Whole Earth Field Guide
edited by Caroline Maniaque-Benton
with Meredith Gaglio

The *Whole Earth Catalog* was a cultural touchstone of the 1960s and 1970s. The iconic cover image of the Earth viewed from space made it one of the most recognizable books on bookstore shelves. Between 1968 and 1971, almost two million copies of its various editions were sold, and not just to commune-dwellers and hippies. Millions of mainstream readers turned to the *Whole Earth Catalog* for practical advice and intellectual stimulation, finding everything from a review of Buckminster Fuller to recommendations for juicers. This book offers selections from eighty texts from the nearly 1,000 items of “suggested reading” in the *Last Whole Earth Catalog*.

After an introduction that provides background information on the catalog and its founder, Stewart Brand (interesting fact: Brand got his organizational skills from a stint in the Army), the book presents the texts arranged in nine sections that echo the sections of the *Whole Earth Catalog* itself. Enlightening juxtapositions abound. For example, “Understanding Whole Systems” maps the holistic terrain with writings by authors from Aldo Leopold to Herbert Simon; “Land Use” features selections from Thoreau’s *Walden* and a report from the United Nations on new energy sources; “Craft” offers excerpts from *The Book of Tea* and *The Illustrated Hassle-Free Make Your Own Clothes Book*; “Community” includes Margaret Mead and James Baldwin’s odd-couple collaboration, *A Rap on Race*. Together, these texts offer a sourcebook for the Whole Earth culture of the 1960s and 1970s in all its infinite variety.

“This delicious compendium captures the essence of the multifarious Catalog. Read it and marvel.”

—Fred Turner, author of *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*

Caroline Maniaque-Benton is Professor of the History of Architecture and Design at the École Nationale Supérieure d’Architecture Normandie. Meredith Gaglio is a doctoral candidate at Columbia University.

2016 | 8 x 10 1/2 | 376 pp. | 98 illus. | paper | $34.95/£27.95

978-0-262-52928-0

Texts recommended for course adoption are designated T throughout the catalog.

Cover art:
From *Maintenance Architecture* by Hilary Sample
Mierle Laderman Ukeles
*Hartford Wash: Washing, Tracks, Maintenance (Outside)*, 1973
Part of Maintenance Art performance series, 1973-1974
Performance at Wadsworth Atheneum, Hartford, CT
Courtesy of Ronald Feldman Fine Arts, New York
Ecologies of Power
Countermapping the Logistical Landscapes and Military Geographies of the U.S. Department of Defense
Pierre Bélanger and Alexander Arroyo

This book is not about war, nor is it a history of war. Avoiding the shock and awe of wartime images, it explores the contemporary spatial configurations of power camouflaged in the infrastructures, environments, and scales of military operations. Instead of wartime highs, this book starts with drawdown lows, when demobilization and decommissioning morph into realignment and pre-positioning. It is in this transitional milieu that the full material magnitudes and geographic entanglements of contemporary militarism are laid bare. Through this perpetual cycle of buildup and breakdown, the U.S. Department of Defense—the single largest developer, landowner, equipment contractor, and energy consumer in the world—has engineered a planetary assemblage of “operational environments” in which militarized, demilitarized, and non-militarized landscapes are increasingly inextricable.

In a series of critical cartographic essays, Pierre Bélanger and Alexander Arroyo trace this footprint far beyond the battlefield, countermapping the geographies of U.S. militarism across five of the most important and embattled operational environments: the ocean, the atmosphere, the highway, the city, and the desert. The book unearths the logistical infrastructures and residual landscapes that render strategy spatial, militarism material, and power operational. In so doing, Bélanger and Arroyo reveal unseen ecologies of power at work in the making and unmaking of environments—operational, built, and otherwise—to come.

“Ecologies of Power is an astounding book that demonstrates with eloquence and compelling cartographic data how military logistics and apparatus can be used as extensions of state power. Hats off to authors Pierre Bélanger and Alexander Arroyo of course but also to OPSYS Media who were in charge of designing this stunning book.”

—WeMakeMoneyNotArt

Pierre Bélanger is Associate Professor of Landscape Architecture at Harvard University’s Graduate School of Design. Alexander Arroyo is a doctoral student in Geography at the University of California, Berkeley.

Extraction Empire
Sourcing the Scales, Systems, and States of Canada’s Global Resource Empire
edited by Pierre Bélanger and Nina-Marie Lister

Extraction is the process and practice that defines Canada, at home and abroad. Of the nearly 20,000 mining projects in the world from Africa to Latin America, more than half are Canadian-operated. Not only does the mining economy employ close to 400,000 people in Canada, it contributed $57 billion CAD to Canada’s GDP in 2014 alone. Globally, more than 75 percent of the world’s mining firms are based in Canada. The scale of these statistics naturally extends the logic of Canada’s historical legacy as state, nation, and now as global resource empire. Canada, once a far-flung northern outpost of the British Empire, has become an empire in its own right.

This book examines both the historic and contemporary Canadian culture of extraction, with essays, interviews, archival material, and multimedia visualizations. The essayists and interviewees—who include such prominent figures as Naomi Klein and Michael Ignatieff—come from a range of fields, including geography, art, literature, architecture, science, environment, and business. All consider how Canadian life came to be mediated through mineral extraction. When did this empire emerge? How far does it reach? Who gains, who loses? What alternatives exist? On the 150th anniversary of the creation of Canada by Queen Victoria’s Declaration of Confederation, it is time for Canada to reexamine and reimagine its imperial role throughout the world, from coast to coast, from one continent to another.

Pierre Bélanger, a landscape architect and urbanist, is Associate Professor of Landscape Architecture at Harvard University’s Graduate School of Design. Nina-Marie Lister, an ecologist and urban planner, is Graduate Program Director and Associate Professor in the School of Urban and Regional Planning at Ryerson University, Toronto.

November 2017 | 7 11/25 x 9 17/25 | 740 pp. | 627 illus., color throughout | paper | $49.95/£41.95 | 978-0-262-53362-9
NEW

The Apparently Marginal Activities of Marcel Duchamp

Elena Filipovic

This groundbreaking book tells a new story of the twentieth century’s most influential artist, recounted not so much through his artwork as through his “non-art” work. Marcel Duchamp is largely understood in critical and popular discourse in terms of the objects he produced—whether readymade or meticulously fabricated. Elena Filipovic asks us instead to understand Duchamp’s art through activities not normally seen as artistic—from exhibition making and art dealing to administrating and publicizing. These were no occasional pursuits; Filipovic argues that for Duchamp, these curatorial tasks were a veritable lifework.

Filipovic traces a variety of practices and projects undertaken by Duchamp from 1913 to 1969, from the invention of the readymade to the release of his last, posthumous work. She examines Duchamp’s note writing, archiving, and quasi-photographic activities, which resulted in The Box of 1914 and La Boîte verte; his art dealing, marketing, and curating that culminated in experimental exhibitions for the Surrealists and his miniature museum, La Boîte-en-valise; and his administrative efforts and clandestine maneuvering in order to realize his posthumous Étant donnés. Filipovic’s detailed study proposes that Duchamp’s “non-art” labor, and in particular his curatorial strategies, more than merely accompanied his artworks; in a certain sense, they made them.

Duchamp’s elusive but vital activities revealed how artworks signify and are transformed by their institutional context. These activities were, in short, only apparently marginal. With them, Duchamp revised the idea of what a modern artist could be. With this fascinating book, Filipovic in turn revises our ideas of Duchamp.

“The Apparently Marginal Activities of Marcel Duchamp is the product of 15 years of research. . . . The result is a book bristling with intelligent readings of Duchamp’s work, and many details that complicate our view of his life and legacy.”

—Brian Dillon, Art Review

“Yes, another Duchamp book. The one we least expected, but perhaps the one that we now need the most. Elena Filipovic’s brilliant book locates a ‘curatorial’ logic at the heart of Duchamp’s (deeply fascinating, often confusing, and impossibly disparate) activities. But more crucial even than its tracing of a long-ignored curatorial modernism, this book will in turn challenge what it might mean to curate today, at precisely the moment curators increasingly claim an artistic dimension for their own work.”

