NOTE FROM THE EDITOR

The purpose of this annual catalogue is to feature new titles, classic backlist titles, and a selection of top sellers and critically acclaimed works published by the MIT Press in the fields of art, architecture, and visual and cultural studies. Because the catalog stays the same size from one year to the next, and our list of publications in these fields is constantly growing, the books featured here each year represent a smaller and smaller fraction of our published output. Although most of the books we publish only appear in this catalogue when they are new or recent titles, they are promoted in many other ways during the course of their (shelf) lives.

In the space below, I am recollecting — and recommending — a few dozen backlist titles that do not appear in the following pages, but that remain in print, and continue to be read — some of them decades after I signed them.

For a complete listing of our publications, please consult our website: mitpress.mit.edu.

— Roger L. Conover
Executive Editor, MIT Press
NEW

HOW TO WRITE A THESIS

Umberto Eco
translated by Caterina Mongiat Farina and Geoff Farina
foreword by Francesco Erspamer

By the time Umberto Eco published his best-selling novel The Name of the Rose, he was one of Italy’s most celebrated intellectuals, a distinguished academic and the author of influential works on semiotics. Some years before that, in 1977, Eco published a little book for his students, How to Write a Thesis, in which he offered useful advice on all the steps involved in researching and writing a thesis — from choosing a topic to organizing a work schedule to writing the final draft. Now in its twenty-third edition in Italy and translated into seventeen languages, How to Write a Thesis has become a classic. Remarkably, this is its first, long overdue publication in English.

Eco’s approach is anything but dry and academic. He not only offers practical advice but also considers larger questions about the value of the thesis-writing exercise. How to Write a Thesis is unlike any other writing manual. It reads like a novel. It is opinionated. It is frequently irreverent, sometimes polemical, and often hilarious. Eco advises students how to avoid “thesis neurosis” and he answers the important question “Must You Read Books?” He reminds students “You are not Proust” and “Write everything that comes into your head, but only in the first draft.” Of course, there was no Internet in 1977, but Eco’s index card research system offers important lessons about critical thinking and information curating for students of today who may be burdened by Big Data.

How to Write a Thesis belongs on the bookshelves of students, teachers, writers, and Eco fans everywhere. Already a classic, it would fit nicely between two other classics: Strunk and White and The Name of the Rose.

Umberto Eco is an Italian semiotician, philosopher, literary critic, and novelist. He is the author of The Name of the Rose, Foucault’s Pendulum, and The Prague Cemetery, all bestsellers in many languages, as well as a number of influential scholarly works.

March 2015 • 5 3/8 x 8 • 256 pp. • paper • $19.95/£13.95
978-0-262-52713-2

MIT Press E-Books

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NEW

THE ETERNAL LETTER

Two Millennia of the Classical Roman Capital
edited by Paul Shaw

The fiftieth anniversary of Helvetica, the most famous of all sans serif typefaces, was celebrated with an excitement unusual in the staid world of typography and culminated in the release of the first movie ever made starring a typeface. Yet Helvetica’s fifty-year milestone pales in comparison with the two thousandth anniversary in 2014 of Trajan’s Column and its famous inscription — the preeminent illustration of the classical Roman capital letter. For, despite the modern ascendance of the sans serif, serif typefaces, most notably Times Roman, still dominate printed matter and retain a strong presence in screen-based communication. The Eternal Letter is a lavishly illustrated examination of the enduring influence of, and many variations on, the classical Roman capital letter.

The Eternal Letter offers a series of essays by some of the most highly regarded practitioners in the fields of typography, lettering, and stone carving. They discuss the subtleties of the classical Roman capital letter itself, different iterations of it over the years, and the work of famous typographers and craftsmen. The essays cover such topics as efforts to calculate a geometric formulation of the Trajan letters; the recalibration of their proportions by early typefounders; the development and astonishing popularity of Adobe Trajan; type and letter designs by Father Edward M. Catich, Frederic W. Goudy, Eric Gill, Jan van Krimpen, Hermann Zapf, Matthew Carter, and others; the influence of Trajan in Russia; and three generations of lettercarvers at the John Stevens Shop in Newport, Rhode Island. Essays about modern typefaces — including Matinia, Senatus, and Penumbra — are contributed by the designers of these typefaces.

CONTRIBUTORS: John and Nicholas Benson, Frank E. Blokland, Matthew Carter, Ewan Clayton, Lance Hidy, Jost Hochuli, Jonathan Hoefer, Richard Kindersley, Scott-Martin Kosofsky, Gerry Leonidas, Martin Majoor, Steve Matteson, Gregory MacNaughton, James Mosley, Tom Perkins, Yves Peters, Ryan L. Roth, Werner Schneider, Paul Shaw, Julian Waters, Maxim Zhukov

“This long-awaited publication is all that I hoped it would be: extremely well-researched and illustrated, beautifully designed, and like the classical Roman letter itself, able to stand the test of time.”

— Peter Bil’ak, founder, Typotheque

Paul Shaw, an award-winning graphic designer, typographer, and calligrapher in New York City, teaches at Parsons School of Design and the School of Visual Arts.

March 2015 • 9 x 11 1/2 • 264 pp. • 435 illus., color throughout
$55.00/£37.95
978-0-262-02901-8
A Codex Book
Art, Architecture, Performing Arts

The MIT Press

**A R T**

**Social Action. Interventionists**

This is the art of the interventionists, who trespass into the everyday world to raise our awareness of injustice and other social problems.

Foreword by Joseph Thompson.

Edited by Nato Thompson and Gregory Sholette.

Edited by Peter Weibel.

978-0-262-20150-6

2004 • 496 pp. • 950 illus. • $34.95 /£24.95

2012-0-262-20150-6

**NEW**

**global aCtIVISm**

Art and Conflict in the 21st Century

Edited by Peter Weibel

Today political protest often takes the form of spontaneous, noninstitutional, mass action. Mass protests during the Arab Spring showed that established systems of power — in that case, the reciprocal support among Arab dictators and Western democracies — can be interrupted, at least for a short moment in history. These new activist movements often use online media to spread their message. Mass demonstrations from Tahrir Square in Cairo to Taksim Square in Istanbul show the power of networked communication to fuel “performative democracy” — at the center of which stands the global citizen. Art is emerging as a public space in which the individual can claim the promises of constitutional and state democracy. Activism may be the first new art form of the twenty-first century.

Global aCtIVISm (the capitalized letters form the Latin word civis, emphasizing the power of citizens) describes and documents politically inspired art — global art practices that draw attention to grievances and demand the transformation of existing conditions through actions, demonstrations, and performances in public space. Essays by leading thinkers — including Noam Chomsky, Antonio Negri, Peter Sloterdijk, and Slavoj Žižek — consider the emerging role of the citizen in the new performative democracy. The essays are followed by images of art objects, illustrations, documents, and other material (first shown in an exhibition at ZKM Center for Art and Media, Karlsruhe) as well as case studies by artists and activists.

Peter Weibel is Chairman and CEO of the ZKM | Center for Art and Media, Karlsruhe.

Copublished with ZKM | Center for Art and Media, Karlsruhe 2014 • 6 3/4 x 9 1/2 • 600 pp. • 600 color illus. • paper • $55.00/£37.95

978-0-262-52689-0

**LIVING AS FORM**

Socially Engaged Art from 1991–2011

Edited by Nato Thompson

Over the past twenty years, an abundance of art forms have emerged that use aesthetics to affect social dynamics. These works are often produced by collectives or come out of a community context; they emphasize participation, dialogue, and action, and appear in situations ranging from theater to activism to urban planning to visual art to health care. Engaged with the texture of living, these art works often blur the line between art and life. This book offers the first global portrait of a complex and exciting mode of cultural production — one that has virtually redefined contemporary art practice.

Living as Form grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a thirty-person curatorial advisory team; each project is documented by a selection of color images. The artists include the Danish collective Superflex, who empower communities to challenge corporate interest; Turner Prize nominee Jeremy Deller, creator of socially and politically charged performance works; Women on Waves, who provide abortion services and information to women in regions where the procedure is illegal; and Santiago Cirugeda, an architect who builds temporary structures to solve housing problems.

Living as Form contains commissioned essays from noted critics and theorists who look at this phenomenon from a global perspective and broaden the range of what constitutes this form.

“Living as Form is a kitchen-sink survey of art and activism, profiling over a hundred social projects, from canonical artworks... to those whose status is more contested... to, most provocative of all, projects that seem to have never made any bid to be included in such a context: WikiLeaks, Pirate Bay, the Tahrir Square demonstrations. The idea here is not so much to expand what can be considered art as it is to think beyond that category altogether.”

—Bookforum

Copublished with Creative Time, New York City 2012 • 8 x 11 • 300 pp. • 250 color, 50 black & white illus. • $39.95/£27.95

978-0-262-01734-3

**Also Available:**

**THE INTERVENTIONISTS**

Users’ Manual for the Creative Disruption of Everyday Life

Edited by Nato Thompson and Gregory Sholette

Foreword by Joseph Thompson.

Art made to attach to buildings or to be given away? Wearable art for street demonstrations or art that sets up a booth at a trade show? This is the art of the interventionists, who trespass into the everyday world to raise our awareness of injustice and other social problems. These artists don’t preach or proselytize; they give us the tools to form our own opinions and create our own political actions. The Interventionists serves as a handbook to this new and varied work. It’s a user’s guide to art that is exciting, provocative, unexpected, inspiring (artistically and politically), and fun. The art of The Interventionists surveys a growing genre and offers a guide for radical social action.

2004 • 496 pp. • 950 illus. • $34.95 /£24.95

978-0-262-20150-6
The MIT Press Art, Architecture, Performing Arts

NEW

POLITICALLY UNBECOMING
Postsocialist Art against Democracy
Anthony Gardner

From biennials and installations to participatory practices, contemporary art has come to embrace an aesthetic of democratization. Art’s capacity for democracy building now defines its contemporary relevance, part of a broader, global glorification of democracy as, it seems, the only legitimate model of politics. Yet numerous artists reject the alignment of art and democracy — in part because democracy has been associated not only with utopian political visions but also with neoliberal incursions and military interventions. It is just this paradox of democracy that Anthony Gardner explores in Politically Unbecoming, examining work from the 1980s to the 2000s by artists who have challenged democracy as the defining political, critical, and aesthetic frame for their work. In doing so, these artists also develop alternative artistic politics and practices that can remap the transformations in art and its politics since the end of the Cold War.

The artists whose work Gardner examines all spent their formative years in Eastern or Western Europe, developing “postsocialist” practices in the wake of socialism’s eclipse by neoliberalism (and inspired by nonconformist art from socialist-era Europe). All of these artists — who include Ilya Kabakov, the art collective NSK, and Thomas Hirschhorn — depend on participation between audience and artwork; yet for them, participation does not exemplify democratization but rather offers critical engagement with certain tropes of democracy.

These artists, Gardner argues, enact an aesthetic that is “politically unbecoming” in two senses: in its withdrawal from overdetermined political categories of contemporary art; and in its perceived indenacy in defying the “propriety” of democracy.

"Anthony Gardner has accomplished through art history and criticism a feat that few political theorists have even attempted: describing, contesting, and charting a way through the totalizing presumption that there is no alternative to democracy. Documenting the ways postsocialist artists resist art’s implication in the production of democracy’s ‘excuse value,’ he pinpoints the paradox of a democracy rendered as both conviviality and disruption. This is a gorgeous, important book.”

— Jodi Dean, Donald R. Harter ’39 Professor of the Humanities and Social Sciences, Hobart and William Smith Colleges; author of The Communist Horizon

Anthony Gardner is Associate Professor in Contemporary Art History and Theory at the University of Oxford.

March 2015 • 7 x 9 • 352 pp. • 62 color, 32 black & white illus. • $34.95/£24.95
978-0-262-02853-0

SPHERES OF ACTION
Art and Politics
edited by Éric Alliez and Peter Osborne

Contemporary art is increasingly part of a wider network of cultural practices, related through a common set of references in cultural theory. Within Europe, relations between national theoretical traditions have become more fluid and dynamic, creating an increasingly transnational — or postnational — space for European cultural and art theory. This book offers a snapshot of recent influential work in contemporary art and political theory in France, Italy, and Germany, in the form of original writings by major representatives of each of the three overlapping national traditions.

In France, debates center on the status and possibilities of the image. Éric Alliez, Georges Didi-Huberman, Elisabeth Lebovici, and Jacques Rancière each adopt a distinctive approach to the making, undoing, and remaking of aesthetic images in contemporary art and their political significance. From Italy, Antonio Negri, Maurizio Lazzarato, Judith Revel, and Franco Berardi each address the “immaterial” situation of contemporary art. From Germany, Peter Sloterdijk, Peter Weibel, and Boris Groys reassess the contemporary legacy of postwar art, demonstrating appropriations of vitalism, structuralism, and deconstruction, respectively.

“As dense with academic traditions as it is flush with insight, this collection offers an overview of significant theoretical work on the thriving intersections of art and politics in France, Italy, and Germany…The essays are striking in that their collective topical coherence is married successfully to a range of historical moments, artists, and political preoccupations.”

— Publishers Weekly

2013 • 6 x 9 • 160 pp. • 40 illus. • paper • $22.95
978-0-262-51843-7

(for sale in North America only)
YOUR EVERYDAY ART WORLD
Lane Relyea

Over the past twenty years, the network has come to dominate the art world, affecting not just interaction among art professionals but the very makeup of the art object itself. The hierarchical and restrictive structure of the museum has been replaced by temporary projects scattered across the globe, staffed by free agents hired on short-term contracts, viewed by spectators defined by their predisposition to participate and make connections. In this book, Lane Relyea tries to make sense of these changes, describing a general organizational shift in the art world that affects not only material infrastructures but also conceptual categories and the construction of meaning.

Examining art practice, exhibition strategies, art criticism, and graduate education, Relyea aligns the transformation of the art world with the advent of globalization and the neoliberal economy. He analyzes the new networked, participatory art world — hailed by some as inherently democratic — in terms of the pressures of part-time temp work in a service economy, the calculated stockpiling of business contacts, and the anxious duty of being a “team player” at work. Relyea calls attention to certain networked forms of art — including relational aesthetics, multiple or fictive artist identities, and bricolaged objects — that can be seen to oppose the values of neoliberalism rather than romanticizing and idealizing them. Relyea offers a powerful answer to the claim that the interlocking functions of the network — each act of communicating, of connecting, or practice — are without political content.

“That Relyea manages to build this examination from a wide lens, taking such a sweeping range of information and artists into account, pushes what could be a topic of limited interest into the realm of compelling theory, provocative while resisting any easy conclusions and ultimately finding insights that extend beyond the world of contemporary art.”

—Publishers Weekly

2013 • 5 3/8 x 8 • 256 pp. • 36 illus. • $24.95/£17.95
978-0-262-01923-1

• 2013 American Institute of Graphic Arts (AIGA) Best of New England Awards

FORGETTING THE ART WORLD
Pamela M. Lee

It may be time to forget the art world — or at least to recognize that a certain historical notion of the art world is in eclipse. Today, the art world spins on its axis so quickly that its maps can no longer be read; its borders blur. In Forgetting the Art World, Pamela Lee connects the current state of this world to globalization and its attendant controversies. Contemporary art has responded to globalization with images of movement and migration, borders and multitudes, but Lee looks beyond iconography to view globalization as a world process. Rather than think about the “global art world” as a socioeconomic phenomenon, or in terms of the imagery it stages and sponsors, Lee considers “the work of art’s world” as a medium through which globalization takes place. She argues that the work of art is itself both object and agent of globalization.

Lee explores the ways that art actualizes, iterates, or enables the processes of globalization, offering close readings of works by artists who have come to prominence in the last two decades. She examines the “just in time” managerial ethos of Takahashi Murakami; the production of ethereal spaces in Andreas Gursky’s images of contemporary markets and manufacture; the logic of immanent cause dramatized in Thomas Hirschhorn’s mixed-media displays; and the “pseudo-collectivism” in the contemporary practice of the Atlas Group, the Raqs Media Collective, and others.

To speak of “the work of art’s world,” Lee says, is to point to both the work of art’s mattering and its materialization, to understand the activity performed by the object as utterly continuous with the world it at once inhabits and creates.

“Each essay is rich with contemporary connections and able to stand alone, and together they form a nuanced take on the art world and some of its biggest failings, bringing diverse theories to bear on the art works and the processes of the artists themselves. While Lee is spectacularly informed, she navigates the complexity of her topic with ease, creating a clear argument that avoids polemic in favor of deeper insight, even as she stresses that ‘the art world’s penchant for the frivolous and its coziness with an ascendant oligarchy can only confound — or even offend.’ For this insistence on a revised understanding of contemporary art practice, Lee’s text is as invaluable as it is engaging.”

— Publishers Weekly

2012 • 8 x 9 • 248 pp. • 6 color, 43 black & white illus. • $39.95/£27.95
978-0-262-01773-2
THE GLOBAL CONTEMPORARY AND THE RISE OF NEW ART WORLDS

Edited by Hans Belting, Andrea Buddensieg, and Peter Weibel

The geography of the visual arts changed with the end of the Cold War. Contemporary art was no longer defined, exhibited, interpreted, and acquired according to a blueprint drawn up in New York, London, Paris, or Berlin. The art world distributed itself into art worlds. With the emergence of new art scenes in Asia and the Middle East and the explosion of biennials, the visual arts have become globalized as surely as the world economy has. This book offers a new map of contemporary art’s new worlds.

The Global Contemporary and the Rise of New Art Worlds documents the globalization of the visual arts and the rise of the contemporary over the last twenty years. Lavishly illustrated, with color throughout, it tracks developments ranging from exhibition histories and the rise of new art spaces to art's branding in such emerging markets as Hong Kong and the Gulf States. Essays treat such subjects as curating after the global turn; art and the migration of pictures; the end of the canon; and new strategies of representation.

CONSTRUCTING AN AVANT-GARDE

Art in Brazil, 1949–1979

Sérgio B. Martins

Brazilian avant-garde artists of the postwar era worked from a fundamental but productive out-of-jointness. They were modernist but distant from modernism. Europeans and North Americans may feel a similar displacement when viewing Brazilian avant-garde art; the unexpected familiarity of the works serves to make them unfamiliar. In Constructing an Avant-Garde, Sérgio Martins seizes on this uncanny obliqueness and uses it as the basis for a reconfigured account of the history of Brazil’s avant-garde. His discussion covers not only widely renowned artists and groups — including Hélio Oiticica, Lygia Clark, Cildo Meireles, and neoconcretism — but also important artists and critics who are less well known outside Brazil, including Mário Pedrosa, Ferreira Gullar, Amílcar de Castro, Luis Sacilotto, Antonio Dias, and Rubens Gerchman.

Martins argues that artists of Brazil’s postwar avant-garde updated modernism in a way that was radically at odds with European and North American art historical narratives. He describes defining episodes in Brazil’s postwar avant-garde, discussing crucial critical texts, including Gullar’s “Theory of the Non-Object,” a phenomenological account of neoconcrete artworks; Oiticica, constructivity, and Mondrian; portraiture, self-portraiture, and identity; the nonvisual turn and missed encounters with conceptualism; and monochrome, manifestos, and engagement.

The Brazilian avant-garde’s hijacking of modernism, Martins shows, gained further complexity as artists began to face their international minimalistic and conceptualist contemporaries in the 1960s and 1970s. Reconfiguring not only art history but their own history, Brazilian avant-gardists were able to face contemporary challenges from a unique — and oblique — standpoint.

AI WEIWEI: SPATIAL MATTERS

Art Architecture and Activism

Edited by Ai Weiwei, Anthony Pins, and An Xiao Mina

Outspoken, provocative, and prolific, the artist Ai Weiwei is an international phenomenon. In recent years, he has produced an astonishingly varied body of work while continuing his role as activist, provocateur, and conscience of a nation. Ai Weiwei is under “city arrest” in Beijing after an 81-day imprisonment; he is accused of tax evasion, but many suspect he is being punished for his political activism, including his exposure of shoddy school building practices that led to the deaths of thousands of children in the 2008 Sichuan earthquake. In 2009, he was badly beaten by the police during his earthquake investigations.

Ai Weiwei’s work reflects his multiple artistic identities as conceptual artist, architect, filmmaker, designer, curator, writer, and publisher. This monumental volume, developed in association with the artist, draws on the full breadth of Ai Weiwei’s architectural, installation, and activist work, with a focus on his use of space. It documents a huge range of international projects with drawings, plans, and photographs of finished work. It also includes excerpts from Ai Weiwei’s famous blog (shut down by Chinese authorities in 2009), in which he offers pithy and scathing commentary on the world around him. Essays by leading critics and art historians and interviews with the artist, drawing out his central concerns, accompany the 450 beautifully reproduced color illustrations of his work.

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2013 • 7 x 10 • 248 pp. • 15 color, 60 black & white illus. • $40.00/£27.95
978-0-262-01521-9

Also available:

AI WEIWEI’S BLOG

Writings, Interviews, and Digital Rants, 2006–2009

Ai Weiwei edited and translated by Lee Ambrozy

2011 • paper • $25.95/£17.95
978-0-262-01521-9
THE LAST ART COLLEGE
Garry Neil Kennedy

How did a small art college in Nova Scotia become the epicenter of art education — and to a large extent of the postminimalist and conceptual art world itself — in the 1960s and 1970s? Like the unorthodox experiments and rich human resources that made Black Mountain College an improbable center of art a generation earlier, the activities and artists at Nova Scotia College of Art and Design (aka NSCAD) in the 1970s redefined the means and methods of art education and the shape of art far beyond Halifax.

With The Last Art College, Garry Kennedy, the college’s visionary president at the time, gives us the long-awaited documentary history of NSCAD during a formative era. From gallery openings to dance performances to visiting lectures to exhibitions to classroom projects, the book gives a rich historical and visual account of the school’s activities, supplemented by details of specific events, reminiscences by faculty and students, accounts of artists’ talks, and notes on memorable controversies.

Copublished with the Art Gallery of Nova Scotia, Halifax
2012 • 8 1/2 x 11 • 480 pp. • 191 color, 410 black & white illus.
$60.00/£41.95
978-0-262-01690-2

BLACK MOUNTAIN COLLEGE
Experiment in Art
edited by Vincent Katz
with texts by Martin Brody, Robert Creeley, Vincent Katz, and Kevin Power

Although it lasted only twenty-three years (1933–1956) and enrolled fewer than 1,200 students, Black Mountain College was one of the most fabled experimental institutions in art education and practice. This book — the paperback edition of a milestone work that has been unavailable for several years — documents the short but influential life of Black Mountain College.

Nearly 500 images, many in color and published for the first time in this book, show important works of art created by Black Mountain College faculty and students as well as snapshots of campus life. Four essays, all commissioned for the book, offer closer looks at the world of Black Mountain.

2013 • 9 1/4 x 11 3/5 • 352 pp.
235 color, 235 black & white illus.
Paper • $40.00/£27.95
978-0-262-51845-1

THE ARTS AT BLACK MOUNTAIN COLLEGE
Mary Emma Harris

In this definitive account of the arts at Black Mountain College, back in print after many years, Mary Emma Harris describes a unique educational experiment and the artists and writers who conducted it. She replaces the myth of the college as a haphazardly conceived venture with a portrait of a consciously directed liberal arts school that grew out of the progressive education movement. Proceeding chronologically through the four major periods of the college’s history, Harris covers every aspect of its extraordinary curriculum in the visual, literary, and performing arts.

2002 • 9 x 12 1/2 • 343 pp.
290 illus., 11 color
Paper • $57.95/£39.95
978-0-262-58212-4

OH, CANADA
Contemporary Art from North North America
edited by Denise Markonish

The fact that Canada has a vibrant contemporary art scene is no secret to Canadians, but in other parts of the world, including the United States, this is not as recognized as it deserves to be. This wide-ranging, comprehensive survey of contemporary Canadian art, showcasing the work of artists from all across the country, will change that. These artists include those who have risen to international prominence — Michael Snow, Garry Neil Kennedy, and Marcel Dzama, among others — as well as many artists who have yet to be discovered outside Canada. Oh, Canada is an unprecedented, near-encyclopedic guide to Canadian contemporary art, and to Canada itself.

Copublished with MASS MoCA
2012 • 8 3/4 x 10 • 400 pp. • 300 illus., color throughout • $50.00/£34.95
978-0-262-01835-7
ART SCHOOL
(Propositions for the 21st Century)
edited and with an introduction
by Steven Henry Madoff

The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world — its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era — combined with a revolution in information technology, raise fundamental questions about the education of today’s artists. Art School (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms.

The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramović, as well as questionnaire responses from a dozen important artists — among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat — about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century — and what it shouldn’t be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead.

2009 • 6 x 9 • 268 pp. • 29 illus. • $40.00/£27.95
978-0-262-13493-4

101 THINGS TO LEARN IN ART SCHOOL
Kit White

“This small book, just 6 inches square, excels in presenting ideas that both artists and designers, at all stages of their careers, cannot be reminded of too often.” —Interior Design

“There cannot be a better, smarter manual for anyone crazy enough to want to become a visual artist, or for the encouraging and/or bewildered loved ones of such a person.” —Kurt Anderson, Studio 360 Blog

2011 • 6 x 6 • 224 pp. • 101 illus.
$15.95/£10.95
978-0-262-01621-6

WHAT WAS CONTEMPORARY ART?
Richard Meyer

Contemporary art in the early twenty-first century is often discussed as though it were a radically new phenomenon unmoored from history. Yet all works of art were once contemporary to the artist and culture that produced them. In What Was Contemporary Art? Richard Meyer reclaims the contemporary from historical amnesia, exploring episodes in the study, exhibition, and reception of early twentieth-century art and visual culture.

“If, in recent years, the notion of a ‘contemporary art’ has attained something approaching a stable definition, then Richard Meyer’s new book ... sets out to recall a time when such a consensus was not yet possible. ... By harking back to debates in the US much earlier in the century, Meyer’s important intervention sets out to disturb and destabilize such a neat periodization. Eschewing the more theoretical speculations of Alberro and Smith in favour of a series of engagingly written narratives drawn from the history of the contemporary in American art, Meyer follows a path that is broadly chronological but full of interesting diversions, teasing out a series of provocative implications along the way in a tone at once warm and wry.”

—Frieze

2013 • 7 x 9 • 336 pp. • 36 color, 81 black & white illus. • $36.95/£25.95
978-0-262-13508-5

INSTITUTIONAL CRITIQUE
An Anthology of Artists’ Writings
edited by Alexander Alberro and Blake Stimson

“Institutional critique” is an artistic practice that reflects critically on its own place within galleries and museums and on the concept and social function of art itself. Such concerns have always been a part of modern art but took on new urgency at the end of the 1960s, when — driven by the social upheaval of the time and enabled by the tools and techniques of conceptual art — institutional critique emerged as a genre. This anthology traces the development of institutional critique as an artistic concern from the 1960s to the present, gathering writings and representative art projects of artists who developed and extended the genre. The artists come from across Europe and throughout the Americas; the texts and artworks included are notable for the range of perspectives and positions they reflect, and for their influence in pushing the boundaries of what is meant by institutional critique.

