Atlas of Poetic Zoology
Emmanuelle Pouydebat
Translated by Erik Butler
Pouydebat’s text, accompanied by striking color illustrations by artist Julie Terrazzoni, offers a catalog of wondrous beings from walking fish to self-medicating chimpanzees.

One of the most powerful ways for scientists to document and communicate their work is through photography. In this book, celebrated science photographer Felice Frankel offers a guide for creating science images that are both accurate and visually stunning. *Picturing Science and Engineering* provides detailed instructions for making science photographs using the DSLR camera, the flatbed scanner, and the phone camera. The book includes a series of step-by-step case studies, describing how final images were designed for cover submissions and other kinds of visualizations. Lavishly illustrated in color throughout, the book encourages the reader to learn by doing, following Frankel as she recreates the stages of discovery that lead to a good science visual.

Felice C. Frankel is an award-winning science photographer whose photographs have appeared in many publications. A research scientist in the Department of Chemical Engineering at MIT, she is the author of *Envisioning Science* (MIT Press), *No Small Matter* (with G. M. Whitesides), *On the Surface of Things* (with G. M. Whitesides), and *Visual Strategies* (with Angela H. DePace).

Mitpress.mit.edu 37
Bauhaus
Weimar, Dessau, Berlin, Chicago
Hans M. Wingler

Available in a boxed hardcover edition: the definitive work on the Bauhaus. Documents in Bauhaus are taken from a wide array of sources—public manifestos, private letters, internal memoranda, jotted-down conversations, minutes of board and faculty meetings, sketches and schemata, excerpts from speeches and books, newspaper and magazine articles, Nazi polemics, official German government documents, court proceedings, budgets, and curricula. The illustrations include architectural plans and realizations, craft and industrial model designs (furniture, ceramics, metalwork, textiles, stained glass, typography, wallpaper), sculpture, paintings, drawings, etchings, woodcuts, posters, programs, advertising brochures, stage settings, and formal portraits of such Bauhaus masters as Walter Gropius, Lyonel Feininger, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, Josef Albers, Herbert Bayer, Marcel Breuer, and Ludwig Mies van der Rohe.

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

1969 (reissued 2015) | Boxed Hardcover | Special anniversary prices $100.00/£77.00 | 658 pp. | 10 x 14 | 9780262230339

Muriel Cooper
David Reinfurt and Robert Wiesenberger

Afterword by Nicholas Negroponte
Foreword by Lisa Strausfeld

Muriel Cooper (1921–1994) was the pioneering designer who created the iconic MIT Press colophon (or logo)—seven bars that represent the lowercase letters “mitp” as abstracted books on a shelf. She designed a modernist monument, the encyclopedic volume The Bauhaus (1969), and the graphically dazzling and controversial first edition of Learning from Las Vegas (1972). She used an offset press as an artistic tool, worked with a large-format Polaroid camera, and had an early vision of e-books. Cooper was the first design director of the MIT Press, the cofounder of the Visible Language Workshop at MIT, and the first woman to be granted tenure at MIT’s Media Lab, where she developed software interfaces and taught a new generation of designers. She began her four-decade career at MIT by designing vibrant printed flyers for the Office of Publications; her final projects were digital. This lavishly illustrated volume documents Cooper’s career in abundant detail, with prints, sketches, book covers, posters, mechanicals, student projects, and photographs, from her work in design, teaching, and research at MIT.

A humanist among scientists, Cooper embraced dynamism, simultaneity, transparency, and expressiveness across all the media she worked in. More than two decades after her career came to a premature end, Muriel Cooper’s legacy is still unfolding. This beautiful slip-cased volume, designed by Yasuyo Iguchi, looks back at a body of work that is as contemporary now as it was when Cooper was experimenting with IBM Selectric typewriters. She designed design’s future.

David Reinfurt, a graphic designer, is cofounder of Dexter Sinister and The Serving Library, an online and print publishing project, and a Lecturer at Princeton University. His work is in the permanent collections of Cooper Hewitt National Design Museum, the Museum of Modern Art, Walker Art Center, and the Whitney Museum of American Art. Robert Wiesenberger is Curator of Graphic Design at the Yale School of Art, where he teaches the history of graphic design, and a PhD candidate in art history at Columbia University. As the 2014–2016 Stefan Engelhorn Curatorial Fellow at the Harvard Art Museums, he was responsible for the museums’ Bauhaus collections.

September 2017 | Boxed Hardcover | $60.00/£47.00 | 240 pp. | 10 x 14 | 202 color illus., 137 b&w illus. | 9780262036504
Gyorgy Kepes

Undreaming the Bauhaus

John R. Blakinger

Gyorgy Kepes (1906–2001) was the last disciple of Bauhaus modernism, an acolyte of László Moholy-Nagy and a self-styled revolutionary artist. But by midcentury, transplanted to America, Kepes found he was trapped in the military-industrial-aesthetic complex. In this first book-length study of Kepes, John Blakinger argues that Kepes, by opening the research laboratory to the arts, established a new paradigm for creative practice: the artist as technocrat. First at Chicago’s New Bauhaus and then for many years at MIT, Kepes pioneered interdisciplinary collaboration between the arts and sciences—what he termed “interthinking” and “interseeing.” Kepes and his colleagues—ranging from metallurgists to mathematicians—became part of an important but little-explored constellation: the Cold War avant-garde.

Blakinger traces Kepes’s career in the United States through a series of episodes: Kepes’s work with the military on camouflage techniques; his development of a visual design pedagogy, as seen in the exhibition The New Landscape and his book The New Landscape in Art and Science; his encyclopedic Vision + Value series; his unpublished magnum opus, the Light Book; the Center for Advanced Visual Studies (CAVS), an art-science research institute established by Kepes at MIT in 1967; and the Center’s proposals for massive environmental installations that would animate the urban landscape. CAVS was entangled in the antiwar politics of the late 1960s, as many students and faculty protested MIT’s partnerships with defense contractors—some of whom had ties to the Center. In attempting to “undream” the Bauhaus into existence in the postwar world, Kepes faced profound resistance.

Generously illustrated, drawing on the vast archive of Kepes’s papers at Stanford and MIT’s CAVS Special Collection, this book supplies a missing chapter in our understanding of midcentury modern and Cold War visual culture.

*John R. Blakinger* is the 2018–2019 Terra Foundation Visiting Professor of American Art at the University of Oxford.

June 2019 | Hardcover | $55.00/£43.00 | 480 pp. | 7 x 9 | 6 color illus., 195 b&w illus. | 9780262039864

Haunted Bauhaus

Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics

Elizabeth Otto

In *Haunted Bauhaus*, art historian Elizabeth Otto liberates Bauhaus history, uncovering a movement that is vastly more diverse and paradoxical than previously assumed. Otto traces the surprising trajectories of the school’s engagement with occult spirituality, gender fluidity, queer identities, and radical politics. The Bauhaus, she shows us, is haunted by these untold stories.

The Bauhaus is most often associated with a handful of famous artists, architects, and designers—notably Paul Klee, Walter Gropius, László Moholy-Nagy, and Marcel Breuer. Otto enlarges this narrow focus by reclaiming the historically marginalized lives and accomplishments of many of the more than 1,200 Bauhaus teachers and students (the so-called Bauhausers), arguing that they are central to our understanding of this movement. With *Haunted Bauhaus*, Otto provides the first sustained investigation of the irrational and the unconventional currents swirling behind the Bauhaus’s signature sleek surfaces and austere structures.

*Elizabeth Otto* is Associate Professor of Art History and Visual Studies at the University at Buffalo (SUNY), where she is also the Executive Director of the Humanities Institute.

September 2019 | Hardcover | $34.95/£27.00 | 296 pp | 7 x 9 | 55 color photos, 26 b&w illus. | 9780262043298

Bauhaus Futures

Edited by Laura Forlano, Molly Wright Steenson, and Mike Ananny

What would keep the Bauhaus up at night if it were practicing today? A century after its founding by Walter Gropius in Weimar, Germany, as an “experimental laboratory of the future,” who are the pioneering experimentalists who reinscribe or resist Bauhaus traditions? This book explores the varied legacies, influences, and futures of the Bauhaus. Many of the animating issues of the Bauhaus—its integration of research, teaching, and practice; its experimentation with materials; its democratization of design; its open-minded, heterogeneous approach to ideas, theories, methods, and styles—remain relevant. *Bauhaus Futures* address these as well as issues that design has largely ignored for the last hundred years: gender, race, ethnicity, class, sexuality, and disability.

*Laura Forlano* is Associate Professor of Design and Director of the Critical Futures Lab at the Institute of Design at Illinois Institute of Technology. *Molly Wright Steenson* is K&L Gates Associate Professor of Ethics and Computational Technologies at Carnegie Mellon University. *Mike Ananny* is Associate Professor at the University of Southern California’s Annenberg School for Communication and Journalism.

October 2019 | Hardcover | $35.00/£27.00 | 328 pp | 7 x 9 | 77 b&w illus., 40 color plates | 9780262042918
Why Art Museums?
The Unfinished Work of Alexander Dorner
Edited by Sarah Ganz Blythe and Andrew Martinez

Alexander Dorner (1893–1957) became Director of the Rhode Island School of Design Museum in 1938, and immediately began a radical makeover of the galleries, drawing on theories he had developed in collaboration with modernist artists during his directorship of the Provinzial-museum in Hanover, Germany. Dorner’s saturated environments sought to inspire wonderment and awe, immersing the museum visitor in the look and feel of a given period. Music, literature, and gallery talks (offered through a pioneering audio system) attempted to recreate the complex worlds in which the objects once operated. Why Art Museums? considers Dorner’s legacy and influence in art history, education, and museum practice. It includes the first publication of a 1938 speech made by Dorner at Harvard as well as galleys of Dorner’s unpublished manuscript, “Why Have Art Museums?”, both of which explore the meaning and purpose of museums and art in society.

In Germany, Dorner formed close relationships with the Bauhaus artists and made some of the first acquisitions of works by László Moholy-Nagy, Kazimir Malevich, El Lissitzky, and others. The Nazi regime actively opposed Dorner’s work, and he fled Germany for the United States. At the RISD Museum, Dorner clashed with RISD officials and Providence society and contended with wartime anti-German bias. His tenure at RISD was brief but highly influential. The essays and unpublished material in Why Art Museums? make clear the relevance of Dorner’s ideas about progressive education, public access to art and design, and the shaping of environments for experience and learning.

Sarah Ganz Blythe is Deputy Director of Exhibitions, Education, and Programs at the RISD Museum and coauthor of Looking at Dada. Andrew Martinez is an Archivist at RISD and the coeditor of Infinite Radius: Founding Rhode Island School of Design.

Copublished with the RISD Museum
September 2018 | Hardcover | $39.95/£30.00 | 272 pp. | 8 x 11
29 color illus., 52 b&w illus. | 9780262039147

An Unfinished Encyclopedia of Scale Figures without Architecture
Edited by Michael Meredith, Hilary Sample and MOS
Foreword by Martino Stierli

Architects draw buildings, and the buildings they draw are usually populated by representations of the human figure—drawn, copied, collaged, or inserted—most often to suggest scale. It is impossible to represent architecture without representing the human form. This book collects more than 1,000 scale figures by 250 architects but presents them in a completely unexpected way: it removes them from their architectural context, displaying them on the page, buildingless, giving them lives of their own. They are presented not thematically or chronologically but encyclopedically, alphabetically by architect (Aalto to Zumthor). In serendipitous juxtapositions, the autonomous human figures appear and reappear, displaying endless variations of architecturally rendered human forms.