—George Baker, Professor of Art History, UCLA, author of The Artwork Caught by the Tail

Elena Filipovic, an art historian, is Director and Chief Curator of the Kunsthalle Basel. Among her curatorial projects is the traveling retrospective “Marcel Duchamp: A Work That Is Not a Work ‘of Art’” (2008–2009).

2016 | 7 x 10 | 360 pp. | 29 color, 105 b&w illus. | $39.95/£32.95
978-0-262-03482-1

Also available:

Marcel Duchamp
Étant donnés
Julian Jason Haladyn
Distributed for Afterall Books
2010 | paper | $19.95/£14.95
978-1-84638-059-4
One Work series
Beyond Objecthood
The Exhibition as a Critical Form since 1968
James Voorhies

In 1968, Robert Smithson reacted to Michael Fried’s influential essay “Art and Objecthood” with a series of works called non-sites. While Fried described the spectator’s connection with a work of art as a momentary visual engagement, Smithson’s non-sites asked spectators to do something more: to take time looking, walking, seeing, reading, and thinking about the combination of objects, images, and texts installed in a gallery. In Beyond Objecthood, James Voorhies traces a genealogy of spectatorship through the rise of the exhibition as a critical form—and artistic medium. Artists like Smithson, Group Material, and Michael Asher sought to reconfigure and expand the exhibition and the museum into something more active, open, and democratic, by inviting spectators into new and unexpected encounters with works of art and institutions. This practice was sharply critical of the ingrained characteristics long associated with art institutions and conventional exhibition-making; and yet, Voorhies finds, over time the critique has been diluted by efforts of the very institutions that now gravitate to the “participatory.”

Beyond Objecthood focuses on innovative figures, artworks, and institutions that pioneered the exhibition as a critical form, tracing its evolution through the activities of curator Harald Szeemann, relational art, and New Institutionalism. Voorhies examines recent artistic and curatorial work by Liam Gillick, Thomas Hirschhorn, Carsten Höller, Maria Lind, Apolonija Šušteršič, and others, at such institutions as Documenta, e-flux, Manifesta, and Office for Contemporary Art Norway, and he considers the continued potential of the exhibition as a critical form in a time when the differences between art and entertainment increasingly blur.

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NEW

Thai Art
Currencies of the Contemporary
David Teh

Since the 1990s, Thai contemporary art has achieved international recognition, circulating globally by way of biennials, museums, and commercial galleries. Many Thai artists have shed identification with their nation; but “Thainess” remains an interpretive crutch for understanding their work. In this book, the curator and critic David Teh examines the tension between the global and the local in Thai contemporary art. Writing the first serious study of Thai art since 1992 (and noting that art history and criticism have lagged behind the market in recognizing it), he describes the competing claims to contemporaneity, as staked in Thailand and on behalf of Thai art elsewhere. He shows how the values of the global art world are exchanged with local ones, how they do and don’t correspond, and how these discrepancies have been exploited.

How can we make sense of globally circulating art without forgoing the interpretive resources of the local, national, or regional context? Teh examines the work of artists who straddle the local and the global, becoming willing agents of assimilation yet resisting homogenization. He describes the transition from an artistic subjectivity couched in terms of national community to a more qualified, postnational one, against the backdrop of the singular but waning sovereignty of the Thai monarchy and sustained political and economic turmoil. Among the national currencies of Thai art that Teh identifies are an agricultural symbology, a Siamese poetics of distance and itinerancy, and Hindu-Buddhist conceptions of charismatic power. Each of these currencies has been converted to a legal tender in global art—signifying sustainability, utopia, the conceptual, and the relational—but what is lost, and what may be gained, in such exchanges?

David Teh is Assistant Professor in the Department of English Language and Literature at the National University of Singapore.

Radicalism in the Wilderness
International Contemporaneity and 1960s Art in Japan
Reiko Tomii

1960s Japan was one of the world’s major frontiers of vanguard art. As Japanese artists developed diverse practices parallel to, and sometimes antecedent to, their Western counterparts, they found themselves in a new reality of “international contemporaneity” (kokusaiteki dōjisei). In this book Reiko Tomii examines three key figures in Japanese art of the 1960s: conceptualist Matsuzawa Yutaka; The Play, a collective of “Happeners”; and the local collective GUN (Group Ultra Niigata) who made radical and inventive art in the “wilderness”—away from Tokyo, outside traditional norms, and with little institutional support.

“Radicalism in the Wilderness draws a clearly organized, meticulously researched picture of a very important strain of postwar Japanese art. It will thus be an invaluable resource for scholars. But Tomii offers something far more than just a regional study. . . Using the lively Japanese art world of the 1960s as a template, she offers a map for understanding the intricate web of influences, social conditions, and histories that shape today’s global art world.”

—Art in America

The Global Contemporary and the Rise of New Art Worlds
edited by Hans Belting, Andrea Buddensieg, and Peter Weibel

Mapping the new geography of the visual arts, from the explosion of biennials to the emerging art markets in Asia and the Middle East.

Distributed by NUS Press in the 10 member states of the Association of Southeast Asian Nations
March 2017 | 7 x 9 | 296 pp. | 24 color, 25 b&w illus. | $32.95/£27.95 978-0-262-03595-8

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2016 | 7 x 9 | 328 pp. | 18 color, 81 b&w illus. | $36.95/£30.95 978-0-262-03412-8

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Copublished with ZKM | Center for Art and Media, Karlsruhe
2013 | 9 x 10 1/2 | 500 pp. | 400 illus. in color and b&w | paper $54.95/£45.95 978-0-262-51834-5

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March 2017 | 7 x 9 | 296 pp. | 24 color, 25 b&w illus. | $32.95/£27.95 978-0-262-03595-8
Mass Effect
Art and the Internet in the Twenty-First Century
edited by Lauren Cornell and Ed Halter

Essays, discussions, and image portfolios map the evolution of art forms engaged with the Internet.

“The return of the New Museum’s storied and influential series of critical readers is a cause for celebration, and this is the perfect volume to initiate it. Timely, provocative, and oh-so-smart, Cornell and Halter’s anthology helps us analyze and historicize a moment of artistic production even before it has become history. This is a book people will be turning to for a very long time.”
—Branden W. Joseph, Frank Gallipoli Professor of Modern and Contemporary Art, Columbia University

NOW AVAILABLE IN PAPERBACK
Your Everyday Art World
Lane Relyea

A critic takes issue with the art world’s romanticizing of networks and participatory projects, linking them to the values of a globalized, neoliberal economy.

"A sophisticated, incisive and deeply engaged book, and Relyea’s willingness to be polemical and take a position provides an example that more art historians and critics would do well to follow."
—Saelan Twerdy, C Magazine

Contemporary Art, Sarah Lawrence College

NEW
Public Servants
Art and the Crisis of the Common Good
edited by Johanna Burton, Shannon Jackson, and Dominic Willsdon

How should we understand the purpose of publicly engaged art in the twenty-first century, when the very term “public art” is largely insufficient to describe such practices? Concepts such as “new genre public art,” “social practice,” or “socially engaged art” may imply a synergy between the role of art and the role of government in providing social services. Yet the arts and social services differ crucially in terms of their methods and metrics. Socially engaged artists need not be aligned (and may often be opposed) to the public sector and to institutionalized systems. In many countries, structures of democratic governance and public responsibility are shifting, eroding, and being remade in profound ways—driven by radical economic, political, and global forces. According to what terms and through what means can art engage with these changes?

This volume gathers essays, dialogues, and art projects—some previously published and some newly commissioned—to illuminate the ways the arts shape and reshape a rapidly changing social and governmental landscape. An artist portfolio section presents original statements and projects by some of the key figures grappling with these ideas.