2011 • 7 x 9 • 512 pp. • 60 illus. • paper • $32.95/£22.95
978-0-262-51664-8
(Cloth 2009)

Also available:
CONCEPTUAL ART
A Critical Anthology
edited by Alexander Alberro and Blake Stimson
2000 • 7 x 9 • 623 pp. • 36 halftones • paper • $44.00/£30.95
978-0-262-51117-9
(Cloth 1999)
Expansion, convergence, adjacency, projection, rapport, and intersection are a few of the terms used to redraw the boundaries between art and architecture during the last thirty-five years. If modernists invented the model of an ostensible “synthesis of the arts,” their postmodern progeny promoted the semblance of pluralist fusion. In 1979, reacting against contemporary art’s transformation of modernist medium-specificity into postmodernist medium multiplicity, the art historian Rosalind Krauss published an essay, “Sculpture in the Expanded Field,” that laid out in a precise diagram the structural parameters of sculpture, architecture, and landscape art. Krauss tried to clarify what these art practices were, what they were not, and what they could become if logically combined. The essay soon assumed a canonical status and affected subsequent developments in all three fields. Retracing the Expanded Field revisits Krauss’s hugely influential text and maps the ensuing interactions between art and architecture.

Responding to Krauss and revisiting the milieu from which her text emerged, artists, architects, and art historians of different generations offer their perspectives on the legacy of “Sculpture in the Expanded Field.” Krauss herself takes part in a roundtable discussion (moderated by Hal Foster). A selection of historical documents, including Krauss’s essay, presented as it appeared in October, accompany the main text. Neither eulogy nor hagiography, Retracing the Expanded Field documents the groundbreaking nature of Krauss’s authoritative text and reveals the complex interchanges between art and architecture that increasingly shape both fields.

“The book is absolutely worth, or may be even necessary, reading for everyone interested in “the field”. It keeps the conversation open to go on expanding the field in so many new directions. It proves that if Krauss’s 1979 article had the impact it had’s was for very good reasons, not only for how much it made the whole discipline reflect then, but because it continues to do so today. And the most recent contributions to the critique of the expanded field featured in this book also demonstrate that there are many theorists and practitioners willing and capable of carrying on with that task.”

—Gabriela Galati, Leonardo Reviews

Spyros Papapetros is Associate Professor of History and Theory and a member of the Executive Committee of the Program in European Cultural Studies and the Program in Media and Modernity at Princeton University. Julian Rose is Senior Editor of Artforum and a Founding Principal of the design studio Formlessfinder.

2014 • 8 x 9 • 272 pp. • 2 color, 103 black & white illus. • $34.95/£24.95
978-0-262-02759-5
In *Under Blue Cup*, Rosalind Krauss explores the relation of aesthetic mediums to memory — her own memory having been severely tested by a ruptured aneurysm that temporarily washed away much of her short-term memory. Krauss emphasizes the medium as a form of remembering; contemporary artists in what she terms the “post-medium” condition reject that scaffolding. Krauss explains the historical emergence of the post-medium condition and describes alternatives to its aesthetic meaninglessness, examining works by what she calls “knights of the medium” — contemporary artists who extend the life of the specific medium.

These artists — including Ed Ruscha, William Kentridge, Sophie Calle, Harun Farocki, Christian Marclay, and James Coleman — reinstate the recursive rules of a modernist medium by inventing what Krauss terms new technical supports, battling the aesthetic meaninglessness of the post-medium condition. The “technical support” is an underlying ground for aesthetic practice that supports the work of art as canvas supported oil paint. The technical support for Ruscha’s fascination with gas stations and parking lots is the automobile; for Kentridge, the animated film; for Calle, photojournalism; for Coleman, a modification of PowerPoint; for Marclay, synchronous sound. Their work, Krauss argues, recuperates more than a century of modernist practice.

The work of the post-medium condition — conceptual art, installation, and relational aesthetics — advances the idea that the “white cube” of the museum or gallery wall is over. Krauss argues that the technical support extends the life of the white cube, restoring autonomy and specificity to the work of art.

PERPETUAL INVENTORY
Rosalind E. Krauss

The job of an art critic is to take perpetual inventory, constantly revising her ideas about the direction of contemporary art and the significance of the work she writes about. In these essays, which span three decades of assessment and reassessment, Rosalind Krauss considers what she has come to call the “post-medium condition” — the abandonment by contemporary art of the modernist emphasis on the medium as the source of artistic significance. Jean-François Lyotard argued that the postmodern condition is characterized by the end of a “master narrative,” and Krauss sees in the post-medium condition of contemporary art a similar farewell to coherence. The master narrative of contemporary art ended when conceptual art and other contemporary practices jettisoned the specific medium in order to juxtapose image and written text in the same work. For Krauss, this spells the end of serious art, and she devotes much of *Perpetual Inventory* to “wrest[ling] new media to the mat of specificity.” Krauss also writes about artists who are reinventing the medium, artists who persevere in the service of a nontraditional medium (“strange new apparatuses” often adopted from commercial culture), among them Ed Ruscha, Christian Marclay, William Kentridge, and James Coleman.

“The art theorist and professor Rosalind Krauss has been a forceful and oftentimes fearful presence in the art world for over forty years now.”

— Hilton Als, *The New Yorker*

2013 • 320 pp. • 47 illus. • paper • $21.95/£15.95
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Also by Rosalind Krauss:
BACHELORS
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THE OPTICAL UNCONSCIOUS
1994 • 7 x 9 • 365 pp. • 118 illus.
Paper • $45.00/£31.95
978-0-262-61105-3
(Cloth 1993)
NEW

FORMALISM AND HISTORICITY

Models and Methods in Twentieth-Century Art

Benjamin H. D. Buchloh

These influential essays by the noted critic and art historian Benjamin Buchloh have had a significant impact on the theory and practice of art history. Written over the course of three decades and now collected in one volume, they trace a history of crucial artistic transitions, iterations, and paradigmatic shifts in the twentieth century, considering both the evolution and emergence of artistic forms and the specific historical moment in which they occurred.

Buchloh’s subject matter ranges through various moments in the history of twentieth-century American and European art, from the moment of the retour à l’ordre of 1915 to developments in the Soviet Union in the 1920s to the beginnings of Conceptual Art in the late 1960s to the appropriation artists of the 1980s. He discusses conflicts resulting from historical repetitions (such as the monochrome and collage/montage aesthetics in the 1910s, 1950s, and 1980s), the emergence of crucial neo-avantgarde typologies, and the resuscitation of obsolete genres (including the portrait and landscape, revived by 1980s photography). Although these essays are less monographic than those in Buchloh’s earlier collection, Neo-Avantgarde and Culture Industry, two essays in this volume are devoted to Marcel Broodthaers, whose work remains central to Buchloh’s theoretical concerns. Engaging with both formal and historical paradigms, Buchloh situates himself productively between the force fields of formal theory and historical narrative, embracing the discrepancies and contradictions between them and within individual artistic trajectories.

Benjamin H. D. Buchloh is Andrew W. Mellon Professor of Modern Art in the Department of History of Art and Architecture at Harvard University and an editor of October magazine.

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REALISM AFTER MODERNISM

The Rehumanization of Art and Literature

Devin Fore

The human figure made a spectacular return in visual art and literature in the 1920s. Following modernism’s withdrawal, nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters. But the celebrated return of the human in the interwar years was not as straightforward as it may seem. In this book, Devin Fore argues that interwar realism did not reinstate its nineteenth-century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche.

Through close readings of a series of works by German artists and writers of the period, Fore investigates five artistic devices that were central to interwar realism. He analyzes Bauhaus polymath László Moholy-Nagy’s use of linear perspective; three industrial novels riven by the conflict between the temporality of capital and that of labor; Brecht’s socialist realist plays, which explore new dramaturgical principles for depicting a collective subject; a memoir by Carl Einstein that oscillates between recollection and self-erasure; and the idiom of physiognomy in the photomontages of John Heartfield.

Fore’s readings reveal that interwar realism posited new and unfamiliar syntaxes of aesthetic encounter, revealing the emergence of a human subject quite unlike anything that had come before.

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THE RETURN OF THE REAL

Hal Foster

1996 • 321 pp. • paper • $33.95/$23.95
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An OCTOBER Book
CRITICAL LABORATORY
The Writings of Thomas Hirschhorn
Thomas Hirschhorn
edited by Lisa Lee and Hal Foster

For the artist Thomas Hirschhorn, writing is a crucial tool at every stage of his artistic practice. From the first sketch of an idea to appeals to potential collaborators, from detailed documentation of projects to post-disassembly analysis, Hirschhorn’s writings mark the trajectories of his work. This volume collects Hirschhorn’s widely scattered texts, presenting many in English for the first time.

In these writings, Hirschhorn discusses the full range of his art, from works on paper to the massive Presence and Production projects in public spaces. “Statements and Letters” address broad themes of aesthetic philosophy, politics, and art historical commitments. “Projects” consider specific artworks or exhibitions. “Interviews” capture the artist in dialogue with Benjamin Buchloh, Jacques Rancière, and others. Throughout, certain continuities emerge: Hirschhorn’s commitment to quotidian materials; the centrality of political and economic thinking in his work; and his commitment to art in the public sphere. Taken together, the texts serve to trace the artist’s ideas and artistic strategies over the past two decades. Critical Laboratory also reproduces, in color, 33 Ausstellungen im öffentlichen Raum 1998–1989, an out-of-print catalog of Hirschhorn’s earliest works in public space.

“In this book, art historians Lee and Foster offer an expertly chosen collection of these disparate texts, many of which appear in English for the first time…His writings are not only engaging but often highly illuminating. For instance, an homage to Andy Warhol offers great insight into Hirschhorn’s provocative use of violent war imagery.

VERDICT Highly recommended to readers interested in Hirschhorn’s work or artist writings more generally.”
—Library Journal

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THE ABSENCE OF WORK
Marcel Broodthaers, 1964-1976
Rachel Haidu

In 1964, at age forty, Marcel Broodthaers (1924–1976) proclaimed that his years of writing poetry — of being “good for nothing,” in his words — were over, and a brief but dazzling artistic career began. Considered a founding father of institutional critique, Broodthaers created hundreds of objects, books, films, photographs and exhibitions, including a “fictive” museum of modern art that evolved from an installation in his own home to a massive exhibition of over three hundred works representing eagles. In The Absence of Work, Rachel Haidu argues that all of Broodthaers’s art is defined by its relationship to language. His perception of his poetry’s “failure to communicate” led him to explore in his art the noncommunicative, nontransparent uses of words.

Haidu’s characterization of Broodthaers’s contribution to institutional critique represents a major departure from the usual approach to this movement. With The Absence of Work, one of the first monographs on Broodthaers in English, Haidu demystifies a crucial and enigmatic figure in postwar and contemporary art.

“Intellectually sophisticated and historically precise,”
—Kiris Peltomäki, Department of Art, Oregon State University, author of Situation Aesthetics: The Work of Michael Asher

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THE FILMING OF MODERN LIFE
European Avant-Garde Film of the 1920s
Malcolm Turvey

In the 1920s, the European avant-garde embraced the cinema, experimenting with the medium in radical ways. Painters including Hans Richter and Fernand Léger as well as filmmakers belonging to such avant-garde movements as Dada and surrealism made some of the most enduring and fascinating films in the history of cinema. In *The Filming of Modern Life*, Malcolm Turvey examines five films from the avant-garde canon and the complex, sometimes contradictory, attitudes toward modernity they express: *Rythme 21* (Hans Richter, 1921), *Ballet Mécanique* (Dudley Murphy and Fernand Léger, 1924), *Entr’acte* (Francis Picabia and René Clair, 1924), *Un Chien Andalou* (Salvador Dalí and Luis Buñuel, 1929), and *Man with a Movie Camera* (Dziga Vertov, 1929). All exemplify major trends within European avant-garde cinema of the time, from abstract animation to “cinema pur.” All five films embrace and resist, in their own ways, different aspects of modernity.

“This book is not only beautifully written, it is also superbly produced and lavishly illustrated, with colour images throughout. One further delightful twist lies beneath the book’s dust jacket. The boards of the hardcover are like a mini-Fontana tribute — a white ground with pink and blue sparkles.”

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LOOKING FOR BRUCE CONNER
Kevin Hatch

In a career that spanned five decades, most of them spent in San Francisco, Bruce Conner (1933–2008) produced a unique body of work that refused to be contained by medium or style. Whether making found-footage films, hallucinatory ink-blot graphics, enigmatic collages, or assemblages from castoffs, Conner took up genres as quickly as he abandoned them. His movements within San Francisco’s counter-cultural scenes were similarly free-wheeling; at home in beat poetry, punk music, and underground film circles, he never completely belonged to any of them. Bruce Conner belonged to Bruce Conner. Twice he announced his own death; during the last years of his life he produced a series of pseudonymously works after announcing his “retirement.” In this first book-length study of Conner’s enormously influential but insufficiently understood career, Kevin Hatch explores Conner’s work as well as his position on the geographical, cultural, and critical margins.

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In 1961, a solo exhibition by Argentine-Italian artist Lucio Fontana met with a scathing critical response from New York art critics. Fontana (1899–1968), well known in Europe for his series of slashed monochrome paintings, offered New York ten canvases slashed and punctured, thickly painted in luridly brilliant hues and embellished with chunks of colored glass. One critic described the work as “halfway between constructivism and costume jewelry,” unwittingly putting his finger on the contradiction at the heart of these paintings and much of Fontana’s work: the cut canvases suggest avant-garde iconoclasm, but the glittery ornamentation evokes outmoded forms of kitsch. In *Lucio Fontana*, Anthony White examines a selection of the artist’s work from the 1930s to the 1960s, arguing that Fontana attacked the idealism of twentieth-century art by marrying modernist aesthetics to industrialized mass culture, in a way that anticipated both pop art and postmodernism.

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NEW
ISA GENZKEN
edited by Lisa Lee

Since the late 1970s, the Berlin-based contemporary artist Isa Genzken (b. 1948) has produced a body of work that is remarkable for its formal and material inventiveness. In her sculptural practice, Genzken has developed an expanded material repertoire that includes plaster, concrete, epoxy resin, and mass-produced objects that range from action figures to discarded pizza boxes. Her heterogeneous assemblages, a New York Times critic observes, are “brash, improvisational, full of searing color and attitude.” Genzken, the recent subject of a major retrospective at MoMA, offers a highly original interpretation of modernist, avant-garde, and postminimalist practices even as she engages pressing sociopolitical and economic issues of the present.

These illustrated essays address the full span of Genzken’s work, from the elegant floor sculptures with which she began her career to the assemblages, bursting with color and bristling with bric-a-brac, that she has produced since the beginning of the millennium. The texts, by writers including Yve-Alain Bois, Benjamin H. D. Buchloh, and the artist herself, consider her formation in the West German milieu; her critique of conventions of architecture, reconstruction, and memorialization; her sympathy with mass culture; and her ongoing interrogation of public and private spheres. Two texts appear in English for the first time, including a quasi-autobiographical screenplay written by Genzken in 1993.

Lisa Lee is Assistant Professor of Art History at Emory University.

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This October Files volume gathers essays, an interview, and a roundtable discussion on the work of Robert Morris, one of the most influential American artists of the postwar period. It includes a little-known text on dance by Morris himself and a never-before-anthologized but influential catalog essay by Annette Michelson. Often associated with minimalism, Morris (b. 1931) also created important works that involved dance, process art, and conceptualism. The texts in this volume focus on Morris's early work and include an examination of a 1971 Tate retrospective by Jon Bird, an interview with the artist by Benjamin Buchloh, a conversation from a 1994 issue of October about resistance to 1960s art, and an essay by this volume’s editor, Julia Bryan-Wilson, on the labor involved in installing the massive works in Morris’s 1970 solo exhibition at the Whitney. Spanning 1965 to 2009, these writings map the evolution of critical thought on Morris over more than four decades.

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THE CULTURE OF CURATING AND THE CURATING OF CULTURE(S)
Paul O’Neill

Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected author. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer. In The Culture of Curating and the Curating of Culture(s), Paul O’Neill examines the emergence of independent curatorship and the discourse that helped to establish it.

"Allow me to start this review by modestly stating that this book basically goes on the syllabus. Which one? I am inclined to say all of them, not just those of the curatorial variety, but MFAs as well. Nowhere else have I encountered a more informed, considered and finally cogent reflection on the mutating relationship between curator and artist. Indeed, so cogent is it that many a disgruntled curatorial naysayer is liable to succumb to apostatical bewilderment; my heart goes out to them in advance, because O’Neill’s point, which is admittedly not without its faults, is nevertheless so well argued as to enjoy a kind of Copernican irrefutability."
—Chris Sharp, Art Review

2012 • 7 x 9 • 192 pp. • 31 illus. • $27.95/£19.95
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Lucy R. Lippard and the Emergence of Conceptual Art
edited by Catherine Morris and Vincent Bonin
preface by Lucy R. Lippard
essays by Vincent Bonin, Julia Bryan-Wilson, Catherine Morris

In 1973 the critic and curator Lucy R. Lippard published Six Years, a book with possibly the longest subtitle in the bibliography of art: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones) edited and annotated by Lucy R. Lippard. Six Years, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard’s celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book.

The artworks and essays featured in this publication recall the thrill that was tangible in Lippard’s original documentation, reminding us that during the late sixties and early seventies all possible social and material parameters of art (making) were played with, worked over, inverted, reduced, expanded, and rejected. By tracing Lippard’s own activities in those years, the book also documents the early blurring of boundaries among critical, curatorial, and artistic practices.

With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard’s curatorial experiment full circle.

“Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art is as lavish a publication as the original is modest. It includes 200 images, and it’s a treat — and kind of a bibliophile joke — to see these black-and-white photographs, diagrams, typescripts, and postcards printed in color, so that creamy paper looks creamy and ballpoint pen can be told apart from pencil.”
—Bomb

Copublished with the Brooklyn Museum
2012 • 8 1/2 x 10 • 304 pp. • 184 color, 33 black & white illus. • $45.00/£31.95
978-0-262-01816-6
In the 1960s and 1970s, the artist Ed Ruscha created a series of small photo-conceptual artist's books, among them Twenty-six Gas Stations, Various Small Fires, Every Building on the Sunset Strip, Thirty-four Parking Lots, Real Estate Opportunities, and A Few Palm Trees. Featuring mundane subjects photographed prosaically, with idiosyncratically deadpan titles, these “small books” were sought after, collected, and loved by Ruscha’s fans and fellow artists. Over the past thirty years, close to 100 other small books that appropriated or paid homage to Ruscha’s have appeared throughout the world. This book collects ninety-one of these projects, showcasing the cover and sample layouts from each along with a description of the work. It also includes selections from Ruscha’s books and an appendix listing all known Ruscha book tributes.

“At once celebratory, serious, and challenging, the collection gracefully offers new points of inquiry for considering an artist whose core questions remain wonderfully unresolved.”

—Publishers Weekly (Starred Review)

“Various Small Books offers a survey of how an artist's body of work can influence art history and contemporary practice. But it is also a perceptive look at how appropriation can evolve into innovation.”

—Steven Heller, New York Times Book Review

2013 • 6 x 9 • 288 pp. • 298 color, 55 black & white illus. • $39.95/£27.95

978-0-262-01877-7

**ARTISTS’ MAGAZINES**

An Alternative Space for Art

Gwen Allen

Magazine publishing is an exercise in ephemerality and transience; each issue goes out in the world only to be rendered obsolete by the next. To publish a magazine is to enter into a heightened relationship with the present moment. During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Artists created works expressly for these mass-produced, hand-editioned pages, using the ephemerality and the materiality of the magazine to challenge the conventions of both artistic medium and gallery.

In *Artists’ Magazines*, Gwen Allen looks at the most important of these magazines in their heyday (the 1960s to the 1980s) and compiles a comprehensive, illustrated directory of hundreds of others.

“…amongst the most thorough discursions into the influence of little magazines upon late-twentieth-century visual culture...it is great to read for its well-researched history and analysis of a period when little magazines were testing the waters of art and publishing.”

—Eye

2011 • 7 1/2 x 10 • 376 pp. • 125 color illus. • $37.95/£26.95

978-0-262-01519-6

**ED RUSCHA’S LOS ANGELES**

Alexandra Schwartz

“Ed Ruscha’s brilliant work of the 1960s has finally been located in relation to Los Angeles, the city from which it grew. Schwartz argues convincingly that Ruscha’s art, especially his films, photographs, and books, ventured into such varied worlds as urban theory, the New Hollywood, and California body culture without ever settling for fixed positions or meanings. Tracing Ruscha’s relationships with figures like Dennis Hopper, Denise Scott Brown, Walter Hopps, and Wallace Berman, Schwartz recovers an interlocking set of hip, little-known subcultures. Important, engaging, and eminently readable, with a light touch befitting its elusive, deadpan subject.”

—Harry Cooper, Curator of Modern and Contemporary Art, National Gallery of Art

2010 • 4 1/4 x 7 • 344 pp. • 74 illus. • $34.95/£20.95

978-0-262-01364-2
**ALTERNATIVE HISTORIES**

*New York Art Spaces, 1960–2010*

**edited by Lauren Rosati and Mary Anne Staniszewski**

This groundbreaking book — part exhibition catalogue, part cultural history — chronicles alternative art spaces in New York City since the 1960s. Developed from an exhibition of the same name at Exit Art, *Alternative Histories* documents more than 130 alternative spaces, groups, and projects, and the significant contributions these organizations have made to the aesthetic and social fabric of New York City.

“...in 400 pages this book provides thumbnail sketches of more than 140 alternative spaces and related organizations, including the artist-run restaurant Food, Bomb magazine and the activist group Gran Fury... This is an indispensable source book that leaves you wanting more — specifically, individual studies of some of the organizations it covers. It stands as a vibrant and irrefutable evidence of what happens when people take things into their own hands.”

— *The New York Times*

Copublished with Exit Art

2012 • 7 3/4 x 9 3/4 • 400 pp. • 175 illus., color throughout • $42.95/£29.95

978-0-262-01796-1

**NEW REALISMS: 1957–1962**

**Object Strategies Between Readymade and Spectacle**

**edited by Julia Robinson**

As the 1950s became the 1960s, a new generation of artists around the globe rejected direct painterly expression and returned decisively to the object. Moving away from abstract expressionism and toward the sensibility that would become Pop, these artists — among them Raymond Hains, Martial Raysse, Yves Klein, Daniel Spoerri, Jean Tinguely, and Robert Rauschenberg — effectively established a new set of artistic paradigms that would influence the decade ahead. *New Realisms: 1957–1962* maps this international field of artistic practice, showcasing more than 200 works by artists of the period.

Copublished with the Reina Sofía Museum

2010 • 8 1/4 x 11 • 300 pp. • 250 color, 50 black & white illus.

Paper • $44.95/£30.95

978-0-262-51522-1

• Recipient of a Wyeth Foundation for American Art Publication Grant for 2009

**THE GREAT MIGRATOR**

**Robert Rauschenberg and the Global Rise of American Art**

**Hiroko Ikegami**

In 1964, Robert Rauschenberg, already a frequent transatlantic traveler, became even more peripatetic, joining the Merce Cunningham Dance Company as costume and set designer for its first world tour. Rauschenberg and the company visited thirty cities in fourteen countries throughout Europe and Asia. During the tour, he not only devised sets and costumes but also enacted his own performances and created works of art, often using local materials and collaborating with local art communities. In *The Great Migrator*, Hiroko Ikegami examines Rauschenberg’s activities abroad and charts the increasing international dominance of American art during that period.

“...a valuable contribution to the debates surrounding Rauschenberg’s work.”

— James Boaden, *Burlington Magazine*

“...a pioneering work of transnational art history.”

— Caroline Jones, Director of History, Theory, and Criticism Program at MIT

2014 • 7 1/2 x 9 • 296 pp. • 14 color, 68 black & white illus.

Paper • $16.95/£11.95

978-0-262-52611-1

(Cloth 2010)
Emerging from New York’s East Village art scene of the 1980s, the so-called neo-geo artists were a loosely associated group that included the painters Ashley Bickerton, Peter Halley, Sherrie Levine, Allan McCollum, Philip Taaffe, and Meyer Vaisman and the sculptors Jeff Koons and Haim Steinbach. Labeled neo-geo for the abstract geometric motifs that characterized only some of their work, the movement was also known variously as simulationism, neoconceptualism, neo-pop, neominimalism, and postabstraction. In this, the first in-depth study of the group, Amy Brandt argues that neoconceptualism is the most precise name for their work. Brandt sees it as an art about art history, characterized by ironic adaptations of past artistic movements and styles, a tendency toward visual interplay, and a theoretical impulse driven by postmodern concerns with intertextuality, deconstruction, and poststructuralism.

Brandt investigates the East Village art scene of the 1980s and argues that the neoconceptualists’ theoretical orientation distinguished them from other artists of the era. She traces the divergence in art critics’ responses to the group’s work and charts their market success. Brandt examines in detail the references to art history found in the work; she explores the group’s formal connections to pop, minimalism, and conceptualism; and she investigates the relationships between the neoconceptual artists and another loosely connected group of artists, the Pictures generation.

“Replacing the usual misnomer ‘neo-geo,’ Amy Brandt’s ‘neoconceptualism,’ another period term for the 1980s-era art she investigates, focuses on a highly formal inversion of 1960s and 70s conceptual art, predicated on French poststructuralist theories and an awareness of late capitalist and emerging global economies. Her book provides a needed perspective on a highly important, yet far too little researched and understood period in the 1980s when high art, popular culture, commodification, and politics were inextricably linked together.”

— Robert Hobbs, The Rhoda Thalhimer Endowed Chair of American Art, Virginia Commonwealth University

Amy L. Brandt is the McKinnon Curator of Modern and Contemporary Art at the Chrysler Museum of Art in Norfolk, Virginia. She received a PhD from The Graduate Center, City University of New York; an M.A. from Tufts University; and a License in art history from the University of Paris, Sorbonne.

2014 • 8 x 9 • 240 pp. • 6 color, 58 black & white illus. • $29.95/£20.95
978-0-262-02753-3

As the American environmental movement emerged in the 1960s and 1970s, ecological perspectives also emerged in art. But ecological artworks were not limited to conventional understandings of environmental art as something that had to be located outdoors or made of organic materials. Created in a range of media, they reflected a widespread reconceptualization of the material world and a sense of the interconnectedness of all things. In this book, James Nisbet investigates the many levels of intersection between ecology and art in the 1960s and 1970s, examining a series of works that served as sensory interfaces to ecological concepts and reflected the shifting notions of ecology during the period.

Nisbet first examines practices of land art that sought to revise the relationship of art to the biological world. He explores the all-but-forgotten genre of Environments, founded by Allan Kaprow, which produced both closed environments bounded by the gallery’s walls and psychedelic multimedia environments; and he examines the transition between minimalism and land art, considering the “planetary visions” that cast singular objects within holistic ecosystems — a sensibility that infused such canonical earthworks as Michael Heizer’s Double Negative and Robert Smithson’s Spiral Jetty. Nisbet then turns to work informed by the language of energy and the ecological notion that all matter is in process, including Robert Barry’s radio wave installations and Simone Forti’s performances. Finally, he considers Walter De Maria’s The Lightning Field, finding in it a reflection of the conflicts within ecological thinking of the 1970s. Offering a radically new view of environmental art, Nisbet traces a cultural turn from an art that addresses artificially confined environments and simplified allegories of the planet to one that increasingly takes on the “unruly complexities” of global ecologies.