Some architects’ figures are casually scrawled; others are drawn carefully by hand or manipulated by Photoshop; some are collaged and pasted, others rendered in charcoal or watercolors. Leon Battista Alberti presents a trident-bearing god; the Ant Farm architecture group provides a naked John and Yoko; Archigram supplies its Air Hab Village with a photograph of a happy family. Without their architectural surroundings, the scale figures present themselves as architecture’s refugees. They are the necessary but often overlooked reference points that give character to spaces imagined for but not yet occupied by humans. Here, they constitute a unique sourcebook and an architectural citizenry of their own.

Michael Meredith is a Principal at MOS, an internationally recognized architectural practice based in New York. His writing has appeared in Artforum, LOG, Perspecta, Harvard Design Magazine, and other publications. Hilary Sample is a Principal at MOS, Associate Professor at Columbia University’s Graduate School of Architecture Planning, and Preservation, and author of Maintenance Architecture (MIT Press). MOS, cofounded by Meredith and Sample in 2003, was the recipient of the 2015 Cooper Hewitt, Smithsonian Design Museum National Design Award in Architecture, the 2010 American Academy of Arts and Letters Architecture Award, and the 2008 Architectural League of New York Emerging Voices Award.

January 2019 | Hardcover | $85.00/£66.00 | 1256 pp. | 8.25 x 11
1248 illus. | 9780262038676
played their first chords as garage bands. What began as an architectural construct became a cultural construct. In this provocative history and deconstruction of an American icon, Olivia Erlanger and Luis Ortega Gavela use the garage as a lens through which to view the advent of suburbia, the myth of the perfect family, and the degradation of the American dream.

The stories of what happened in these garages became self-fulfilling prophecies the more they were repeated. Hewlett-Packard was founded in a garage that now bears a plaque: The Birthplace of Silicon Valley. Google followed suit, dreamed up in a Menlo Park garage a few decades later. Also conceived in a garage: the toy company Mattel, creator of Barbie, the postwar, posthuman representation of American women. Garages became guest rooms, game rooms, home gyms, wine cellars, and secret bondage lairs, a room of its own. Steve Jobs and Steve Wozniak (allegedly) started Apple Computer in a garage. Suburban men turned garages into man caves to escape from family life. Nirvana and No Doubt by others “an enclave of anarchy,” Slab City is also the end of the road for many. Without official electricity, running water, sewers, or trash pickup, Slab City dwellers also live without law enforcement, taxation, or administration. Built on the concrete slabs of Camp Dunlap, an abandoned Marine training base, the settlement maintains its off-grid aspirations within the site’s residual military perimeters and gridded street layout; off-grid is really in-grid. In this book, architect Charlie Hailey and photographer Donovan Wylie explore the contradictions of Slab City.

In a series of insightful texts and striking color photographs, Hailey and Wylie capture the texture of life in Slab City. They show us Slab Mart, a conflation of rubbish heap and homeless people.

“An inventive examination of a crucial but neglected aspect of architecture, by an architect writing to architects.” — Brett Steele, Dean, UCLA School of the Arts and Architecture

Olivia Erlanger is an artist and writer based in Los Angeles. She received the inaugural BMW Open Work Frieze Prize 2017 and has shown internationally at Motherculture, Human Resources, AND NOW, Pilar Corrias Gallery. She was a fellow at IdeasCity in Arles, France, and at the Ludwig Museum Cologne, Stedelijk Museum, and the British Pavilion during the 15th Venice Architecture Biennale. An Architectural Association graduate, she has lectured at Brown University and the Architectural Association, London. She coauthored, “Born Goth” with Ortega Gavela for Harvard Design Magazine. Luis Ortega Gavela is a Mexican architect based in London and Los Angeles; whose work has been shown widely, including at the Ludwig Museum Cologne, Stedelijk Museum, and the British Pavilion during the 15th Venice Architecture Biennale. An Architectural Association graduate, he has lectured at the Royal Academy of Arts, and TU Delft. He is a founder of the arts collective AYR. Erlanger and Ortega are at work on a documentary film on the garage.

Garage

Olivia Erlanger and Luis Ortega Gavela

"A terrific, important book that both venerates and de-mythologizes the most hidden of all architectural spaces: the garage.” —Brett Steele, Dean, UCLA School of the Arts and Architecture

Slab City: Dispatches from the Last Free Place

Charlie Hailey and Donovan Wylie

"Called by some “the last free place” and others “an enclave of anarchy,” Slab City is also the end of the road for many. Without official electricity, running water, sewers, or trash pickup, Slab City dwellers also live without law enforcement, taxation, or administration. Built on the concrete slabs of Camp Dunlap, an abandoned Marine training base, the settlement maintains its off-grid aspirations within the site’s residual military perimeters and gridded street layout; off-grid is really in-grid. In this book, architect Charlie Hailey and photographer Donovan Wylie explore the contradictions of Slab City.

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"A terrific, important book that both venerates and de-mythologizes the most hidden of all architectural spaces: the garage.” —Brett Steele, Dean, UCLA School of the Arts and Architecture

Charlie Hailey

Professor in the School of Architecture at the University of Florida, is the author of Camps: A Guide to 21st Century Space (MIT Press) and other books. He was awarded a Guggenheim Fellowship in 2018.

October 2018 | Hardcover | $35.00/£27.00 | 192 pp. | 7 x 9 | 41 color illus.

NEW IN PAPERBACK

Maintenance Architecture

Hilary Sample

An inventive examination of a crucial but neglected aspect of architecture, by an architect writing to architects.

September 2018 | Paperback | $19.95/£14.99 | 208 pp. | 6 x 9 | 50 color illus.
Downtown Detroit is in the midst of an astonishing rebirth. Its sidewalks have become a dreamland for an aspiring creative class, filled with shoppers, office workers, and restaurant-goers. Cranes dot the skyline, replacing the wrecking balls seen there only a few years ago. But venture a few blocks in any direction and this liveliness gives way to urban blight, a nightmare cityscape of crumbling concrete, barbed wire, and debris. In *Dream City*, urban designer Conrad Kickert examines the paradoxes of Detroit’s landscape of extremes, arguing that the current reinvention of downtown is the expression of two centuries of Detroiters’ conflicting hopes and dreams. Kickert demonstrates the materialization of these dreams with a series of detailed original morphological maps that trace downtown’s rise, fall, and rebirth.

Kickert argues that Detroit’s case is extreme but not unique; many other American cities have seen a similar decline—and many others may see a similar revitalization.

Conrad Kickert is an urban designer and Assistant Professor of Urban Design at the University of Cincinnati.

May 2019 | Hardcover | $44.95/£35.00 | 384 pp. | 7 x 9 | 62 color illus, 67 b&w illus. | 9780262039345

Critical Care
Architecture and Urbanism for a Broken Planet
Edited by Angelika Fitz, Elke Krasny and Architekturzentrum Wien

Today, architecture and urbanism are capital-centric, speculation-driven, and investment-dominated. Many cannot afford housing. Austerity measures have taken a disastrous toll on public infrastructures. The climate crisis has rendered the planet vulnerable, even uninhabitable. This book offers an alternative vision in architecture and urbanism that focuses on caring for a broken planet. Rooted in a radical care perspective that always starts from the given, in the midst of things, this edited collection of essays and illustrated case studies documents ideas and practices from an extraordinarily diverse group of contributors.

Angelika Fitz is Director of Architekturzentrum Wien. Her curatorial projects include We-Traders: Swapping Crisis for City and Actopolis: The Art of Action (both for the Goethe Institute). She is the coeditor of *How to Build*. Fitz and Elke Krasny are curators of the exhibition at Architekturzentrum Wien, *Critical Care: Architecture and Urbanism for a Broken Planet*. Elke Krasny is Professor at the Academy of Fine Arts Vienna. Her curatorial and editorial projects include *The Force is in the Mind: The Making of Architecture and Hands-on Urbanism 1850–2012: The Right to Green* (both for the Architekturzentrum Wien, with the latter shown at the 2012 Venice Architecture Biennale).

Copublished with Architekturzentrum Wien
May 2019 | Paperback | $40.00/£30.00 | 300 pp. | 6.50 x 9.25
180 color illus. | 9780262536837

The Smart Enough City
Putting Technology in Its Place to Reclaim Our Urban Future
Ben Green
Foreword by Jascha Franklin-Hodge

Why technology is not an end in itself, and how cities can be “smart enough,” using technology to promote democracy and equity.

Ben Green is an Affiliate and former Fellow at the Berkman Klein Center for Internet and Society at Harvard University and a PhD candidate in Applied Mathematics at Harvard’s John A. Paulson School of Engineering and Applied Sciences. From 2016 to 2017 he was a Data Scientist in the City of Boston’s Department of Innovation and Technology.

April 2019 | Hardcover | $24.95/£20.00 | 240 pp. | 6 x 9 | 11 b&w illus.
9780262039673

Inventing Future Cities
How we can invent—but not predict—the future of cities.

Michael Batty is Bartlett Professor of Planning at University College London and the author of *Cities and Complexity* and *The New Science of Cities*, both published by the MIT Press.

December 2018 | Hardcover | $27.95/£22.00 | 304 pp. | 6 x 9
46 b&w illus. | 9780262039959
written by someone who is both an experienced gardener and a landscape architect. With Overgrown, Julian Raxworthy offers a watershed work in the tradition of Ian McHarg, Anne Whiston Spirn, Kevin Lynch, and J. B. Jackson.

Julian Raxworthy is a landscape architect from Australia. He convenes the Landscape Architecture and Urban Design programs in the School of Architecture, Planning, and Geomatics at the University of Cape Town.

November 2018 | Hardcover | $29.95/£24.00 | 392 pp. | 7 x 9 | 149 color illus. | 9780262038539

Laboratory Lifestyles
The Construction of Scientific Fictions
Edited by Sandra Kaji-O’Grady, Chris L. Smith and Russell Hughes

A generously illustrated examination of the boom in luxurious, resort-style scientific laboratories and how this affects scientists’ work.

Sandra Kaji-O’Grady is Professor and Head of the School of Architecture at the University of Queensland. Chris L. Smith is Associate Professor of Architectural Design and Techné at the University of Sydney. Russell Hughes is an Honorary Fellow in the School of Architecture at the University of Queensland.

January 2019 | Hardcover | $29.95/£24.00 | 304 pp. | 7 x 9 | 64 color illus. | 9780262039928
Leonardo Book Series

Electric Light
An Architectural History
Sandy Isenstadt

How electric light created new spaces that transformed the built environment and the perception of modern architecture.

Sandy Isenstadt is a Professor in the Art History Department and Director of the Center for Material Culture Studies at the University of Delaware.

He is the author of The Modern American House: Spaciousness and Middle-Class Identity.

September 2018 | Hardcover | $44.95/£35.00 | 304 pp. | 7 x 9 | 27 color illus. | 9780262038717

Perspecta 51
Medium
Edited by Shayari de Silva, Dante Furioso and Samantha Jaff

Essays, interviews, and projects that consider the notion of medium and the possibilities for its productive use (and misuse) by architects.