"Public Servants boldly reaffirms the necessity of talking about art and politics together. In it, everything we thought we knew about both becomes questionable. This bracing, passionate, thrilling collection shakes it all up and goes after the clichés and the taboos with unrelenting fervor. It doesn’t tell us what to do, but it will certainly help us to figure that out for ourselves."
—Thomas Keenan, Human Rights Project, Bard College

Johanna Burton is Keith Haring Director and Curator of Education and Public Engagement at the New Museum in New York and the series editor for the Critical Anthologies in Art and Culture. Shannon Jackson is Associate Vice Chancellor of the Arts and Design and the Cyrus and Michelle Hadidi Professor at the University of California, Berkeley. Dominic Willsdon is Leanne and George Roberts Curator of Education and Public Practice at the San Francisco Museum of Modern Art.

Copublished with the New Museum, New York 2016 | 6 1/2 x 9 1/2 | 536 pp. | 38 color, 78 b&w illus. | $44.95/£37.95 978-0-262-03481-4
Critical Anthologies in Art and Culture
What has become of the so-called West after the Cold War? Why hasn’t the West simply become “former,” as has its supposed counterpart, the “former East”? In this book, artists, thinkers, and activists explore the repercussions of the political, cultural, and economic events of 1989 on both art and the contemporary. The culmination of an eight-year curatorial research experiment, Former West imagines a world beyond our immediate condition.

The writings, visual essays, and conversations in Former West—more than seventy diverse contributions with global scope—unfold a tangled cartography far more complex than the simplistic dichotomy of East vs. West. In fact, the Cold War was a contest not between two ideological blocs but between two variants of Western modernity. It is this conceptual “Westcentrism” that a “formering” of the West seeks to undo.

The contributions revisit contemporary debates through the lens of a “former West.” They rethink conceptions of time and space dominating the legacy of the 1989–1990 revolutions in the former East (complicated by notions of “former”), and critique historical periodization of the contemporary. The contributors map the political economy and social relations of the contemporary, consider the implications of algorithmic cultures and the posthuman condition, and discuss notions of solidarity—the difficulty in constructing a new “we” despite migration, the refugee crisis, and the global class recomposition. Can art institute the contemporary it envisions, and live as if it were possible?

Maria Hlavajova is Founding Director of BAK, basis voor actuele kunst, Utrecht, and Artistic Director of Former West (2008–2016).
Simon Sheikh is a curator, writer, and Programme Director of MFA Curating at Goldsmiths College, University of London.
Art and Conflict in the 21st Century
edited by Peter Weibel

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 as well as case studies by artists and activists.

Copublished with ZKM | Center for Art and Media, Karlsruhe 2015 | 6 3/4 x 9 1/2 | 600 pp. | 600 color illus. | paper | $55.00/£45.95
978-0-262-52689-0

Reset Modernity!
edited by Bruno Latour

Modernity has had so many meanings and carries so many contradictory values that it crashes like a computer program full of bugs every time we use it to define the future. We need to reset modernity’s operating system. This is what the contributors to Reset Modernity! try to do, asking us to experience the range of contradictory values of modernity and identify what to keep and what to abandon. Reset Modernity! shows the vital importance of deciding how we will inhabit the Earth in the future without losing the values that we have learned to cherish during the history of the moderns.

Reset Modernity! relies for conceptual inspiration on Bruno Latour’s *An Inquiry into Modes of Existence* and the innovative web project, modesofexistence.org (AIME). The goal is to document the shock generated by the meeting between modernity and ecological mutation. The book, generously illustrated, with color throughout, includes short essays by participants in AIME as well as longer texts by Bruno Latour, Peter Weibel, and others. They discuss such topics as why the global is not that global and why the natural is not that natural; the ethology of pluralism (“What are politicians for?”); and the ground on which we walk and live.

Copublished with ZKM | Center for Art and Media, Karlsruhe 2016 | 7 x 10 | 432 pp. | 300 color illus. | $47.95/£39.95
978-0-262-03459-3
Experience
Culture, Cognition, and the Common Sense
edited by Caroline A. Jones, David Mather, and Rebecca Uchill

Experience offers a reading experience like no other. A heat-sensitive cover by Olafur Eliasson reveals words, colors, and a drawing when touched by human hands. Endpapers designed by Carsten Höller are printed in ink containing carefully calibrated quantities of the synthesized human pheromones estratetraenol and androstadienone, evoking the suggestibility of human desire. The margins and edges of the book are designed by Tauba Auerbach in complementary colors that create a dynamically shifting effect when the book is closed. When the book is opened, bookmarks cascade from the center, emerging from spider web prints by Tomás Saraceno. Experience produces experience while bringing the concept itself into relief as an object of contemplation. The sensory experience of the book as a physical object resonates with the intellectual experience of the book as a container of ideas.

Experience convenes a conversation with artists, musicians, philosophers, anthropologists, historians, and neuroscientists, each of whom explores aspects of sensorial and cultural realms of experience. The texts include new essays written for this volume and classic texts by such figures as William James and Michel Foucault.

Caroline A. Jones is Professor of Art History in the History, Theory, Criticism section of the Department of Architecture at MIT. David Mather is Assistant Professor of Art History at the State University of New York, Stony Brook. Rebecca Uchill is cofounder of Experience Economies, a curatorial collaboration, and a CAST Postdoctoral Fellow.

Copublished with the Center for Art, Science, & Technology, MIT
2016 | 7 1/8 x 9 7/10 | 352 pp. | 135 color, 25 b&w illus. $45.00/£37.95 | 978-0-262-03514-9

Practicable
From Participation to Interaction in Contemporary Art
edited by Samuel Bianchini and Erik Verhagen
with the collaboration of Nathalie Delbard and Larisa Dryansky

How are we to understand works of art that are realized with the physical involvement of the viewer? A relationship between a work of art and its audience that is rooted in an experience that is both aesthetic and physical? Today, these works often use digital technologies, but artists have created participatory works since the 1950s. In this book, critics, writers, and artists offer diverse perspectives on this kind of “practicable” art that bridges contemplation and use, discussing and documenting a wide variety of works from the last several decades. The contributors consider both works that are technologically mediated and those that are not, as long as they are characterized by a process of reciprocal exchange.

The book offers a historical frame for practicable works, discussing, among other things, the emergence and influence of cybernetics. It examines art movements and tendencies that incorporate participatory strategies; draws on the perspectives of the humanities and sciences; and investigates performance and exhibition. Finally, it presents case studies of key works by artists including Lygia Clark, Robert Morris, Marina Abramović, Krzysztof Wodiczko, Piotr Kowalski, Janet Cardiff, and David Rokeby, and offers interviews with such leading artists and theoreticians as Thomas Hirschhorn, Matt Adams of Blast Theory, and Bruno Latour.

Samuel Bianchini, an artist and researcher, is Associate Professor at the École Nationale Supérieure des Arts Décoratifs, Paris, where he is the head of the “Reflective Interaction” Research Group of EnsadLab, the school’s laboratory. Erik Verhagen, an independent curator and an art critic, is Associate Professor of Contemporary Art History at Université de Valenciennes.

2016 | 7 x 9 | 864 pp. | 164 illus. | $50.00/£41.95 | 978-0-262-03475-3
A Leonardo Book
Hans Haacke’s art articulates the interdependence of multiple elements. An artwork is not merely an object but is also its context—the economic, social, and political conditions of the art world and the world at large. Among his best-known works are *MoMA Poll* (1970), which polled museumgoers on their opinions about Nelson Rockefeller and the Nixon administration’s Indochina policy; *Gallery-Goers’ Birthplace and Residence Profile* (1969), which canvassed visitors to the Howard Wise Gallery in Manhattan; and the famously canceled 1971 solo exhibition at the Guggenheim Museum, which was meant to display, among other things, works on two New York real estate empires. This volume collects writings by Haacke that explain and document his practice. The texts, some of which have never before been published, run from straightforward descriptions to wide-ranging reflections and full-throated polemics.

“Indispensable.” — *The New York Times*

“With this book, we now have a full collection of Haacke’s crucial statements, allowing the span of his career from systems art to institutional critique to be fully assessed. As pithy as they are indispensable, Haacke’s writings capture the fierce ethics that he has always brought to his practice—now summarized in a useful introduction by Alex Alberro.”