2014 • 7 x 9 • 280 pp. • 75 illus. • $30.00/£20.95
978-0-262-02670-3
Now Available in Paperback

NO MEDIUM
Craig Dworkin

In No Medium, Craig Dworkin looks at works that are blank, erased, clear, or silent, writing critically and substantively about things for which there would seem to be not only nothing to see but nothing to say. Dworkin considers works predicated on blank sheets of paper, from a fictional collection of poems in Jean Cocteau’s Orphée to the actual publication of a ream of typing paper as a book of poetry; he compares Robert Rauschenberg’s Erased De Kooning Drawing to the artist Nick Thurston’s erased copy of Maurice Blanchot’s The Space of Literature (in which only Thurston’s marginalia were visible); and he scrutinizes the sexual politics of photographic representation and the implications of obscured or obliterated subjects of photographs. Reexamining the famous case of John Cage’s 4’33”, Dworkin links Cage’s composition to other works, offering also a “guide to further listening” that surveys more than 100 scores and recordings of “silent” music.

Dworkin argues that we should understand media not as blank, base things but as social events, and that there is no medium, understood in isolation, but only and always a plurality of media: interpretive activities taking place in socially inscribed space.

March 2015 • 6 x 9 • 232 pp. • paper • $14.95/£10.95
978-0-262-52755-2
(Cloth 2013)

RADICAL PROTOTYPES
Allan Kaprow and the Invention of Happenings
Judith F. Rodenbeck

“Happenings” have pop connotations that conjure up 1960s youth culture and hippies in public, joyful rebellion. Scholars, meanwhile, locate happenings in a genealogy of avant-garde performance that descends from futurism, surrealism, and Dada through the action painting of the 1950s. In Radical Prototypes, Judith Rodenbeck argues for a more complex etiology. Allan Kaprow coined the term in 1958 to name a new collage form of performance, calling happenings “radical prototypes” of performance art; Rodenbeck offers a rigorous art historical reading of Kaprow’s project and related artworks. She finds that these experiential and experimental works offered not a happy communualism but a strong and canny critique of contemporary sociality.

2014 • 7 x 9 • 312 pp. • 47 illus. • paper • $17.95/£12.95
978-0-262-52612-8
(Cloth 2011)
UN D ER THE SIG N
OF [sic]
Sturtevant’s Volte-Face
Bruce Hainley

Asked to sum up her artistic pursuit, the American artist Elaine Sturtevant once replied: “I create vertigo.” Since the mid-1960s, Sturtevant has been using repetition to change the way art is understood. In 1965, what seemed to be a group show by then “hot” artists (Andy Warhol, Jasper Johns, Roy Lichtenstein, George Segal, and James Rosenquist, among others) was in fact Sturtevant’s first solo exhibit, every work in it created by herself. Sturtevant would continue to make her work the work of others, focusing her career on the artistic copy.

In Under the Sign of [sic], Bruce Hainley unpacks the work of Sturtevant, providing the first book-length monographic study of the artist in English. Hainley draws on elusive archival materials to tackle not only Sturtevant’s work but also the essential problem that it poses. Hainley examines all of Sturtevant’s projects in a single year (1967); uses her Gonzalez-Torres Untitled (Go-Go Dancing Platform) from 1995 as a conceptual wedge to consider contemporary art’s place in the world; and, finally, digs into the most occluded part of her career, from 1971 to 1973, when she created works by Michael Heizer and Walter de Maria, and had her first solo American museum exhibit.

“Under the Sign of [sic] is ostensibly a study of the haunting American artist Elaine Sturtevant, but what Bruce Hainley has written, really, is a poem about postwar American art and the woman who remade it in her own image by “appropriating,” which is to say, reconfiguring, the distinctly male and sometimes male queer vision that informed the work of artists such as Warhol, Oldenburg, Johns, and the rest. As the first book-length monograph in English of a baffling, moving, and mysterious artist — “I create vertigo,” Sturtevant said about herself — Hainley has written a splendid study not only of the artist’s work but also of the atmosphere of change it helped foster.”

— Hilton Als, The New Yorker

“With prose that is at turns incisive, lively, and deliciously irreverent, this book takes risks in mirroring its artist-subject, but ultimately rewards.”
— Publishers Weekly

PAUL THEK
Artist’s Artist
edited by Harald Falckenberg and Peter Weibel

Paul Thek occupied a place between high art and low art, between the epic and the everyday. During his brief life (1933–1988), he went against the grain of art world trends, humanizing the institutional spaces of art with the force of his humor, spirituality, and character. Twenty years after Thek’s death from AIDS, we can now recognize his influence on contemporary artists ranging from Vito Acconci and Bruce Nauman to Matthew Barney, Mike Kelley, and Paul McCarthy, as well as Kai Althoff, Jonathan Meese, and Thomas Hirschhorn. This book brings together more than 300 of Thek’s works — many of which are published here for the first time — to offer the most comprehensive display of his work yet seen.

“The enormous Paul Thek: Artist’s Artist is rich with images of Thek’s wildly varied work from the ’50s to the ’80s, and reveals how Thek the person sometimes interfered with Thek the artist.”
— BOMB Magazine

DAN GRAHAM
Beyond
edited by Bennett Simpson and Chrissie Iles
foreword by Jeremy Strick

The first comprehensive survey of a pioneering artist, encompassing photographs, film and video, architectural models, pavilion installations, conceptual projects for magazine pages, drawings and prints, and writings.

Distributed for the Museum of Contemporary Art, Los Angeles
2009 • 9 1/4 x 12 1/4 • 384 pp. • 150 color, 100 black & white illus.
Paper • $44.95/£30.95
978-1-933751-12-2

WACK!
Art and the Feminist Revolution
organized by Cornelia Butler and edited by Lisa Gabrielle Mark
Copublished with LA MoCA
2007 • 9 x 10 1/2 • 400 pp. • 475 color illus. • $62.95/£38.95
978-0-914357-99-5
PARALLEL PRESENTS
The Art of Pierre Huyghe
Amelia Barikin

Over the past two decades, French artist Pierre Huyghe has produced an extraordinary body of work in constant dialogue with temporality. Investigating the possibility of a hypothetical mode of timekeeping — “parallel presents” — Huyghe has researched the architecture of the incomplete, directed a puppet opera, founded a temporary school, established a pirate television station, staged celebrations, scripted scenarios, and journeyed to Antarctica in search of a mythological penguin. In this first book-length art historical examination of Huyghe and his work, Amelia Barikin traces the artist’s continual negotiation with the time codes of contemporary society. Offering detailed analyses of Huyghe’s works and drawing on extensive interviews with Huyghe and his associates, Barikin finds in Huyghe’s projects an alternate way of thinking about history — a “topological historicity” that deprograms (or reprograms) temporal formats. Huyghe once said, “It is through the montage, the way we combine and relate images, that we can create a representation of an event that is perhaps more precise than the event itself.”

Barikin offers pioneering analyses of Huyghe’s lesser-known early works as well as sustained readings of later, critically acclaimed projects, including No Ghost Just a Shell (2000), L’Expédition scintillante (2002), and A Journey That Wasn’t (2005). She emphasizes Huyghe’s concepts of “freed time” and “the open present,” in which anything might happen.

Bringing together an eclectic array of subjects and characters — from moon walking to situationist practices, from Snow White to Gilles Deleuze — Parallel Presents offers a highly original account of the driving forces behind Huyghe’s work.

“A thoughtful, attentive and sympathetic study … It’s an exemplary account of the achievement of one of the most consistently fascinating contemporary artists, whose apparent catholicity in subject and media is here considered as a multifaceted exploration of the meaning and experience of time. . . . Barikin’s enthusiasm for her subject is infectious.”

— Julie Ewington, Art Monthly Australia
Hugill maps the pataphysical presence (partly conscious and acknowledged but largely unconscious and unacknowledged) in literature, theater, music, the visual arts, and the culture at large, and even detects pataphysical influence in the social sciences and the sciences. In a Jarryesque touch, he presents texts and explications in reverse chronological order, beginning with a survey of ‘pataphysics in the digital age and working backward to the term’s original coining.

“[Hugill] describes a field known for its wordplay and willful obfuscation with clear language, an admirable breadth of reference, and an abiding respect for the complexity and, well, willful obfuscation of his subject.”

—Andrew Hultkrans, Bookforum
Claude Cahun (1894–1954), born Lucy Schwob, was a poet, performer, resistance fighter, prisoner, Surrealist, “constructor and explorer of objects,” photographer, and “queer freak” who invented her life by flaunting the interchangeability of roles and playing with the ambivalence of identity. Whether feigning vulnerability on the arm of her lover and stepsister Suzanne Malherbe aka Marcel Moore (“the other me”), making theatrical public appearances in disguise (sailor, gymnast, gypsy), or making herself up (vampire, Buddha, mannequin, angel) for self-portraits and installations, she rendered opposites inoperative and exposed the thinness of gender and power constructs by reducing them to mere surface costumes.

In May 1930 Éditions Carrefour of Paris published 500 copies of a book called *Aveux non avenus*, in which Cahun explored these same dialectics in book form. It is the nearest thing to a memoir Cahun wrote, but in fact the book is an anti-memoir, a critique of autobiography, where she uses subversive photomontages and statements to present herself as a force of genius possessed of the need to resist identification and to maintain within herself “the mania of the exception.” *Disavowals* is the first appearance of that work, widely considered to be her most important text, in English.

Tristan Tzara, one of the most important figures in the twentieth century’s most famous avant-garde movements, was born Samuel Rosenstock (or Samueli Rosen tok) in a provincial Romanian town, on April 16 (or 17, or 14, or 28) in 1896. Tzara became Tzara twenty years later at the Cabaret Voltaire in Zurich, when he and others (including Marcel Janco, Hugo Ball, Richard Huelsenbeck, and Hans Arp) invented Dada with a series of chaotic performances including multilingual (and nonlingual) shouting, music, drumming, and calisthenics. Within a few years, Dada (largely driven by Tzara) became an international artistic movement, a rallying point for young artists in Paris, New York, Barcelona, Berlin, and Buenos Aires. With *TaTa Dada*, Marius Hentea offers the first English-language biography of this influential artist.

As the leader of Dada, Tzara created “the moment art changed forever.” But, Hentea shows, Tzara and Dada were not coterminous. Tzara went on to publish more than fifty books; he wrote one of the great poems of surrealism; he became a recognized expert on primitive art; he was an active antifascist, a communist, and (after the Soviet repression of the Hungarian Revolution) a former communist. Hentea offers a detailed exploration of Tzara’s early life in Romania, neglected by other scholars; a scrupulous assessment of the Dada years; and an original examination of Tzara’s life and works after Dada. The one thing that remained constant through all of Tzara’s artistic and political metamorphoses, Hentea tells us, was a desire to unlock the secrets and mysteries of language.

“It is rather shocking that it took almost a 100 years after the ‘official’ 1916 start of Dada in Zurich for a first comprehensive biography to be published in English on its main instigator Tristan Tzara. Beautifully designed and with a title worthy of this poet that points to his first ever published book La Première Aventure céleste de Monsieur Antipyrine, it makes for a truly enticing read.”

— Edith Doove, *Leonardo Reviews*

“Hentea’s biography succeeds in capturing the effervescence of its subject, without being willing to take Tzara invariably at his own word; rarely succeeding, thankfully, in pinning him down, it does catch, in flashes, his essence like lightning in a bottle as he speeds by on his celestial adventures.”

— Bookslut

Marius Hentea, a Romanian-born literary scholar, teaches in the Department of Literary Studies at Ghent University.
In the late 1950s, experiments such as the cybernetic sculptures of Nicolas Schöffer or the programmatic music compositions of John Cage and Iannis Xenakis transposed systems theory from the sciences to the arts. By the 1960s, artists as diverse as Roy Ascott, Hans Haacke, Robert Morris, Sonia Sheridan, and Stephen Willats were breaking with accepted aesthetics to embrace open systems that emphasized organism over mechanism, dynamic processes of interaction among elements, and the observer’s role as an inextricable part of the system. Jack Burnham’s 1968 Artforum essay “Systems Aesthetics” and his 1970 “Software” exhibition marked the high point of systems-based art until its resurgence in the changed conditions of the twenty-first century.

*Systems* traces this radical shift in aesthetics from its roots in mid twentieth-century general systems theory, cybernetics, and artificial intelligence to the cutting-edge science of the present. The collected texts examine the connections between advanced technological systems, our bodies and minds; the relation of musical to spatial and architectural structures; and the ways in which systems-based art projects can create self-generating entities and networks, alter our experience of time, change the configurations of social relations, cross cultural borders, and interact with threatened ecosystems.

Edward A. Shanken is Visiting Associate Professor, DXARTS, University of Washington.

Copublished with Whitechapel Gallery, London
May 2015 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52719-4

*New Ethics* edited by Walead Beshty

The boundary of a contemporary art object or project is no longer something that exists only in physical space; it also exists in social, political, and ethical space. Art has opened up to transnational networks of producers and audiences, migrating into the sphere of social and distributive systems, whether in the form of “relational aesthetics” or other critical reinventions of practice. Art has thus become increasingly implicated in questions of ethics.

In this volume, artist and writer Walead Beshty evaluates the relation of ethics to aesthetics, and demonstrates how this encounter has become central to the contested space of much recent art. He brings together theoretical foundations for an ethics of aesthetics; appraisals of art that engages with ethical issues; statements and examples of methodologies adopted by a diverse range of artists; and examinations of artworks that question the ethical conditions in which contemporary art is produced and experienced.

Walead Beshty is a British-born artist and writer based in Los Angeles. He is a regular contributor to *Texte zur Kunst* and *Afterall*, and is Associate Professor at Art Center College of Art and Design, Pasadena.

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May 2015 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52718-7

Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)
NEW EXHIBITION
edited by Lucy Steeds
This anthology provides a multivocal critique of the exhibition of contemporary art, bringing together the writings of artists, curators, and theorists. Collectively these diverse perspectives are united by the notion that although the focus for modernist discussion was individual works of art, it is the exhibition that is the prime cultural carrier of contemporaneity. The texts encompass exhibition design and form; exhibitions that are object-based, live, or discursive; projects that no longer rely on a physical space to be visited in person; artists' responses to being curated and their reflections on the potential of acting curatorially. Set against the rise of the curator as an influential force in the contemporary art world, this volume underlines the crucial role of artists in questioning and shaping the phenomenon of the exhibition.

Lucy Steeds is Pathway Leader in Exhibition Studies at Central Saint Martins, University of the Arts, London.

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2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52658-6
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)

NEW SEXUALITY
edited by Amelia Jones
It has been argued, most notably in psychoanalytic and modernist art discourse, that the production of works of art is fundamentally driven by sexual desire. It has been further argued, particularly since the early 1970s, that sexual drives and desires also condition the distribution, display and reception of art.

This anthology traces how and why this identification of art with sexual expression or repression arose and how the terms have shifted in tandem with artistic and theoretical debates, from the era of the rights movements to the present. Among the subjects it discusses are abjection and the “informe,” or formless; pornography and the obscene; the performativity of gender and sexuality; and the role of sexuality in forging radical art or curatorial practices in response to such issues as state-sponsored repression and anti-feminism in the broader social realm.

Amelia Jones is Grierson Chair in Art History and Communication Studies at McGill University.

Copublished with Whitechapel Gallery, London
2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52657-9
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)

NEW NETWORKS
edited by Lars Bang Larsen
The dawn of the electronic media age in the 1960s began a cultural shift from the modernist grid and its determination of projection and representation to the fluid structures and circuits of the network, presenting art with new challenges and possibilities. This anthology considers art at the center of network theory, from the 1960s to the present.

Artists have used the “space of flows” as a basis for creating utopian scenarios, absurd yet functional propositions or holistic planetary visions. Others have explored the economies of reciprocity and the ethics of generosity, in works that address changed conditions of codependence and new sites of social negotiation. The “infra-power” of the network has been a departure point for self-organized counterculture and the creation of new types of agency. And a “poetics of connectivity” runs through a diverse range of work that addresses the social and material complexity of networks through physical structures and ambient installation, the mapping of the Internet, or the development of robots and software that take on the functions of artist or curator.

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2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52575-6
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)

NEW THE OBJECT
edited by Antony Hudek
Artists increasingly refer to “post-object-based” work while theorists engage with material artifacts in culture. A focus on “object-based” learning treats objects as vectors for dialogue across disciplines.

Virtual imaging enables the object to be abstracted or circumvented, while immaterial forms of labor challenge materialist theories. This anthology surveys such reappraisals of what constitutes the “objectness” of production, with art as its focus.

Among the topics it examines are the relation of the object to subjectivity; distinctions between objects and things; the significance of the object’s transition from inert mass to tool or artifact; and the meanings of the everyday in the found object, repetition in the replicated or multiple object, loss in the absent object, and abjection in the formless or degraded object. It also explores artistic positions that are anti-object; theories of the experimental, liminal or mental object; and the role of objects in performance.

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2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52576-3
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)
THE MARKET
edited by Natasha Degen

Transnational markets hold sway over all aspects of contemporary culture, and that has transformed the environment of recent art, blurring the previously discrete realms of price and value, capital and creativity. Artists have responded not only critically but imaginatively to the many issues this raises, including the treatment of artworks as analogous to capital goods, the assertion that art’s value is best measured by the market, and the notion that art and money share an internal logic. Some artists have investigated the market’s pressures on creative democracy, its ubiquity, vulgarity, and fetishizing force, while others have embraced the creative possibilities the market offers. And for a decade curators and theorists have speculated on the implications of this new symbiosis between art and money, cultural and economic value. Drawing on a wide range of interdisciplinary sources, in dialogue with artists’ writings, this anthology traces the historic origins of these debates in different versions of modernism and surveys the relationships among art, value, and price; the evolution and influence of patronage; the actors and institutions of the art market; and the diversity of artistic practices that either criticize or embrace the conditions of the contemporary market.

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TIME
edited by Amelia Groom

What does ‘contemporary’ actually mean? This is among the fundamental questions about the nature and politics of time that philosophers, artists and more recently curators have investigated over the past two decades. If clock time — a linear measurement that can be unified, followed and owned — is largely the invention of capitalist modernity and binds us to its strictures, how can we extricate ourselves and discover alternative possibilities of experiencing time?

Recent art has explored such diverse registers of temporality as wasting and waiting, regression and repetition, déjà vu and seriality, unrealized possibility and idleness, non-consumption and counter-productivity, the belated and the premature, the disjointed and the out-of-sync — all of which go against sequentialist time and index slips in chronological experience. While such theorists as Giorgio Agamben and Georges Didi-Huberman have proposed “anachronistic” or “heterochronic” readings of history, artists have opened up the field of time to the extent that the very notion of the contemporary is brought into question. This collection surveys contemporary art and theory that proposes a wealth of alternatives to outdated linear models of time.

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Luc Tuymans is one of the most influential figurative painters working today. Born in 1958 and based in Antwerp, he has exhibited since 1985, emerging internationally in the early 1990s as an artist who has addressed not just the continuation of painting’s relevance but subjects as difficult to represent as the long-lasting traumas of war, colonialism, and everyday violence. Tuymans has also been a filmmaker, a curator of his own art and its context, an exhibitor of other artists past and present, and an eloquent writer on his work and that of the image-makers, thinkers, and authors who affect him. His pictures are ghosted by language, always in a relationship with their precisely considered titles and the constant articulation of reflections on their themes and ideas.

Edited by the historian and publisher Peter Ruyffelaere and with an introduction by critic and curator Adrian Searle, this volume collects Tuymans’ writings on his own and others’ images, from Van Eyck, Velázquez, and El Greco to Edouard Manet, Giorgio Morandi, Hans-Jürgen Syberberg, Chris Marker, Paul McCarthy, and Jeff Wall. It includes dialogues with Tuymans’ artist contemporaries Ai Weiwei, Kerry James Marshall, and Wilhelm Sasnal, interviews with Daniel Birnbaum, Martin Herbert, Jean-Paul Jungo, Udo Kittelmann, Luc Lambrecht, Wim Peeters, Kara Rooney, and Yasmine Chtchourova-Van Pee, and writings on the artist’s central works and ideas by Montserrat Albores Gleason, Laura Hopfman, Joseph Leo Koerner, Takashi Murakami, Philippine Pirotte, Adrian Searle, and Pablo Sigg.

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NEW
THOMAS HIRSCHHORN
Deleuze Monument
Anna Dezeuze

Part-text, part-sculpture, part-architecture, part-junk heap, Thomas Hirschhorn’s often monumental but precarious works offer a commentary on the spectacle of late-capitalist consumerism and the global proliferation of commodities. Made from ephemeral materials — cardboard, foil, plastic bags, and packing tape — that the artist describes as “universal, economic, inclusive, and [without] any plus-value,” these works also engage issues of justice, power, and moral responsibility. Hirschhorn (born in Switzerland in 1957) often chooses to place his work in non-art settings, saying that he wants it to “fight for its own existence.” In this book, Anna Dezeuze offers a generously illustrated examination of Hirschhorn’s Deleuze Monument (2000), the second in his series of four Monuments.

Deleuze Monument — a sculpture, an altar, and a library dedicated to Gilles Deleuze — was conceived as a work open to visitors twenty-four hours a day, seven days a week. Part of the exhibition “La Beauté” in Avignon, Deleuze Monument was controversial from the start, and it was dismantled two months before the end of the exhibition after being vandalized. Dezeuze describes the chronology of the project, including negotiations with local residents; the dynamic between affirmation and vulnerability in Hirschhorn’s work; failure and “scatter art” in the 1990s; participatory practices; and problems of presence, maintenance, and appearance, raised by Hirschhorn’s acknowledgement of “error” in his discontinuous presence on site following the installation of Deleuze Monument.

Anna Dezeuze is a Lecturer in Art History at the Ecole Supérieure d’Art et de Design Marseille Méditerranée.

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NEW
MIKE KELLEY
Educational Complex
John Miller

One of the most influential artists of our time, Mike Kelley (1954–2012) produced a body of innovative work mining American popular culture as well as modernist and postmodernist art — relentless examinations of subjectivity and of society that are both sinister and ecstatic. With a wide range of media, Kelley’s work explores themes as varied as post-punk politics, religious systems, social class, and repressed memory. Using architectural models to represent schools he attended, his 1995 work, Educational Complex, presents forgotten spaces as frames for private trauma, real or imagined. The work’s implications are at once miniature and massive. In this book, John Miller offers an illustrated examination of this milestone work that marked a significant change in Kelley’s practice.

A “complex” can mean an architectural configuration, a psychological syndrome, or a political apparatus, and Miller approaches Educational Complex through corresponding lines of inquiry, considering the making of the work, examining it in terms of education and trauma (sexual or otherwise), and investigating how it tests the ideological horizon of art as an institution. Miller shows that in Educational Complex, Kelley expands his political and aesthetic focus, including not only such artifacts as generic forms of architecture but (inspired by the infamous McMartin Preschool case) popular fantasies associated with ritual sex abuse and false memory syndrome. Through this archaeology of the contemporary, Miller argues, Kelley examines the mandate for education and the liberal democratic premises underpinning it.

John Miller, Professor of Professional Practice in the Department of Art History at Barnard College, is an artist and critic whose work has been exhibited internationally. He was Mike Kelley’s friend and colleague from 1978 until Kelley’s death in 2012.

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One Work series
RODNEY GRAHAM

Phonokinetoscope
Shep Steiner

Rodney Graham’s *Phonokinetoscope* (2001) is a five-minute 16mm film loop in which the artist is seen riding his Fischer Original bicycle through Berlin’s Tiergarten while taking LSD, to the soundtrack of a fifteen-minute song (written and performed by Graham) recorded on a vinyl LP. The turntable drives the projection of the film; the film starts when the needle is placed on the record and stops when the needle is taken off. Graham’s ride evokes the Swiss scientist Albert Hofmann’s famous 1943 bicycle ride home after an experimental dose of LSD as well as Paul Newman’s backward-facing ride in *Butch Cassidy and the Sundance Kid*; the accompanying music presents a thicket of riffs and borrowings. As the images and visual details repeat in the film’s endless loop, the artist’s sometimes playful observations and references become increasingly complex. *Phonokinetoscope* refers to a surprising number of works of art and literature, displaying a world rich with subtle meaning.

In this illustrated study of *Phonokinetoscope*, Shep Steiner describes the work as marking Graham’s transition into a new medium. Steiner positions Graham’s practice in relation to postminimalist practice and that of other artists including Dan Graham, but especially, Ian Wallace and Jeff Wall; considers Graham’s rhetoric of playfulness; and finally, beyond the web of references, argues for a notion of allegory and memory theater keyed to the durational work yet satisfying the aesthetic standards of static art. *Phonokinetoscope*, Steiner argues, looks back to Graham’s earlier works focusing on the notion of protocinema and forward to his later musical preoccupations.

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One Work series

LEE LOZANO

Dropout Piece
Sarah Lehrer-Graiwer

The artist Lee Lozano (1930–1999) began her career as a painter; her work rapidly evolved from figuration to abstraction. In the late 1960s, she created a major series of eleven monochromatic *Wave* paintings, her last in the medium. Despite her achievements as a painter, Lozano is best known for two acts of refusal, both of which she undertook as artworks: *Untitled (General Strike Piece)*, begun in 1969, in which she cut herself off from the commercial art world for a time; and the so-called *Boycott Piece*, which began in 1971 as a month-long experiment intended to improve communication but became a permanent hiatus from speaking to or directly interacting with women.

In this book, Sarah Lehrer-Graiwer examines Lozano’s *Dropout Piece*, the culmination of her practice, her greatest experiment in art and endurance, encompassing all her withdrawals, and ending only with her burial in an unmarked grave.

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Almost a half-century after Yayoi Kusama debuted her landmark installation *Infinity Mirror Room — Phalli’s Field* (1965) in New York, the work remains challenging and unclassifiable. Shifting between the Pop-like and the Surreal, the Minimal and the metaphorical, the figurative and the abstract, the psychotic and the erotic, with references to “free love” and psychedelia, it seemed to embody all that the 1960s was about, while at the same time denying the prevailing aesthetics of its time. The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka-dotted soft fabric protrusions into which the visitor was completely absorbed. Kusama simply called it “a sublime, miraculous field of phalluses.” A precursor of performance-based feminist art practice, media pranksterism, and “Occupy” movements, Kusama (born in 1929) was once as well known as her admirers — Andy Warhol, Donald Judd, and Joseph Cornell. In this first monograph on an epoch-defining work, Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory as well as Kusama’s own (as she called it) “obsessional art.”

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2012 • 6 x 8 1/2 • 120 pp. • 32 color illus. • paper • $16.00/£9.95
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One Work series
Art has its own power in the world, and is as much a force in the power play of global politics today as it once was in the arena of cold war politics. Art, argues the distinguished theoretician Boris Groys, is hardly a powerless commodity subject to the art market's fiat of inclusion and exclusion. In Art Power, Groys examines modern and contemporary art according to its ideological function. Art, Groys writes, is produced and brought before the public in two ways — as a commodity and as a tool of political propaganda. In the contemporary art scene, very little attention is paid to the latter function.

Arguing for the inclusion of politically motivated art in contemporary art discourse, Groys considers art produced under totalitarianism, Socialism, and post-Communism. He also considers today's mainstream Western art — which he finds behaving more and more according to the norms of ideological propaganda: produced and exhibited for the masses at international exhibitions, biennials, and festivals. Contemporary art, Groys argues, demonstrates its power by appropriating the iconoclastic gestures directed against itself — by positioning itself simultaneously as an image and as a critique of the image.

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In the 1970s and 1980s, a group of “unofficial” artists in Moscow — artists not recognized by the state, not covered by state-controlled media, and cut off from wider audiences — created artworks that gave artistic form to a certain historical moment: the experience of Soviet socialism. The Moscow conceptualists not only reflected and analyzed by artistic means a spectacle of Soviet life but also preserved its memory for a future that turned out to be different from the officially predicted one. They captured both the shabby austerity of everyday Soviet life and the utopian energy of Soviet culture. In History Becomes Form, Boris Groys offers a contemporary’s account of what he calls the most interesting Russian artistic phenomenon since the Russian avant-garde.