Shayari de Silva, Dante Furioso, Samantha Jaff are all practicing architects and graduates of the Yale School of Architecture.

October 2018 | Paperback | $29.95/£24.00 | 360 pp. | 9 x 12, 200 illus. | 9780262535922
Perspecta Series
Ai Weiwei
Beijing Photographs, 1993-2003

Ai Weiwei, John Tancock and Stephanie H. Tung

*Ai Weiwei: Beijing Photographs 1993–2003* is an autobiography in pictures. Ai Weiwei is China’s most celebrated contemporary artist, and its most outspoken domestic critic. In April 2011, when Ai disappeared into police custody for three months, he quickly became the art world’s most famous missing person. Since then, Ai Weiwei’s critiques of China’s repressive regime have ranged from playful photographs of his raised middle finger in front of Tiananmen Square to searing memorials to the more than 5,000 schoolchildren who died in shoddy government construction in the 2008 Sichuan earthquake. Against a backdrop of strict censorship, Ai has become a hero on social media to millions of Chinese citizens.

This book, prohibited from publication in China, offers an intimate look at Ai Weiwei’s world in the years after his return from New York and preceding his imprisonment and global superstardom. The photographs capture Ai’s emergence as the uniquely provocative artist that he is today. There is no more revealing portrait of Ai Weiwei’s life in China than this.

The book contains more than 600 carefully sequenced images culled from an archive of more than 40,000 photographs taken by Ai: a narrative arc carefully shaped by an artist keenly aware of photography’s ability to tell stories. It includes a shattering series of photographs taken between 1993 and 1996 devoted to the final illness and death of Ai’s father Ai Qing. The book is a sequel to *Ai Weiwei: New York 1983–1993*, a privately published book that collected photographs taken by Ai during his years on the New York art scene.

Ai Weiwei is one of today’s most important and controversial artists. His recent exhibitions include “Sunflower Seeds” at the Tate Modern, London, a vast assemblage of handcrafted porcelain sunflower seeds; and six fiberglass dioramas depicting his 81-day imprisonment in 2011, shown at a Venice gallery in parallel with the 2013 Venice Biennale. He was a designer of the famous “Bird’s Nest” stadium of the 2008 Beijing Olympics.


Contact Warhol
Photography Without End
Edited by Peggy Phelan and Richard Meyer

“A picture means I know where I was every minute. That’s why I take pictures.” — Andy Warhol

From 1976 until his death in 1987, Andy Warhol was never without his camera. He snapped photos at discos, dinner parties, flea markets, and wrestling matches. Friends, boyfriends, business associates, socialites, celebrities, passers by: all captured Warhol’s attention—at least for the moment he looked through the lens. In a way, Warhol’s daily photography practice anticipated our current smart phone habits—our need to record our friends, our families, and our food. Warhol printed only about 17 percent of the 130,000 exposures he left on contact sheets. In 2014, Stanford’s Cantor Center for the Arts acquired the 3,600 contact sheets from the Warhol Foundation. This book examines and documents for the first time these contact sheets and photographs—Warhol’s final body of work.

Peggy Phelan and Richard Meyer analyze the contact sheets, never before seen, and their importance in Warhol’s oeuvre. Accompanying their text and other essays are reproductions of contact sheets, photographs, and other visual material. The contact sheets present Warhol’s point of view, unedited; we know where he was every minute because a photograph remembers it.

Richard Meyer is Robert and Ruth Halperin Professor in Art History at Stanford University. He is the author of *What Was Contemporary Art?* (MIT Press) and other books.

Copublished with the Cantor Arts Center
October 2018 | Hardcover | $34.95/£27.00 | 232 pp. | 9.25 x 10.75
130 color illus. | 9780262038997
Energies in the Arts
Edited by Douglas Kahn

This book investigates energies—in the plural, the energies embedded and embodied in everything under the sun—as they are expressed in the arts. With contributions from scholars and critics from the visual arts, art history, anthropology, music, literature, and the history of science, it offers the first multidisciplinary investigation of the concepts and material realities of energy coursing through the arts. Just as Douglas Kahn’s earlier books helped introduce sound as a category for study in the arts, this new volume will be a foundational volume for future explorers in a largely uncharted domain.

The modern concept of energy is only two hundred years old—an abstraction grounded in extraction—but this book takes a more expansive view. It opens with a clap: the sonic energies in a ceremony of the indigenous Goolara Booloo people of Australia. Other chapters explore the energies of photography; responses of artists in the early twentieth century—including Marcel Duchamp—to scientific discoveries in electricity and electromagnetism; the aestheticization of entropy in works by Hans Haacke and Robert Smithson; free-jazz musician Milford Graves’s cross-cultural engagement with music, science, and spiritualism; energy field performance; and the self-generating energy of rumor and gossip as artwork. Contributors include such leading scholars as Linda Dalrymple Henderson, John Tresch, and Caroline A. Jones. Practicing artists and students of art history will find Energies in the Arts an essential work.

Douglas Kahn is Professor at the National Institute for Experimental Arts at the University of New South Wales in Sydney, Australia. He is the author of Noise Water Meat: A History of Sound in the Arts (MIT Press) and Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts and coeditor of Wireless Imagination: Sound, Radio, and the Avant-Garde (MIT Press).

April 2019 | Hardcover | $50.00/£40.00 | 480 pp. | 6.75 x 9.5 | 22 color illus., 96 b&w illus | 9780262039383

Plastic Capitalism
Contemporary Art and the Drive to Waste
Amanda Boetzkes

“Amanda Boetzkes engages powerfully with art’s roles in exposing and helping us to think through both current and historical habits of waste. Her book makes a timely and trenchant contribution to a broad understanding of contemporary art and to the specific urgency of understanding waste.”
—Mark A. Cheetham, Professor, History of Art, University of Toronto, Author of Landscape into Eco Art: Articulations of Nature since the ’60s

An argument for the centrality of the visual culture of waste—as seen in works by international contemporary artists—to the study of our ecological condition.

Ecological crisis has driven contemporary artists to engage with waste in its most non-biodegradable forms: plastics, e-waste, toxic waste, garbage hermetically sealed in landfills. In this provocative and original book, Amanda Boetzkes links the increasing visualization of waste in contemporary art to the rise of the global oil economy and the emergence of ecological thinking. Often, when art is analyzed in relation to the political, scientific, or ecological climate, it is considered merely illustrative. Boetzkes argues that art is constitutive of an ecological consciousness, not simply an extension of it. The visual culture of waste is central to the study of the ecological condition.

Contributors
Susan Ballard, Jennifer Biddle, Marcus Boon, Joan Brassil, Steven Connor, Milford Graves, Daniel Hackbarth, Linda Dalrymple Henderson, Caroline A. Jones, Douglas Kahn, David Mather, Stephen Muecke, James Nisbet, Daniela Silvestrin, Michael Taussig, John Tresch, Melissa Warak

Amanda Boetzkes is Professor of Contemporary Art History and Theory at the University of Guelph in Ontario, Canada, and the author of The Ethics of Earth Art. She was a Carson Fellow at the Rachel Carson Center for Environment and Society in Munich in 2017.

March 2019 | Hardcover | $34.95/£27.00 | 280 pp. | 7 x 9 | 81 color illus., 5 b&w illus | 9780262039338

mitpress.mit.edu/art
**Invisible Colors**

The Arts of the Atomic Age

Gabrielle Decamous

“Invisible Colors is the widest ranging investigation of nuclear art yet. It attaches the military atom to the civilian atom, and joins East to West.”

—John O’Brien, editor of *Camera Atomica*

The effects of radiation are invisible, but art can make it and its effects visible. Artwork created in response to the events of the nuclear era allow us to see them in a different way. In *Invisible Colors*, Gabrielle Decamous explores the atomic age from the perspective of the arts, investigating atomic-related art inspired by the work of Marie Curie, the bombings of Hiroshima and Nagasaki, the disaster at Fukushima, and other episodes in nuclear history.

Decamous looks at the “Radium Literature” based on the work and life of Marie Curie; “A-Bomb literature” by Hibakusha (bomb survivor) artists from Nagasaki and Hiroshima; responses to the bombings by Western artists and writers; art from the irradiated landscapes of the Cold War—nuclear test sites and uranium mines, mainly in the Pacific and some African nations; and nuclear accidents in Fukushima, Chernobyl, and Three Mile Island. She finds that the artistic voices of the East are often drowned out by those of the West. Hibakusha art and Japanese photographs of the bombing are little known in the West and were censored; poetry from the Marshall Islands and Moruroa is also largely unknown; Western theatrical and cinematic works focus on heroic scientists, military men, and the atomic mushroom cloud rather than the aftermath of the bombings.

Emphasizing art by artists who were present at these nuclear events—the “global Hibakusha”—rather than those reacting at a distance, Decamous puts Eastern and Western art in dialogue, analyzing the aesthetics and the ethics of nuclear representation.

**Gabrielle Decamous** is Associate Professor in the Faculty of Languages and Cultures at Kyushu University in Fukuoka, Japan. She has taught at Goldsmiths, University of London, and was the recipient of a Hilla Rebay International Fellowship, working with curators at museums in New York, Bilbao, and Venice and the recipient of a KAKENHI (Grants-in-aid for Scientific Research) in Japan.

February 2019 | Hardcover | $34.95/£27.00 | 480 pp. | 6 x 9 | 168 b&w illus. 9780262038546

Leonardo Book Series
Networking the Bloc
Experimental Art in Eastern Europe 1965–1981
Klara Kemp-Welch

Throughout the 1970s, a network of artists emerged to bridge the East-West divide, and the no less rigid divides between the countries of the Eastern bloc. Originating with a series of creative initiatives by artists, art historians, and critics and centered in places like Budapest, Poznań, and Prague, this experimental dialogue involved Western participation but is today largely forgotten in the West. In Networking the Bloc, Klara Kemp-Welch vividly recaptures this lost chapter of art history, documenting an elaborate web of artistic connectivity that came about through a series of personal encounters, pioneering dialogues, collaborative projects, and cultural exchanges. Countering the conventional Cold War narrative of Eastern bloc isolation, Kemp-Welch shows how artistic ideas were relayed among like-minded artists across ideological boundaries and national frontiers.

Much of the work created was collaborative, and personal encounters were at its heart. Drawing on archival documents and interviews with participants, Kemp-Welch focuses on the exchanges and projects themselves rather than the personalities involved. Each of the projects she examines relied for its realization on a network of contributors. She looks first at the mobilization of the network, from 1970 to 1972, exploring five pioneering cases: a friendship between a Slovak artist and a French critic, an artistic credo, an exhibition, a conceptual proposition, and a book. She then charts a series of way stations for experimental art from the Soviet bloc between 1970 and 1976—points of distribution between studios, private homes, galleries, and certain cities. Finally, she investigates convergences—a succession of shared exhibitions and events in the second half of the 1970s in locations ranging from Prague to Milan to Moscow. Networking the Bloc, Kemp-Welch invites us to rethink the art of the late Cold War period from Eastern European perspectives.

Klara Kemp-Welch is a Lecturer in twentieth-century modernism at the Courtauld Institute of Art, London. She is the author of Antipolitics in Central European Art.