— Caroline A. Jones, Professor and Director, History Theory Criticism Section, MIT Architecture Department; curator and author of *Hans Haacke 1967*

Hans Haacke is a German-born artist who lives and works in New York. From 1967 to 2002, he taught at The Cooper Union. Alexander Alberro is Virginia Bloddel ’51 Associate Professor of Art History at Barnard College.

March 2017 | 7 x 9 | 352 pp. | 24 color, 54 b&w illus. | $39.95/£32.95
978-0-262-03550-7

An OCTOBER Book
NEW

William Kentridge
edited by Rosalind E. Krauss

Since the 1970s, the South African artist William Kentridge has charted the turbulent terrain of his homeland in both personal and political terms. With erudition, absurdist humor, and an underlying hope in humankind, Kentridge’s artwork has examined apartheid, humanitarian atrocities, aging, and the ambiguities of growing up white and Jewish in South Africa. This October Files volume brings together critical essays and interviews that explore Kentridge’s work and shed light on the unique working processes behind his drawings, prints, stop-animation films, and theater works.

Rosalind E. Krauss is University Professor in the Department of Art History at Columbia University, where, from 1995 to 2006, she held the Meyer Schapiro Chair in Modern Art and Theory. She is a founding editor of October and the author of Passages in Modern Sculpture, The Originality of the Avant-Garde and Other Modernist Myths, The Optical Unconscious, Bachelors, Perpetual Inventory, Under Blue Cup (all published by the MIT Press), and other books.

NEW

Mary Kelly
edited by Mignon Nixon

When Mary Kelly’s best-known work, Post-Partum Document (1973–1979), was shown at the Institute of Contemporary Art in London in 1976, it caused a sensation—an unexpected response to an intellectually demanding and aesthetically restrained installation of conceptual art. The reception signaled resistance to the work’s interrogation of feminine identity and the cultural mythologizing of motherhood. This volume of essays and interviews begins with this foundational work, offering an early statement by the artist, a subsequent interview, and an essay situating the work within a broader discourse of art and social purpose in the early 1970s. Throughout, the collection addresses such themes as labor, war, trauma, and the politics of care, while emphasizing the artist’s sustained engagement with histories of feminism and generations of feminists.

Mignon Nixon is Professor of Modern and Contemporary Art at University College London and an editor of October magazine.

Also in the October Files series:

Michael Asher
edited by Jennifer King

2016 | paper | $19.95/£14.95
978-0-262-52879-5
OCTOBER Files series

Isa Genzken
edited by Lisa Lee

2015 | paper | $19.95/£14.95
978-0-262-52711-8
OCTOBER Files series
NEW

**Agnes Martin**

*Night Sea*

Suzanne Hudson

Agnes Martin’s *Night Sea* (1963) is a large canvas of hand-drawn rectangular grids painted in luminous blue and gold. In this illustrated study, Suzanne Hudson presents the painting as the work of an artist who was also a thinker, poet, and writer for whom self-presentation was a necessary part of making her works public. With *Night Sea*, Hudson argues, Martin (1912–2004) created a shimmering realization of control and loss that stands alone within her suite of classic grid paintings as an exemplary and exceptional achievement.

Hudson offers a close examination of *Night Sea* and its position within Martin’s long and prolific career, during which the artist destroyed many works as she sought forms of perfection within self-imposed restrictions of color and line. For Hudson, *Night Sea* stands as the last of Martin’s process-based works before she turned from oil to acrylic and sought to express emotions of lightness and purity unburdened by evidence of human struggle.

**Suzanne Hudson** is Associate Professor of Art History and Fine Art at the University of Southern California.

Distributed for Afterall Books
2016 | 6 x 8 1/2 | 96 pp. | 16 color illus. | paper | $19.95/£14.95
978-1-84638-171-3
One Work series

NEW

**Sigmar Polke**

*Girlfriends*

Stefan Gronert

The artist Sigmar Polke (1941–2010) worked across a broad range of media—including photography, painting, printmaking, sculpture, and film—and in styles that varied from abstract expressionism to Pop. This volume in Afterall’s One Work series offers an illustrated exploration of *Freundinnen* (*Girlfriends* 1965/66), one of Polke’s important early paintings. Taken from a found image of two young women, and using the raster dots also found in mass media reproductions, *Girlfriends* offers a statement about the use and social function of images.

Stefan Gronert approaches *Girlfriends* through its deliberate and elusive ambiguity, providing technical detail and historical background that allow some of the work’s motivation and depth to become clearer. Gronert analyzes Polke’s relationship to his tutors and peers, especially Gerhard Richter; describes the art historical context in which Polke worked; and discusses some of the social and political issues to which *Girlfriends* refers. Considering such topics as the distinction between Polke and Alain Jacquet in their use of photographed material, between Polke’s use of the raster technique and that of Roy Lichtenstein, and the feminist discourse of the time, Gronert draws on a variety of critical interpretations of Polke’s work, including some material that has not yet been translated into English.

**Stefan Gronert** is Curator of Photography and New Media at Sprengel Museum Hannover and a lecturer in art history at the Braunschweig University of Art.

Distributed for Afterall Books
March 2017 | 6 x 8 1/2 | 88 pp. | 16 color plates | paper | $19.95/£14.95
978-1-84638-182-9
One Work Series
Without boredom, arguably there is no modernity. The current sense of the word emerged simultaneously with industrialization, mass politics, and consumerism. From Manet onwards, when art represents the everyday within modern life, encounters with tedium are inevitable. And starting with modernism’s retreat into abstraction through subsequent demands placed on audiences, from the late 1960s to the present, the viewer’s endurance of repetition, slowness or other forms of monotony has become an anticipated feature of gallery-going.

In contemporary art, boredom is no longer viewed as a singular experience; rather, it is contingent on diverse social identifications and cultural positions, and exists along a spectrum stretching from a malign condition to be struggled against to something to be embraced or explored as a site of resistance. This anthology contextualizes the range of boredom associated with our neoliberal moment, taking a long view that encompasses the political critique of boredom in 1960s France; the simultaneous aesthetic embrace in the United States of silence, repetition, or indifference in Fluxus, Pop, Minimalism and conceptual art; the development of feminist diagnoses of malaise in, art, performance, and film; punk’s social critique and its influence on theories of the postmodern; and the recognition, beginning at the end of the 1980s, of a specific form of ennui experienced in former communist states. Today, with the emergence of new forms of labor alienation and personal intrusion, deadening forces extend even further into subjective experience, making the divide between a critical and an aesthetic use of boredom ever more tenuous.

Tom McDonough is Associate Professor of Art History at Binghamton University, State University of New York. Copublished with Whitechapel Gallery, London March 2017 | 5 3/4 x 8 1/4 | 240 pp. | paper | $24.95 | 978-0-262-53344-7 Documents of Contemporary Art series (Not for sale in the United Kingdom and Europe)
This anthology provides the first art-historical reassessment of information-based art in relation to data structures and exhibition curation. It examines such landmark exhibitions as Information at The Museum of Modern Art, New York, in 1970, and the equally influential Les Immatériaux, initiated by the philosopher Jean-François Lyotard at the Centre Pompidou, Paris, in 1984. It reexamines work by artists of the 1960s to early 1980s, from Les Levine and N. E. Thing Co. to General Idea and Jenny Holzer, whose prescient grasp of information’s significance resonates today. It also reinscribes into the narrative of art history technologically critical artworks that for years have circulated within new media festivals rather than in galleries.

While information science draws distinctions between “information,” signals, and data, artists from the 1960s to the present have questioned the validity and value of such boundaries. Artists have investigated information’s materiality, in signs, records, and traces; its immateriality, in hidden codes, structures, and flows; its embodiment, in instructions, social interaction, and political agency; its overload, or uncontrollable excess, challenging utopian notions of networked society; its potential for misinformation and disinformation, subliminally altering our perceptions; and its post-digital unruliness, unsettling fixed notions of history and place.

“With this comprehensive volume Sarah Cook deftly addresses the historical breadth and contemporary depth of information art in all its analogue and digital forms. Artists and critics have long been exploring communications technologies as medium and as message, while simultaneously tackling its political economy and effects. The texts herein, brilliantly woven together in non-linear fashion, demonstrate how artists working with information have intrepidly revised not only the subject/object relationship, but also the ontological shift of the object newly situated within the digital realm.”