“Boris Groys’s volume is not simply art criticism. It is a deep philosophy of art and life, an almost political philosophy.”
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Impossible Histories is the first critical survey of the extraordinary experiments in the arts that took place in the former Yugoslavia from the country’s founding in 1918 to its breakup in 1991. The combination of Austro-Hungarian, French, German, Italian, and Turkish influences gave Yugoslavia’s avant-gardes a distinct character unlike those of other Eastern and Central European avant-gardes. Censorship and suppression kept much of the work far from the eyes and ears of the Yugoslav people, while language barriers and the inaccessibility of archives caused it to remain largely unknown to Western scholars.

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PRIMARY DOCUMENTS
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to
edited by Laura Hoptman and Tomasz Pospiszyl

Although a number of books have told the story of modern and contemporary art in Eastern and Central Europe, missing from these accounts have been the sources themselves. This book, the result of years of research by an international team of artists, curators, editors, translators, and scholars working with the Museum of Modern Art, presents primary documents drawn from the artistic archives of Eastern and Central Europe during the second half of the twentieth century. Because the practice of criticism in this region was for many years almost completely suppressed, the writings of the artists themselves often fulfill a critical as well as an aesthetic and ideological function. The manifestoes, photo essays, proposals, scripts, and other writings assembled here comprise the first anthology of this material in any language.

Distributed for the Museum of Modern Art
2002 • 6 3/8 x 9 1/2 • 304 pp. • 90 illus. • $38.00/£26.95
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THE BIG ARCHIVE
Art From Bureaucracy
Sven Spieker

The typewriter, the card index, and the filing cabinet: these are technologies and modalities of the archive. To the bureaucrat, archives contain little more than garbage, paperwork no longer needed; to the historian, on the other hand, the archive’s content stands as a quasi-objective correlative of the “living” past. Twentieth-century art made use of the archive in a variety of ways — from what Spieker calls Marcel Duchamp’s “anemic archive” of readymades and El Lissitzky’s Demonstration Rooms to the compilations of photographs made by such postwar artists as Susan Hiller and Gerhard Richter. In The Big Archive, Sven Spieker investigates the archive — as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art — and finds it to be a crucible of twentieth-century modernism.

“The Big Archive is a wonderfully erudite study of the avant-garde’s anti-archival strategies that aim to subvert the structure and function of its nineteenth-century hybrid institution. Spieker’s arguments are often beguilingly clever, at times devilishly so.”
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Ai Weiwei
translated by Lee Ambrozy

“There are those, even within the art world, who have viewed Ai with suspicion and regarded him as an opportunist. If anyone doubts his seriousness and sincerity, I suggest they read the English translation of the blogs he posted between 2006 and 2009, when his site was closed down by the Chinese authorities and its contents deleted from cyberspace. Many of these 2,700 posts have now been retrieved and translated into English, in a fascinating and frequently very moving book just published by MIT. I can think of no equivalent recent writing by an artist in the west, none that confronts political and social realities so eloquently or with such passion and controlled rage.”

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As Hollis Frampton's photographs and celebrated experimental films were testing the boundaries of the camera arts in the 1960s and 1970s, his provocative and highly literate writings were attempting to establish an intellectually resonant form of discourse for these critically underexplored fields. This collection of Frampton's writings presents his critical essays (many written for Artforum and October) along with additional material, including lectures, correspondence, interviews, production notes, and scripts. It replaces — and supersedes — the long-unavailable Circles of Confusion, published in 1983.

The texts include critically acclaimed essays on Edward Weston and Eadweard Muybridge as well as appraisals of contemporary photographers; the influential essay “For a Metahistory of Film,” along with scripts, textual material, and scores for his films; a dialogue with Carl Andre from the early 1960s; and two inventive, almost unclassifiable pieces that draw on the writings of Borges, Joyce, and Beckett.

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On the Aesthetics of Games and Art
John Sharp

Games and art have intersected at least since the early twentieth century, as can be seen in the Surrealists’ use of Exquisite Corpse and other games, Duchamp’s obsession with Chess, and Fluxus event scores and boxes — to name just a few examples. Over the past fifteen years, the synthesis of art and games has clouded for both artists and gamemakers. Contemporary art has drawn on the tool set of videogames, but has not considered them a cultural form with its own conceptual, formal, and experiential affordances. For their part, game developers and players focus on the innate properties of games and the experiences they provide, giving little attention to what it means to create and evaluate fine art. In Works of Game, John Sharp bridges this gap, offering a formal aesthetics of games that encompasses the commonalities and the differences between games and art.

John Sharp is Associate Professor of Games and Learning at Parsons the New School for Design and a member of the game design collective Local No. 12.

March 2015 • 5 3/8 x 8 • 152 pp. • 43 illus. • $19.95/£13.95
978-0-262-02907-0

Playful Thinking series

LIGHT SHOW
edited by Cliff Lauson
foreword by Ralph Rugoff
essays by Cliff Lauson, Philip Ball, and Anne Wagner

Light Show explores the experiential and sculptural nature of light, tracing a historical trajectory of artwork that uses light to create specific conditions of viewership. The book, which accompanies an exhibition originating at the Hayward Gallery, London, showcases more than twenty dramatic installations and sculptures from the 1960s to the present, pictured in 150 illustrations, most in color. These include works by artists associated with historical movements such as the “Light and Space” movement of the 1970s; rarely seen installations by such precursors as Dan Flavin and Carlos Cruz-Diez; and work by contemporary artists who have found new ways to use light as a sculptural medium.

Light Show features essays by the curator and editor Cliff Lauson, the art historian Anne Wagen, and the science writer Philip Ball, who traces the rich history of light as a medium, from phenomenon to artwork.

Copublished with the Hayward Gallery, London
2013 • 9 3/4 x 11 • 192 pp. • 100 color, 50 black & white illus. • $40.00
978-0-262-01914-9
(Not for sale in the United Kingdom and Europe)

THE FOURTH DIMENSION AND NON-EUCLIDEAN GEOMETRY IN MODERN ART
Revised Edition
Linda Dalrymple Henderson

In this groundbreaking study, first published in 1983 and unavailable for over a decade, Linda Dalrymple Henderson demonstrates that two concepts of space beyond immediate perception — the curved spaces of non-Euclidean geometry and, most important, a higher, fourth dimension of space — were central to the development of modern art. The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence. That iconoclastic idea encouraged radical innovation by a variety of early twentieth-century artists, ranging from French Cubists, Italian Futurists, and Marcel Duchamp, to Max Weber, Kazimir Malevich, and the artists of De Stijl and Surrealism.

In an extensive new Reintroduction, Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000. Although largely eclipsed by relativity theory beginning in the 1920s, the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s. In a remarkable turn of events, it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics (with its ten- or eleven-dimensional universes) and computer graphics. Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller, Robert Smithson, and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak.

2013 • 740 pp. • 140 illus. • $57.00/£39.95
978-0-262-58244-5

A Leonardo Book
SYNTHETIC AESTHETICS
Investigating Synthetic Biology's Designs on Nature
Alexandra Daisy Ginsberg, Jane Calvert, Pablo Schyfter, Alistair Elfick, and Drew Endy

Synthetic biology manipulates the stuff of life. For synthetic biologists, living matter is programmable material. In search of carbon-neutral fuels, sustainable manufacturing techniques, and innovative drugs, these researchers aim to redesign existing organisms and even construct completely novel biological entities. Some synthetic biologists see themselves as designers, inventing new products and applications. But if biology is viewed as a malleable, engineerable, designable medium, what is the role of design and how will its values apply?

In this book, synthetic biologists, artists, designers, and social scientists investigate synthetic biology and design. After chapters that introduce the science and set the terms of the discussion, the book follows six boundary-crossing collaborations between artists and designers and synthetic biologists from around the world, helping us understand what it might mean to ‘design nature.’

“Synthetic Aesthetics is wise in not attempting a comprehensive survey of this fast changing and much contested industry, but by taking a collaborative approach that attempts to integrate design based questioning with scientific practice, it provides lots of juicy clues about where we could be headed.”

—Jonathan Openshaw, Post Matter

Molecular Aesthetics

MOLECULAR AESTHETICS
Edited by Peter Weibel and Ljiljana Fruk

Thanks to advances in molecular science and microscopy, we can visualize matter on a nanoscale, and structures not visible to the naked eye can be visualized and characterized. The fact that technology allows us to transcend the limits of natural perception and see what was previously unseeable creates a new dimension of aesthetic experience and practice: molecular aesthetics. This book, drawing on an exhibit and symposium at ZKM | Center for Art and Media Karlsruhe, documents aesthetic developments in what Édouard Glissant called the “molecular revolution.”

Just as artists in the Bauhaus movement began to use such industrial materials as metal, Plexiglas, and alloys as raw materials, artists today have access to new realms of the molecular and nano. The industrial aesthetic of machinery and material has been transformed into an aesthetic of media and molecules. Molecular Aesthetics suggests ways in which art can draw inspiration from the molecular sciences — and ways in which science can use art to make experimental results more intelligible and comprehensible. The authors of the essays collected in the book discuss the creation of molecules of remarkable beauty and the functional properties that stem from a few geometrical principles of molecular design; address the history of molecular structure representation; examine the meaning of molecular aesthetics for scientists; and compare chemical structures to artworks.

Copublished with ZKM | Center for Art and Media, Karlsruhe

March 2015 • 5 3/8 x 8 • 272 pp. • 19 illus. • paper • $16.00/£11.95
978-0-262-52744-6
(Cloth 2013)

Now Available in Paperback

FEELING BEAUTY
The Neuroscience of Aesthetic Experience
G. Gabrielle Starr

In Feeling Beauty, G. Gabrielle Starr argues that understanding the neural underpinnings of aesthetic experience can reshape our conceptions of aesthetics and the arts. Drawing on the tools of both cognitive neuroscience and traditional humanist inquiry, Starr shows that neuroaesthetics offers a new model for understanding the dynamic and changing features of aesthetic life, the relationships among the arts, and how individual differences in aesthetic judgment shape the varieties of aesthetic experience.

“An elegantly written (lucid and even literary) examination of the neurobiology of aesthetic experience crossing poetry, visual art, and music. . . . promises to become a classic.”

—Gregory F. Tague, ASEBL Journal

March 2015 • 5 3/8 x 8 • 272 pp. • 19 illus. • paper • $16.00/£11.95
978-0-262-52744-6
(Cloth 2013)
Performing Arts • Sound • Music

NEW

**TOPLESS CELLIST**
The Improbable Life of Charlotte Moorman

Joan Rothfuss
foreword by Yoko Ono

The Juilliard-trained cellist Charlotte Moorman sat nude behind a cello of carved ice, performed while dangling from helium-filled balloons, and deployed an array of instruments on *The Mike Douglas Show* that included her cello, a whistle, a cap gun, a gong, and a belch. She did a striptease while playing Bach in Nam June Paik’s *Sonata for Adults Only*. In the 1960s, Moorman (1933–1991) became famous for her madcap (and often unclothed) performance antics; less famous but more significant is Moorman’s transformative influence on contemporary performance practice — and her dedication to the idea that avant-garde art should reach the widest possible audience. In *Topless Cellist*, the first book to explore Moorman’s life and work, Joan Rothfuss rediscovers, and recovers, the legacy of an extraordinary American artist.

“Toptless Cellist is a brilliant portrait of a true original and the chaotic, confrontational, destructive, absurd era in which she lived. It’s also a must read for anyone who was flirting with Artland back then, or wishes they’d been on the scene. A portrait of the times as much as the woman, Topless Cellist, gives a full measure of a life lived with ‘extreme passion, extreme sex, extreme beauty.’”

—Minneapolis Star Tribune

“Ms. Rothfuss has written not just a fine biography of an absorbing character but a necessary one — a closely researched tale of a life in art where all was fleetingly possible. The illustrations, needless to add, are exhilarating.”

—Norman Lebrecht, *Wall Street Journal*

Joan Rothfuss is an independent writer and curator based in Minneapolis.

2014 • 7 x 9 • 448 pp. • 100 illus. • $34.95/£24.95
978-0-262-02750-2

Now Available in Paperback

**WHEN MARINA ABRAMOVIC DIES**
A Biography

James Westcott

*When Marina Abramović Dies* examines the extraordinary life and death-defying work of one of the most pioneering artists of her generation — and one who is still at the forefront of contemporary art today. This intimate, critical biography chronicles Abramović’s formative and until now undocumented years in Yugoslavia, and tells the story of her partnership with the German artist Ulay — one of the twentieth century’s great examples of the fusion of artistic and private life.

In one of many long-duration performances in the renewed solo career that followed, Abramović famously lived in a New York gallery for twelve days without eating or speaking, nourished only by prolonged eye contact with audience members. It was here, in 2002, that author James Westcott first encountered her, beginning an exceptionally close relation between biographer and subject. *When Marina Abramović Dies* draws on Westcott’s personal observations of Abramović, his unprecedented access to her archive, and hundreds of hours of interviews he conducted with the artist and the people closest to her. The result is a unique and vivid portrait of the charismatic self-proclaimed “grandmother of performance art.”

2014 • 344 pp. • 100 illus. • paper • $24.95/£17.95
978-0-262-52881-4
(Cloth 2010)

**BODY AND THE EAST**
From the 1960s to the Present

Zdenka Badovinac

with essays by Joseph Backstein, Iara Boubnova, Jurij Krpan, Ileana Pintilie, Kristine Stiles, Branka Stipancic, Igor Zabel, and others

The earliest “body art” was created in Eastern Europe in the early 1960s. The term “body art” includes a wide range of practices in which the artist’s own body is the bearer of social, political, metaphorical, and philosophical content. This book includes essays on eighty artists from fourteen countries. Introductory essays by Zdenka Badovinac and Kristine Stiles discuss the tradition of an art form that emerged during socialism in cultural centers such as Prague, Belgrade, Ljubljana, Warsaw, and Zagreb. The art survived not only despite the absence of any art market, but also despite its marginalization by political regimes. The artists turned their marginalization to an advantage, creating art out of the contingencies and necessities of survival. The art represented here reminds us of the psychological and intellectual freedoms that artistic expression affords under politically repressive conditions.

1999 • 9 1/2 x 10 • 192 pp. • 200 illus. • paper • $27.95/£19.95
978-0-262-52264-9
NEW
THE CHOREOGRAPHIC
Jenn Joy

The choreographic stages a conversation in which artwork is not only looked at but looks back; it is about contact that touches even across distance. The choreographic moves between the corporeal and cerebral to tell the stories of these encounters as dance trespasses into the discourse and disciplines of visual art and philosophy through a series of stutters, steps, trembles, and spasms.

In The Choreographic, Jenn Joy examines dance and choreography not only as artistic strategies and disciplines but also as intrinsically theoretical and critical practices. She investigates artists in dialogue with philosophy, describing a movement of conceptual choreography that flourishes in New York and on the festival circuit.

Joy offers close readings of a series of experimental works, arguing for the choreographic as an alternative model of aesthetics. She explores constellations of works, artists, writers, philosophers, and dancers, in conversation with theories of gesture, language, desire, and history. She choreographs a revelatory narrative in which Walter Benjamin, Pina Bausch, Francis Alÿs, and Cormac McCarthy dance together; she traces the feminist and queer force toward desire through the choreography of DD Dorvillier, Heather Kravas, Meg Stuart, La Ribot, Miguel Gutierrez, luciana achugar, and others; she maps new forms of communicability and pedagogy; and she casts science fiction writers Samuel R. Delany and Kim Stanley Robinson as perceptual avatars and dance partners for Ralph Lemon, Marianne Vitale, James Foster, and Janet Cardiff and George Bures Miller. Constructing an expanded notion of the choreographic, Joy explores how choreography as critical concept and practice attunes us to a more productively uncertain, precarious, and ecstatic understanding of aesthetics and art making.

Jenn Joy is a New York-based writer, lecturer, and scholar. She is a Lecturer at Rhode Island School of Design and Scholar-in Residence at Danspace Project in Manhattan,

2014 • 7 x 9 • 248 pp. • 43 illus., color throughout • paper • $24.95/£17.95 978-0-262-52635-7

NEW
MOTION AND REPRESENTATION
The Language of Human Movement
Nicolás Salazar Sutil

In Motion and Representation, Nicolás Salazar Sutil considers the representation of human motion through languages of movement and technological mediation. He argues that technology transforms the representation of movement and that representation in turn transforms the way we move and what we understand to be movement. Humans communicate through movement, physically and mentally. To record and capture integrated movement (both bodily and mental), by means of formal language and technological media, produces a material record and cultural expression of our evolving kinetic minds and identities.

Salazar Sutil considers three forms of movement inscription: a written record (notation), a visual record (animation,) and a computational record (motion capture). He focuses on what he calls kinetic formalism — formalized movement in such pursuits as dance, sports, live animation, and kinetic art, as well as abstract definitions of movement in mathematics and computer science. He explores the representation of kinetic space and spatiotemporality; the representation of mental plans of movement; movement notation, including stave notation (Labanotation) and such contemporary forms of notation as Choreographic Language Agent; and the impact of digital technology on contemporary representations of movement — in particular motion capture technology and Internet transfer protocols.

Motion and Representation offers a unique cultural theory of movement and of the ever-changing ways of representing movement.

Nicolás Salazar Sutil, a Chilean cultural theorist and performance practitioner, is Lecturer in Dance and Digital Arts at the University of Surrey, Guildford, U.K.

June 2015 • 7 x 9 • 328 pp. • 52 illus. • $34.95/£24.95 978-0-262-02888-2

DANCE
edited by André Lepecki

This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards, and in doing so outlines the philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, Dance establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography.

“This variation in approach from humorous and cynical to conceptual and righteous and abstract, strengthens the collection. As he states in the introduction, Lepecki is trying to diminish misperceptions of dance and dance-makers as non-verbal artists creating a supposedly “visceral” art whose sole purpose is to move gracefully, flawlessly, to the sound of music. His editorial choices help both to ground and to elevate the dialogue.”

— Publishers Weekly

Copublished with Whitechapel Gallery, London in association with Sadler’s Wells, London

2012 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95 978-0-262-51777-5

Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)
FEELINGS ARE FACTS

A Life
Yvonne Rainer

In this memoir, dancer, choreographer, and filmmaker Yvonne Rainer traces her personal and artistic coming of age. Feelings Are Facts uses diary entries, letters, program notes, excerpts from film scripts, snapshots, and film-frame enlargements to present a vivid portrait of an extraordinary artist and woman in postwar America.

“The same bracing honesty, sly wit, human insight, and formal brilliance that have made Yvonne Rainer among the most influential figures of her generation make Feelings are Facts an irresistible pleasure.”

— Nicholas Baume, Chief Curator, Institute of Contemporary Art, Boston

“One of the most exciting dance autobiographies ever put to ink.”

— Time Out New York

March 2015 • 7 x 9 • 496 pp. • 143 illus.
Paper • $32.95/£22.95
978-0-262-52510-7
(Cloth 2006)
Writing Art series

MOVE. CHOREOGRAPHING YOU

Art and Dance Since the 1960s
edited by Stephanie Rosenthal

Move. Choreographing You explores the interaction between visual art and dance since the 1960s. This beautifully illustrated book, published in connection with a major exhibition, focuses on visual artists and choreographers who create sculptures and installations that direct the movements of audiences — making them dancers and active participants. Move shows that choreography is not merely about the notation of movement on paper or in film but about the ways the body inhabits sculpture and installations.

The book documents some of the diverse but interconnected ways that visual art and choreography have come together over the past fifty years. Among the artists whose work helped to forge the art-dance connection are Allan Kaprow, Robert Morris, Lygia Clark, Bruce Nauman, Trisha Brown, Simone Forti, Franz West, Mike Kelley, Isaac Julien, and William Forsythe. Artists from a younger generation who helped to bring the worlds of art and dance together are also looked at — Trisha Donnelly, Christian Jankowski, and Tino Sehgal among them.

Copublished with the Hayward Gallery, London

2011 • 9 1/4 x 11 • 176 pp. • 100 color, 50 black & white illus. • paper • $36.95
978-0-262-51629-7

Now Available in Paperback

DIGITAL PERFORMANCE

A History of New Media in Theater, Dance, Performance Art, and Installation
Steve Dixon

The past decade has seen an extraordinarily intense period of experimenta-
tion with computer technology within the performing arts. Digital
media has been increasingly incorporated into live theater and dance, and
new forms of interactive performance have emerged in participatory
installations, on CD-ROM, and on the Web. In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art.

To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual bodies, avatars, and digital doubles, as well as performances by artists including Stelarc, Robert Lepage, Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac. He investigates new media’s novel approaches to creating theatrical spectacle, and he defines categories of interactivity, from navigational to participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance — including what he calls postmodernism’s denial of the new — and offers a series of boldly original arguments in their place.

March 2015 • 7 x 9 • 832 pp. • 235 illus. • paper • $35.00/£24.95
978-0-262-52752-1
(Cloth 2007)
A Leonardo Book

“An absolutely invaluable resource... unlikely to be surpassed or even challenged in this regard any time in the near future.”

— Charlie Gere, The Art Book

“Beings watched”

Yvonne Rainer and the 1960s
Carrie Lambert-Beatty

2011 • 7 x 9 • 384 pp. • 83 illus. • paper • $20.95/£14.95
978-0-262-51607-5
(Cloth 2008)
An OCTOBER Book

YVONNE RAINTER

The Mind is a Muscle
Catherine Wood

Distributed for Afterall Books

2007 • 6 x 8 1/2 • 112 pp. • 32 color illus. • paper • $16.00/£9.95
978-1-84638-037-2
One Work series

• Winner, 2009 de la Torra Bueno Prize in Dance Literature, Society of Dance History Scholars
• Honorable Mention, 2008 PROSE Award in Music and the Performing Arts, AAP/PSP Division

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978-1-84638-037-2
One Work series
NEW

A MILLION YEARS OF MUSIC
The Emergence of Human Modernity
Gary Tomlinson

What is the origin of music? In the last few decades this centuries-old puzzle has been reinvigorated by exciting new archaeological evidence and by developments in the fields of cognitive science, linguistics, and evolutionary theory. In this path-breaking book, renowned musicologist Gary Tomlinson draws from these areas to construct a new narrative for the emergence of human music. Starting at a period of human prehistory long before Homo sapiens or music existed, Tomlinson describes the incremental attainments that, changing the communication and society of prehuman species, laid the foundation for musical behaviors in more recent times. He traces in Neanderthals and early Homo sapiens the accumulation and development of these capacities, and he details their coalescence into modern musical behavior across the last hundred millennia.

But A Million Years of Music is not about music alone. Tomlinson builds a model of human evolution that offers a new view of the interaction of biology and culture across evolutionary time-scales, challenging and enriching current models of our deep history. As he tells his story, he draws in other emerging human traits: language, symbolism, a metaphysical imagination and the ritual it gives rise to, complex social structure, and the use of advanced technologies. His model of evolution allows him to account for much of what makes us a unique species in the world today, and in doing so it provides a new way of understanding the appearance of humanity in its modern form.

“This is a book that has no peer, one where insights and theories from evolutionary biology, cognition, and neurology are developed into an extraordinarily subtle portrait of the prehistory of music making among hominins and humans. To have modern philosophical conundrums about music traced back to their aboriginal origins is simply breathtaking, and Tomlinson crosses disciplines with such deep knowledge of so many, and such fearlessness, as to give new meaning to the idea of intellectual synergy. A virtuoso performance.”

— Carolyn Abbate, Harvard University

Gary Tomlinson is John Hay Whitney Professor of Music and Humanities, and Director of the Whitney Humanities Center at Yale University.

Distributed for Zone Books
March 2015 • 6 x 9 • 385 pp. • 10 illus. • $29.95/£20.95
978-1-935408-65-9

NEW

AUDITIONS
Architecture and Aurality
Rob Stone

In Auditions, Rob Stone proposes a new and transformative view of architecture and sound. He offers a radical rethinking of the inhabitation of architectural space in terms of its acoustic dimensions, presenting a concept of aurality as an active, speculative, yet conditional understanding of the complexity of social spaces. The aural architectures he discusses are assembled from elements of architecture and music — including works by Ludwig Mies van der Rohe and John Cage — but also from imagined spaces and other kinds of less obviously musical sounds.

Stone presents a series of aural-architecture moments, each of which brings architectural space into conversational relationships with extra-architectural concepts and perceptions, often suggested by other art forms and social practices. He considers, for example, the acoustic themes of a silent movie; Greg Louganis’s failed dive at the Seoul Olympics and the moral values attached to water in architecture; the custodianship of high culture at a second-hand classical record shop in London; and hair (as in the conductor’s hairstyle) as a mediating form between music and architectural space.

In Auditions, Stone brings together and revises the canonical instances of sound’s relationships with architectural spaces, and he does so by granting new kinds of spatial agency to sound. Sound is not only a portal into otherwise imperceptible aspects of architecture but also a reflection on the concepts that produce our expectations of architecture.

Rob Stone is Associate Professor in Critical and Cultural Studies at Emily Carr University of Art and Design, Vancouver, and a founding editor of The Journal of Visual Culture. He established the MA program in Aural and Visual Cultures and the Centre for Research Architecture at Goldsmiths College, University of London.

April 2015 • 7 1/2 x 7 1/2 • 312 pp. • 83 illus. • $29.95/£20.95
978-0-262-02886-6

NOISE, WATER, MEAT
A History of Sound in the Arts
Douglas Kahn

This interdisciplinary history and theory of sound in the arts reads the twentieth century by listening to it — to the emphatic and exceptional sounds of modernism and those on the cusp of post-modernism, recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams, and bestial cries.

2001 • 7 x 9 • 472 pp. • 5 illus., 1 color • paper • $32.95/£22.95
978-0-262-61172-5
(Cloth 1999)
NEW

ON & BY CHRISTIAN MARCLAY
edited by Jean-Pierre Criqui

Influencing a generation of artists, musicians and theorists, Christian Marclay has explored the interplay between sound, audio cultures and art across a diversity of media: performance, sculpture, photography, collage, musical composition, film, video, and installation. Born in 1955, Marclay first became internationally known in the 1980s for sculptures and reassembled readymades generated from such evocative materials as fragmented vinyl records and album covers. His ambitious multi-screen installations Video Quartet (2002), Crossfire (2007), and The Clock (2010) inspire viewers to contemplate the complexities of time and narrative and the role of sound in experience and representation.

Marclay has also collaborated musically with Shelley Hirsch, the Kronos Quartet, Zeena Parkins, Elliott Sharp, Sonic Youth and John Zorn, among many others.

Edited by curator and critic Jean-Pierre Criqui, this volume brings together the artist’s statements and conversations with Bice Curiger, Jan Estep, Russell Ferguson, Douglas Kahn, Frances Richard, Philip Sherburne, Michael Snow, and David Toop.

Writings on all aspects of Marclay’s work follow, by Clément Chéroux, Dennis Cooper, Christoph Cox, Jean-Pierre Criqui, Noam M. Elcott, Russell Ferguson, Douglas Kahn, Rahma Khazam, Wayne Koestenbaum, Rosalind Krauss, Thomas Y. Levin, Tom Morton, Zadie Smith, David Toop, and Rob Young.