January 2019 | Hardcover | $49.95/£40.00 | 480 pp. | 7 x 9 | 36 color illus.
9780262038300

Russian Dada 1914–1924
Edited by Margarita Tupitsyn

This is the first book to approach Russian avant-garde art from the perspective of the anti-art canons associated with the international Dada movement. The works described and documented in Russian Dada were produced at the height of Dada’s flourishing, between World War I and the death of Vladimir Lenin—who, incidentally, was a frequent visitor to Cabaret Voltaire in Zurich, the founding site of Dada. Like the Dadaists, the Russian avant-gardists whose works appear in this volume strove for internationalism, fused the verbal and visual, and engaged in eccentric practices and pacifist actions, including outrageous performances and anti-war campaigns. The works featured in this lavishly illustrated volume thrive on negation, irony, and absurdity, with the goal of constructing a new aesthetic paradigm that is an alternative to both positivist and rationalist Constructivism as well as metaphysical and cosmic Suprematism. The text and images show that, while not neglecting the serious project of public agitation for Marxist ideology, the artists often pushed the Dadaesque into Russian mass culture, in the form of absurdist and chance-based collages and designs. In such works, Russian “da, da (yes, yes)” was converted into a defiant “nyet, nyet (no, no)”.

Russian Dada, which accompanied a major exhibition at the Museo Reina Sofia, Madrid, includes 250 images, almost all in color, and essays by leading art historians. An appendix provides a wide selection of primary texts—historical writings by such key figures as Nikolai Punin, Kazimir Malevich, Varvara Stepanova, and Aleksandr Rodchenko.


November 2018 | $50.00/£40.00 | 350 pp. | 7 x 9.5 | 200 color illus., 50 b&w illus | 9780262536394

mitpress.mit.edu/art
to expand their art—to capture a new metareality that went beyond human perception into unseen dimensions. In 1936, the Hungarian poet Charles Siratő authored the Dimensionist Manifesto, signaling a new movement that called on artists to transcend “all the old borders and barriers of the arts.” The manifesto was the first attempt to systematize the mass of changes that we now call modern art, and was endorsed by an impressive array of artists, including Jean Arp, Alexander Calder, Robert Delaunay, Sonia Delaunay, César Domela, Marcel Duchamp, Wassily Kandinsky, Joan Miró, László Moholy-Nagy, Ben Nicholson, Enrico Prampolini, and Sophie Taeuber-Arp. Dimensionism is the first book in English to explore how these and other “Dimensionists” responded to the scientific breakthroughs of their era.

The book, which accompanies a traveling exhibition, reproduces works by the manifesto’s initial endorsers and by such artists as Georges Braque, Joseph Cornell, Helen Lundeberg, Man Ray, Herbert Matter, Isamu Noguchi, Pablo Picasso, Kay Sage, Patrick Sullivan, and Dorothea Tanning. It also offers essays by prominent art historians that examine Siratő’s now almost-forgotten text and the artists who searched for a means of expression that obliterated old conceptions and parameters. Appearing for the first time in English is Siratő’s own “History of the Dimensionist Manifesto,” written in 1966. The book brings a long-forgotten voice and text back into circulation.

Vanja V. Malloy is Curator of American Art at Amherst College’s Mead Art Museum. She was previously Chester Dale Fellow in the Department of Modern and Contemporary Art at the Metropolitan Museum of Art.
Butch Heroes

Ria Brodell

Katherina Hetzeldorfer, tried “for a crime that didn’t have a name” (same sex sexual relations) and sentenced to death by drowning in 1477; Charles aka Mary Hamilton, publicly whipped for impersonating a man in eighteenth-century England; Clara, aka “Big Ben,” over whom two jealous women fought in 1926 New York: these are just three of the lives that the artist Ria Brodell has reclaimed for queer history in Butch Heroes.

Butch Heroes offers a series of twenty-eight portraits of forgotten but heroic figures, each accompanied by a brief biographical note. They are individuals who were assigned female at birth but whose gender presentation was more masculine than feminine, who did not want to enter into heterosexual marriage, and who often faced dire punishment for being themselves.

“These stories reveal the lives of gender non-conforming individuals from many eras in history who stayed true to themselves despite living under the narrowly defined roles and rules governing gender in their particular culture.”

— The Gay & Lesbian Review

Ria Brodell is an artist and educator based in Boston who has had solo and group exhibitions throughout the United States and whose work has been featured in the Guardian, ARTNews, the Boston Globe, and New American Paintings. Brodell is a part-time lecturer at the School of the Museum of Fine Arts at Tufts University.

October 2018 | Hardcover | $24.95/£20.00 | 396 pp. | 6 x 9
28 color plates | 9780262038979

Weather as Medium

Toward a Meteorological Art

Janine Randerson

An exploration of artworks that use weather or atmosphere as the primary medium, creating new coalitions of collective engagement with the climate crisis.

“Janine Randerson’s Weather as Medium inventively maps out the newly forming field of meteorological art. Working across contemporary art, environmental science, indigenous theory, and activism, this study compellingly demonstrates how weather has become a multiform aesthetic medium for capturing our present atmospheres and future climates.”

— Jennifer Gabrys, Professor of Sociology, Goldsmiths, University of London, author of Program Earth: Environmental Sensing Technology and the Making of a Computational Planet

Janine Randerson is a media artist and curator and Senior Lecturer in the School of Art and Design at Auckland University of Technology.

October 2018 | Hardcover | $37.00/£29.00 | 280 pp. | 7 x 9 | 50 b&w illus., 18 color plates | 9780262038270
Leonardo Book Series

Performing Image

Isobel Harbison

In Performing Image, Isobel Harbison examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and the spread of online prosumerism. Over this period, artists have used a variety of DIY modes of self-imaging and circulation—from home video to social media—suggesting how and why Western subjects might seek alternative platforms for self-expression and self-representation. In the course of her argument, Harbison offers close analyses of works by such artists as Robert Rauschenberg, Yvonne Rainer, Mark Leckey, Wu Tsang, and Martine Syms.

Harbison argues that while we produce images, images also produce us—those that we take and share, those that we see and assimilate through mass media and social media, those that we encounter in museums and galleries. Although all the artists she examines express their relation to images uniquely, they also offer a vantage point on today’s productive-consumptive image circuits in which billions of us are caught. This unregulated, all-encompassing image performativity, Harbison writes, puts us to work, for free, in the service of global corporate expansion. Harbison offers a three-part interpretive framework for understanding this new proximity to images as it is negotiated by these artworks, a detailed outline of a set of connected practices—and a declaration of the value of art in an economy of attention and a crisis of representation.

Isobel Harbison, an art historian and critic, is Lecturer in the Department of Art at Goldsmiths College, London.

March 2019 | Hardcover | $35.00/£27.00 | 248 pp. | 6 x 9 | 23 b&w photos
9780262039215

Reasons for Knocking at an Empty House

Writings 1973–1994

Bill Viola

Edited by Robert Violette

“‘The larger struggle we are witnessing today’...is an ecological drama where the outcome rests not only on our realization that the natural physical environment is one and the same as our bodies, but that nature itself is a form of Mind.” —Bill Viola

Robert Violette is a publisher and editor based in London.

Published in association with the Anthony d’Offay Gallery, London

9780262720250
(Not for sale in Europe or the UK, Commonwealth, except Canada)
Independent publishing, art publishing, publishing as artistic practice, publishing counterculture, and the zine, DIY, and POD scenes have proliferated over the last two decades. So too have art book fairs, an increasingly important venue—or even medium—for art. Art publishing experienced a similar boom in the 1900s and 1910s, in response to the culture’s “linguistic turn.” Today, art publishing confronts the internet and the avalanche of language and images that it enables. The printed book offers artists both visibility and tangibility.

Publishing Manifestos gathers texts by artists, authors, editors, publishers, designers, zinesters, and activists to explore this rapidly expanding terrain for art practice.

The book begins in the last century, with texts by Gertrude Stein, El Lissitzky, Oswald de Andrade, and Jorge-Luis Borges. But the bulk of the contributions are from the twenty-first century, with an emphasis on diversity, including contributions from Tauba Auerbach, Mariana Castillo Deball, Tone Edjabe, Girls Like Us, Karl Holmqvist, Temporary Services, and zubaan. Some contributors take on new forms of production and distribution; others examine the political potential of publishing and the power of collectivity inherent in bookmaking. They explore among other topics, artists’ books, appropriation, conceptual writing, non-Western communities, Yueer identities, and post-digital publishing.

Many texts are reproduced in facsimile—including a hand-written “speculative, future-forward newspaper” from South Africa. Some are proclamatory mission statements, others are polemical self-positioning; some are playful, others explicitly push the boundaries. All help lay the conceptual foundations of a growing field of practice and theory.

Michalis Pichler, an artist-author, has published conceptual bookworks with Printed Matter, Revolver/Archiv für aktuelle Kunst, cneai (Chatou), and Kunstverein Milano and edited the critical anthology Books and Ideas after Seth Siegelaub. He cofounded Miss Read: The Berlin Art Book Festival, an artist-run public meeting place for discourse around artists’ books, conceptual publications, publishing as practice, which has evolved into Europe’s largest book fair.

Copublished with Miss Read: The Berlin Art Book Fair

October 2018 | Hardcover | $27.95/£22.00 | 416 pp. | 5.5 x 8.5
53 color illus., 82 b&w illus. | 9780262038461
Aesthetics Equals Politics
New Discourses Across Art, Architecture, and Philosophy
Edited by Mark Foster Gage

These essays make the case for a reignited understanding of aesthetics—one that casts aesthetics not as illusory, subjective, or superficial, but as a more encompassing framework for human activity. Such an aesthetics, the contributors suggest, could become the primary discourse for political and social engagement. Departing from the “critical” stance of twentieth-century artists and theorists who embraced a counter-aesthetic framework for political engagement, this book documents how a broader understanding of aesthetics can offer insights into our relationships not only with objects, spaces, environments, and ecologies, but also with each other and the political structures in which we are all enmeshed.

The contributors—philosophers, media theorists, artists, curators, writers and architects including such notable figures as Jacques Rancière, Graham Harman, and Elaine Scarry—build a compelling framework for a new aesthetic discourse. The book opens with a conversation in which Rancière tells the volume’s editor, Mark Foster Gage, that the aesthetic is “about the experience of a common world.” The essays following discuss such topics as the perception of reality; abstraction in ethics, epistemology, and aesthetics as the “first philosophy”; Afrofuturism; Xenofeminism; philosophical realism; the productive force of alienation; and the unbearable lightness of current creative discourse.

Mark Foster Gage is Associate Professor and Assistant Dean at the Yale School of Architecture. A practicing architect, he is the editor of Aesthetic Theory: Essential Texts for Architecture and Design and The Space of Social Equity and the author of Designing Democracy: Architecture, Aesthetics and the Pursuit of Equality, and other books. His design work has been exhibited in such venues as the Museum of Modern Art in New York, the Art Institute of Chicago, and the Venice Biennale.