—Caroline Langill, Associate Professor, New Media Art History/Cultural History, OCAD University, Toronto

Sarah Cook is a curator and researcher working at the intersection of art, digital and electronic media, and science. She is Dundee Fellow at Duncan of Jordanstone College of Art and Design, University of Dundee.
Performing Arts

NOW AVAILABLE IN PAPERBACK

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 did a striptease while playing Bach in Nam June Paik’s Sonatina for Adults Only. Less famous than her madcap antics but more significant is Moorman’s transformative influence on contemporary performance practice. In Topless Cellist, the first book to explore Charlotte Moorman’s life and work, Joan Rothfuss redisCOVERs, and recovers, the legacy of an extraordinary American artist.

Moorman’s arrest in 1967 for performing topless made her a water-cooler conversation starter, but before her tabloid fame she was a star of the avant-garde performance circuit, with a repertoire of pieces by, among others, Yoko Ono, Joseph Beuys, John Cage, and Paik, her main artistic partner. Rothfuss chronicles Moorman’s life, from her youth in Little Rock, Arkansas, through her career in New York’s avant-garde, to her death from breast cancer in 1991. Deeply researched and profusely illustrated, Topless Cellist offers a fascinating, sometimes heartbreaking, often hilarious story of an artist whose importance was more than the sum of her performances.

“A superb biography.”
—Holland Cotter, The New York Times

“Not just a record of a remarkable span and its rich artistic milieu, but a testament also to the ways Moorman could be so easily written out of the history of the avant-garde.”
—Brian Dillon, The Guardian

Soft Is Fast
Simone Forti in the 1960s and After
Meredith Morse

An innovative analysis of Simone Forti’s interdisciplinary art, viewing her influential 1960s “dance constructions” as negotiating the aesthetic strategies of John Cage and Anna Halprin.

“Page-turner, Soft Is Fast plumbs the depths of Forti’s multifaceted art, unearth ing aspects largely ignored in previous writing about her work. At long last Forti is getting her due in this definitive and exhilarating examination.”
—Yvonne Rainer

Out Of Now
The Lifeworks of Tehching Hsieh
Updated Edition
Adrian Heathfield and Tehching Hsieh

Copublished with the Live Art Development Agency, London
2015 | paper | $39.95/£32.95 978-0-262-52821-4

Also available:
Out Of Now
The Lifeworks of Tehching Hsieh
Updated Edition
Adrian Heathfield and Tehching Hsieh

Copublished with the Live Art Development Agency, London
2015 | paper | $39.95/£32.95 978-0-262-52821-4

March 2017 | 7 x 9 | 464 pp. | 100 illus. | paper | $25.95/£20.95 978-0-262-53358-4
(Cloth 2014)
Yayoi Kusama
Inventing the Singular
Midori Yamamura

Yayoi Kusama is the most famous artist to emerge from Japan in the period following World War II. Part of a burgeoning international art scene in the early 1960s, she exhibited in New York with Andy Warhol, Donald Judd, Claes Oldenburg, and other Pop and Minimalist luminaries, and in Europe with the Dutch Nul and the German Zero artist groups. Known for repetitive patterns, sewn soft sculptures, naked performance, and suggestive content, Kusama’s work anticipated the politically charged feminist art of the 1970s. But Kusama and her work were soon eclipsed by a dealer-controlled art market monopoly of white male American artists. Returning to Japan in 1973, Kusama became almost as famous for her self-proclaimed mental illness and permanent residence in a psychiatric hospital as she was for her art. In this book, Midori Yamamura eschews the usual critical fascination with Kusama’s biography to consider the artist in her social and cultural milieu. By examining Kusama’s art alongside that of her peers, Yamamura offers a new perspective on Kusama’s career.

2015 | 7 x 9 | 256 pp. | 4 color, 44 b&w illus. | $30.95/£25.95
978-0-262-02947-6

NOW AVAILABLE IN PAPERBACK

Body Sweats
The Uncensored Writings of Elsa von Freytag-Loringhoven
Elsa von Freytag-Loringhoven
edited by Irene Gammel and Suzanne Zelazo

As a neurasthenic, kleptomaniac, man-chasing proto-punk poet and artist, the Baroness Elsa von Freytag-Loringhoven left in her wake a ripple that is becoming a rip—one hundred years after she exploded onto the New York art scene. Her delirious verse flabbergasted New Yorkers as much as her flamboyant persona. As a poet, she was profane and playfully obscene, imagining a farting God, and transforming her contemporary Marcel Duchamp into M’ars (my arse). With its ragged edges and atonal rhythms, her poetry echoes the noise of the metropolis itself.

Published more than a century after her arrival in New York, Body Sweats is the first major collection of Elsa von Freytag-Loringhoven’s poems in English. The Baroness’s biographer Irene Gammel and coeditor Suzanne Zelazo have assembled 150 poems, most of them never before published.

“Essential reading for any student of literary Modernism or of twentieth-century poetry.”
—David Ten Eyck, Circles

“A remarkable achievement, a document of literary history that resurrects FL and argues for a recognition of her role in literary modernism and the Dada movement in particular.”
—Jan Horner, The Winnipeg Review

2016 | 7 x 9 | 440 pp. | 21 color, 52 b&w illus. | paper $26.95/£21.95 | 978-0-262-52975-4
(Cloth 2011)
The Strip
Las Vegas and the Architecture of the American Dream
Stefan Al

The Las Vegas Strip has impersonated the Wild West, with saloon doors and wagon wheels; it has decked itself out in midcentury modern sleekness. It has illuminated itself with twenty-story-high neon signs, then junked them. After that came Disney-like theme parks featuring castles and pirates, followed by replicas of Venetian canals, New York skyscrapers, and the Eiffel Tower. (It might be noted that forty-two million people visited Las Vegas in 2015—ten million more than visited the real Paris.) More recently, the Strip decided to get classy, with casinos designed by famous architects and zillion-dollar collections of art. Las Vegas became the “implosion capital of the world” as developers, driven by competition, got rid of the old to make way for the new—offering a non-metaphorical definition of “creative destruction.” In The Strip, Stefan Al examines the many transformations of the Las Vegas Strip, arguing that they mirror transformations in America itself. The Strip is not, as popularly supposed, a display of architectural freaks but representative of architectural trends and a record of social, cultural, and economic change.

Al tells two parallel stories. He describes the feverish competition of Las Vegas developers to build the snazziest, most tourist-grabbing casinos and resorts—with a cast of characters including the mobster Bugsy Siegel, the eccentric billionaire Howard Hughes, and the would-be political kingmaker Sheldon Adelson. And he views the Strip in a larger social context, showing that it has not only reflected trends but also magnified them and sometimes even initiated them. Generously illustrated with stunning color images throughout, The Strip traces the many metamorphoses of a city that offers a vivid projection of the American dream.

“The Strip takes a high-speed transect down one of the world’s most important streets as it evolved from a cowpath to the Las Vegas Strip, a tour which yields essential insights into larger American social dynamics.”

—William L. Fox, Director, Center for Art + Environment, Nevada Museum of Art

“Finally, the book that explains Las Vegas without reducing it to a caricature. Nearly 45 years after Learning from Las Vegas, Stefan Al brings the history of this iconic American landscape up to date.”

—Margaret Crawford, Professor of Architecture, University of California, Berkeley

Stefan Al, a Dutch architect and urban designer, is Associate Professor of Urban Design at the University of Pennsylvania.

April 2017 | 8 x 10 | 264 pp. | 63 color, 19 b&w illus. | $34.95/£27.95
978-0-262-03574-3

Also available:

Learning From Las Vegas, Revised Edition
The Forgotten Symbolism of Architectural Form
Robert Venturi, Denise Scott Brown, and Steven Izenour
1977 | paper | $28.95/£23.95
978-0-262-72006-9

I Am A Monument
On Learning from Las Vegas
Aron Vinegar
2012 | paper | $17.95/£14.95
978-0-262-51752-2
(Cloth 2008)
All working architects leave behind a string of monuments to themselves in the form of buildings they have designed. But what about the final spaces that architects themselves will occupy? Are architects’ gravesites more monumental—more architectural—than others? This unique book provides an illustrated guide to more than 200 gravesites of famous architects, almost all of them in the United States. Led by our intrepid author, Henry Kuehn, we find that most graves of architects are not monumental but rather modest, that many architects did not design their final resting places, and that a surprising number had their ashes scattered.