Christian Marclay, born in California and raised in Geneva, lives and works in New York and London. He was awarded the Golden Lion at the 2011 Venice Biennale. Jean-Pierre Criqui is an art historian, critic and curator, and editor-in-chief of Les Cahiers du Musée national d’art moderne at the Centre Pompidou, Paris.

Copublished with Whitechapel Gallery, London

2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52661-6
On & By series
(Not for sale in the United Kingdom and Europe)

NEW

THE TONE OF OUR TIMES
Sound, Sense, Economy, and Ecology
Frances Dyson

In this wide-ranging book, Frances Dyson examines the role of sound in the development of economic and ecological systems that are today in crisis. Connecting early theories of harmony, cosmology, and theological doctrine to contemporary media and governance, Dyson uses sound, tone, music, voice, and noise as forms of sonority through which the crises of “eco” can be read. The sonic environment, Dyson argues, is fundamental to both sense and sensibility, and its delimitation has contributed to the “senselessness” of a world now caught between spiraling debt and environmental degradation.

Dyson draws on scenes, historical moments, artworks, and artistic and theoretical practice to situate the reverberative atmosphere that surrounds and sustains us. From Pythagoras’s hammer and the transmutation of music into mathematics, to John Cage’s famous experience in the anechoic chamber, to the relocation of the stock market from the street to the computer screen, to Occupy Wall Street’s “people’s microphone”: Dyson finds policies and practices of exclusion. The sound of Pythagoras’s forge and the rabble of the market have been muted, rearticulated, and transformed, Dyson argues, through the monotones of media, the racket of financialization, and the gibberish of political speech.

Informed by contemporary sound art, philosophy, media and sociopolitical theory, The Tone of Our Times offers insights into present crises that are relevant to a broader understanding of how space, the aural, and listening have shaped and continue to shape the world we live in.

Frances Dyson is Emeritus Professor of Cinema and Technocultural Studies at the University of California, Davis, and Visiting Professorial Fellow at the National Institute for Experimental Arts, University of New South Wales.

2014 • 232 pp. • 4 illus. • $35.00/£24.95
978-0-262-02808-0
A Leonardo Book

NEW

THE RHYTHMIC EVENT
Art, Media, and the Sonic
Eleni Ikoniadou

The sonic has come to occupy center stage in the arts and humanities. In the age of computational media, sound and its subcultures can offer more dynamic ways of accounting for bodies, movements, and events. In The Rhythmic Event, Eleni Ikoniadou explores traces and potentialities prompted by the sonic but leading to contingent and unknowable forces outside the periphery of sound. She investigates the ways in which recent digital art experiments that mostly engage with the virtual dimensions of sound suggest alternate modes of perception, temporality, and experience. Ikoniadou draws on media theory, digital art, and philosophical and technoscientific ideas to work toward the articulation of a media philosophy that rethinks the media event as abstract and affective.

Eleni Ikoniadou is a Lecturer in Media in the Faculty of Arts and Social Sciences at Kingston University, London.

2014 • 136 pp. • 10 illus. • $25.00/£17.95
978-0-262-02764-9
Technologies of Lived Abstraction series
TOWARD A MINOR ARCHITECTURE

Jill Stoner

Architecture can no longer limit itself to the art of making buildings; it must also invent the politics of taking them apart. This is Jill Stoner’s premise for a minor architecture. Her architect’s eye tracks differently from most, drawn not to the lauded and iconic but to what she calls “the landscape of our constructed mistakes” — metropolitan hinterlands rife with failed and foreclosed developments, undersubscribed office parks, chain hotels, and abandoned malls. These graveyards of capital, Stoner asserts, may be stripped of their excess and become sites of strategic spatial operations. But first we must dissect and dismantle prevalent architectural mythologies that brought them into being — western obsessions with interiority, with the autonomy of the building-object, with the architect’s mantle of celebrity, and with the idea of nature as that which is “other” than the built metropolis. These four myths form the warp of the book.

Drawing on the literary theory of Gilles Deleuze and Félix Guattari, Stoner suggests that minor architectures, like minor literatures, emerge from the bottoms of power structures and within the language of those structures. Yet they too are the result of powerful and instrumental forces. Provoked by collective desires, directed by the instability of time, and celebrating contingency, minor architectures may be mobilized within buildings that are oversaturated, underutilized, or perceived as obsolete.

Stoner’s provocative challenge to current discourse veers away from design, through a diverse landscape of cultural theory, contemporary fiction, and environmental ethics. Hers is an optimistic and inclusive approach to a more politicized practice of architecture.

“Stoner’s book reads as a novel, an architectural fiction. It is gentle, brilliantly precise and economical in its use of language. Sentences themselves open up new horizons for architectural reflection, in the manner of poetry.”

— Lindsay Brenner & Jeremy Till, Architectural Review

2012 • 5 x 8 • 184 pp. • 18 illus. • paper • $20.95/£14.95
978-0-262-51764-5

NEW

THE ARCHITECTURE OF ERROR

Matter, Measure, and the Misadventures of Precision

Francesca Hughes

When architects draw even brick walls to six decimal places with software designed to cut lenses, it is clear that the logic that once organized relations between precision and material error in construction has unraveled. Precision, already a promiscuous term, seems now to have been uncoupled from its contract with truthfulness. Meanwhile error, and the always-political space of its dissent, has reconfigured itself.

In The Architecture of Error Francesca Hughes argues that behind the architect’s acute fetishization of redundant precision lies a special fear of physical error. What if we were to consider the pivotal cultural and technological transformations of modernism to have been driven not so much by the causes its narratives declare, she asks, as by an unspoken horror of loss of control over error, material life, and everything that matter stands for? Hughes traces the rising intolerance of material vagaries — from the removal of ornament to digitalized fabrication — that produced the blind rejection of organic materials, the proliferation of material testing, and the rhetorical obstacles that blighted cybernetics. Why is it, she asks, that the more we cornered physical error, the more we feared it?

Hughes’s analysis of redundant precision exposes an architecture of fear whose politics must be called into question. Proposing error as a new category for architectural thought, Hughes draws on other disciplines and practices that have interrogated precision and failure, citing the work of scientists Nancy Cartwright and Evelyn Fox Keller and visual artists Gordon Matta-Clark, Barbara Hepworth, Rachel Whiteread, and others. These non-architect practitioners, she argues, show that error need not be excluded and precision can be made accountable.

“In a relentlessly insightful and finely crafted analysis, Hughes shows how the architect’s discourse on precision is congenitally imprecise. This wonderful book gives error a history and a starring role in the ever more intolerant digital age. Fear of error becomes the very material of our field.”

— Mark Wigley, Dean, Graduate School of Architecture, Planning and Preservation, Columbia University, New York

Francesca Hughes lives and works in London, where she taught at the Bartlett School of Architecture and the Architectural Association for many years.

2014 • 7 x 10 • 304 pp. • 17 color, 94 black & white illus.
Paper • $34.95/£24.95
978-0-262-52636-4
BLEAK HOUSES
Disappointment and Failure in Architecture
Timothy Brittain-Catlin

The usual history of architecture is a grand narrative of soaring monuments and heroic makers. But it is also a false narrative in many ways, rarely acknowledging the personal failures and disappointments of architects. In Bleak Houses, Timothy Brittain-Catlin investigates the underside of architecture, the stories of losers and unfulfillment often ignored by an architectural criticism that values novelty, fame, and virility over fallibility and rejection. Brittain-Catlin tells us about Cecil Corwin, for example, Frank Lloyd Wright's friend and professional partner, who was so overwhelmed by Wright's genius that he had to stop designing; about architects whose surviving buildings are marooned and mutilated; and about others who suffered variously from bad temper, exile, lack of talent, lack of documentation, the wrong friends, or being out of fashion.

As architectural criticism promotes increasingly narrow values, dismissing certain styles wholesale and subjecting buildings to a Victorian litmus test of "real" versus "fake," Brittain-Catlin explains the effect that this superficial criticality has had not only on architectural discourse but on the quality of buildings. The fact that most buildings receive no critical scrutiny at all has resulted in vast stretches of ugly modern housing and a pervasive public illiteracy about architecture.

"...there are few books I can think of that describe the emotional engagement with architecture with such acuity. And despite the subject, Bleak Houses is anything but a bleak read."
—Richard Williams, Times Higher Education

2014 • 6 x 9 • 192 pp. • 33 illus. • $24.95/£17.95
978-0-262-02669-7

THE BUILT, THE UNBUILT, AND THE UNBUILDABLE
In Pursuit of Architectural Meaning
Robert Harbison

Robert Harbison reads architecture as one would read poetry for meaning. Meaning, he finds, resides especially in those works of architecture that are unnecessary, having outlived their physical functions or never having been intended to have any. Gardens, monuments, historic fortifications, and ruins are among the examples he uses to reveal the secret meanings of this architecture "freed from function."

"In this era of ubiquitous mass media, when today's catchword is tomorrow's cliche Robert Harbison has produced that rarity, a thoroughly personal and original book. The Built, the Unbuilt and the Unbuildable is a lucid, provocative meditation on architectural meaning, on some of the writing and unwriting means by which buildings evade functional necessities, or surpass them even while satisfying them."
—Nancy Levinson, Architectural Record

1993 • 6 x 9 • 192 pp. • paper • $21.00
978-0-262-58122-6

ARCHITECTURE DEPENDS
Jeremy Till

Architecture depends — on what? On people, time, politics, ethics, mess: the real world. Architecture, Jeremy Till argues with conviction in this engaging, sometimes pugnacious book, cannot help itself; it is dependent for its very existence on things outside itself. Despite the claims of autonomy, purity, and control that architects like to make about their practice, architecture is buffeted by uncertainty and contingency.

Circumstances invariably intervene to upset the architect's best-laid plans — at every stage in the process, from design through construction to occupancy. Architects, however, tend to deny this, fearing contingency and preferring to pursue perfection. With Architecture Depends, architect and critic Jeremy Till offers a proposal for rescuing architects from themselves: a way to bridge the gap between what architecture actually is and what architects want it to be. Mixing anecdote, design, social theory, and personal experience, Till's writing is always accessible, moving freely between high and low registers, much like his suggestions for architecture itself.

"Just like the straw-bale house, this book is bursting with ideas. . . . Like his writing style, the form of practice Till describes is generous, humane and enduring."
—Robert Mull, The Architects' Journal

2013 • 272 pp. • 23 illus. • paper • $14.95/£10.95
978-0-262-51878-9
(Cloth 2009)
**ARCHITECTURE SCHOOL**

*Three Centuries of Educating Architects in North America*

*Edited by Joan Ockman*

*With Rebecca Williamson, Research Editor*

Rooted in the British apprenticeship system, the French Beaux-Arts, and the German polytechnical schools, architecture education in North America has had a unique history spanning almost three hundred years. Although architects in the United States and Canada began to identify themselves as professionals by the late eighteenth century, it was not until nearly a century later that North American universities began to offer formal architectural training; the first program was established at MIT in 1865. Today most architects receive their training within an academic setting that draws on the humanities, fine arts, applied science, and public service for its philosophy and methodology.

This book, published in conjunction with the centennial of the Association of Collegiate Schools of Architecture (ACSA), provides the first comprehensive history of North American architecture education.

"The essays are fascinating, the authors well known, and the content relevant to architectural historians, authors, writers, critics, and students."

— Library Journal

2012 • 7 1/2 x 10 1/4 • 400 pp. • 109 color, 161 black & white illus. • $52.95/£36.95

978-0-262-01708-4

**HOW TO ARCHITECT**

*Doug Patt*

The word “architect” is a noun, but Doug Patt uses it as a verb—coining a term and making a point about using parts of speech and parts of buildings in new ways. Changing the function of a word, or a room, can produce surprise and meaning. In *How to Architect*, Patt presents the basics of architecture in A-Z form, starting with “A” is for Asymmetry (as seen in Chartres Cathedral and Frank Gehry), detouring through “N is for Narrative,” and ending with “Z is for Zeal” (a quality that successful architects tend to have, even in fiction — see *The Fountainhead’s* architect-hero Howard Roark). *How to Architect* is a book to guide you on the road to architecture. If you are just starting on that journey or thinking about becoming an architect, it is a place to begin. If you are already an architect and want to remind yourself of what drew you to the profession, it is a book of affirmation. And if you are just curious about what goes into the design and construction of buildings, this book tells you how architects think.

2012 • 5 1/8 x 7 3/8 • 224 pp. • 101 color, 162 black & white illus. • $22.95/£15.95

978-0-262-06266-4

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**DOWN DETOUR ROAD**

*An Architect in Search of Practice*

*Eric J. Cesal*

What does it say about the value of architecture that as the world faces economic and ecological crises, unprecedented numbers of architects are out of work? This is the question that confronted architect Eric Cesal as he finished graduate school at the onset of the worst financial meltdown in a generation. *Down Detour Road* is his journey: one that begins off-course, and ends in a hopeful new vision of architecture.

Like many architects of his generation, Cesal confronts a cold reality. Architects may assure each other of their own importance, but society has come to view architecture as a luxury it can do without. For Cesal, this recognition becomes an occasion to rethink architecture and its value from the very core. He argues that the times demand a new architecture, an empowered architecture that is useful and relevant. New architectural values emerge as our cultural values shift: from high risks to safe bets, from strong portfolios to strong communities, and from clean lines to clean energy.

“This book is highly unusual for an architecture opus: it is well written, it is funny, and it is wise in so many ways. . . . Cesal offers a unique, refreshing take on the profession.”

— Michael Crobsie, *Architectural Record*

2010 • 5 3/8 x 8 • 224 pp. • 10 illus. • paper • $22.95/£15.95

978-0-262-01461-8

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**101 THINGS I LEARNED IN ARCHITECTURE SCHOOL**

*Matthew Frederick*

"[A] charming little book . . . . Books like this are brief tutorials in the art of seeing, a skill useful in every aspect of life on the planet."

— Susan Salter Reynolds, *Los Angeles Times Book Review*

"The winner of a host of prizes, this delicately laid-out book advises students how to approach a number of design principles. . . . A must have for anyone starting out in the field."

— The Independent

2007 • 7 x 5 • 128 pp. • 101 illus. • $15.95/£10.95

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2012 • 5 1/8 x 7 3/8 • 224 pp. • 101 color, 162 black & white illus. • $22.95/£15.95

978-0-262-06266-4
WHY ARCHITECTS STILL DRAW
Paolo Belardi
translated by Zachary Nowak

Why would an architect reach for a pencil when drawing software and AutoCAD are a click away? Use a ruler when 3D-scanners and GPS devices are close at hand? In Why Architects Still Draw, Paolo Belardi offers an elegant and ardent defense of drawing by hand as a way of thinking. Belardi is no Luddite; he doesn’t urge architects to give up digital devices for watercolors and a measuring tape. Rather, he makes a case for drawing as the interface between the idea and the work itself.

“An encomium to the importance of drawing for architecture as theory, concept and practice and indeed for our understanding of our world in general . . . All of this through a highly readable, intellectually challenging and evocative narrative.”

— Edward Robbins, Professor, author of Why Architects Draw

ARCHITECT?
A Candid Guide to the Profession
Third Edition
Roger K. Lewis

Since 1985, Architect? has been an essential text for aspiring architects, offering the best basic guide to the profession available. This third edition has been substantially revised and rewritten, with new material covering the latest developments in architectural and construction technologies, digital methodologies, new areas of focus in teaching and practice, evolving aesthetic philosophies, sustainability and green architecture, and alternatives to traditional practice.

Architect? tells the inside story of architectural education and practice; it is realistic, unvarnished, and insightful. The author, Roger Lewis, has taught, practiced, and written extensively about architecture for many years. In Architect? he explains — for students, professors, practitioners, and even prospective clients — how architects think and work and what they care about as they strive to make the built environment more commodious, more beautiful, and more sustainable.

SITELESS
1001 Building Forms
François Blanciak

Some may call it the first manifesto of the twenty-first century, for it lays down a new way to think about architecture. Others may think of it as the last architectural treatise, for it provides a discursive container for ideas that would otherwise be lost. Whatever genre it belongs to, SITELESS is a new kind of architecture book that seems to have come out of nowhere. Its author, a young French architect practicing in Tokyo, admits he “didn’t do this out of reverence toward architecture, but rather out of a profound boredom with the discipline, as a sort of compulsive reaction.” What would happen, he asks, if architects liberated their minds from the constraints of site, program, and budget? The result is a book that is saturated with forms, and as free of words as any architecture book the MIT Press has ever published.

The 1001 building forms in SITELESS include structural parasites, chain link towers, ball bearing floors, corrugated corners, exponential balconies, radial facades, crawling frames, forensic housing — and other architectural ideas that may require construction techniques not yet developed and a relation to gravity not yet achieved. SITELESS presents an open-ended compendium of visual ideas for the architectural imagination to draw from.

“Imagine Learning from Las Vegas as illustrated by Chris Ware, and you’ll get a sense of François Blanciak’s marvelously inventive new book, Siteless: 1001 Building Forms.”

— Bruce Sterling, Wired.com
Visually, many contemporary buildings either reflect their systems of production or recollect earlier styles and motifs. This division between production and representation is in some ways an extension of that between modernity and tradition. In this book David Leatherbarrow and Mohsen Mostafavi explore ways design can take advantage of production methods so that architecture neither ignores nor is dominated by technology.

Leatherbarrow and Mostafavi examine the theoretical and practical isolation of the building surface as the subject of architectural design. The autonomy of the surface, the modernist “free facade,” presumed a distinction between the structural and nonstructural elements of the building, between the frame and the cladding. Once the skin of the building became independent of its structure, it could just as well hang like a curtain, or like clothing. But the properties of a building’s surface — whether made of concrete, metal, glass, or other materials — are not merely superficial; they construct the spatial effects by which architecture communicates. Through its surfaces a building declares both its autonomy and its participation in its surroundings.

“This should be required reading for any architect.”
— Jeremy Melvin, The Architect’s Journal

“Surface Architecture shows that attention to surfaces does not necessarily equate with a lack of depth.”
— Daniel Willis, Harvard Design Magazine

2005 • 8 x 9 • 300 pp. • 150 illus. • paper • $26.95/£18.95
978-0-262-62194-6
(Cloth 2002)
Learning from Las Vegas, originally published by the MIT Press in 1972, was one of the most influential and controversial architectural books of its era. Forty years later, it remains a perennial bestseller and a definitive theoretical text. Its authors — architects Robert Venturi, Denise Scott Brown, and Steven Izenour — famously used the Las Vegas Strip to argue the virtues of the “ordinary and ugly” above the “heroic and original” qualities of architectural modernism. Learning from Las Vegas not only moved architecture to the center of cultural debates, it changed our ideas about what architecture was and could be.

In this provocative rereading of an iconic text, Aron Vinegar argues that to read Learning from Las Vegas only as an exemplary postmodernist text — to understand it, for example, as a call for pastiche or as ironic provocation — is to underestimate its deeper critical and ethical meaning, and to miss the underlying dialectic between skepticism and the ordinary, expression and the deadpan, that runs through the text.

Especially revealing is Vinegar’s close analysis of the differences between the first 1972 edition, designed for the MIT Press by Muriel Cooper, and the “revised” edition of 1977, which was radically stripped down and largely redesigned by Denise Scott Brown.

“Vinegar is brilliant and playful . . . . The text is rich in shifts, subtleties, and unconventional yet convincing reading of images, which give us deep insight into the nature of what otherwise would be taken for granted — i.e., the ordinary.” — Eduardo Vivanco, Design Issues

2012 • 8 x 9 • 248 pp. • 82 illus. • paper • $16.95/£11.95
978-0-262-51752-2
(Cloth 2008)

LEARNING FROM LAS VEGAS,
REVISED EDITION
The Forgotten Symbolism of Architectural Form
Robert Venturi, Denise Scott Brown, and Steven Izenour
1977 • paper • $25.95/£17.95
978-0-262-72006-9

NURTURING DREAMS
Collected Essays on Architecture and the City
Fumihiko Maki
edited by Mark Mulligan
foreword by Eduard Sekler

Born in Tokyo, educated in Japan and the United States, and principal of an internationally acclaimed architectural practice, celebrated architect Fumihiko Maki brings to his writings on architecture a perspective that is both global and uniquely Japanese. Influenced by post-Bauhaus internationalism, sympathetic to the radical urban architectural vision of Team X, and a participant in the avant-garde movement Metabolism, Maki has been at the forefront of his profession for decades. This collection of essays documents the evolution of architectural modernism and Maki’s own fifty-year intellectual journey during a critical period of architectural and urban history.

“Maki’s elegant essays blend intellectual autobiography, a distinguished insider’s view of the development of postwar Japanese architecture, and insightful theorizing on architectural and urban form.”

— William J. Mitchell, author of World’s Greatest Architect
2012 • 7 3/4 x 8 3/4 • 240 pp. • 100 illus. • paper • $16.95/£11.95
978-0-262-51818-5

ARCHITECTURE AND DISJUNCTION
Bernard Tschumi

Avant-garde theorist and architect Bernard Tschumi is equally well known for his writing and his practice. Architecture and Disjunction, which brings together Tschumi’s essays from 1975 to 1990, is a lucid and provocative analysis of many of the key issues that have engaged architectural discourse over the past two decades — from deconstructive theory to recent concerns with the notions of event and program.

1996 • 6 x 9 • 278 pp. • paper • $30.00/£20.95
978-0-262-70060-3

THEORETICAL ANXIETY AND DESIGN STRATEGIES IN THE WORK OF EIGHT CONTEMPORARY ARCHITECTS
Rafael Moneo
translated by Gina Carinó

2004 • 6 7/10 x 8 3/10 • 416 pp. • 615 illus. • $45.95/£31.95
978-0-262-13443-9
Sim on Sadler

Larry B usbea

Amid the cultural and political ferment of 1960s France, a group of avant-garde architects, artists, writers, theorists, and critics known as “spatial urbanists” envisioned a series of urban utopias — phantom cities of a possible future. The utopian “spatial” city most often took the form of a massive grid or mesh suspended above the ground, all of its parts (and inhabitants) circulating in a smooth, synchronous rhythm, its streets and buildings constituting a gigantic work of plastic art or interactive machine. In this new urban world, technology and automation were positive forces, providing for material needs as well as time and space for leisure.

In this first study of the French avant-garde tendency known as spatial urbanism, Larry Busbea analyzes projects by artists and architects (including the most famous spatial practitioner, Yona Friedman) and explores texts (many of which have never before been translated from the French) by Michel Ragon, the influential founder of the Groupe International d’Architecture Prospective (GIAP), Victor Vasarely, and others.

Even at its most fanciful, Busbea argues, the French urban utopia provided an image for social transformations that were only beginning to be described by cultural theorists and sociologists.

“Superb… the first book-length study of a time and place when technologically innovative design proposals flourished on architects’ drawing boards but languished in the corridors of power.”


2012 • 8 1/2 x 9 • 240 pp. • 137 illus. • paper • $19.95/£13.95
978-0-262-51810-9
(Cloth 2007)

ARCHIGRAM

Architecture without Architecture

Simon Sadler

In the 1960s, the architects of Britain’s Archigram group and Archigram magazine turned away from conventional architecture to propose cities that move and houses worn like suits of clothes. In drawings inspired by pop art and psychedelia, architecture floated away, tethered by wires, gantries, tubes, and trucks. In Archigram: Architecture without Architecture, Simon Sadler argues that Archigram’s sense of fun takes its place beside the other cultural agitants of the 1960s, originating attitudes and techniques that became standard for architects rethinking social space and building technology.

2005 • 9 x 9 • 440 pp. • 128 illus. • paper • $39.95/£27.95
978-0-262-69322-6

NEW

WHITE CITY, BLACK CITY

Architecture and War in Tel Aviv and Jaffa

Sharon Rotbard

In 2004, the city of Tel Aviv was declared by UNESCO a World Heritage Site, an exemplar of modernism in architecture and town planning. Today, the Hebrew city of Tel Aviv gleams white against the desert sky; its Bauhaus-inspired architecture betraying few traces of what came before it: the Arab city of Jaffa. In White City, Black City, the Israeli architect and author Sharon Rotbard offers two intertwining narratives, that of colonized and colonizer. It is also a story of a decades-long campaign of architectural and cultural historical revision that cast Tel Aviv as a modernist “white city” emerging fully formed from the dunes while ignoring its real foundation — the obliteration of Jaffa. Rotbard shows that Tel Aviv was not, as a famous poem has it, built “from sea foam and clouds” but born in Jaffa and shaped according to its relation to Jaffa. His account is not only about architecture but also about war, destruction, Zionist agendas, erasure, and the erasure of the erasure.

Rotbard tells how Tel Aviv has seen Jaffa as an inverted reflection of itself — not shining and white but nocturnal, criminal, dirty: a “black city.” Jaffa lost its language, its history, and its architecture; Tel Aviv constructed its creation myth. White City, Black City — hailed upon its publication in Israel as “path-breaking,” “brilliant,” and “a masterpiece” — promises to become the central text on Tel Aviv.

Sharon Rotbard, an Israeli architect, author, and publisher, is Senior Lecturer in the Architecture Department at Bezalel Academy in Jerusalem and Chair of Architecture at the CARE School of Architecture in Trichirappalli, Tamil Nadu, India.

March 2015 • 5 3/8 x 8 • 240 pp. • 100 illus. • paper • $24.95
978-0-262-52772-9
(For sale in North America, Australia, and New Zealand only)
Camps
A Guide to 21st-Century Space
Charlie Hailey

The ubiquity and diversity of camps calls for a guidebook. This is what Charlie Hailey offers, but it is no ordinary one. Not only does he establish a typology of camps, but he also imbeds within his narrative a key to camp ideology. Thus we see how camp spaces are informed by politics and transform the ways we think about and make built environments. Hailey describes camps of diverse regions, purposes, and forms, and navigates the inherent paradoxes of zones that are neither temporary nor permanent. He looks first at camps of choice, including summer camps, protest camps, drift camps (research stations on Arctic ice floes), and LTVA (Long-Term Visitor Area) Camps, then at strategic camps regulated by power — boot camps, GTMO (the detention camp at Guantanamo Bay), immigrant camps, and others — and finally at transient spaces of relief and assistance, among them refugee camps, FEMA City, work camps, and Gypsy camps. More than 150 diagrams, sketches, building and site plans, photographs, political cartoons, video game screenshots, aerial and satellite images, and maps illustrate camp space in unprecedented complexity and variety.

Today camps are at the center of emerging questions of identity, residency, safety, and mobility. Camp spaces register the struggles, emergencies, and possibilities of global existence as no other space does.

“While camps may appear like rather simple physical environments made of prefabricated repetitive shelters that permanently seek to perform their temporariness, Hailey demonstrates how complex a set of spaces camps can actually be. With almost one thousand refugee camps in more than forty countries, and tens of thousands of the other types discussed, it is increasingly apparent that no one, not least architects, can any longer ignore this emergent type of environment.”

— Eyal Weizman, Director of Centre for Research Architecture, Goldsmiths, London University

HEIDEGGER’S HUT
Adam Sharr
foreword by Simon Sadler
prologue by Andrew Benjamin

Beginning in the summer of 1922, philosopher Martin Heidegger (1889-1976) occupied a small, three-room cabin in the Black Forest Mountains of southern Germany. He called it “die Hütte” (“the hut”). Over the years, Heidegger worked on many of his most famous writings in this cabin, from his early lectures to his last enigmatic texts. He claimed an intellectual and emotional intimacy with the building and its surroundings, and even suggested that the landscape expressed itself through him, almost without agency. In Heidegger’s Hut, Adam Sharr explores this intense relationship of thought, place, and person.