April 2019 | Hardcover | $34.95/£27.00 | 336 pp. | 6 x 9 | 44 b&w illus.
9780262039437

Walter Benjamin Reimagined
A Graphic Translation of Poetry, Prose, Aphorisms, and Dreams
Frances Cannon
Foreword by Esther Leslie
Afterword by Scott Bukatman

Walter Benjamin was a man of letters, an art critic, an essayist, a translator, a philosopher, a collector, and an urban flâneur. In his writings, he ambles, samples, and explores. With Walter Benjamin Reimagined, Frances Cannon offers a visual and literary response to Benjamin’s work. With detailed and dreamlike pen-and-ink drawings and hand-lettered text, Cannon gives readers an illuminated tour of Walter Benjamin’s thoughts—a graphic translation, an encyclopedia of fragments.

Cannon takes the reader through different periods of Benjamin’s writing: “Artifacts of Youth,” nostalgic musings on his childhood; “Fragments of a Critical Eye,” early writings, political observations, and cultural criticism; “Athenaeum of Imagination,” meditations on philosophy and psychology; “A Stroll through the Arcades,” Benjamin’s unfinished magnum opus; and “A Collection of Dreams and Stories,” experimental and fantastical writings.

With drawings and text, Cannon offers a phantasmagorical tribute to Benjamin’s wandering eye.

May 2019 | Hardcover | $24.95/£20.00 | 176 pp. | 7 x 9 | 141 line drawings
9780262039963
The artist Sherrie Levine (b. 1947) is best known for her appropriations of work by other artists—most famously for her rephotographs of canonical images by Edward Weston, Eliot Porter, and other masters of modern photography. Since those works of the early 1980s, she has continued to work on and “after” artists whose names have come to define modernism, making sculpture after Brancusi and Duchamp, paintings after Malevich and Blinky Palermo, watercolors after Matisse and Miro, photographs after Monet and Cezanne as well as Alfred Stieglitz. Throughout, Levine’s practice effectively uncompleted, decentered, and extended works of art that were once singular and finished, posing critical rebuttals to some of the basic assumptions of modernist aesthetics. Her work was central to the theorization of postmodernism in the visual arts—most notably as it emerged in the pages of October magazine. It challenged authorial sovereignty and aesthetic autonomy and invited readings that opened onto gender, history, and the economic and discursive processes of the art world. This collection gathers writings on Levine from art magazines, exhibition catalogs, and academic journals, spanning much of her career.

The volume begins with texts by Douglas Crimp, Rosalind Krauss, and Craig Owens that situate Levine in postmodernist discourse and link her early work to October. The essays that follow draw on these first critical forays and complicate them, at once deepening and resisting them, as Levine’s own work has done. All the essays attempt to understand the relationship between Levine and the artists she cites and the objects that she recasts. In these pages, Levine’s oddly doubled works appear as chimeras, taxidermy, fandom, pratfalls, even Poussin’s Blind Orion.

Howard Singerman is Phyllis and Joseph Caroff Chair of the Department of Art and Art History at Hunter College, City University of New York. He is the author of Art Subjects: Making Artists in the American University and Art History, after Sherrie Levine and editor of Sherrie Levine (MIT Press).

This volume collects essential texts on the work of Bruce Nauman (b. 1941), an artist of exceptional range whose work continues to probe the fundamentals of both life and art. These critical writings, scholarly essays, and an interview span five decades of Nauman’s career, ranging from the first substantive feature on his work, published in 1967, to a catalog essay from his 2018 retrospective. Written by prominent critics, art historians, and curators, the individual texts consider his work in various media, from photography and artists’ books to sculpture, video, and room-sized installations. Taken together, the essays trace the arc of critical reception given to Nauman’s work, charting the (somewhat uneven) path to his current eminence as one of our truly indispensable living artists.

Contributors

Taylor Walsh is a PhD candidate at Harvard University and a Curatorial Assistant at the Museum of Modern Art, New York, where she is a co-organizer of the retrospective Bruce Nauman: Disappearing Acts.

9780262535670
October Files Series

September 2018 | Paperback | $24.95/£20.00 | 240 pp | 6 x 9
38 b&w illus. | 9780262535724
October Files Series
The Rural
Edited by Myvillages

What, and where, is “the Rural”? From the rocks that break a farmer’s plough on a field in Japan to digital infrastructures that organize geographically dispersed interests and ambitions, vast parts of our lives are still connected and dependent on resources, production, and infrastructures located within rural geographies, and the rural remains a shared cultural space. This anthology offers an urgent and diverse cross-section of rural art, thinking, and practice, with writings that consider ways in which artists respond to the socioeconomic divides between the rural and the urban—from reimagined farming practices and food systems to architecture, community projects, and transnational local networks.

Myvillages is an international artist initiative founded and run by Kathrin Böhm (Germany/UK), Wapke Feenstra (Netherlands), and Antje Schiffers (Germany) since 2003.

Copublished with Whitechapel Gallery, London
Documents in Contemporary Art Series
February 2019 | Paperback | $24.95 | 240 pp | 5.75 x 8.25 | 9780262537162
(Not for sale in United Kingdom and Europe)

Craft
Edited by Tanya Harrod

“Craft” is a contested concept in art history and a vital category through which to understand contemporary art. Through craft, materials, techniques, and tools are investigated and their histories explored in order to reflect on the politics of labor and on the extraordinary complexity of the made world around us. This anthology offers an ethnography of craft, surveying its shape-shifting identities in the context of progressive art and design through writings by artists and makers as well as poetry, fiction, anthropology, and sociology. It maps a secret history of craft through lost and overlooked texts that consider pedagogy, design, folk art, the factory, and new media in ways that illuminate our understanding of current art practice.

Tanya Harrod is an independent design historian living in London who writes widely on craft, art, and design. She is coeditor of the Journal of Modern Craft.

Copublished with Whitechapel Gallery, London
Documents in Contemporary Art Series
September 2018 | Paperback | $24.95 | 240 pp | 5.75 x 8.25 | 9780262535830
(Not for sale in United Kingdom and Europe)
Culture Is Not Always Popular
Fifteen Years of Design Observer
Edited by Michael Bierut and Jessica Helfand
With Jarrett Fuller

“This retrospective of the website Design Observer, which radically reinvented contemporary criticism when it debuted in 2003, is perfectly timed as the design industry re-examines the state of its discourse.”
—Curbed

Founded in 2003, Design Observer subscribe its mission on its homepage: Writings about Design and Culture. Since its inception, the site has consistently embraced a broader, more interdisciplinary, and circum-spect view of design’s value in the world—one not limited by materialism, trends, or the slipperiness of style. Dedicated to the pursuit of originality, imagination, and close cultural analysis, Design Observer quickly became a lively forum for readers in the international design community. Fifteen years, 6,700 articles, 900 authors, and nearly 30,000 comments later, this book is a combination primer, celebration, survey, and salute to a certain moment in online culture. This collection includes reassessments that sharpen the lens or dislocate it; investigations into the power of design idioms; off-topic gems; discussions of design ethics; and experimental writing, new voices, hybrid observations, and other idiosyncratic texts.

Michael Bierut is a partner in the New York office of Pentagram. His book How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World accompanied a 2015 retrospective of his work, which was part of the School of Visual Art’s Masters Series. Cofounder of Design Observer and cohosts of two podcasts, he is on the faculty at Yale School of Art and Yale School of Management and a recipient of the AIGA Medal, the design profession’s highest honor.

Jessica Helfand is the author of numerous books on design and visual culture including Design: The Invention of Desire. Cofounder of Design Observer and cohosts of two podcasts, she is on the faculty at Yale School of Art and Yale School of Management and a recipient of the AIGA Medal, the design profession’s highest honor.
Discursive Design

Critical, Speculative, and Alternative Things
Bruce M. Tharp and Stephanie M. Tharp

“Discursive design makes us think, talk, and question. This fascinating book offers designers both a theory and a tool for exploring what and how to communicate. I love this book!”
—Ellen Lupton, author of The Senses: Design Beyond Vision

Exploring how design can be used for good—prompting self-reflection, igniting the imagination, and affecting positive social change.

Bruce Tharp runs the Chicago-based design studio Materious, established in 2005, with Stephanie Tharp. They have done work for such companies as Ligne Roset, Möet-Hennessy, The Art Institute of Chicago, Crate & Barrel, and Kikkerland. He is Associate Professor in the Penny W. Stamps School of Art & Design at the University of Michigan. Stephanie Tharp runs the Chicago-based design studio Materious, established in 2005, with Bruce Tharp. They have done work for such companies as Ligne Roset, Möet-Hennessy, The Art Institute of Chicago, Crate & Barrel, and Kikkerland. She is Associate Professor in the Penny W. Stamps School of Art & Design at the University of Michigan.

January 2019 | Hardcover | $39.95/£30.00 | 632 pp. | 7 x 9 | 311 color illus.
9780262038980
Design Thinking, Design Theory Series

Mismatch

How Inclusion Shapes Design
Kat Holmes

Foreword by John Maeda

“Mismatch is a powerful read that not only has the potential to change the way we approach design but also serves as a strong check to our ingrained assumptions about how and why people move, act, speak, and interact (or dont).”
—Gray Magazine

Mismatch is a powerful read that not only has the potential to change the way we approach design but also serves as a strong check to our ingrained assumptions about how and why people move, act, speak, and interact (or don’t). Sometimes designed objects reject their users: a computer mouse that doesn’t work for left-handed people, for example, or a touchscreen payment system that only works for people who read English phrases, have 20/20 vision, and use a credit card. Something as simple as color choices can render a product unusable for millions. These mismatches are the building blocks of exclusion. In Mismatch, Kat Holmes describes how design can lead to exclusion, and how design can also remedy exclusion. Inclusive design methods—designing objects with rather than for excluded users—can create elegant solutions that work well and benefit all.

Kat Holmes, named one of Fast Company’s “Most Creative People in Business” in 2017, is founder of Katia, a design firm with the mission of advancing inclusive product development. She served as the Principal Director of Inclusive Design at Microsoft from 2014 to 2017, and led that company’s executive program for inclusive product innovation. In 2018, Holmes joined Google and continues to advance inclusive development for some of the most influential technologies in the world.

October 2018 | Hardcover | $22.95/£17.99 | 176 pp. | 5.375 x 8
29 b&w illus. | 9780262038881
Simplicity, Design, Technology, Business, Life Series

Critical Theory and Interaction Design

Edited by Jeffrey Bardzell, Shaowen Bardzell and Mark Blythe

“This comprehensive book is an eye-opener for the realm of critical theory, drawing inspiration from Aristotle to Žižek. Established HCI commentators do a wonderful job elucidating the writings of these seminal critical theorists, dovetailing them with their own perspectives on their value and relevance for interaction design. An illuminating and provocative interpretation of critical design for those interested in an alternative take on technology.”
—Yvonne Rogers, Professor of Interaction Design at University College London

December 2018 | Hardcover | $90.00 | 840 pp. | 7 x 9 | 20 b&w illus.
9780262037983
Design Thinking, Design Theory Series

Pretense Design

Surface Over Substance
Per Mollerup

Pretense design pretends to be something that it is not. Pretense design includes all kinds of designed objects: a pair of glasses that looks like a fashion accessory rather than a medical necessity, a hotel in Las Vegas that simulates a Venetian ambiance complete with canals and gondolas, boiler plates that look like steel but are vinyl. In this book, Danish designer Per Mollerup defines and describes a ubiquitous design category that until now has not had a name: designed objects with an intentional discrepancy between surface and substance, between appearance and reality. Pretense design, he shows us, is a type of material rhetoric; it is a way for physical objects to speak persuasively, most often to benefit users but sometimes to deceive them.