Architects’ Gravesites offers an alphabetical listing, from Alvar Aalto and Dankmar Adler (Louis Sullivan’s partner) to Frank Lloyd Wright and Minoru Yamasaki (designer of the Word Trade Center’s twin towers). Each entry includes a brief note on the architect’s career and a color photograph of the site.

Architects’ Gravesites is an architectural guide like no other, revealing as much about mortality as about monumentality.

Henry H. Kuehn, a leading executive in the medical industry before his retirement, has a longstanding interest and involvement in architecture, working with the Society of Architectural Historians and the Chicago Architecture Foundation.

April 2017 | 6 1/4 x 8 3/4 | 120 pp. | 213 color photographs | paper $19.95/£14.95 | 978-0-262-53347-8
NEW

Not Quite Architecture
Writing around Alison and Peter Smithson
M. Christine Boyer

The English architects Alison Smithson (1928–1993) and Peter Smithson (1923–2003) were ringleaders of the New Brutalism, active in CIAM and Team 10, and influential in English Pop Art. The Smithsons, who met as architecture students, built only a few buildings but wrote prolifically throughout their career, leaving a body of writings that consider issues in architecture and urbanism and also take up subjects that are “not quite architecture”—including fashion design, graphic communication, and children’s tales. In this book, M. Christine Boyer explores the Smithsons’ writings—books, articles, lectures, unpublished manuscripts, and private papers. She focuses on unpublished material, reading the letter, the scribbled note, the undelivered lecture, the scrapbook, the “magic box,” as words in the language of modern architectural history—especially that of postwar England, where the Smithsons and other architects were at the center of the richest possible range of cultural encounters. Boyer is “writing around” the Smithsons’ work by considering the cultural contexts in which they formed and wrote about their ideas.

Boyer explains that the Smithsons were intensely concerned with the responsibility of the architect to ensure the quality of place, to build with lyrical appropriateness. They reached back to the country landscapes of their childhood and, Boyer argues, mixed their brand of New Brutalism with the English Picturesque. The Smithsons saw architects as both inheritors and passers-on. Their writings offer juxtapositions and connections, resembling an association of interactive loops, ideas waiting to be transmuted into built form.

M. Christine Boyer is William R. Kenan Jr. Professor in the School of Architecture at Princeton University.

April 2017 | 7 x 9 | 488 pp. | 25 color, 80 b&w illus. | $44.95/£37.95 978-0-262-03551-4

NEW

Elastic Architecture
Frederick Kiesler and Design Research in the First Age of Robotic Culture
Stephen J. Phillips

In 1960, the renowned architect Philip Johnson championed Frederick Kiesler, calling him “the greatest non-building architect of our time.” Kiesler’s ideas were difficult to construct, but as Johnson believed, “enormous” and “profound.” Kiesler (1890–1965) went against the grain of the accepted modern style, rejecting rectilinear glass and steel in favor of more organic forms and flexible structures that could respond to the ever-changing needs of the body in motion.

In Elastic Architecture, Stephen Phillips offers the first in-depth exploration of Kiesler’s innovative and multidisciplinary research and design practice. Phillips argues that Kiesler established a new career trajectory for architects not as master builders, but as research practitioners whose innovative means and methods could advance alternative and speculative architecture. Indeed, Kiesler’s own career was the ultimate uncompromising model of a research-based practice.

Exploring Kiesler’s formative relationships with the European avant-garde, Phillips shows how Kiesler found inspiration in the plastic arts, experimental theater, early animation, and automatons to develop and refine his spatial concept of the Endless. Moving from Europe to New York in the 1920s, Kiesler applied these radical Dadaist, constructivist, and surrealist practices to his urban display projects, which included shop windows for Saks Fifth Avenue. After launching his innovative Design Correlation Laboratory at Columbia and Yale, Kiesler went on to invent new houses, theaters, and galleries that were meant to move, shift, and adapt to evolutionary changes occurring within the natural and built environment.

As Phillips demonstrates vividly, although many of Kiesler’s designs remained unbuilt, his ideas proved influential to later generations of architects and speculative artists internationally, including Archigram, Greg Lynn, UNStudio, and Olafur Eliasson.

Stephen J. Phillips is Professor of Architecture at California Polytechnic State University, Founding Director of the Cal Poly Los Angeles Metropolitan Program in Architecture and Urban Design, and Principal Architect at the firm Stephen Phillips Architects (SPARCHS).

April 2017 | 7 1/2 x 9 1/4 | 384 pp. | 21 color, 134 b&w illus. $39.95/£32.95 | 978-0-262-03573-6
NEW

Maintenance Architecture
Hilary Sample

Maintenance plays a crucial role in the production and endurance of architecture, yet architects for the most part treat maintenance with indifference. The discipline of architecture values the image of the new over the lived-in, the photogenic empty and stark building over a messy and labored one. But the fact is: homes need to be cleaned and buildings and cities need to be maintained, and architecture no matter its form cannot escape from such realities. In Maintenance Architecture, Hilary Sample offers an inventive examination of the architectural significance of maintenance through a series of short texts and images about specific buildings, materials, and projects. Although architects seldom choose to represent maintenance—imagining their work only from conception to realization—artists have long explored subjects of endurance and permanence in iconic architecture.

Sample explores a range of art projects—by artists including Gordon Matta-Clark, Jeff Wall, and Mierle Laderman Ukeles—to recast the problem of maintenance for architecture. How might architectural design and discourse change as a building cycle expands to include “post-occupancy”? Sample looks particularly at the private home, exhibition pavilion, and high-rise urban building, giving special attention to buildings constructed with novel and developing materials, technologies, and precise detailing in relation to endurance. These include Buckminster Fuller’s Dymaxion House (1929), the Lever House (1952), the U.S. Steel Building (1971), and the O-14 (2010). She considers the iconography of skyscrapers; maintenance workforces, both public and private; labor-saving technology and devices; and contemporary architectural projects and preservation techniques that encompass the afterlife of buildings. A selection of artworks make the usually invisible aspects of maintenance visible, from Martha Rosler’s Cleaning the Drapes to Inigo Manglano-Ovalle’s The Kiss.

Hilary Sample is an internationally recognized and award-winning architect and cofounder of MOS based in New York City.

2016 | 6 x 9 | 184 pp. | 50 color, 36 b&w illus. | $25.95/£20.95
978-0-262-03497-5

NEW

Thirtyfour Campgrounds
Martin Hogue

Camping can make us feel a powerful connection to nature and our rugged backwoods forebears. Campers once confronted the elemental facts of life, but now, the millions of Americans taking to the roads on camping trips are more likely to drive to a campground, hook up service conduits, connect to WiFi, drop their awnings, and set out patio chairs. It is as if, Martin Hogue observes, each campsite functions as a stage upon which campers perform a series of ritualized activities (pitching the tent, building a fire, cooking over flames). In Thirtyfour Campgrounds, Hogue investigates these sites, individually and in multiples, offering a photographic and typological survey of nearly 6,500 American campsites, mapping subtle differences within the apparently identical.

Martin Hogue teaches landscape architecture in the College of Environmental Science and Forestry at the State University of New York, Syracuse.

2016 | 11 1/2 x 11 1/2 | 264 pp. | 6500 color photos | $34.95/£27.95
978-0-262-03500-2

NOW AVAILABLE IN PAPERBACK

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

Leading neuroscientists and architects explore how the built environment affects our behavior, thoughts, emotions, and well-being.