“Heidegger’s Hut is and is not a book about a hut. It’s about how a place inspired a life’s work, and how that work inspired modern architectural theory and, to a lesser degree, the sustainability movement.... Many of the book’s photos are posed, though the light is beautiful. The hut has a confidence, a rightness that is oddly indisputable, making in the end, even the philosopher’s work seem transient and insubstantial.”

— The Los Angeles Times

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After World War II, a second modernism emerged in architecture—an attempt, in architectural scholar Joan Ockman’s words, “to transform architecture from a ‘soft’ aesthetic discipline into a ‘hard,’ objectively verifiable field of design expertise.” Architectural thought was influenced by linguistic, behavioral, computational, mediatized, cybernetic, and other urban and behavioral models, as well as systems-based and artificial intelligence theories. This nearly 1,000-page book examines the “techno-social” turn in architecture, taking MIT’s School of Architecture and Planning as its exemplar.

In essays and interviews, prominent architectural historians and educators examine the postwar “research-industrial” complex, its attendant cult of expertise, and its influence on life and letters both in America and abroad. Paying particular attention to the ways that technological thought affected the culture of the humanities, the social sciences, and architectural design, the book traces this shift toward complexity as it unfolded, from classroom practices to committee deliberations, from the challenges of research to the vicissitudes of funding. Looking closely at the ways that funded research drew academics toward a “problem-solving” and relevance-seeking mentality and away from the imported Bauhaus model of intuition and aesthetics, the book reveals how linguistics, information sciences, operations research, computer technology, and systems theory became part of architecture’s expanded toolkit.

This is a history not just of a school of architecture but of the research-oriented era itself. It offers a thoroughgoing exploration of the ways that policies, politics, and pedagogy transformed themselves in accord with the exponential growth of institutional power.

“There is not room in this review to do justice to all the fine chapters in A Second Modernism, not to ask all the questions I would like to about its production. . . . A Second Modernism illustrates, during the Cold War years the University’s School of Architecture and Planning took up many other challenges, and did so in compelling ways. I can think of no other school in the country to have thwarted the inertia so typical of such programs in such varied fashion. Documenting this odyssey merits most of the 930 pages.” — The Architect’s Newspaper

2013 • 6 1/2 x 9 1/2 • 928 pp.  
81 color, 286 black & white illus. • $65.00/£44.95  
978-0-262-01985-9

• Winner, Professional Illustrated Book Category and Cover, Jacket Category, 51st Annual New England Book Show, Booksellers of Boston

IMAGINING MIT
Designing a Campus for the Twenty-First Century
William J. Mitchell
2011 • 11 x 7 1/2 • 152 pp. • 220 illus., color throughout  
Paper • $15.95/£10.95  
978-0-262-51611-2 (Cloth 2007)
Water lies at the intersection of landscape and infrastructure, crossing between visible and invisible domains of urban space, in the tanks and buckets of the global South and the vast subterranean technological networks of the global North. In this book, Matthew Gandy considers the cultural and material significance of water through the experiences of six cities: Paris, Berlin, Lagos, Mumbai, Los Angeles, and London. Tracing the evolving relationships among modernity, nature, and the urban imagination, from different vantage points and through different periods, Gandy uses water as a lens through which to observe both the ambiguities and the limits of nature as conventionally understood.

Gandy begins with the Parisian sewers of the nineteenth century, captured in the photographs of Nadar, and the reconstruction of subterranean Paris. He moves on to Weimär-era Berlin and its protection of public access to lakes for swimming, the culmination of efforts to reconnect the city with nature. He considers the threat of malaria in Lagos, where changing geopolitical circumstances led to large-scale swamp drainage in the 1940s. He shows how the dysfunctional water infrastructure of Mumbai offers a vivid expression of persistent social inequality in a postcolonial city. He explores the incongruous concrete landscapes of the Los Angeles River. Finally, Gandy uses the fictional scenario of a partially submerged London as the starting point for an investigation of the actual hydrological threats facing that city.

“Gandy takes us on a wonderfully illuminating global and historical journey, exploring the multiple layers of the relationship between water and urban modernity. Following the flow of water in both material and cultural realms, he shows us that its imprint is observable in our social, political, and economic institutions, in our infrastructures and imaginations, and constitutes a vital element of the relationship between the human and the nonhuman. Drawing on a dazzling range of disciplinary knowledge while presenting it with admirable economy, the book is a scholarly tour de force.”

— Gyan Prakash, author of Mumbai Fables

Matthew Gandy is Professor of Geography at University College London and was Director of the UCL Urban Laboratory from 2005 to 2011. He is the author of Concrete and Clay: Reworking Nature in New York City (MIT Press), recipient of the 2003 Spiro Kostof Award from the Society of Architectural Historians, and has published widely on urban, cultural, and environmental themes.

2014 • 256 pp. • 42 illus. • $30.00/£20.95
978-0-262-02825-7

**NEW**

THE FABRIC OF SPACE
Water, Modernity, and
the Urban Imagination
Matthew Gandy

**URBAN CODE**
100 Lessons for Understanding the City
Anne Mikoleit and Moritz Pürckhauer

Cities speak, and this little book helps us understand their language. Considering the urban landscape not from the abstract perspective of an urban planner but from the viewpoint of an attentive observer, Urban Code offers 100 “lessons” — maxims, observations, and bite-size truths, followed by short essays — that teach us how to read the city. This is a user’s guide to the city, a primer of urban literacy, at the pedestrian level. The reader (like the observant city stroller) can move from “People walk in the sunshine” (lesson 1) to “Street vendors are positioned according to the path of the sun” (lesson 2); consider possible connections between the fact that “Locals and tourists use the streets at different times” (lesson 41) and “Tourists stand still when they’re looking at something” (lesson 68); and weigh the apparent contradiction of lesson 73, “Nightlife hotspots increase pedestrian traffic” and lesson 74, “People are afraid of the dark.”

A lesson may seem self-evident but considered in the context of other lessons, it becomes part of a natural logic. With Urban Code, we learn what to notice if we want to understand the city. We learn to detect patterns in the relationships between people and the urban environment.

“The effect of Urban Code is a multimodal, almost helter skelter, accretive and cumulative, indirect yet structured, obvious and concurrently nuanced, simple and sophisticated, Zen-like in its quiet message, yet powerfully provocative in its impact.”


2011 • 4 3/4 x 8 • 112 pp. • 30 photographs, 100 illus. • $19.95/£13.95
978-0-262-01641-4

**GARDEN CITIES OF TO-MORROW**

Ebenezer Howard
edited by F. J. Osborn

Originally published in 1898 as To-Morrow: A Peaceful Path to Real Reform and reissued in 1902 under its present title, Garden Cities of To-Morrow holds a unique place in town planning literature. The book led directly to two experiments in town-founding that have had a profound influence on practical urban development around the world. The book was also responsible for the introduction of the term Garden City, and set into motion ideas that helped transform town planning.

1965 • 5.4 x 7.8 • 168 pp. • paper • $22.00/£15.95
978-0-262-58002-1
There are an estimated 600,000,000 passenger cars in the world, and that number is increasing every day. So too is Earth’s supply of parking spaces. In some cities, parking lots cover more than one-third of the metropolitan footprint. It’s official: we have paved paradise and put up a parking lot. In *ReThinking a Lot*, Eran Ben-Joseph shares a different vision for parking’s future. Parking lots, he writes, are ripe for transformation. After all, their design and function has not been rethought since the 1950s. With this book, Ben-Joseph pushes the parking lot into the twenty-first century.

Ben-Joseph shows that parking lots can be aesthetically pleasing, environmentally and architecturally responsible, and used for something other than car storage. He introduces us to some of the alternative and nonparking purposes that parking lots have served — from RV campgrounds to stages for “Shakespeare in the Parking Lot.” He shows us parking lots that are lushly planted with trees and flowers and beautifully integrated with the rest of the built environment. With purposeful design, Ben-Joseph argues, parking lots could be significant public places, contributing as much to their communities as great boulevards, parks, or plazas. For all the acreage they cover, parking lots have received scant attention. It’s time to change that; it’s time to rethink the lot.

March 2015 • 7 x 10 • 184 pp. • 77 color, 37 black & white illus.
PAPER • $17.95/£12.95
(Cloth 2012)

• Winner, 2001, AAP/PSP Awards
• Silver Award for Architecture, ForeWord Magazine Book of the Year

THE BOULEVARD BOOK

History, Evolution, Design of Multiway Boulevards
Allan B. Jacobs, Elizabeth Macdonald, and Yodan Rofé

*The Boulevard Book* presents more than fifty boulevards celebrating their usefulness and beauty. It discusses their history and evolution, the misconceptions that led to their near-demise in the United States, and their potential as a modern street type.

2003 • 9 x 11 • 267 pp. • 198 illus. • paper • $29.95/£20.95
978-0-262-60058-3
(Cloth 2001)

NEW

RAIL AND THE CITY

Shrinking Our Carbon Footprint While Reimagining Urban Space
Roxanne Warren

The United States has evolved into a nation of twenty densely populated megaregions. Yet despite the environmental advantages of urban density, urban sprawl and reliance on the private car still set the pattern for most new development. Cars guzzle not only gas but also space, as massive acreage is dedicated to roadways and parking. Even more pressing, the replication of this pattern throughout the fast-developing world makes it doubtful that we will achieve the reductions in carbon emissions needed to avoid climate catastrophe. In *Rail and the City*, architect Roxanne Warren makes the case for compact urban development that is supported by rail transit.

Calling the automobile a relic of the twentieth century, Warren envisions a release from the tyrannies of traffic congestion, petroleum dependence, and an oppressively paved environment. Technical features of rail are key to its high capacities, safety at high speeds, and compactness — uniquely qualifying it to serve petroleum dependence, and an oppressively paved environment. Warren considers issues of access to transit, citing examples from Europe, Japan, and North America, and pedestrian- and transit-oriented urban design. Rail transit, she argues, is the essential infrastructure for a fluidly functioning urban society.

“Rail and the City is a paragon of urban common sense with an urgent program for re-mixing mobilities to help produce cities that are thick, green, equitable, and aware of their potential to dramatically reduce stress on the planet. This book lays out the problem with absolute clarity. And then solves it.”

— Michael Sorkin, principal, Michael Sorkin Studio; and Director of the Graduate Urban Design Program, City College of New York

Roxanne Warren is an architect and the principal of Roxanne Warren Architects in New York.

2014 • 360 pp. • 17 color, 35 black & white illus. • $35.00/£24.95
978-0-262-02780-9
Urban and Industrial Environments series
NEW

MIND IN ARCHITECTURE

Neuroscience, Embodiment, and the Future of Design
edited by Sarah Robinson and Juhani Pallasmaa

Although we spend more than ninety percent of our lives inside buildings, we understand very little about how the built environment affects our behavior, thoughts, emotions, and well-being. We are biological beings whose senses and neural systems have developed over millions of years; it stands to reason that research in the life sciences, particularly neuroscience, can offer compelling insights into the ways our buildings shape our interactions with the world. This expanded understanding can help architects design buildings that support both mind and body. In Mind in Architecture, leading thinkers from architecture and other disciplines, including neuroscience, cognitive science, psychiatry, and philosophy, explore what architecture and neuroscience can learn from each other. They offer historical context, examine the implications for current architectural practice and education, and imagine a neuroscientifically informed architecture of the future.

Sarah Robinson is a practicing architect and the author of Nesting: Body, Dwelling, Mind. Juhani Pallasmaa, architect, educator, and writer, is the author of more than thirty books, including The Eyes of the Skin: Architecture and the Senses. He is the former director of both the Finnish Museum of Architecture and the Department of Architecture at Helsinki University of Technology.

April 2015 • 7 x 9 • 264 pp.
47 color, 24 black & white illus. • $34.95/£24.95
978-0-262-02887-5

AMBIENT COMMONS

Attention in the Age of Embodied Information
Malcolm McCullough

“Ambient Commons sizzles with provocative ideas: attention theft, right to undisturbed attention, peak distraction. It’s a call for responsible urbanism. . . . Given the recent hype about the rise of the ‘smart city’ — courtesy of large technology companies pitching solutions to innovation-hungry mayors — McCullough’s advocacy of technologically mediated but humane urbanism is timely.”

—Evgeny Morozov, The New Yorker

2013 • 5 3/8 x 8 • 320 pp. • 58 illus. • $29.95/£20.95
978-0-262-01880-7

INTERFACE

Branden Hookway

In this book, Branden Hookway considers the interface not as technology but as a form of relationship with technology. The interface, Hookway proposes, is at once ubiquitous and hidden from view. It is both the bottleneck through which our relationship to technology must pass and a productive encounter embedded within the use of technology. It is a site of contestation — between human and machine, between the material and the social, between the political and the technological — that both defines and elides differences.

A virtuoso in multiple disciplines, Hookway offers a theory of the interface that draws on cultural theory, political theory, philosophy, art, architecture, new media, and the history of science and technology. He argues that the theoretical mechanism of the interface offers a powerful approach to questions of the human relationship to technology. Hookway finds the origin of the term interface in nineteenth-century fluid dynamics and traces its migration to thermodynamics, information theory, and cybernetics. He discusses issues of subject formation, agency, power, and control, within contexts that include technology, politics, and the social role of games. He considers the technological augmentation of humans and the human-machine system, discussing notions of embodied intelligence.

Hookway views the figure of the subject as both receiver and active producer in processes of subjectification. The interface, he argues, stands in a relation both alien and intimate, vertiginous and orienting to those who cross its threshold.

“This is a uniquely subtle and compelling study of the human relationship to technology. It quietly and insightfully threads itself through multiple disciplines to offer a truly transformative analysis of the ubiquitous yet elusive interface without which neither human nor technology can be thought.”

—Mark Wigley, Columbia University, author of White Walls, Designer Dresses: The Fashioning of Modern Architecture

2014 • 5 3/8 x 8 • 184 pp. • 12 illus. • paper • $24.95/£17.95
978-0-262-52550-3

SENTIENT CITY

Ubiquitous Computing, Architecture, and the Future of Urban Space
edited by Mark Shepard

Copublished with the Architectural League of New York

2011 • 6 3/4 x 9 1/2 • 200 pp. • 80 color, 20 black & white illus.
Paper • $24.95/£17.95
978-0-262-51586-3
Money plays a paradoxical role in the creation of architecture. Formless itself, money is a fundamental form giver. At all scales, and across different epochs, architecture is a product of the financial environment in which it is conceived, for better or worse. Yet despite its ubiquity, money is often disregarded as a factor in conceptual design and is persistently avoided by architectural academia as a serious field of inquiry. It is time to break these habits. In the contemporary world, in which economies are increasingly connected, architects must creatively harness the financial logics behind architecture in order to contribute meaningfully to the development of the built environment.

This issue of Perspecta — the oldest and most distinguished student-edited architectural journal in America — examines the ways in which money intersects with architectural discourse, design practice, and urban form, in order to encourage a productive relationship between money and the discipline. Contributions from a diverse group of scholars, practitioners, and artists create a dialogue about money's ambiguous position in architecture, reflecting on topics that range from the aesthetics of austerity to the underwriting of large-scale art projects to the economic implications of building information modeling.

James Andrachuk, Christos C. Bolos, Avi Forman, and Marcus Addison Hooks are graduates of the Yale School of Architecture.

2014 • 9 x 12 • 240 pp. • 47 color, 120 black & white illus.
Paper • $29.95/£20.95
978-0-262-52688-3

Error
The Yale Architectural Journal
edited by Joseph Clarke and Emma Bloomfield

Architecture never goes entirely according to plan. Every project deviates from its designers’ expectations, and wise architects learn to anticipate, mitigate, and sometimes celebrate the errors along the way. Perspecta 46 argues that error is part of architecture’s essence: mistranslations, contradictions, happy accidents, and wicked problems pervade our systems of design and building, almost always yielding surprising aberrations. Today, with increasingly complex projects underpinned by layers of computer code, small errors can proliferate rapidly, and the dream of errorless architecture seems more utopian than ever.

This issue of Perspecta considers the challenge of defining error, the difficulty of diagnosing and managing it, and the promise (and peril) of following its lead. Essays and projects illuminate error’s ambiguous agency both in reality and in the architectural imagination, covering topics that range from Dante’s cosmos of divine justice and Michelangelo’s architectural “abuses” to Dada urbanism and the warped skyscrapers of Google Earth.

2013 • 9 x 12 • 400 pp. • 254 illus. • paper • $40.00/£27.95
978-0-262-52503-9

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The influential Italian architectural historian Manfredo Tafuri (1935–1994) invoked the productive possibilities of crisis, writing that history is a “project of crisis” (progetto di crisi). In this entry in the Writing Architecture series, Marco Biraghi explores Tafuri’s multifaceted and often knotty oeuvre, using the historian’s concept of a project of crisis as a lens through which to examine his historical construction of contemporary architecture.

Mindful of Tafuri’s statement that there is no such thing as criticism, only history, Biraghi carefully maps the influences on Tafuri’s writing — Walter Benjamin, Karl Krauss, Massimo Cacciari, and the architect Ludovico Quaroni, among others — in order to create a portrait of one of the most complex minds in twentieth-century architecture and architectural history. Tracing an arc from Tafuri’s first articles in the magazine Contropiano to the idea of contradiction at the center of the project of crisis, Biraghi cites Tafuri’s writing on some of his contemporaries, including Louis Kahn, Le Corbusier, Robert Venturi, Aldo Rossi, and the “Five Architects” (Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier). Tafuri’s historical construction of the contemporary, Biraghi explains, is based on the idea that the past is open, providing the present with ever-changing and indeterminate form. There is no contradiction between Tafuri the historian and Tafuri the contemporary critic, only the greatest possible integration. The importance of Tafuri’s interpretation of architecture goes beyond mere academic or historiographic interest, Biraghi argues; Tafuri’s notion of the project of crisis is fundamentally important in understanding our present-day architectural condition.

Jeffrey Kipnis's writing, thinking, and teaching casts architecture as both an intellectual discourse and a lived, affective experience. His essays on contemporary architects are less about making critical judgments than about explication, exegesis, and provocation. In these eleven essays, written between 1990 and 2008, he considers projects, concepts, and buildings by some of the most recognized architects working today, with special attention to the productions of affect. He explores “intuition” in the work of Morphosis, “exhilaration” in Coop Himmelb(l)au, “freedom” in the work of Rem Koolhaas and OMA, “magic” in Steven Holl’s buildings, and “anxiety” in Rafael Moneo’s writing about contemporary architecture.

Kipnis’s deft integration of art, critical theory, philosophy, pop culture, classical music, and science — what the volume’s editor Alexander Maymind calls “ancillary material” — into a rigorous architectural theory and criticism makes A Question of Qualities an exemplar of a new way to write about architecture. It is also a distinct pleasure to read. Kipnis transcends the fractious intellectual climate in architecture, stepping outside the boundaries mandated by the vast specialized criteria that the discipline now claims to address. The essays in this volume demonstrate a style of writing that is not so much about architecture as it is an affect of architecture itself.

Also in the Writing Architecture series:

**DRAWING FOR ARCHITECTURE**

Léon Krier

foreword by James Howard Kunstler

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K. Michael Hays

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OBlique Drawing
A History of Anti-Perspective
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For more than half a century, Erwin Panofsky’s *Perspective as Symbolic Form* has dominated studies of visual representation. Despite the hegemony of central projection, or perspective, other equally important methods of representation have much to tell us. Parallel projection can be found on classical Greek vases, in Pompeian frescoes, in Byzantine mosaics; it returned in works of the historical avant-garde, and remains the dominant form of representation in China. In *Oblique Drawing*, Massimo Scolari investigates “anti-perspectival” visual representation over two thousand years, finding in the course of his investigation that visual and conceptual representations are manifestations of the ideological and philosophical orientations of different cultures. Images prove to be not just a form of art but a form of thought, a projection of a way of life.

Scolari’s generously illustrated studies show that illusionistic perspective is not the only, or even the best, representation of objects in history; parallel projection, for example, preserves in scale the actual measurements of objects it represents, avoiding the distortions of one-point perspective. Scolari analyzes the use of nonperspectival representations in pre-Renaissance images of machines and military hardware, architectural models and drawings, and illustrations of geometrical solids.

March 2015 • 6 x 9 • 408 pp. • 340 illus. • paper • $24.95/£17.95
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MARKETING THE MOON
The Selling of the Apollo Lunar Program
David Meerman Scott and Richard Jurek
foreword by Captain Eugene A. Cernan

In July 1969, ninety-four percent of American televisions were tuned to coverage of Apollo 11’s mission to the moon. How did space exploration, once the purview of rocket scientists, reach a larger audience than My Three Sons? Why did a government program whose standard operating procedure had been secrecy turn its greatest achievement into a communal experience? In Marketing the Moon, David Meerman Scott and Richard Jurek tell the story of one of the most successful marketing and public relations campaigns in history: the selling of the Apollo program.

“The book tells an entertaining and engaging story, but there’s a lot to learn from here, as well ... And it’s a beautiful book. Leavishly illustrated, it’s a book for the coffee table, the office desk, the lobby. Full-page illustrations, covers and excerpts of glossy magazines from the era, as well as full-page ‘asides’ on related topics: Disney’s Tomorrowland; the ’50s sci-fi television series Space Patrol; Soviet Russian efforts to inspire with elaborate futuristic space films of their own. And much more... The text boxes and asides are just as fascinating and informative as the main narrative itself. And it’s impeccably researched: from how reporters with low-budget media improvised launch coverage, to how contractors ingeniously pioneered new methods of colour photography. The authors leave no stone unturned — not even moon rocks, whose complicated fate in international diplomacy they chronicle as well. Those with an interest in marketing and complex project management will find the book particularly interesting, but it’s accessible for the general public and will enthrall any space enthusiast.”

—PopMatters

2014 • 11 x 9 1/2 • 144 pp. • 304 illus., color throughout • $39.95/£27.95
978-0-262-02696-3

ALUMINUM DREAMS
The Making of Light Modernity
Mimi Sheller

Aluminum shaped the twentieth century. It enabled high-speed travel and gravity-defying flight. It was the material of a streamlined aesthetic that came to represent modernity. And it became an essential ingredient in industrial and domestic products that ranged from airplanes and cars to designer chairs and artificial Christmas trees. It entered modern homes as packaging, foil, pots and pans and even infiltrated our bodies through food, medicine, and cosmetics. In Aluminum Dreams, Mimi Sheller describes how the materiality and meaning of aluminum transformed modern life and continues to shape the world today.

“Through revealing graphics and polished prose, Aluminum Dreams delivers the retro pleasures of artifacts now gone by, but then — with the sentiment well in hand — shows how oligopolies, war, and global exploitation follow on. It is a tour de force of cultural-material analysis, successful at many registers including the satisfactions of a mind-expanding reading experience.”

—Harvey Molotch, author of Where Stuff Comes From

2014 • 6 x 9 • 280 pp. • 41 illus. • $29.95/£20.95
978-0-262-02682-6

NEW THE CONTAINER PRINCIPLE
How a Box Changes the Way We Think
Alexander Klose
translated by Charles Marcum II

We live in a world organized around the container. Standardized twenty- and forty-foot shipping containers carry material goods across oceans and over land; provide shelter, office space, and storage capacity; inspire films, novels, metaphors, and paradigms. Today, TEU (Twenty Foot Equivalent Unit, the official measurement for shipping containers) has become something like a global currency. A container ship, sailing under the flag of one country but owned by a corporation headquartered in another, carrying auto parts from Japan, frozen fish from Vietnam, and rubber ducks from China, offers a vivid representation of the increasing, world-is-flat globalization of the international economy. In The Container Principle, Alexander Klose investigates the principle of the container and its effect on the way we live and think.

Klose explores a series of “container situations” in their historical, political, and cultural contexts. He examines the container as a time capsule, sometimes breaking loose and washing up onshore to display an inventory of artifacts of our culture. He explains the “Matryoshka principle,” explores the history of land-water transport, and charts the three phases of container history. He examines the rise of logistics, the containerization of computing in the form of modularization and standardization, the architecture of container-like housing (citing both Le Corbusier and Malvina Reynolds’s “Little Boxes”), and a range of artistic projects inspired by containers. Containerization, spreading from physical storage to organizational metaphors, Klose argues, signals a change in the fundamental order of thinking and things. It has become a principle.

Alexander Klose is a researcher and curator in the program department of the German Federal Cultural Foundation.

March 2015 • 5 3/8 x 8 • 400 pp. • 84 illus. • $29.95/£20.95
978-0-262-02857-8
Infrastructures series
NEW

TEXTURES OF THE ANTHROPOCENE
Grain Vapor Ray
edited by Katrin Klingan, Ashkan Sepahvand, Christoph Rosol, and Bernd M. Scherer

We have entered the Anthropocene era — a geological age of our own making, in which what we have understood to be nature is made by man. We need a new way to understand the dynamics of a new epoch. These volumes offer writings that approach the Anthropocene through the perspectives of grain, vapor, and ray — the particulate, the volatile, and the radiant. The first three volumes — each devoted to one of the three textures — offer a series of paired texts, with contemporary writers responding to historic writings. A fourth volume offers a guide to the project as a whole.

Grain: Granular materials add up to concrete forms; insignificant specks accumulate into complex entities. The texts in this volume narrate some of the fundamental qualities of the granular. In one pairing of texts, Robert Smithson compares the accumulation of thoughts to the aggregation of sediment, and an environmental historian writes about the stakes for earthly knowledge today. Other authors include Alfred Russel Wallace, Denis Diderot, and Georges Bataille.

Vapor: The vaporous represents matter’s transformations. In this volume, a political scientist compares Kafka’s haunting “Odredak” to “vibrant matter”; a media theorist responds to poems and diagrams by Buckminster Fuller; and more, including texts by Hippocrates, Italo Calvino, and James Clerk Maxwell.

Ray: A ray is an act of propagation and diffusion, encompassing a chain of interdependencies between energy and matter. This volume includes texts by Spinoza (with a reconceptualization by a contemporary philosopher), Jacques Lacan (followed by an anthropologist’s reflections on temporality), Thomas Pynchon (accompanied by an interpretation of Pynchon’s “electro-mysticism”), and others.

These volumes constitute a unique experiment in design and composition as well as content. The mingling of texts and the juxtaposition of different areas of knowledge represented in a variety of forms express the dynamics of a world in change.

Katrin Klingan, Head of the Department for Humanities and Literature at Haus der Kulturen der Welt (HKW), Berlin, is a curator and producer of arts and culture projects. Ashkan Sepahvand is a translator, editor, and Research Associate at HKW for The Anthropocene Project. Christoph Rosol is Research Associate for The Anthropocene Project. Bernd N. Scherer is Director of HKW.

March 2015 • four volumes • 6 1/4 x 9 • 1008 pp. • 125 illus.
Paper • $64.95/£44.95
978-0-262-52741-5
(Not for sale in Germany, Austria, and Switzerland)

CHINA’S VANISHING WORLDS
Countries, Traditions, and Cultural Spaces
Matthias Messmer and Hsin-Mei Chuang

Just a few kilometers from the glittering skylines of Shanghai and Beijing, we encounter a vast countryside, an often forgotten and seemingly limitless landscape stretching far beyond the outskirts of the cities. Following traces of old trade routes, once-flourishing marketplaces, abandoned country estates, decrepit model villages, and the sites of mystic rituals, the authors of this book spent seven years exploring, photographing, and observing the vast interior of China, where the majority of Chinese people live in ways virtually unchanged for centuries.