April 2019 | Hardcover | $32.95/£26.00 | 6 x 10 | 224 pp. | 103 color illus.
9780262039482
Design Thinking, Design Theory Series
Designing with the Body
Somaesthetic Interaction Design
Kristina Höök

“Höök’s suggestion, that we should be mindful of bodily experiences as fundamental for interaction design, is a wonderful corrective to the increasingly aggressive dematerialization of big data, AI and social media. From its first-person accounts of horseback riding to its negotiation of interdisciplinary theory, the clarity, warmth and assurance of this account reflects the author’s deep and long-standing engagement with these issues — this is truly an exemplary example of design research.”
—Bill Gaver, Interaction Research Studio, Goldsmiths University of London

Interaction design that entails a qualitative shift from a symbolic, language-oriented stance to an experiential stance that encompasses the entire design and use cycle.

Kristina Höök is Professor of Interaction Design at the Royal Institute of Technology (KTH), Stockholm.

November 2018 | Hardcover | $30.00/£24.00 | 272 pp. | 6 x 9 | 19 b&w illus.
9780262038560
Design Thinking, Design Theory Series

Value Sensitive Design
Shaping Technology with Moral Imagination
Batya Friedman and David G. Hendry

Implantable medical devices and human dignity. Engineering projects that transform the Earth. Multigenerational information systems for international justice. How should designers, engineers, architects, policy makers, and others design such technology? Who should be involved and what values are implicated? In Value Sensitive Design, Batya Friedman and David Hendry describe how both moral and technical imagination can be brought to bear on the design of technology. This definitive account of the state of the art in value sensitive design is an essential resource for designers and researchers working in academia and industry, students in design and computer science, and anyone working at the intersection of technology and society.

Batya Friedman is Professor in the Information School at the University of Washington, where she and and David G. Hendry codirect the Value Sensitive Design Research Lab.

May 2019 | Hardcover | $40.00/£30.00 | 248 pp. | 6 x 9 | 71 b&w photos
9780262039536

Design Unbound
Designing for Emergence in a White Water World
Volume 1: Designing for Emergence
Volume 2: Ecologies of Change
Ann M. Pendleton-Jullian and John Seely Brown

Design Unbound presents a new tool set for having agency in the twenty-first century, in what the authors characterize as a white water world—rapidly changing, hyperconnected, and radically contingent. These are the tools of a new kind of practice that is the offspring of complexity science, which gives us a new lens through which to view the world as entangled and emerging, and architecture, which is about designing contexts. In such a practice, design, unbound from its material thingness, is set free to design contexts as complex systems.

In a world where causality is systemic, entangled, in flux, and often elusive, we cannot design for absolute outcomes. Instead, we need to design for emergence. Design Unbound not only makes this case through theory but also presents a set of tools to do so. With case studies that range from a new kind of university to organizational, and even societal, transformation, Design Unbound draws from a vast array of domains: architecture, science and technology, philosophy, cinema, music, literature and poetry, even the military.

Ann M. Pendleton-Jullian is an architect, writer, and educator. She is a Fellow at Stanford University’s Center for Advanced Study in the Behavioral Sciences (CASBS), Professor and former Director at the Knowlton School of Architecture at Ohio State University, and Distinguished Visiting Professor of Design at Georgetown University and the Pardee RAND Graduate School of Public Policy. Previously, she was a Professor at MIT for fifteen years. John Seely Brown is the former Chief Scientist at Xerox and Director of its Palo Alto Research Center (PARC). He is currently Independent Cochair for Deloitte’s Center for the Edge, advisor to the Provost at University of Southern California. He is coauthor of The Social Life of Information and other books.

Volume 1: December 2018 | Paperback | $34.95/£27.00 | 288 pp. | 7 x 10
96 figures | 9780262535823

Volume 2: December 2018 | Paperback | $34.95/£27.00 | 496 pp. | 7 x 10
146 figures | 9780262535823
Infrastructures Series
Numbered Lives
Life and Death in Quantum Media
Jacqueline Wernimont

A feminist media history of quantification, uncovering the stories behind the tools and technologies we use to count, measure, and weigh our lives and realities.

Anglo-American culture has used media to measure and quantify lives for centuries. Historical journal entries map the details of everyday life, while death registers put numbers to life’s endings.

Today we count our daily steps with fitness trackers and quantify births and deaths with digitized data.

How are these present-day methods for measuring ourselves similar to those used in the past? In this book, Jacqueline Wernimont presents a new media history of western quantification, uncovering the stories behind the tools and technologies we use to count, measure, and weigh our lives and realities.

Numbered Lives is the first book of its kind, a feminist media history that maps connections not only between past and present-day “quantum media” but between media tracking and long-standing systemic inequalities. Wernimont explores the history of the pedometer, mortality statistics, and the census in England and the United States to illuminate the entanglement of Anglo-American quantification with religious, imperial, and patriarchal paradigms. In Anglo-American culture, Wernimont argues, counting life and counting death are sides of the same coin—one that has always been used to render statistics of life and death more valuable to corporate and state organizations.

Numbered Lives enumerates our shared media history, helping us understand our digital culture and inheritance.

“The Numbered Lives examines the ethics of the current rush to ‘quantify’ all human movement—usually justified in the name of self-improvement. Moving from fitbits to life-writings by early women writers to W.E.B. Du Bois’s use of statistics, Numbered Lives calls for a re-embodying of statistics in order to explore their possibilities for justice. A must-read for anyone interested in the ethical use of data.”

—Wendy Hui Kyong Chun, 150 Research Chair in New Media at Simon Fraser University and author of Updating to Remain the Same: Habitual New Media (MIT Press)

The Software Arts
Warren Sack

An alternative history of software that places the liberal arts at the very center of software’s evolution.

Warren Sack is a media theorist, software designer, and artist whose work has been exhibited at SFMOMA, the Whitney Museum of American Art, the Walker Art Center, and the ZKM Center for Art and Media. He is Chair and Professor of Film and Digital Media at the University of California, Santa Cruz.

The Digital Plenitude
The Decline of Elite Culture and the Rise of New Media
Jay David Bolter

Media culture today encompasses a universe of forms—websites, video games, blogs, books, films, television and radio programs, magazines, and more—and a multitude of practices that include making, remixing, sharing, and critiquing. This multiplicity is so vast that it cannot be comprehended as a whole. In this book, Jay David Bolter traces the roots of our media multiverse to two developments in the second half of the twentieth century: the decline of elite art and the rise of digital media. Bolter explains that we no longer have a collective belief in “Culture with a capital C.” The hierarchies that ranked, for example, classical music as more important than pop, literary novels as more worthy than comic books, and television and movies as unserious have broken down. The art formerly known as high takes its place in the media plenitude. The elite culture of the twentieth century has left its mark on our current media landscape in the form of what Bolter calls “popular modernism.” Meanwhile, new forms of digital media have emerged and magnified these changes, offering new platforms for communication and expression.

Jay David Bolter is Wesley Chair of New Media and Codirector of the Augmented Media Lab at Georgia Institute of Technology. He is the author of Remediation: Understanding New Media (with Richard Grusin), Windows and Mirrors: Interaction Design, Digital Art and the Myth of Transparency (with Diane Gromala), both published by the MIT Press, and other books.

April 2019 | Hardcover | $29.95/£24.00 | 240 pp. | 6 x 9 | 23 b&w photos
9780262039734

Software Studies Series

The Software Arts
Warren Sack

An alternative history of software that places the liberal arts at the very center of software’s evolution.

Warren Sack is a media theorist, software designer, and artist whose work has been exhibited at SFMOMA, the Whitney Museum of American Art, the Walker Art Center, and the ZKM Center for Art and Media. He is Chair and Professor of Film and Digital Media at the University of California, Santa Cruz.

April 2019 | Hardcover | $40.00/£30.00 | 400 pp. | 7 x 9 | 38 b&w illus.
9780262039703

Software Studies Series
Waste
A New Media Primer
Robert Simanowski
Translated by Amanda DeMarco and Susan H. Gillespie
On Facebook and fake news, selfies and self-consciousness, selling our souls to the Internet, and other aspects of the digital revolution.
October 2018 | Paperback
$17.95/£13.99 | 152 pp. | 4.5 x 7
9780262536271
Untimely Meditations Series

The Death Algorithm and Other Digital Dilemmas
Robert Simanowski
Translated by Jefferson Chase
Provocative takes on cyber bullshit, smartphone zombies, instant gratification, the traffic school of the information highway, and other philosophical concerns of the Internet age.
December 2018 | Paperback
$18.95/£14.99 | 208 pp. | 4.5 x 7
9780262536370
Untimely Meditations Series

Enlivenment
Toward a Poetics for the Anthropocene
Andreas Weber
“Anthropocene sounds cold: a humans-only world, dark and self-centered. Enlivenment is warm: a way to remain true to the wildfires that set humanity forth to celebrate this world. Bravo to Andreas Weber for daring to show us how to live in these fearful times.”—David Rothenberg, author of Nightingales in Berlin and Survival of the Beautiful.
February 2019 | Paperback
$15.95/£12.99 | 208 pp. | 4.5 x 7
9780262536660
Untimely Meditations Series

Against Nature
Lorraine Daston
Why have human beings, in many different cultures and epochs, looked to nature as a source of norms for human behavior? From ancient India and ancient Greece, medieval France and Enlightenment America, up to the latest controversies over gay marriage and cloning, natural orders have been enlisted to illustrate and buttress moral orders.

Revolutionaries and reactionaries alike have appealed to nature to shore up their causes. No amount of philosophical argument or political critique deters the persistent and pervasive temptation to conflate the “is” of natural orders with the “ought” of moral orders.

In this short, pithy work of philosophical anthropology, Lorraine Daston asks why we continually seek moral orders in natural orders, despite so much good counsel to the contrary. She outlines three specific forms of natural order in the Western philosophical tradition—specific natures, local natures, and universal natural laws—and describes how each of these three natural orders has been used to define and oppose a distinctive form of the unnatural. She argues that each of these forms of the unnatural triggers equally distinctive emotions: horror, terror, and wonder.

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Lorraine Daston is Director at the Max Planck Institute for the History of Science in Berlin and Visiting Professor in the Committee on Social Thought at the University of Chicago. She is the coauthor (with Katharine Park) of Wonders and the Order of Nature, 1150–1750 and (with Peter Galison) Objectivity and the editor of Things that Talk: Object Lessons from Art and Science, all three published by Zone Books.

May 2019 | Paperback | $13.95/£10.99 | 104 pp. | 4.5 x 7 | 9780262537339
Untimely Meditations Series
Virtual Menageries
Animals as Mediators in Network Cultures
Jody Berland

From cat videos to corporate logos, digital screens and spaces are crowded with animal bodies. In Virtual Menageries, Jody Berland examines the role of animals in the spread of global communications. Her richly illustrated study links the contemporary proliferation of animals on social media to the collection of exotic animals in the formative years of transcontinental exploration and expansion. By tracing previously unseen parallels across the history of exotic and digital menageries, Berland shows how and why animals came to bridge peoples, territories, and technologies in the expansion of colonial and capitalist cultures.