March 2017 | 7 x 9 | 272 pp. | 47 color, 24 b&w illus. | paper $24.95/£19.95 | 978-0-262-53360-7
(Cloth 2016)

March 2017 | 7 x 9 | 272 pp. | 47 color, 24 b&w illus. | paper $24.95/£19.95 | 978-0-262-53360-7
(Cloth 2016)
NEW

Forensic Architecture
Violence at the Threshold of Detectability
Eyal Weizman

In recent years, a little-known research group called Forensic Architecture has begun using novel research methods to undertake a series of investigations into human rights abuses. Today, the group provides crucial evidence for international courts and works with a wide range of activist groups, NGOs, Amnesty International, and the UN. Forensic Architecture has created a new form of investigative practice, using architecture as an optical device to investigate armed conflicts and environmental destruction. In *Forensic Architecture*, Eyal Weizman, the group’s founder, provides an in-depth introduction to the history, practice, assumptions, potentials, and double-binds of this practice. Weizman has collected an extensive array of images, maps, and detailed documentation that records the intricate work the group has performed across the globe. Weizman offers Forensic Architecture case studies that include the analysis of shrapnel fragments in a room struck by drones in Pakistan, the resolution of a contested shooting in the West Bank, the architectural reconstruction of a secret Syrian detention center from the memory of its survivors, a blow-by-blow account of a day-long battle in Gaza, and an investigation of environmental violence in the Guatemalan highlands. With these case studies, Weizman explains in image and text how the Forensic Architecture team uses its research and investigative methods to confront state propaganda and secrets and to expose ever-new forms of state violence.

Eyal Weizman is Professor of Spatial and Visual Cultures at Goldsmiths College, University of London, and a Global Scholar at Princeton University. A founder of Forensic Architecture, he is also a founding member of the architectural collective DAAR in Beit Sahour/Palestine.

Distributed for Zone Books
May 2017 | 11 1/4 x 9 1/4 | 288 pp. | 100 color illus. | $39.95/£32.95 978-1-935408-86-4

NEW

Perspecta 49
Quote
The Yale Architectural Journal
edited by AJ Artemel, Russell LeStourgeon, and Violette de la Selle

Every intellectual endeavor relies upon an existing body of knowledge, proven and primed for reuse. Historically, this appropriation has been regulated through quotation. Academics trade epigraphs and footnotes while designers refer to precedents and manifestos. These citations—written or spoken, drawn or built—rely on their antecedent, and carry the stamp of authority.

In the field of architecture, appropriation is faster, easier, and more conspicuous than ever, but also less regulated. These displacements are no longer self-referential games. Instead, buildings are copied before construction is completed. Digital scripts are downloaded, altered, and re-uploaded—transposing the algorithm, not the object itself. Design bloggers “curate” texts and images—copying and pasting, copying and pasting. In the sea of memes and GIFs, tweets and retweets, quotes are both innumerable and viral, giving voice to anyone with access to these channels.

Traditionally, the practice of quotation has inoculated the author against accusations of plagiarism. Today, the quicksilver nature of contemporary communications obscures chains of reference. Must we jettison conventions of authorship or will we establish new codes of citation?

This issue of *Perspecta* explores the uneasy lines between quotation, appropriation, and plagiarism, proposing a constructive reevaluation of contemporary means of architectural production and reproduction. Although architecture is a discipline that prizes originality and easily ascribed authorship, it is important to recognize that quotation and associated operations are ubiquitous, intentional, and vital, not just palliatives to the anxiety of influence. These are perhaps the most potent tools of cultural production, yet also the most contested. *Perspecta 49* welcomes the contest.

AJ Artemel, Russell LeStourgeon, and Violette de la Selle are graduates of the Yale School of Architecture.

2016 | 9 x 12 | 288 pp. | 200 illus. | paper | $29.95/£24.95 978-0-262-52942-6
The Big Archive
Art from Bureaucracy
Sven Spieker

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. He argues that the use of archives by such contemporary artists as Hiller, Richter, Hans-Peter Feldmann, Wafid Raad, and Boris Mikhailov responds to and continues an attack on the nineteenth-century archive and its objectification of the historical process. Spieker considers archivally driven art in relation to changing media technologies—the typewriter, the telephone, the telegraph, film. And he connects the archive to a particularly modern visuality, showing that the avant-garde used the archive as something of a laboratory for experimental inquiries into the nature of vision and its relation to time. *The Big Archive* offers us the first critical monograph on an overarching motif in twentieth-century art.

“Spieker’s arguments are often beguilingly clever, at times devilishly so.”
—Craig Leonard, *Prefix Photo*

“A great addition to any library where those curious about archival history or contemporary art roam.”
—Lacey Prpic Hedtke, *LIBREAS: Library Ideas*

March 2017 | 6 1/2 x 9 | 240 pp. | 78 illus. | paper | $24.95/£19.95
978-0-262-53557-7
(Cloth 2008)

Fantasies Of The Library
edited by Anna-Sophie Springer and Etienne Turpin

*Fantasies of the Library* lets readers experience the library anew. The book imagines, and enacts, the library as both keeper of books and curator of ideas—as a platform of the future. One essay occupies the right-hand page of a two-page spread while interviews scroll independently on the left. Bibliophilic artworks intersect both throughout the book-as-exhibition. A photo essay, “Reading Rooms Reading Machines” further interrupts the book in order to display images of libraries (old and new, real and imagined), and readers (human and machine) and features work by artists including Kader Attia, Wafaa Bilal, Mark Dion, Rodney Graham, Katie Paterson, Veronika Spierenburg, and others.

The book includes an essay on the institutional ordering principles of book collections; a conversation with the proprietors of the Prelinger Library in San Francisco; reflections on the role of cultural memory and the archive; and a dialogue with a new media theorist about experiments at the intersection of curatorial practice and open source ebooks. The reader emerges from this book-as-exhibition with the growing conviction that the library is not only a curatorial space but a bibliological imaginary, ripe for the exploration of consequential paginated affairs. The physicality of the book—and this book—“resists the digital,” argues coeditor Etienne Turpin, “but not in a nostalgic way.”

Anna-Sophie Springer, a curator and writer, is the codirector (with Charles Stankievech) of K. Verlag, an independent publishing imprint and curatorial-editorial platform (Berlin and Toronto). Etienne Turpin is the founding director of anexact office, a design research practice based in Jakarta. Both are members of the SYNAPSE International Curators’ Network at the Haus der Kulturen der Welt.

2016 | 5 1/8 x 8 1/4 | 160 pp. | 30 color, 15 b&w illus. | $24.95/£19.95
978-0-262-03520-0
NEW

Walking in Berlin
A Flaneur in the Capital
Franz Hessel
with an essay by Walter Benjamin
translated by Amanda DeMarco

Franz Hessel (1880–1941), a German-born writer, grew up in Berlin, studied in Munich, and then lived in Paris, where he moved in artistic and literary circles. His relationship with the fashion journalist Helen Grund was the inspiration for Henri-Pierre Roche’s novel Jules et Jim. In collaboration with Walter Benjamin, Hessel reinvented the Parisian figure of the flaneur. This 1929 book—here in its first English translation—offers Hessel’s version of a flaneur in Berlin.

In Walking in Berlin, Hessel captures the rhythm of Weimar-era Berlin, recording the seismic shifts in the German culture of that time. Nearly all of the essays take the form of a walk or outing, focusing on either a theme or part of the city, and many end at a theater, cinema, or club. Hessel deftly weaves the past with the present, walking through the city’s history as well as its neighborhoods. Even today, his walks in the city, from the Alexanderplatz to Kreuzberg, can guide would-be flaneurs.

“An absolutely epic book, a walking remembrance.”
—Walter Benjamin

Franz Hessel, Berlin-born son of a Jewish banking family, was a writer and translator, translating works by Casanova, Stendhal, and Balzac, as well as collaborating with Walter Benjamin on a translation of Proust’s À la recherche du temps perdu into German. Hessel died in early 1941, shortly after his release from an internment camp.