China’s Vanishing Worlds is an impressive documentation in images and text of modernization’s effect on traditional ways of life, and a sympathetic portrait of lives burdened by hardship but blessed by simplicity and tranquility. The scars of China’s recent history and the decay of centuries-old traditions are made visible in this volume, but so is the lure and promise of technology and another life for young people. In the next twenty years, an estimated 280 million Chinese villagers will become city dwellers, leaving their ancestral homes in search of urban jobs and opportunities.

China’s Vanishing Worlds offers readers a rare opportunity to glimpse China as it once was, and as it will soon no longer be.

“Armchair travellers and photography buffs are both well served in the hefty tome China’s Vanishing Worlds: Countries, Traditions, and Cultural Spaces, which page after beautiful page depicts the rural life in China that is fast disappearing. As more and more of the population seek work in cities, this book by Matthias Messmer and Hsin-Mei Chuang creates a valuable pictorial record.”

— Country & Town House

2013 • 9 1/2 x 11 3/4 • 334 pp. • 1000 color, 80 black & white illus. • $60.00/£41.95
978-0-262-01986-6
CLOSE UP AT A DISTANCE
Mapping, Technology, and Politics
Laura Kurgan

The maps in this book are drawn with satellites, assembled with pixels radioed from outer space, and constructed from statistics; they record situations of intense conflict and express fundamental transformations in our ways of seeing and of experiencing space. These maps are built with Global Positioning Satellites (GPS), remote sensing satellites, or Geographic Information Systems (GIS); digital spatial hardware and software designed for such military and governmental uses as reconnaissance, secrecy, monitoring, ballistics, the census, and national security. Rather than shying away from the politics and complexities of their intended uses, in Close Up at a Distance Laura Kurgan attempts to illuminate them. Poised at the intersection of art, architecture, activism, and geography, her analysis uncovers the implicit biases of the new views, the means of recording information they present, and the new spaces they have opened up.

Distributed for Zone Books
2013 • 192 pp. • 125 color, 50 black & white illus. • $36.95/£25.95
978-1-935408-28-4

AAA AAW TO ZZ ZZ ZDD: THE WORDS OF BIRDS
North America, Britain, and Northern Europe
John Bevis

with photographs by the author

The distinctive and amazing songs and calls of birds: a meditation and a lexicon.

“The singing of birds is nature at its most sublime, and words are our medium for expressing this sublimity. Aaaaw to Zzzzzd belongs in the bird lover’s backpack and on the word lover’s bedside table, an unexpected and sui generis pleasure.”
—The Birdbooker Report

“This gorgeous little book is a lexicon of bird words, the most plausible notation of sounds that often have dozens of phonic interpretations… This book is an elegant tribute to the beauty of its subject.”
—Susan Salter Reynolds, Los Angeles Times

2010 • 4 1/4 x 7 • 160 pp. • 24 illus. • $14.95/£10.95
978-0-262-01429-8

• Outstanding Academic Title, 2011, Choice Magazine

REINVENTING THE AUTOMOBILE
Personal Urban Mobility for the 21st Century
William J. Mitchell, Christopher E. Borroni-Bird, and Lawrence D. Burns

This book provides a long-overdue vision for a new automobile era. The cars we drive today follow the same underlying design principles as the Model Ts of a hundred years ago and the tail-finned sedans of fifty years ago. In the twenty-first century, cars are still made for twentieth-century purposes. They’re well suited for conveying multiple passengers over long distances at high speeds, but inefficient for providing personal mobility within cities — where most of the world’s people now live. In this pathbreaking book, William Mitchell and two industry experts reimagine the automobile, describing vehicles of the near future that are green, smart, connected, and fun to drive. They roll out four big ideas that will make this both feasible and timely.

2010 • 8 x 8 • 240 pp. • 102 illus. • color throughout • $24.95/£17.95
978-0-262-01382-6

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DOING PSYCHOANALYSIS IN TEHRAN
Gohar Homayounpour
foreword by Abbas Kiarostami

Is psychoanalysis possible in the Islamic Republic of Iran? This is the question that Gohar Homayounpour poses to herself, and to us, at the beginning of this memoir of displacement, nostalgia, love, and pain. Twenty years after leaving her country, Homayounpour, an Iranian, Western-trained psychoanalyst, returns to Tehran to establish a psychoanalytic practice. When an American colleague exclaims, “I do not think that Iranians can free-associate!” Homayounpour responds that in her opinion Iranians do nothing but. Iranian culture, she says, revolves around stories. Why wouldn’t Freud’s methods work, given Iranians’ need to talk? Thus begins a fascinating narrative of interlocking stories that resembles — more than a little — a psychoanalytic session. Homayounpour recounts the pleasure and pain of returning to her motherland, her passion for the work of Milan Kundera, her complex relationship with Kundera’s Iranian translator (her father), and her own and other Iranians’ anxieties of influence and disobedience. Woven throughout the narrative are glimpses of her sometimes frustrating, always candid, sessions with patients. Ms. N, a famous artist, dreams of abandonment and sits in the analyst’s chair rather than on the analysand’s couch; a young chador-clad woman expresses shame because she has lost her virginity; an eloquently suicidal young man cannot kill himself.

As a psychoanalyst, Homayounpour knows that behind every story told is another story that remains untold. Doing Psychoanalysis in Tehran connects the stories, spoken and unspoken, that ordinary Iranians tell about their lives before their hour is up.

“Homayounpour’s very personal account of reconciling herself to the pace and tenor of daily life, work, and relationships in Iran will provoke readers to think about their own lives, and about the relevant cultural differences — and lack thereof. It’s a nice balance of analytic introspection (think Freud and Lacan), literature, and philosophy that will appeal to like-minded readers.”

— Library Journal

2012 • 4 1/2 x 7 • 160 pp. • $19.95/£13.95
978-0-262-01792-3

THE INVENTION OF HETEROSEXUAL CULTURE
Louis-Georges Tin

Heterosexuality is celebrated — in film and television, in pop songs and opera, in literature and on greeting cards — and at the same time taken for granted. It is the cultural and sexual norm by default. And yet, as Louis-Georges Tin shows in The Invention of Heterosexual Culture, in premodern Europe heterosexuality was perceived as an alternative culture. The practice of heterosexuality may have been standard, but the symbolic primacy of the heterosexual couple was not. Tin maps the emergence of heterosexual culture in Western Europe and the significant resistance to it from feudal lords, church fathers, and the medical profession.

“The author writes lucidly and engagingly, and succeeds in making heterosexual culture visible across a longue durée. In a final lively chapter, he demonstrates how, in the 20th century, even educationalists got in on the act, participating in the progressive “heterosexualization” of French culture by, among other things, promoting co-education over single-sex schooling... This ability to synthesize and to range widely sets Tin’s book apart from previous studies aimed at divesting heterosexuality of its magic and claims to universality.”

— Times Higher Education

2012 • 6 x 9 • 208 pp. • $21.95/£15.95
978-0-262-01770-1
THE PARALLAX VIEW
Slavoj Žižek

The Parallax View is Slavoj Žižek's most substantial theoretical work to appear in many years; Žižek himself describes it as his magnum opus. A parallax can be defined as the apparent displacement of an object caused by a change in observational position. Žižek is interested in the "parallax gap" separating two points between which no synthesis or meditation is possible, linked by an "impossible short circuit" of levels that can never meet. From this consideration of parallax, Žižek begins a rehabilitation of dialectical materialism.

The Parallax View not only expands Žižek's Lacanian-Hegelian approach to new domains (notably cognitive brain sciences) but also provides the systematic exposition of the conceptual framework that underlies his entire work. Philosophical and theological analysis and detailed readings of literature, cinema, and music coexist with lively anecdotes and obscene jokes. This is Žižek at the height of his powers, both as a writer and a thinker.

"A remarkable demonstration of continental philosophical and psychoanalytical pyrotechnics. More provocative ideas per page than normally found in whole books by the dull anglophone empiricists who find him so threatening."
— Paul A. Taylor, University of Leeds, Times Higher Education

2009 • 6 x 9 • 448 pp. • paper • $16.95/£11.95
978-0-262-51268-8
(Cloth 2006)
Short Circuits series, edited by Slavoj Žižek

ŽIŽEK'S JOKES
(Do you hear the one about Hegel and negation?)
Slavoj Žižek

"A serious and good philosophical work could be written consisting entirely of jokes."
— Ludwig Wittgenstein

Žižek's Jokes contains every joke cited, paraphrased, or narrated in Žižek's work in English (including some in unpublished manuscripts), including different versions of the same joke that make different points in different contexts. The larger point being that comedy is central to Žižek's seriousness.

2014 • 5 x 7 1/2 • 160 pp. • $17.95/£12.95
978-0-262-02671-0

THE PUPPET AND THE DWARF
The Perverse Core of Christianity
Slavoj Žižek

In The Puppet and the Dwarf Slavoj Žižek offers a close reading of today's religious constellation from the viewpoint of Lacanian psychoanalysis. He critically confronts both predominant versions of today's spirituality — New Age gnosticism and deconstructionist-Levinasian Judaism — and then tries to redeem the "materialist" kernel of Christianity. His reading of Christianity is explicitly political, discerning in the Paulinian community of believers the first version of a revolutionary collective. Since today even advocates of Enlightenment like Habermas acknowledge that a religious vision is needed to ground our ethical and political stance in a "post-secular" age, this book — with a stance that is clearly materialist and at the same time indebted to the core of the Christian legacy — is certain to stir controversy.

"His writing is bold, confident and contentious."
— Julian Baggini, The Philosopher's Magazine

2003 • 5 3/8 x 8 • 190 pp. • paper • $21.95/£15.95
978-0-262-74025-8
Short Circuits series, edited by Slavoj Žižek
The Monstrosity of Christ
Paradox or Dialectic?
Slavoj Žižek and John Milbank
edited by Creston Davis

In this corner, philosopher Slavoj Žižek, who represents the critical-materialist stance against religion’s illusions; in the other corner, “radical orthodox” theologian John Milbank, an influential and provocative thinker who argues that theology is the only foundation upon which knowledge, politics, and ethics can stand. In The Monstrosity of Christ, Žižek and Milbank go head to head for three rounds, employing an impressive arsenal of moves to advance their positions and press their respective advantages. By the closing bell, they have proven themselves worthy adversaries — and have also shown that faith and reason are not simply and intractably opposed.

Žižek has long been interested in the emancipatory potential offered by Christian theology. And Milbank, seeing global capitalism as the new century’s greatest ethical challenge, has pushed his own ontology in more political and materialist directions. Their debate in The Monstrosity of Christ concerns nothing less than the future of religion, secularity, and political hope in light of a monsterful event — God becoming human.

The result goes far beyond the popularized atheist/theist point/counterpoint of recent books by Christopher Hitchens, Richard Dawkins, and others.

2011 • 6 x 9 • 320 pp. • paper • $14.95/£10.95
978-0-262-51620-4
(Cloth 2009)
Short Circuits series, edited by Slavoj Žižek
LA CAN AT THE SCENE
Henry Bond
Foreword by Slavoj Žižek

What if Jacques Lacan — the brilliant and eccentric Parisian psychoanalyst — had worked as a police detective, applying his theories to solve crimes? In Lacan at the Scene, Henry Bond makes a serious and provocative claim: that apparently impenetrable events of violent death can be more effectively unraveled with Lacan's theory of psychoanalysis than with elaborate, technologically advanced forensic tools. Bond's exposition on murder expands and develops a resolutely Žižekian approach. Seeking out radical and unexpected readings, Bond unpacks his material utilizing Lacan's neurosis-psychosis-perversion grid.

Bond places Lacan at the crime scene and builds his argument through a series of archival crime scene photographs from the 1950s — the period when Lacan was developing his influential theories. It is not the horror of the ravished and mutilated corpses that draws his attention; instead, he interrogates seemingly minor details from the everyday, isolating and rephotographing what at first seems insignificant. From these mundane details he carefully builds a robust and comprehensive manual for Lacanian crime investigation that can stand beside the FBI's standard-issue Crime Classification Manual.

"Bond rethinks psychoanalysis and the history of photography from within and without creatively and simultaneously."
— Daniel Hourigan, Metapsychology

NEW
ALL FOR NOTHING
Hamlet’s Negativity
Andrew CUTFRELO

Entering from stage left: the philosopher’s Hamlet. The philosopher’s Hamlet is a conceptual character, played by philosophers rather than actors. He performs not on the stage but in the space of philosophical positions. In All for Nothing, Andrew CUTFRELO critically examines the performance history of this unique role by looking closely at what philosophers have said about Hamlet.

The philosopher’s Hamlet, CUTFRELO tells us, personifies negativity. In Shakespeare’s play, Hamlet’s speech and action are characteristically negative; he is the melancholy Dane. Most would agree that he has nothing to be cheerful about. Philosophers have taken Hamlet to embody specific forms of negativity that first came into view in modernity. What the figure of the Sophist represented for Plato, CUTFRELO argues, Hamlet has represented for modern philosophers.

Mirroring both the five-act structure of the play and the history of modern philosophy, All for Nothing examines five aspects of Hamlet’s negativity in turn: Hamlet’s melancholy, Hamlet’s negative faith, Hamlet’s tarrying (which CUTFRELO distinguishes from “delaying”), and Hamlet’s nonexistence. Along the way, we meet Hamlet in the texts of Kant, Coleridge, Hegel, Marx, Schopenhauer, Kierkegaard, Nietzsche, Freud, Russell, Wittgenstein, Heidegger, Benjamin, Arendt, Schmitt, Lacan, Derrida, Foucault, Didiou, Žižek, and other philosophers. Whirling across a kingdom of infinite space, the philosopher’s Hamlet is nothing if not thought-provoking.

"Andrew CUTFRELO’s clever and demanding book reminds me of Tradescant’s miscellany. Putting the imaginary prince up against two millennia of philosophy, and using the structure of the play as an armature, he offers a vast array of observations on melancholy, negative faith, nihilism, delay or tarrying, and non-existence. Each of these he sets within a conventional subdiscipline — epistemology, metaphysics and so on. As with the cabinet of curiosities, there are many surprises, and an emphasis on marvels rather than message."
— Times Higher Education

Andrew CUTFRELO is Professor of Philosophy at Loyola University Chicago.
NEW
GLOBES
Spheres Volume II: Macrospherology
Peter Sloterdijk
translated by Wieland Hoban

All history is the history of struggles for spheric expansion.
— from Globes

In Globes — the second, and longest, volume in Peter Sloterdijk’s celebrated magnum opus Spheres trilogy — the author attempts nothing less than to uncover the philosophical foundations of the political history — the history of humanity — of the last two thousand years.

The first, well-received volume of the author’s Spheres trilogy, Bubbles, dealt with microspheres: the fact that individuals, from the fetal stage to childhood, are never alone, because they always incorporate the Other into themselves and align themselves with it. With Globes, Sloterdijk opens up a history of the political world using the morphological models of the orb and the globe, and argues that all previous statements about globalization have suffered from shortsightedness. For him, globalization begins with the ancient Greeks, who represented the whole world through the shape of the orb. With the discovery of America and the first circumnavigations of the earth, the orb was replaced by the globe. This second globalization is currently giving way to the third, which we are living through today, as the general virtuality of all conditions leads to a growing spatial crisis.

Peter Sloterdijk tells here the true story of globalization: from the geometrization of the sky in Plato and Aristotle to the circumnavigation of the last orb — the earth — by ships, capital, and signals.

Peter Sloterdijk (b. 1947) is one of the best known and widely read German intellectuals writing today. His 1983 publication of Critique of Cynical Reason (published in English in 1988) became the best-selling German book of philosophy since World War II. He became president of the State Academy of Design at the Center for Art and Media in Karlsruhe in 2001. He has been cohost of a discussion program, Das Philosophische Quartett (Philosophical Quartet) on German television since 2002.

Distributed for Semiotext(e)
2014 • 1048 pp. • 283 illus. • $39.95/£27.95
978-1-58435-160-3
Foreign Agents series

NEW
THE MISSING PIECES
Henri Lefebvre
translated by David L. Sweet

The Missing Pieces is an incantatory text, a catalog of what has been lost over time and what in some cases never existed. Through a lengthy chain of brief, laconic citations, Henri Lefebvre evokes the history of what is no more and what never was: the artworks, films, screenplays, negatives, poems, symphonies, buildings, letters, concepts, and lives that cannot be seen, heard, read, inhabited, or known about.

It is a literary vanitas of sorts, but one that confers an almost mythical quality on the enigmatic creations it recounts — rather than reminding us of the death that inhabits everything humans create.

Lefebvre’s list includes Marcel Duchamp’s (accidentally destroyed) film of Man Ray shaving off the Baroness Elsa von Freytag-Loringhoven’s pubic hair; the page written by Balzac on his deathbed (lost); Spinoza’s Treatise on the Rainbow (thrown into a fire); the final seven meters of Kerouac’s original typescript for On the Road (eaten by a dog); the chalk drawings of Francis Picabia (erased before an audience); and the one moment in André Malraux’s life in which he exclaimed “I believe, for a minute, I was thinking nothing.” The Missing Pieces offers a treasure trove of cultural and artistic detail and will entertain even those readers not enamored of the void.

“I can’t recommend it enough. The entries are short, tightly written fragments — a funny, absurd, poignant and melancholy gathering of things that once were, but are now gone.”
— Carolina Miranda, Los Angeles Times

Henri Lefebvre, born in 1959 in Salon-de-Provence, lives and works in Paris. He founded and directs Les Cahiers de la Seine, a publishing house devoted to contemporary poetry.

Distributed for Semiotext(e)
2014 • 88 pp. • paper • $13.95/£9.95
978-1-58435-159-7

Also available:
BUBBLES
Spheres Volume I: Microspherology
Peter Sloterdijk
2011 • $34.95/£24.95
978-1-58435-104-7
ON AMBIVALENCE
The Problems and Pleasures of Having It Both Ways
Kenneth Weisbrode

Why is it so hard to make up our minds? Adam and Eve set the template: Do we or don’t we eat the apple? They chose, half-heartedly, and nothing was ever the same again.

With this book, Kenneth Weisbrode offers a crisp, literate, and provocative introduction to the age-old struggle with ambivalence. Drawing upon examples from philosophy, history, literature, and the social sciences, On Ambivalence is a pocket-sized portrait of a complex human condition. It should be read by anyone who has ever grappled with making the right choice.

“Ambivalence haunts individuals and societies, intensifying as the world moves toward global modernity. What a relief and a pleasure, then, to be able to recommend, without ambivalence, this elegant meditation on ambivalence.”

— Yi-Fu Tuan, University of Wisconsin-Madison

2012 • 4 1/4 x 6 • 88 pp. • 1 illus. • $10.95/£9.95
978-0-262-01731-2

THE CULTURE
OF THE COPY
Striking Likenesses, Unreasonable Facsimiles
Revised and Updated
Hillel Schwartz

The Culture of the Copy is a novel attempt to make sense of the Western fascination with replicas, duplicates, and twins. In a work that is breathtaking in its synthetic and critical achievements, Hillel Schwartz charts the repercussions of our entanglement with copies of all kinds, whose presence alternately sustains and overwhels us. This updated edition takes notice of recent shifts in thought with regard to such issues as biological cloning, conjoined twins, copyright, digital reproduction, and multiple personality disorder. At once abbreviated and refined, it will be of interest to anyone concerned with problems of authenticity, identity, and originality.

Praise for the first edition

“[T]he author...brings his considerable synthetic powers to bear on our uneasy preoccupation with doubles, likenesses, facsimiles, replicas and re-enactments. I doubt that these cultural phenomena have ever been more comprehensively or more creatively chronicled... [A] book that gets you to see the world anew, again.”

— The New York Times

Distributed for Zone Books
2014 • 480 pp. • 24 illus. • paper • $28.95/£19.95
978-1-935408-45-1

LOST DIMENSION
New Edition
Paul Virilio
introduction by Jean Louis-Violeau
translated by Daniel Moshenberg

Originally written in French in 1983, Lost Dimension remains a cornerstone book in the work of Paul Virilio: the one most closely tied to his background as an urban planner and architect, and the one that most clearly anticipates the technologically wired urban space we live in today: a city of permanent transit and internalized borders, where time has overtaken space, and where telecommunications has replaced both our living and our working environments. We are living in the realm of the lost dimension, where the three-dimensional public square of our urban past has collapsed into the two-dimensional interface of the various screens that function as gateways to home, office, and public spaces, be they the flat-screen televisions on our walls, the computer screens on our desktops, or the smartphones in our pockets.

In this multidisciplinary tapestry of contemporary physics, architecture, aesthetic theory, and sociology, Virilio describes the effects of today’s hyperreality on our understanding of space. Having long since passed the opposition of city and country, and city and suburb, the speed-ridden city and space of today are an opposition between the nomadic and the sedentary: a web of interactive, informational networks that turn our world into a prison-house of illusory transcendence.

Distributed for Semiotext(e)
2012 • 152 pp. • paper • $15.95/£10.95
978-1-58435-117-7
Foreign Agents series

HISTORY OF SHIT
Dominique Laporte
translated by Nadia Benabid and Rodolphe el-Khoury

2002 • 5 3/4 x 8 • 192 pp. • 59 illus. • paper • $19.95/£13.95
978-0-262-62160-1
(Cloth 2000)
A Documents Book
NEW
THE EXPERIENCE MACHINE
Stan VanDerBeek’s Movie-Drome and Expanded Cinema
Gloria Sutton

In 1965, the experimental filmmaker Stan VanDerBeek (1927–1984) unveiled his Movie-Drome, made from the repurposed top of a grain silo. VanDerBeek envisioned Movie-Drome as the prototype for a communications system — a global network of Movie-Dromes linked to orbiting satellites that would store and transmit images. With networked two-way communication, Movie-Dromes were meant to ameliorate technology’s alienating impulse. In The Experience Machine, Gloria Sutton views VanDerBeek — known mostly for his experimental animated films — as a visual artist committed to the radical aesthetic sensibilities he developed during his studies at Black Mountain College. She argues that VanDerBeek’s collaborative multimedia projects of the 1960s and 1970s (sometimes characterized as “Expanded Cinema”), with their emphases on transparency of process and audience engagement, anticipate contemporary art’s new media, installation, and participatory practices.

VanDerBeek saw Movie-Drome not as pure cinema but as a communication tool, an “experience machine.” In her close reading of the work, Sutton argues that Movie-Drome can be understood as a programmable interface. She describes the immersive experience of Movie-Drome, which emphasized multi-sensory experience over the visual; display strategies deployed in the work; the Poemfield computer-generated short films; and VanDerBeek’s interest, unique for the time, in telecommunications and computer processing as a future model for art production. Sutton argues that visual art as a direct form of communication is a feedback mechanism, which turns on a set of relations, not a technology.

Gloria Sutton is Assistant Professor of Contemporary Art History and New Media in the Department of Art + Design at Northeastern University.

March 2015 • 7 x 9 • 272 pp. • 82 illus. • $35.00/£24.95
978-0-262-02849-3
A Leonardo Book

“OUR KIND OF MOVIE”
The Films of Andy Warhol
Douglas Crimp

Andy Warhol was a remarkably prolific filmmaker, creating more than 100 movies (including The Chelsea Girls, perhaps the most commercially successful avant-garde film of all time), and nearly 500 film portraits known as Screen Tests. And yet relatively little has been written about this body of work. With “Our Kind of Movie” Douglas Crimp offers the first single-authored book about the full range of Andy Warhol’s films in forty years.

In a series of essays, Crimp argues that Warhol’s films make visible new, queer forms of sociality. Crimp does not view these films as cinéma-vérité documents of Warhol’s milieu, or as camera-abetted voyeurism, but rather as exemplifying Warhol’s inventive cinema techniques, his collaborative working methods, and his superstars’ unique capabilities. Thus, if Warhol makes visible new social relations, Crimp writes, this visibility is inextricable from his making a new kind of cinema.

“While ‘Our Kind of Movie’ stands on its own for its contributions to queer theory, queer history, and Warhol’s social and political significance for both, it should also be appreciated for the exemplary way in which it articulates the richness, complexities, and demands of Warhol’s cinema.”

—Branden Joseph, Artforum

2014 • 192 pp. • 7 color, 45 black & white illus. • paper • $14.95/£10.95
978-0-262-52607-4
(Cloth 2012)

LA JETÉE
ciné-roman
Chris Marker
designed by Bruce Mau

“It’s the ultimate visual essay.”
— Frieze

Distributed for Zone Books
2008 • 9 1/2 x 7 1/3 • 258 pp.
290 illus. • $38.95/£26.95
978-0-942299-66-3
WHY PHOTOGRAPHY MATTERS
Jerry L. Thompson

Photography matters, writes Jerry Thompson, because of how it works — not only as an artistic medium but also as a way of knowing. It matters because how we understand what photography is and how it works tell us something about how we understand anything. With these provocative observations, Thompson begins a wide-ranging and lucid meditation on why photography is unique among the picture-making arts.

Thompson, a working photographer for forty years, constructs an argument that moves with natural logic from Thomas Pynchon (and why we read him for his vision and not his command of miscellaneous facts) to Jonathan Swift to Plato to Emily Dickinson (who wrote “Tell all the Truth but tell it slant”) to detailed readings of photographs by Eugène Atget, Garry Winogrand, Marcia Due, Walker Evans, and Robert Frank. He questions Susan Sontag’s assertion in _On Photography_ that “nobody” can any longer imagine literate, authoritative, or transcendent photographs. He considers the money-fueled expansion of the market for photography, and he compares ambitious “meant-for-the-wall” photographs with smaller, quieter works. Forcefully and persuasively, Thompson argues for photography as a medium concerned with understanding the world we live in — a medium whose business is not constructing fantasies pleasing to the eye or imagination but describing the world in the toughest and deepest way.

“Erudite and intriguing…. Thompson draws on an eclectic range of influences, from Plato to Emily Dickinson, to argue for the epistemological value of photography as a serious endeavor requiring time and dedication. . . . Like the photographs he admires, I found this little book to be a deceptively straightforward, but endlessly thought-provoking and illuminating read.”

— Catherine Allerton, LSE Review of Books

“This little gem of a book calls for a quiet and personal art that explores and exploits (in Evan’s words) ‘swift chance, disarray, wonder, and experiment’.”

— Times Literary Supplement

SNAPSHOT PHOTOGRAPHY
The Lives of Images
Catherine Zuromskis

Snapshots capture everyday occasions. Taken by amateur photographers with simple point-and-shoot cameras, snapshots often commemorate something that is private and personal; yet they also reflect widely held cultural conventions. The poses may be formulaic, but a photograph of loved ones can evoke a deep affective response. In _Snapshot Photography_, Catherine Zuromskis examines the development of a form of visual expression that is both public and private.

Scholars of art and culture tend to discount snapshot photography; it is too ubiquitous, too unremarkable, too personal. Zuromskis argues for its significance. Snapshot photographers, she contends, are not so much creating spontaneous records of their lives as they are participating in a prescriptive cultural ritual. A snapshot is not only a record of interpersonal intimacy but also a means of linking private symbols of domestic harmony to public ideas of social conformity.

Through a series of case studies, Zuromskis explores the social life of snapshot photography in the United States in the latter half of the twentieth century. She examines the treatment of snapshot photography in the 2002 film _One Hour Photo_ and in the television crime drama _Law and Order: Special Victims Unit_; the growing interest of collectors and museum curators in “vintage” snapshots; and the “snapshot aesthetic” of Andy Warhol and Nan Goldin. She finds that Warhol’s photographs of the Factory community and Goldin’s intense and intimate photographs of friends and family use the conventions of the snapshot to celebrate an alternate version of “family values.”