Jody Berland is Professor in the Department of Humanities and in Graduate Programs in Communication and Culture, Social and Political Thought, Science and Technology Studies, and Music, at York University, Toronto, and Visiting Professor at the Centre for Human Animal Studies at Edge Hill University, UK. She is the author of North of Empire: Essays on the Cultural Technologies of Space.

April 2019 | Hardcover | $35.00/£27.00 | 312 pp. | 6 x 9 | 52 b&w photos
9780262039604
Leonardo Book Series

From Fingers to Digits
An Artificial Aesthetic
Margaret A. Boden and Ernest A. Edmonds

In From Fingers to Digits, a practicing artist and a philosopher examine computer art and how it has been both accepted and rejected by the mainstream art world. In a series of essays, Margaret Boden, a philosopher and expert in artificial intelligence, and Ernest Edmonds, a pioneering and internationally recognized computer artist, grapple with key questions about the aesthetics of computer art. Other modern technologies—photography and film—have been accepted by critics as ways of doing art. Does the use of computers compromise computer art’s aesthetic credentials in ways that the use of cameras does not? Is writing a computer program equivalent to painting with a brush?

Margaret A. Boden is Research Professor of Cognitive Science at the University of Sussex. She is the author of Artificial Intelligence and Natural Man, expanded second edition (MIT Press), At Its Nature and Future, The Creative Mind, and other books. She was the 2018 recipient of the ACM-AAAAllen Newell Award for contributions to the philosophy of cognitive science. Ernest Edmonds is an artist who has pioneered the use of computers and computational ideas in his art. He has exhibited in the US, UK, Australia, Russia, China, and many other countries. He is the author of The Art of Interaction: What HCI Can Learn from Interactive Art, and other books. He was awarded the 2017 ACM SIGGRAPH-Distinguished Artist Award for Lifetime Achievement in Digital Art.

May 2019 | Hardcover | $50.00/£40.00 | 384 pp. | 7 x 9 | 27 b&w photos
9780262039628
Leonardo Book Series

Experiencing the Impossible
The Science of Magic
Gustav Kuhn

What do we see when we watch a magician pull a rabbit out of a hat or read a person’s mind? Are we captivated by an illusion; we applaud the fact that we have been fooled. Why do we enjoy experiencing what seems clearly impossible, or at least beyond our powers of explanation? In Experiencing the Impossible, Gustav Kuhn examines the psychological processes that underpin our experience of magic. Kuhn, a psychologist and a magician, reveals the intriguing—and often unsettling—insights into the human mind that the scientific study of magic provides.

“Whether you are someone who is captivated by magic tricks or not, if you care about the human mind, you’ll like Experiencing the Impossible. Psychologist Gustav Kuhn takes us on a fascinating trip around the mysterious world of deception and illusion. This book is a wonderful journey that teaches us much about the science behind the experience of magic.”

—Elisabeth Loftus, Distinguished Professor, University of California, Irvine, and author of Eyewitness Testimony

Gustav Kuhn is Reader in Psychology at Goldsmiths, University of London, and a member of the Magic Circle.

March 2019 | Hardcover | $27.95/£20.00 | 296 pp. | 6 x 9 | 43 b&w illus.
9780262039468
Leonardo Book Series

High Weirdness
Drugs, Esoterica, and Visionary Experiences in the Seventies
Erik Davis

A study of the spiritual provocations to be found in the work of Philip K. Dick, Terence McKenna, and Robert Anton Wilson, High Weirdness charts the emergence of a new psychedelic spirituality that arose from the American counterculture of the 1970s. These three authors changed the way millions of readers thought, dreamed, and experienced reality—but how did their writings reflect, as well as reshape, the seismic cultural shifts taking place in America?

Erik Davis is an American journalist, critic, podcaster, counter-public intellectual whose writings have run the gamut from rock criticism to cultural analysis to creative explorations of esoteric mysticism. He is the author of Techgnosis: Myth, Magic and Mysticism in the Age of Information, The Visionary State: A Journey through California’s Spiritual Landscape, and Nomad Codes: Adventures in Modern Esoterica.

June 2019 | Hardcover | $34.95/£27.00 | 500 pp. | 6 x 9 | 10 b&w illus.
9781907222764
Leonardo Book Series
The New Analog
Listening and Reconnecting in a Digital World
Damon Krukowski
A meditation on what was lost—and on what is worth preserving—in the movement away from analog music and culture.
2017 | Hardcover
$24.95/£20.00 | 240 pp.
6.5 x 8 | 49 b&w illus.
9780262037914
(Not for sale from MIT Press in the USA, Canada, or the Philippines)

NEW IN PAPERBACK
Designed for Hi-Fi Living
The Vinyl LP in Midcentury America
Janet Borgerson and Jonathan Schroeder
Foreword by Daniel Miller
How record albums and their covers delivered mood music, lifestyle advice, global sounds, and travel tips to midcentury Americans who longed to be modern.
October 2018
Paperback
$22.95/£17.99
440 pp. | 8 x 8
147 color illus.
9780262536011

Foundations in Music Psychology
Theory and Research
Edited by Peter Jason Rentfrow and Daniel J. Levitin
A state-of-the-art overview of the latest theory and research in music psychology, written by leaders in the field.
March 2019 | Hardcover
$130.00/£100.00 | 960 pp. | 7 x 9 | 82 b&w illus.
9780262039277

The Evolving Animal Orchestra
In Search of What Makes Us Musical
Henkjan Honing
Translated by Sherry MacDonald
A music researcher’s quest to discover other musical species.
March 2019 | Hardcover
$27.95/£22.00 | 160 pp. | 6 x 9
9780262039321

Ways of Hearing
Damon Krukowski
Foreword by Emily Thompson
Our voices carry farther than ever before, thanks to digital media. But how are they being heard? In this book, Damon Krukowski examines how the switch from analog to digital audio is changing our perceptions of time, space, love, money, and power. In Ways of Hearing—modeled on Ways of Seeing, John Berger’s influential 1972 book on visual culture—Krukowski offers readers a set of tools for critical listening in the digital age. Just as Ways of Seeing began as a BBC television series, Ways of Hearing is based on a six-part podcast produced for the groundbreaking public radio podcast network Radiotopia. Inventive uses of text and design help bring the message beyond the range of earbuds.

Each chapter of Ways of Hearing explores a different aspect of listening in the digital age: time, space, love, money, and power. Digital time, for example, is designed for machines. When we trade broadcast for podcast, or analog for digital in the recording studio, we give up the opportunity to perceive time together through our media. On the street, we experience public space privately, as our headphones allow us to avoid “ear contact” with the city. Heard on a cell phone, our loved ones’ voices are compressed, stripped of context by digital technology. Music has been dematerialized, no longer an object to be bought and sold. With recommendation algorithms and playlists, digital corporations have created a media universe that adapts to us, eliminating the pleasures of brick-and-mortar browsing. Krukowski lays out a choice: do we want a world enriched by the messiness of noise, or one that strives toward the purity of signal only?

Damon Krukowski
is a writer and musician. Author of The New Analog: Listening and Reconnecting in a Digital World (MIT Press), he has taught writing and sound (and writing about sound) at Harvard University. He was in the indie rock band Galaxie 500 and is currently one half of the folk-rock duo Damon & Naomi. He lives in Cambridge, Massachusetts.
April 2019 | Paperback
$19.95/£14.99 | 136 pp. | 5 x 7.5 | 136 color illus.
9780262039642

mitpress.mit.edu 23
Sharon Lockhart

Pine Flat

Howard Singerman

Sharon Lockhart’s *Pine Flat* (2006) takes its name from a small hamlet in the foothills of the western slope of the Sierra Nevadas, just inside the Giant Sequoia National Monument. The work itself comprises three distinct parts: a set of three photographs of landscapes; a larger set of posed studio portraits of children and young teenagers; and a 138-minute 16-millimeter film, which is assembled from twelve ten-minute scenes—each a single immobile take—divided in half by a ten-minute intermission. This volume in Afterall's One Work series offers a nuanced reading of Lockhart's work, with color illustrations from both series of photographs and the film.

Howard Singerman is Phyllis and Joseph Caroff Chair of the Department of Art and Art History at Hunter College, City University of New York. He is the author of *Art Subjects: Making Artists in the American University* and *Art History, after Sherrie Levine* and editor of *Sherrie Levine* (MIT Press).

Distributed for Afterall Books
March 2019 | Paperback | $19.95/£14.99 | 196 pp. | 6 x 8.5 | 32 color plates
978184638203
One Work Series

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Glenn Ligon

Untitled (*I Am a Man*)

Gregg Bordowitz

An illustrated examination of Glenn Ligon's iconic *Untitled (I Am a Man)* (1988)—a quotation, an appropriated text turned into an artifact.


Distributed for Afterall Books
April 2018 | Paperback | $19.95/£14.99 | 96 pp. | 6 x 8.5 | 24 color illus.
9781846381928
One Work Series

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Walker Evans

Kitchen Corner

Olivier Richon

*Kitchen Corner*, Tenant Farmhouse, Hale County, Alabama shows a painstakingly clean-swept corner in the house of an Alabama sharecropper. Taken in 1936 by Walker Evans as part of his work for the Farm Security Administration, *Kitchen Corner* was not published until 1960, when it was included in a new edition of Walker Evans and James Agee’s classic *Let Us Now Praise Famous Men*. The 1960 reissue of Evans and Agee’s book had an enormous impact on Americans’ perceptions of the Depression, creating a memory-image retrospectively through Walker’s iconic photographs and Agee’s text. In this latest addition to the Afterall One Work series, photographer Olivier Richon examines *Kitchen Corner*. The photograph is particularly significant, he argues, because it uses a documentary form that privileges detachment, calling attention to overlooked objects and to the architecture of the dispossessed. Given today’s growing economic inequality, the photograph feels pointedly relevant.

Olivier Richon, a photographer based in London, is Professor of Photography at the Royal College of Art.

Distributed for Afterall Books
April 2019 | Paperback | $19.95/£14.99 | 88 pp. | 6 x 8.5 | 24 b&w photos
9781846381980
One Work Series
Bob Dylan’s Poetics
How the Songs Work
Timothy Hampton

“This is a truly powerful book written by one of the leading scholars of the history of poetry today. The writing is clear and intellectually most exciting: Dylan’s idiosyncratic genius is explained more compellingly than ever before. Hampton remains relevant, exciting and persuasively accurate as he shows the genesis of the songs as musical and literary forms and assesses their originality.”

—Nigel Smith, Princeton University

A close examination of Bob Dylan’s songs that locates his transgressive style within a long history of modern (and modernist) art.

The 2016 Nobel Prize in Literature recognized Bob Dylan as a major modern artist, elevating his work beyond the world of popular music. In this book, Timothy Hampton focuses on the details and nuances of Dylan’s songs, showing how they work as artistic statements designed to create meaning and elicit emotion. With Bob Dylan’s Poetics, Hampton offers a unique examination of both the poetics and politics of Dylan’s compositions. He studies Dylan not as a pop hero, but as an artist, as a maker of songs.