April 2017 | 5 3/8 x 8 | 248 pp. | $24.95 | 978-0-262-03635-1
(For sale in North America only)

NEW

The Complete Madame Realism
and Other Stories
Lynne Tillman
introduction by M. G. Lord
afterword by Andrew Durbin

The Complete Madame Realism and Other Stories gathers together Lynne Tillman’s groundbreaking fiction/essays on culture and places, monuments, artworks, iconic TV shows, and received ideas, written in the third person to record the subtle, ironic, and wry observations of the playful but stern “Madame Realism.” Through her use of a fictional character, Tillman devised a new genre of writing that melded fiction, theory, sensation, and critical thought, disseminating her third-person art writer’s observations in such magazines as Art in America and in a variety of art exhibition catalogs and artist books. Two decades after the original publication of these texts, her approach to investigation through embodied thought has been wholly absorbed by a new generation of artists and writers.

Lynne Tillman is the author of five novels, four collections of short stories, two collections of essays and two other nonfiction books. She is Professor and Writer-in-Residence in the Department of English at the University at Albany, a recipient of a Guggenheim Fellowship as well as an Arts Writers grant from the Warhol Foundation/Creative Capital (2016).

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Native Agents series

NEW

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Marcus Steinweg
foreword by Thomas Hirschhorn
translated by Amanda DeMarco

Meditations, maxims, aphorisms, notes, and comments address topics that range from pathos and genius to careerism and club sandwiches.

Marcus Steinweg, an author and philosopher based in Berlin, teaches at the Universität der Künste Berlin (UdK) and is the coeditor of the journal Inaesthetics.

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Untimely Meditations series
The “Public” Life of Photographs
edited by Thierry Gervais

Do we understand a photograph differently if we encounter it in a newspaper rather than a book? In a photo album as opposed to framed on a museum wall? The “Public” Life of Photographs explores how the various ways that photographs have been made available to the public have influenced their reception. The reproducibility of photography has been the necessary tool in the creation of a mass visual culture. This generously illustrated book explores historical instances of the “public” life of photographic images—tracing the steps from the creation of photographs to their reception.

Contributors:
Geoffrey Batchen, Nathalie Boulouch, Heather Diack, André Gunthert, Sophie Hackett, Vincent Lavoie, Olivier Lugon, Mary Panzer, Joel Snyder

Thierry Gervais is Assistant Professor at Ryerson University and Head of Research at the Ryerson Image Centre (RIC), Toronto.

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RIC Books

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Félix Nadar
translated by Eduardo Cadava and Liana Theodoratou

Celebrated nineteenth-century photographer—and writer, actor, caricaturist, inventor, and balloonist—Félix Nadar published this memoir of his photographic life in 1900 at the age of eighty. Composed as a series of vignettes (we might view them as a series of “written photographs”), this intelligent and witty book offers stories of Nadar’s experiences in the early years of photography, memorable character sketches, and meditations on history. It is a classic work, cited by writers from Walter Benjamin to Rosalind Krauss. This is its first and only complete English translation.

“Nadar’s book has finally been translated into English. . . . [M]any of the vignettes in When I Was a Photographer are infused with his rebellious zest.”
—The Wall Street Journal

“This compact volume gives the sense of being present for the invention of photography. . . . [Nadar] writes engagingly of photographing a dead man and meeting a bee tamer, and we are charmed.”
—San Francisco Chronicle

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—The Guardian

2015 | 5 3/8 x 8 | 336 pp. | $25.95/£20.95 | 978-0-262-02945-2

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Affections for the Moving Image
Laura U. Marks

An examination of experimental cinema and media art from the Arabic-speaking world that explores filmmakers’ creative and philosophical inventiveness in trying times.

2015 | 7 x 9 | 416 pp. | 135 b&w illus. | $32.00/£26.95 | 978-0-262-02930-8

A Leonardo Book
Product design criticism operates at the very brink of the landfill site, salvaging some products with praise but consigning others to its depths through condemnation or indifference. When a designed product’s usefulness is past, the public happily discards it to make room for the next new thing. Criticism rarely deals with how a product might be used, or not used, over time; it is more likely to play the enabler, encouraging our addiction to consumption. With *Sifting the Trash*, Alice Twemlow offers an especially timely reexamination of the history of product design criticism through the metaphors and actualities of the product as imminent junk and the consumer as junkie.

Twemlow explores five key moments over the past sixty years of product design criticism. From the mid-1950s through the 1960s, for example, critics including Reyner Banham, Deborah Allen, and Richard Hamilton wrote about the ways people actually used design, and invented a new kind of criticism. At the 1970 International Design Conference in Aspen, environmental activists protested the design establishment’s lack of political engagement. In the 1980s, left-leaning cultural critics introduced ideology to British design criticism. In the 1990s, dueling London exhibits offered alternative views of contemporary design. And in the early 2000s, professional critics were challenged by energetic design bloggers. Through the years, Twemlow shows, critics either sifted the trash and assigned value or attempted to detect, diagnose, and treat the sickness of a consumer society.

Alice Twemlow, a writer, lecturer, and curator, is Co-head of the Masters Program in Design Curating and Writing at Design Academy Eindhoven, the Netherlands. From 2008 to 2016, she was Founding Chair of the Masters Program in Design Research, Writing, and Criticism at the School of Visual Arts in New York.
Graphic design has been an academic discipline since the post-World War II era, but it has yet to develop a coherent theoretical foundation. Instead, it proceeds through styles, genres, and imitation, drawing on sources that range from the Bauhaus to deconstructionism. In FireSigns, Steven Skaggs offers the foundation for a semiotic theory of graphic design, exploring semiotic concepts from design and studio art perspectives and offering useful conceptual tools for practicing designers.

Semiotics is the study of signs and significations; graphic design creates visual signs meant to create a certain effect in the mind (a “FireSign”). Skaggs provides a network of explicit concepts and terminology for a practice that has made implicit use of semiotics without knowing it. He offers an overview of the metaphysics of visual perception and the notion of visual entities, and, drawing on the pragmatic semiotics of the philosopher Charles Sanders Peirce, looks at visual experience as a product of the action of signs. He introduces three conceptual tools for analyzing works of graphic design—semantic profiles, the functional metric, and the visual gamut—that allow visual “personality types” to emerge and enable a greater understanding of the range of possibilities for visual elements. Finally, he applies these tools to specific analyses of typography.

**Steven Skaggs** is Professor of Design at the Hite Art Institute of the University of Louisville.
NEW

Machine Art In The Twentieth Century
Andreas Broeckmann

An investigation of artists’ engagement with technical systems, tracing art historical lineages that connect works of different periods.

Andreas Broeckmann, an art historian and curator, directs the Leuphana Arts Program at Leuphana University Lüneburg, Germany.

2017 | 7 x 9 | 408 pp.
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The Systemic Image
Inge Hinterwaldner

Computer simulations conceive objects and situations dynamically, in their changes and progressions. In The Systemic Image, Inge Hinterwaldner considers not only the technical components of dynamic computer simulations but also the sensory aspects of the realization. Examining the optic, the acoustic, the tactile, and the sensorimotor impressions that interactive real-time simulations provide, she finds that iconicity plays a dominant yet unexpected role.

Based on this, and close readings of a series of example works, Hinterwaldner offers a new conceptualization of the relationship between systemic configuration and the iconic aspects in these calculated complexes.

Inge Hinterwaldner is Associate Professor for Modern and Contemporary Art, in the Institute of Art and Visual History at the Humboldt University in Berlin.

2017 | 7 x 9 | 432 pp. | 143 illus. | $72.00 / £59.95
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Here/There
Telepresence, Touch, and Art at the Interface
Kris Paulsen

An examination of telepresence technologies through the lens of contemporary artistic experiments, from early video art through current “drone vision” works.

“Here/There offers both a prehistory and an alternative account of telepresence and teleaction through a detailed exploration of artistic production made with video. Paulsen focuses on artists whose distinctive contribution is their ambition to make ‘both sides of the screen matter.’ Confronting head-on the ethical-political challenges associated with these increasingly dominant technologies, Paulsen argues compellingly that, ‘In the face of doubt, one must act with care.’”

—Kate Mondloch, Associate Professor of Art History, University of Oregon; author of Screens: Viewing Media Installation Art

Kris Paulsen is Assistant Professor of History of Art and Film Studies at the Ohio State University.

March 2017 | 264 pp. | 54 illus. | $40.00 / £32.95
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