In today’s digital age, snapshot photography has become even more ubiquitous and ephemeral — and, significantly, more public. But buried within snapshot photography’s mythic construction, Zuromskis argues, is a site of democratic possibility.

2013 • 7 x 9 • 368 pp. • 77 illus. • $34.95/£24.95
978-0-262-01929-3

Classics!

THE CONTEST OF MEANING
Critical Histories of Photography
edited by Richard Bolton
1989 • 407 pp. • 208 illus. • paper • $50.00/£34.95
978-0-262-52169-7 [ T ]

THE RECONFIGURED EYE
Visual Truth in the Post-Photographic Era
William J. Mitchell
1992 • 283 pp. • 110 illus., 30 color • paper • $39.00/£26.95
978-0-262-63160-0 [ T ]
ASYLUM
Inside the Closed World of State Mental Hospitals
photographs by Christopher Payne
with an essay by Oliver Sacks

Architect and photographer Christopher Payne spent six years documenting the decay of America’s abandoned state mental hospitals, visiting seventy institutions in thirty states. Through his lens we see splendid, palatial exteriors and crumbling interiors. Accompanying Payne’s striking and powerful photographs is an essay by Oliver Sacks. Sacks pays tribute to Payne’s photographs and to the lives once lived in these places, “where one could be both mad and safe.”

“‘Their exteriors remain grand, their corridors imposing, while images of sneakers and bowling shoes, of practical rooms and outbuildings poignantly recall the dream that these places would be self sustaining, working communities as well as safe havens for their endangered, sometimes endangering inhabitants.’”

— Booklist

2009 • 11 3/4 x 10 1/4 • 216 pp.
111 color photographs, 69 multi-tone black & white illus. • 61 black & white images • $46.95/£32.95
978-0-262-01349-9

PHOTOGRAPHY DEGREE ZERO
Reflections on Roland Barthes’s Camera Lucida
edited by Geoffrey Batchen

Roland Barthes’s 1980 book Camera Lucida is perhaps the most influential book ever published on photography. The terms studium and punctum, coined by Barthes for two different ways of responding to photographs, are part of the standard lexicon for discussions of photography; Barthes’s understanding of photographic time and the relationship he forges between photography and death have been invoked countless times in photographic discourse; and the current interest in vernacular photographs and the ubiquity of subjective, even novelistic, ways of writing about photography both owe something to Barthes. Photography Degree Zero, the first anthology of writings on Camera Lucida, goes beyond the usual critical orthodoxies to offer a range of perspectives on Barthes’s important book. Photography Degree Zero (the title links Barthes’s first book, Writing Degree Zero, to his last, Camera Lucida) includes essays written soon after Barthes’s book appeared as well as more recent rereadings of it, some previously unpublished. The variety of perspectives included in Photography Degree Zero, and the focus on Camera Lucida in the context of photography rather than literature or philosophy, serve to reopen a vital conversation on Barthes’s influential work.

2011 • 7 1/2 x 9 • 304 pp. • 5 illus. • paper • $19.95/£13.95
978-0-262-51666-2
(Cloth 2009)
THE VIEW FROM ABOVE
The Science of Social Space
Jeanne Haffner
foreword by Peter Galison

In mid-twentieth century France, the term “social space” (l’espace social) — the idea that spatial form and social life are inextricably linked — emerged in a variety of social science disciplines. Taken up by the French New Left, it also came to inform the practice of urban planning. In The View from Above, Jeanne Haffner traces the evolution of the science of social space from the interwar period to the 1970s, illuminating in particular the role of aerial photography in this new way of conceptualizing socio-spatial relations.

As early as the 1930s, the view from above served for Marcel Griaule and other anthropologists as a means of connecting the social and the spatial. Just a few decades later, the Marxist urban sociologist Henri Lefebvre called the perspective enabled by aerial photography — a technique closely associated with the French colonial state and military — “the space of state control.” Lefebvre and others nevertheless used the notion of social space to recast the problem of massive modernist housing projects (grands ensembles) to encompass the modern suburb (banlieue) itself — a critique that has contemporary resonance in light of the banlieue riots of 2005 and 2007. Haffner shows how such “views” permitted new ways of conceptualizing the old problem of housing to emerge. She also points to broader issues, including the influence of the colonies on the metropole, the application of sociological expertise to the study of the built environment, and the development of a spatially oriented critique of capitalism.

2013 • 7 x 9 • 208 pp. • 26 illus. • $33.00/£22.95
978-0-262-01879-1

THE CIVIL CONTRACT OF PHOTOGRAPHY
Ariella Azoulay

An account of the power relations that sustain and make possible photographic meanings, with special attention to photographs of Palestinian noncitizens of Israel and women in Western societies.

Distributed for Zone Books
2013 • 6 x 9 • 585 pp. • 10 color, 100 black & white illus.
Paper • $22.95/£15.95
978-1-890951-89-4
(Cloth 2008)

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Call toll free in North America to place your order 1-800-405-1619. Make reference to promotion code: M15ARCH
BERND & HILLA BECHER
Life and Work
Susanne Lange

Bernd and Hilla Becher’s lifetime project of documenting the industrial landscape of our time secures their position in the canon of postwar photographers. Their work — at once conceptual art, typological study, and topological documentation — has influenced German photographers of a younger generation, including Thomas Struth, Thomas Demand, Candida Höfer, Thomas Ruff, and Andreas Gursky. This compelling, exhaustively documented biography describes the Bechers’ life and work and offers a critical assessment of their place in the history of photography.

Bernd & Hilla Becher: Life and Work, with 53 duotone plates and more than 200 additional illustrations, is the first book to delve deeply into the sources and vision behind the evocative and melancholy beauty of the Bechers’ work. It will be indispensable both as a reference for students of postwar German photography and as a guide for readers who want to know how to approach the Bechers’ monumental project.

2006 • 9 1/2 x 12.1 • 248 pp. • 53 duotone plates, 240 black & white illus. • $72.95/£50.95
978-0-262-12286-3
(Not available in France, Germany, Austria, German-speaking areas of Switzerland and Lichtenstein, and the Netherlands)

MANHOLE COVERS
Mimi Melnick and Robert A. Melnick

They lie underfoot, embellished and gleaming. They seal off and provide entry to an underground world of conduits, water mains, power lines, and sewers. They appear by the thousands in our cities, but very few people ever look at them or think about them as art. At once completely ordinary and totally unexpected, manhole covers present an infinite variety of design in the commonplace as well as a record of defunct utility companies, forgotten business firms, and obsolete foundries. Manhole Covers documents this singular form of urban industrial art and its place in American culture.

“The Melnicks’ work occupies a rather indeterminate genre category: part history of material culture, part exercise in obsessive photographic cataloguing of related objects, part crypto-Pop artist’s book. There is a crisp and even elegant matter-of-factness to their writing and their pictures, a spare functionalist precision.”

—Allan Sekula

1994 • 272 pp. • 234 illus. • $35.00/£24.95
978-0-262-13302-9
**NEW**

**SURF CRAFT**

**Design and the Culture of Board Riding**  
Richard Kenvin  
photographs by Ryan Field

Surfboards were once made of wood and shaped by hand, objects of both cultural and recreational significance. Today most surfboards are mass-produced with fiberglass and a stew of petrochemicals, moving (or floating) billboards for athletes and their brands, emphasizing the commercial rather than the cultural. *Surf Craft* maps this evolution, examining surfboard design and craft with 150 color images and an insightful text. From the ancient Hawaiian alaia, the traditional board of the common people, to the unadorned boards designed with mathematical precision (but built by hand) by Bob Simmons, to the store-bought longboards popularized by the 1959 surf-exploitation movie *Gidget*, board design reflects both aesthetics and history. The decline of traditional alaia board riding is not only an example of a lost art but also a metaphor for the disintegration of traditional culture after the Republic of Hawaii was overthrown and annexed in the 1890s.

In his text, Richard Kenvin looks at the craft and design of surfboards from a historical and cultural perspective. He views board design as an exemplary model of *mingei*, or art of the people, and the craft philosophy of Soetsu Yanagi. Yanagi believed that a design's true beauty and purpose are revealed when it is put to its intended use. In its purest form, the craft of board building, along with the act of surfing itself, exemplifies *mingei*. *Surf Craft* pays particular attention to Bob Simmons’s boards, which are striking examples of this kind of functional design, mirroring the work of postwar modern California designers.

“Anyone interested in design or surfing or both cannot fail to be enchanted by this beautiful book. . . . High-quality photographs of the exhibited boards, both traditional and modern, are accompanied by Kenvin’s thoughtful commentary on the history of surf board design.”  
— Fiona Capp, Sydney Morning Herald

“*In his gorgeous and learned new book, Surf Craft: Design and the Culture of Board Riding Richard Kenvin makes a strong case that surfboards should be considered works of art.*”  
— John McMurtrie, San Francisco Chronicle

Richard Kenvin is Director of the Hydrodynamica Project. He writes for *The Surfer’s Journal* and is the guest curator of the Surf Craft exhibition.

Copublished with Mingei International Museum, San Diego  
2014 • 10 x 11 • 176 pp. • 150 color illus. • $29.95/£20.95  
978-0-262-02760-1

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**A HANDBOOK OF CALIFORNIA DESIGN, 1930–1965**

Craftspeople, Designers, Manufacturers  
edited by Bobbye Tigerman

Mid-twentieth-century California offered fertile ground for design innovations. The state’s reputation as a land of unlimited opportunity, its many institutions of higher learning, and its perpetually booming population created conditions that allowed designers and craftspeople to flourish. They found an eager market among educated and newly affluent Californians, and their products shaped the material culture of the entire nation. This book, a companion to the popular 2011 MIT Press/LACMA publication *California Design, 1930–1965: Living in a Modern Way,* reveals the complex web of influences, collaborations, institutional affiliations, and social networks that fueled the California design economy.

This book offers more than 140 illustrated biographical profiles of the most significant mid-century California designers. Each entry includes a succinct biography, a portrait of the designer or image of an important design, cross-references to other entries, and a list of sources for further research. Significant examples of California design and craft objects are featured in more than 180 illustrations and rare photographs.

Copublished with the Los Angeles County Museum of Art  
2013 • 6 x 9 • 320 pp. • 40 color, 140 black & white illus.  
Paper • $34.95/£24.95  
978-0-262-51838-3

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**CALIFORNIA DESIGN, 1930–1965**

"Living in a Modern Way"  
edited by Wendy Kaplan

California design influenced the material culture of the entire country, in everything from architecture to fashion. This generously illustrated book is the first comprehensive examination of California’s mid-century modern design.

“The book charts new territory like no other text that has come across my desk to date.”  
— The Art Newspaper

Copublished with the Los Angeles County Museum of Art  
2011 • 9 1/2 x 12 • 360 pp.  
250 color, 100 black & white illus.  
$60.00/£41.95  
978-0-262-01607-0

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"Overall, the Handbook is a must-buy for those interested in mid-century design and a model of the kind of scholarship and publishing that leads to less forgetting, and more knowledge, of the accomplishments of all kinds of designers.”  
— Design Observer

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"A deluxe 6-lb box of eye candy, offering up 350 illustrations in spreads where simplicity reigns and sunniness is implied.”  
— Felt & Wire

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The MIT Press
ADHOCISM
The Case for Improvisation
Expanded and Updated Edition
Charles Jencks and Nathan Silver

When this book first appeared in 1972, it was part of the spirit that would define a new architecture and design era—a new way of thinking ready to move beyond the purist doctrines and formal models of modernism. Charles Jencks and Nathan Silver's book was a manifesto for a generation that took pleasure in doing things ad hoc, using materials at hand to solve real-world problems. The implications were subversive. Turned-off citizens of the 1970s immediately adopted the book as a DIY guide. The word “adhocism” entered the vocabulary, the concept of adhocism became part of the designer's toolkit, and Adhocism became a cult classic. Now Adhocism is available again, with new texts by Jencks and Silver reflecting on the past forty years of adhocism and new illustrations demonstrating adhocism's continuing relevance.

“Four decades after the initial publication of Charles Jencks and Nathan Silver’s manifesto for improvisation, adhocism is still very much in vogue… Now recognizable as one of the core Postmodern texts, it remains equally subversive and sustainable, as much a manifesto of its time as a guide for the present.”


SPACE SUIT
Fashioning Apollo
Nicholas de Monchaux

When Neil Armstrong and Buzz Aldrin stepped onto the lunar surface in July of 1969, they wore spacesuits made by Playtex: twenty-one layers of fabric, each with a distinct yet interrelated function, custom-sewn for them by seamstresses whose usual work was fashioning bras and girdles. This book is the story of that spacesuit. It is a story of the Playtex Corporation’s triumph over the military-industrial complex—a victory of elegant softness over engineered hardness, of adaptation over cybernetics.

“Moon shots, brassieres and sartorial history aren’t three themes often seen together. Few people probably know that the spacesuits worn by Buzz Aldrin and Neil Armstrong in July 1969 were methodically tailored 21-layer ‘couture’ pieces made by Playtex, the American bra manufacturer. Nicholas de Monchaux’s Spacesuit: Fashioning Apollo is an ambitious and curious book that unfolds the history of the suit layer by layer.”

—Eugenia Bell, Frieze

THE COLOR REVOLUTION
Regina Lee Blaszczyk

When the fashion industry declares that lime green is the new black, or instructs us to “think pink!,” it is not the result of a backroom deal forged by a secretive cabal of fashion journalists, designers, manufacturers, and the editor of Vogue. It is the latest development of a color revolution that has been unfolding for more than a century. In this book, the award-winning historian Regina Lee Blaszczyk traces the relationship of color and commerce, from haute couture to automobile showrooms to interior design, describing the often unrecognized role of the color profession in consumer culture.

“This fascinating book details how a group of unheralded ‘color engineers’ created and standardized palettes for the American mass market… Blaszczyk, a design historian, illuminates the economic forces and shifting cultural values that have influenced consumers’ color preferences—and she shows how industry has sought to fathom those trends and to anticipate and alter those preferences.”

—The Atlantic
BOOK FROM THE GROUND
from point to point
Xu Bing

Following his classic work Book from the Sky, the Chinese artist Xu Bing presents a new graphic novel — one composed entirely of symbols and icons that are universally understood. Xu Bing spent seven years gathering materials, experimenting, revising, and arranging thousands of pictograms to construct the narrative of Book from the Ground. The result is a readable story without words, an account of twenty-four hours in the life of “Mr. Black,” a typical urban white-collar worker.

Xu Bing’s narrative, using an exclusively visual language, could be published anywhere, without translation or explication; anyone with experience in contemporary life — anyone who has internalized the icons and logos of modernity, from smiley faces to transit maps to menus — can understand it.

“While this book might turn off readers looking to escape into a more conventional narrative, anyone interested in experimental fiction, modern art, or a little bit of challenge will be delighted.”

—Library Journal

THE BOOK ABOUT XU BING’S BOOK FROM THE GROUND
Mathieu Borysevicz

Although the pictogram–only narrative in Xu Bing’s Book from the Ground can be read by anyone, there is much more to the story of Xu Bing’s wordless book than can be gleaned from icons alone. This companion volume to Book from the Ground chronicles the entire project, mapping the history of Xu Bing’s novel creation from inspiration to exhibition to publication.

HELVETICA AND THE NEW YORK CITY SUBWAY SYSTEM
Paul Shaw

For years, the signs in the New York City subway system were a bewildering hodge-podge of lettering styles, sizes, shapes, materials, colors, and messages. The original mosaics (dating from as early as 1904), displaying a variety of serif and sans serif letters and decorative elements, were supplemented by signs in terracotta and cut stone. Over the years, enamel signs identifying stations and warning riders not to spit, smoke, or cross the tracks were added to the mix. Efforts to untangle this visual mess began in the mid-1960s, when the city transit authority hired the design firm Unimark International to create a clear and consistent sign system. We can see the results today in the white-on-black signs throughout the subway system, displaying station names, directions, and instructions in crisp Helvetica. This book tells the story of how typographic order triumphed over chaos.

“[D]esign projects are rarely tidy; they’re much likelier to be muddled, chaotic, and to be determined by flukes, gaffes and compromises as much as forethought. It’s always refreshing to come across an unexpurgated account of the messy reality, and the American design historian Paul Shaw has produced a particularly thoughtful and engaging example in his new book, Helvetica and the New York City Subway System.”

—Alice Rawsthorn, The New York Times

“Mr. Shaw makes clear in one of the best-researched books on modern design to date, this most New York of places is today a realm dominated by a Swiss typeface specified by a pair of Italian designers. There isn’t better testimony to the city as a melting pot or to the strange turns that any major design project inevitably takes.”

—The Wall Street Journal
The visual arts are rapidly changing as media moves into the web, mobile devices, and architecture. When designers and artists learn the basics of writing software, they develop a new form of literacy that enables them to create new media for the present, and to imagine future media that are beyond the capacities of current software tools. This book introduces this new literacy by teaching computer programming within the context of the visual arts. It offers a comprehensive reference and text for Processing (www.processing.org), an open-source programming language that can be used by students, artists, designers, architects, researchers, and anyone who wants to program images, animation, and interactivity. Written by Processing’s cofounders, the book offers a definitive reference for students and professionals. Tutorial chapters make up the bulk of the book; advanced professional projects from such domains as animation, performance, and installation are discussed in interviews with their creators.

This second edition has been thoroughly updated. It is the first book to offer in-depth coverage of Processing 2.0, and all examples have been updated for 2.0 syntax. Every chapter has been revised, and new chapters introduce new ways to work with data and geometry. New “synthesis” chapters offer discussion and worked examples of such topics as sketching with code, modularity, and algorithm. New interviews have been added that cover a wider range of projects. “Extension” chapters are now offered online so they can be updated to keep pace with technological developments in such fields as computer vision and electronics.

INTERVIEWS SUE.C, Larry Cuba, Mark Hansen, Lynn Hershman Leeson, Jürg Lehni, LettErr, Golan Levin and Zachary Lieberman, Benjamin Maus, Manfred Mohr, Ash Nehru, Josh On, Bob Sabiston, Jennifer Steinkamp, Jared Tarbell, Steph Thirion, Robert Winter

“The Processing has unlocked the potential of software as a creative medium by integrating a programming language and development environment and linking computation and the visual arts. This revised handbook provides expertly designed and invaluable tutorials that introduce the syntax and concepts of software and position it in the field of arts. Interviews with renowned artists give insight into the creation of their landmark software projects, illustrating how programming is applied in art.”

—Christiane Paul, Adjunct Curator of New Media Arts, Whitney Museum of American Art

Casey Reas is Professor of Design Media Arts at UCLA. Ben Fry is Principal of Fathom, a design and software consultancy in Boston. Together, Reas and Fry co-founded Processing in 2001.
Now Available in Paperback

THE DESIGN WAY
Intentional Change in an Unpredictable World
Second Edition
Harold G. Nelson and Erik Stolterman

Humans did not discover fire — they designed it. Design is not defined by software programs, blueprints, or font choice. When we create new things — technologies, organizations, processes, systems, environments, ways of thinking — we engage in design. With this expansive view of design as their premise, in The Design Way Harold Nelson and Erik Stolterman make the case for design as its own culture of inquiry and action. They offer not a recipe for design practice or theorizing but a formulation of design culture’s fundamental core of ideas. These ideas — which form “the design way” — are applicable to an infinite variety of design domains, from such traditional fields as architecture and graphic design to such nontraditional design areas as organizational, educational, interaction, and healthcare design.

The text of this second edition is accompanied by new detailed images, “schemas” that visualize, conceptualize, and structure the authors’ understanding of design inquiry. The text itself has been revised and expanded throughout, in part in response to reader feedback.

“The second edition of The Design Way is the most useful and enjoyable book on design that I have yet read.”

— Roger Martin, Dean, Rotman School of Management, University of Toronto

2014 • 6 x 9 • 296 pp. • 102 illus. • paper • $20.00/£13.95
978-0-262-52670-8

SPECULATIVE EVERYTHING
Design, Fiction, and Social Dreaming
Anthony Dunne and Fiona Raby

Today designers often focus on making technology easy to use, sexy, and consumable. In Speculative Everything, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be — to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want).

Speculative Everything offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction.

“In conclusion, something should be said about how refined and handsome this book is, as a designed artifact. Though it’s a work for the academy and not for the coffee-table, it deliberately upholds a high standard. All the illustrations, and there are many, are in crisp resolution, while starkly obvious pains have been taken to see that due credit was given to every creative person involved in every image. It’s the polar opposite of the carefree, slob-boring virality of Youtube, Tumblr, and this weblog, and there’s something heart-lifting in its living demonstration of what can be achieved today. Not tomorrow, and not in the imagination — but really, right here and now.”

—Bruce Sterling, Beyond the Beyond

2013 • 7 x 9 • 336 pp. • 143 color illus. • $34.95/£24.95
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Light is the condition of all vision, and the visual media are our most important explorations of this condition. The history of visual technologies reveals a centuries-long project aimed at controlling light. In this book, Sean Cubitt traces a genealogy of the dominant visual media of the twenty-first century—digital video, film, and photography—through a history of materials and practices that begins with the inventions of intaglio printing and oil painting. Attending to the specificities of inks and pigments, cathode ray tubes, color film, lenses, screens, and chips, Cubitt argues that we have moved from a hierarchical visual culture focused on semantic values to a more democratic but value-free numerical commodity.

Cubitt begins with the invisibility of black, then builds from line to surface to volume and space. He describes Rembrandt’s attempts to achieve pure black by tricking the viewer and the rise of geometry as a governing principle in visual technology, seen in Dürer, Hogarth, and Disney, among others. He finds the origins of central features of digital imaging in nineteenth-century printmaking; examines the clash between the physics and psychology of color; explores the representation of space in shadows, layers, and projection; discusses modes of temporal order in still photography, cinema, television, and digital video; and considers the implications of a political aesthetics of visual technology.

Sean Cubitt is Professor of Film and Television at Goldsmiths, University of London.

2014 • 328 pp. • 11 color plates, 28 black & white illus. • $35.00/£24.95
978-0-262-02765-6
A Leonardo Book

In *Alien Agency*, Chris Salter tells three stories of art in the making. Salter examines three works in which the materials of art—"the stuff of the world"—behave and perform in ways beyond the creator’s intent, becoming unknown, surprising, alien. Studying these works—all three deeply embroiled in and enabled by science and technology—allows him to focus on practice through the experiential and affective elements of creation. Drawing on extensive ethnographic observation and on his own experience as an artist, Salter investigates how researcher-creators organize the conditions for these experimental, performative assemblages—assemblages that sidestep dichotomies between subjects and objects, human and nonhuman, mind and body, knowing and experiencing.

Salter reports on the sound artists Bruce Odland and Sam Auinger (O+A) and their efforts to capture and then project unnoticed urban sounds; tracks the multi-year project TEMA (Tissue Engineered Muscle Actuators) at the art research lab SymbioticA and its construction of a hybrid "semi-living" machine from specially grown mouse muscle cells; and describes a research-creation project (which he himself initiated) that uses light, vibration, sound, smell, and other sensory stimuli to enable audiences to experience other cultures’ "ways of sensing." Combining theory, diary, history, and ethnography, Salter also explores a broader question: How do new things emerge into the world and what do they do?

Chris Salter is an artist, Codirector of the Hexagram network and University Research Chair in New Media, Technology, and the Senses at Concordia University, Montreal.

2015 • 7 x 9 • 320 pp. • 61 illus. • $38.00/£26.95
978-0-262-02846-2

THE NEW MEDIA READER
edited by Noah Wardrip-Fruin and Nick Montfort
2003 • 8 x 9 • 824 pp. • 551 illus. • Cloth and CD-Rom • $62.00/£42.95
978-0-262-23227-2 [T]

THE LANGUAGE OF NEW MEDIA
Lev Manovich
2002 • 7 x 9 • 352 pp. • 55 illus. • paper • $31.95/£22.95
978-0-262-63255-3 [T]
(Cloth 2001)
A Leonardo Book

UNDERSTANDING MEDIA
The Extensions of Man
Marshall McLuhan
1994 • $29.95/£20.95
978-0-262-63159-4
GARMENTS OF PARADISE
Wearable Discourse in the Digital Age
Susan Elizabeth Ryan

Wearable technology — whether a Walkman in the 1970s, an LED-illuminated gown in the 2000s, or Google Glass today — makes the wearer visible in a technologically literate environment. Twenty years ago, wearable technology reflected cultural preoccupations with cyborgs and augmented reality; today, it reflects our newer needs for mobility and connectedness. In this book, Susan Elizabeth Ryan examines wearable technology as an evolving set of ideas and their contexts, always with an eye on actual wearables — on clothing, dress, and the histories and social relations they represent.

“Garments of paradise” is a reference to wearable technology’s promise of physical and mental enhancements.

Ryan defines “dress acts” — hybrid acts of communication in which the behavior of wearing is bound up with the materiality of garments and devices — and focuses on the use of digital technology as part of such systems of meaning. She connects the ideas of dress and technology historically, in terms of major discourses of art and culture, and in terms of mass media and media culture, citing such thinkers as Giorgio Agamben, Manuel De Landa, and Gilles Deleuze and Félix Guattari. She examines the early history of wearable technology as it emerged in research labs; the impact of ubiquitous and affective approaches to computing; interaction design and the idea of wearable technology as a language of embodied technology; and the influence of open source ideology. Finally, she considers the future, as wearing technologies becomes an increasingly naturalized aspect of our social behavior.

2014 • 7 x 9 • 304 pp. • 103 illus. • $35.00/£24.95
978-0-262-02744-1

RE-COLLECTION
Art, New Media, and Social Memory
Richard Rinehart and Jon Ippolito

How will our increasingly digital civilization persist beyond our lifetimes? Audio and videotapes demagnetize; CDs delaminate; Internet art links to websites that no longer exist; Amiga software doesn’t run on iMacs. In Re-collection, Richard Rinehart and Jon Ippolito argue that the vulnerability of new media art illustrates a larger crisis for social memory. They describe a variable media approach to rescuing new media, distributed across producers and consumers who can choose appropriate strategies for each endangered work.

2014 • 6 x 9 • 296 pp.
88 illus. • $35.00/£24.95
978-0-262-02700-7
A Leonardo Book

RELIVE
Media Art Histories
edited by Sean Cubitt and Paul Thomas

In Relive, leading historians of the media arts grapple with this dilemma: how can we speak of “new media” and at the same time write the histories of these arts? These scholars and practitioners redefine the nature of the field, focusing on the materials of history — the materials through which the past is mediated. Drawing on the tools of media archaeology and the history and philosophy of media, they propose a new materialist media art history.

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978-0-262-01942-2
A Leonardo Book

AESTHETICS OF INTERACTION IN DIGITAL ART
Katja Kwastek

Since the 1960s, artworks that involve the participation of the spectator have received extensive scholarly attention. Yet interactive artworks using digital media still present a challenge for academic art history. In this book, Katja Kwastek argues that the particular aesthetic experience enabled by these new media works can open up new perspectives for our understanding of art and media alike. Kwastek, herself an art historian, offers a set of theoretical and methodological tools that are suitable for understanding and analyzing not only new media art but also other contemporary art forms. Addressing both the theoretician and the practitioner, Kwastek provides an introduction to the history and the terminology of interactive art, a theory of the aesthetics of interaction, and exemplary case studies of interactive media art.

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Hans Wingler (1920–1984) was a German art historian and founder of the Bauhaus Archive/Museum of Design.

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