Fidelity, Betrayal, Autonomy: Within and Beyond the Post Cold- War Art Museum,” *Beyond the Box: Diverging Curatorial Practices*, edited by Melanie A. Townsend for Banff Centre Press, (Canada: 2003) pp.146to-138.

“Let’s do it again comrades, let’s occupy the museum!” was originally published as “Let’s Do It Again, Comrades; Let’s Occupy The Museum! On Occupy Museums In New York,” in *Texte Zur Kunst*, a special issue entitled “Art History Revisited” (Berlin, Germany: March, 2012) pp.174-180.

“Nature as an Icon of Urban Resistance: Artists, Gentrification and New York City’s Lower East Side, 1979–1984,” *Afterimage: The Journal of Media Arts and Cultural Criticism*, (Rochester, NY: Sept/Oct, 1997) pp.17-20.

“Mysteries of the Creative Class or I have Seen the Enemy and They is U.S.,” *MUTE* magazine, Vol1 #29 (London, U.K.: 2004) pp. 59-61.

“Occupology, Swarmology, Whateverology: the city of disorder versus the people’s archive,” for the *College Art Association Art Journal*, Internet Edition, unpaginated (NYC: Winter 2011/2012, and this essay has also appeared in the *Critical Digital Studies Reader*, edited by Marilouise and Arthur Kroker, University of Toronto Press, Canada, 2013, pp 283-292.

“Counting on your Collective Silence: Notes on Activist Art as Collaborative Practice,” also from the journal *Afterimage*, NY: November/December, 1999, pp. 18-20.

“Dark matter: Activist art and the counter-public sphere,” *As Radical As Reality Itself: Essays on Marxism and Art for the 21st Century*, edited by Matthew Beaumont, Andrew Hemingway, Leslie Esther and John Roberts for Peter Lang Publishers, Oxford, U.K.: 200, pp. 429-457.

“On The Maidan Uprising and Imaginary Archive, Kyiv,” *Hyperallergic*, unpaginated, NYC/online: July 2014.

“Delirium and Resistance after the Social Turn,” *FIELD: an Online Journal of Socially Engaged Art Criticism*, issue number one, unpaginated, San Diego/online: 2015.