Distributed for Zone Books
April 2019 | Hardcover | $29.95/£24.00 | 304 pp | 6 x 9 | 9781942130154

Into the White
The Renaissance Arctic and the End of the Image
Christopher P. Heuer

“A rigorous and innovative study of sixteenth-century attitudes toward the arctic, Into the White is broadly and seamlessly interdisciplinary—treating religion, environmental history, print history, book history, art history, navigational history, philosophy—but never subordinates the visual or treats images as mere illustrations of other concerns. Its dexterity with both sixteenth- and twentieth/twenty-first century art is remarkable. While deploying a rigorous attention to the material and historical specificity of the sixteenth century, it gets at the heart of the most urgent questions of spatial history and representation animating contemporary scholarship.”

—Jennifer L. Roberts, Elizabeth Cary Agassiz Professor of the Humanities, Harvard University

How the far North offered a different kind of terra incognita for the Renaissance imagination.

Distributed for Zone Books
May 2019 | Hardcover | $32.95/£26.00 | 256 pp. | 6 x 9 | 69 b&w illus.
9781942130147

NEW IN PAPERBACK

A Million Years of Music
The Emergence of Human Modernity
Gary Tomlinson

“A million years, and the cultivation of longer-term satisfaction—in early Chinese thought.”

—Herbert Fingarette, University of California, Santa Barbara


Distributed for Zone Books
October 2018 | $37.95/£30.00 | 456 pp. | 6 x 9 | 12 b&w illus.
9781942130130
The Glen Park Library
A Fairy Tale of Disruption
Pamela M. Lee
Foreword by Michelle Kuo

In October 2013, twenty-nine-year-old Ross William Ulbricht was arrested at the Glen Park Public Branch Library in San Francisco, accused of being the “Dread Pirate Roberts” and mastermind of a dark net drug marketplace known as Silk Road. Ulbricht was an ardent libertarian who believed Silk Road—described by the New York Times as “the largest, most sophisticated criminal enterprise the internet has ever seen”—was battling the forces of big government. He was convicted two years later of money laundering, computer hacking, and conspiracy to traffic narcotics and sentenced to life in prison.

Art historian Pamela Lee reads this event as a fairy tale of disruption rather than an isolated episode in the history of the dark net, Silicon Valley, and the relationship between public libraries and digital culture. Lee argues that the notion of “disruptive” technology in contemporary culture has radically affected our relationship to knowledge, history, language, aesthetics, reading, and truth. Against the backdrop of her account of Ulbricht and his exploits, Lee provides original readings of five women artists—Gretchen Bender, Cecile B. Evans, Josephine Pryde, Carissa Rodriguez, and Martine Syms—who weigh in, either explicitly or inadvertently, on the nature of contemporary media and technology. Written as a work of experimental art criticism, The Glen Park Library is both a homage to the Bay Area and an excoriation of the ethos of Silicon Valley. As with all fairy tales, the book’s ultimate subjects are much greater, however, and Lee casts a critical eye on collisions between privacy and publicity, knowledge and information, and the past and future that are enabled by the technocratic worldview.


Distributed for no place press
February 2019 | Hardcover | $30.00/£24.00 | 144 pp. | 5.25 x 7.5 | 15 color illus. | 9781949484021

Hello Leonora, Soy Anne Walsh
Anne Walsh
Edited by Rachel Churner

Over the past decade, artist Anne Walsh has created an ongoing, multipart response to surrealist painter Leonora Carrington’s novel The Hearing Trumpet (written in the early 1960s, published in 1974). Walsh’s interdisciplinary works, encompassing video, writing, and performance, chronicle her time with the nonagenarian author and, ultimately, her assumption of the identity of the aging artist. Hello Leonora, Soy Anne Walsh is a visual and written “adaptation” of Carrington’s feminist novella, offering a narrative in fragments: a middle-aged artist named Anne Walsh falls in love with the 92-year-old author of a book about a 92-year-old woman who is placed in a sinister and increasingly surreal retirement home.

Anne Walsh produces works in video, performance, audio, photography, and text. Her work has been shown at galleries and museums including Artists Space, CCS Bard Galleries, Whitney Museum of American Art, Royal College of Art, and The J. Paul Getty Museum. She is Associate Professor of Art Practice at University of California, Berkeley. Rachel Churner is an art critic and editor. She teaches at the New School, New York, and is a cofounder of no place press. From 2011 to 2014, she owned and operated the New York gallery Churner and Churner.

Distributed for no place press
May 2019 | Hardcover | $40.00/£30.00 | 196 pp. | 7 x 9.5 | 225 color illus. | 9781949484038
A Frank O’Hara Notebook
Bill Berkson
Introduction by Ron Padgett
Afterword by Constance Lewallen
Edited by Jordan Kantor

A fascinating account of Frank O’Hara in the prime of his creative life in New York, told through notes, images, and poems by his friend Bill Berkson.

Poet and art critic Bill Berkson (1939-2019) had planned for many years to write a lengthy study on his friend and mentor Frank O’Hara (1926-1966) but died with the project still incomplete. This volume reproduces the sketchbook in which Berkson gathered notes, images, and poems about O’Hara, focusing on his memories of their collaborations in New York, from their initial meeting in 1960 to O’Hara’s untimely death in 1966. A Frank O’Hara Notebook offers a fascinating first-person account of the heyday of O’Hara’s creative life, and memorably sketches the heady social milieu of the poetry and art worlds of New York that O’Hara inhabited in the early 1960s. In addition to an exact-scale photographic reproduction of Berkson’s handwritten notebook, this volume includes a typesetting of Berkson’s notes and two texts on O’Hara derived from these notes published under Berkson’s direction, titled “A Frank O’Hara File” and “What Frank O’Hara Was Like.” The book shows the evolution of Berkson’s ideas from notes to fragmentary phrases and sentences into finished pieces of writing. Ultimately, this collection reveals as much about Berkson’s writing practice as it does about his famous subject and friend.

Distributed for no place press
February 2019 | Hardcover | $45.00/£35.00 | 278 pp. | 6.75 x 9.75 | 60 color illus. | 9781949484014

IrRational Music
Elliott Sharp

A memoir and manifesto by a pivotal figure at the junction of rock, the avant-garde, and an ever-widening spiral of art, theater, film, and dance.

For over five decades, Elliott Sharp has been engaged in a quest at once quixotic and down to earth: to take the music he hears in his inner ear and bring it to life in the real world. In this vivid memoir and manifesto, Sharp takes us along on that quest, through some of the most rugged, anarchically fertile cultural terrain of our time. Sharp, a mainstay of the New York Downtown scene beginning in the 1970s, has been a pivotal figure at the junction of rock, experimental music, and an ever-widening spiral of art, theater, film, and dance. Rooted in blues, rock, jazz, and the twentieth-century avant-garde, Sharp’s innovative music has encompassed fractal geometry, chaos theory, algorithms, genetic metaphors, and new strategies for graphic notation.

In IrRational Music, Sharp dodges fake cowboys’ real bullets by the side of a highway near Colby, Kansas; is called on the carpet by a prickly, pompadoured Morton Feldman (“Improvisation… I don’t buy it”); segues from Zen tea to single malt with an elfin John Cage; conjures an extraterrestrial opera from a group of high-school students in Munich; and—back in his own high-school days—looks up from strumming Van Morrison’s “Gloria” in Manny’s Music on 48th Street to see Jimi Hendrix smiling benignly upon him. A mix of tales from the road with thoughts on music, art, politics, technology, and the process of thinking itself, IrRational Music is a glimpse inside the mind of one of our most exacting, exciting creative artists.

Elliott Sharp is a composer and multi-instrumentalist. He was awarded the Berlin Prize in Music in 2015 and a Guggenheim Fellowship in 2014. His composition “Storm of the Eye” for violinist Hilary Hahn appeared on her Grammy-winning album In 27 Pieces.

Distributed for Terra Nova Press
February 2019 | Hardcover | $24.95/£20.00 | 248 pp. | 5.5 x 8.25 | 15 b&w photos, 28 b&w illus. | 9781949597004

For Want of A Nail
Amy Franceschini, Michael Swaine and Futurefarmers

“Can you imagine? Living in a world where a nail is more precious than an A-bomb? Take your hat off to Franceschini and Swaine and hang it on the paradox of our age, which they evoke with wit, simplicity, and Zen-like mystery.”

—Michael T. Taussig, Class of 1933 Professor of Anthropology, Columbia University

Distributed for no place press
February 2019 | Paperback | $30.00/£24.00 | 144 pp. | 5.75 x 8.25 | 110 color illus. | 9781949484045
Audint—Unsound: Undead
Edited by Steve Goodman, Toby Heys and Eleni Ikoniadou
Tracing the potential of sound, infrasound, and ultrasound to access anomalous zones of transmission between the realms of the living and the dead.
Steve Goodman is a Lecturer in Music Culture at the School of Sciences, Media, and Cultural Studies at the University of East London, a member of the CCRU (Cybernetic Culture Research Unit), and the founder of the record label Hyperdub. Toby Heys, Eleni Ikoniadou is a Lecturer in Media in the Faculty of Arts and Social Sciences at Kingston University, London.
Distributed for Urbanomic April 2019 | Paperback | $24.95/£20.00 | 264 pp. | 6.75 x 9.25
9781916405219
Art Editions Series

Irreversible Noise
Inigo Wilkins
A detailed critical examination of the concept of noise, its significance in scientific disciplines, and its use and misuse in the humanities and sonic arts.
Inigo Wilkins is Codirector of Glass Bead. He has published articles on sonic culture and other topics in such journals as Litteraria Pragensia, Mute Magazine, and HFT Review.
Distributed for Urbanomic April 2019 | Paperback | $19.95/£14.99 | 330 pp. | 4.5 x 7
9780995455030
Mono Series

ContraContemporary
Modernity's Unknown Future
Suhail Malik
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The bicycle is an everyday technology, but in examining the ways in which bicycles are used in films, Bennett reveals the rich social and cultural importance of this apparently unremarkable machine. The cinematic bicycles discussed in this book have various functions. They are the source of absurd comedy in silent films, and the vehicles that allow their owners to work in sports films and social realist cinema. They are a means of independence and escape for children in melodramas and kids’ films, and the tools that offer political agency and freedom to women, as depicted in films from around the world.

Bruce Bennett is Senior Lecturer in Film Studies in the Lancaster Institute for the Contemporary Arts (LICA) at Lancaster University.

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Michael Cawood Green is a writer and Professor in English and Creative Writing, in the Department of Humanities at Northumbria University.

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Women and the Anti-Communist Blacklist
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Goldsmiths Press
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Heike Geissler
Afterword by Kevin Vennemann
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Andrea Dworkin
Edited by Johanna Fateman and Amy Scholder
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Kirsten Norrie
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A compendium of strange fiction and hallucinatory tales by both renowned innovators of the weird and little-known scribes of the macabre.
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Cathy Ward
The fascinating phantasmal worlds in the work of the artist Cathy Ward.
Cathy Ward was born in Kent, England. In a career spanning more than thirty years, she has exhibited in such major venues as PST/MoMA, the Drawing Center, the Walker Art Gallery, and the Whitechapel Gallery. She was appointed artist-in-residence for the “Madge Gill: Medium & Visionary” retrospective at Orleans House Gallery in London and her work has been featured in many underground and cultural spaces, including the Horse Hospital (London), and Maggs Counterculture (London). Her work is in the permanent collection of the College of Psychic Studies (London).
Distributed for Strange Attractor Press
January 2019 | Paperback | $31.95/£25.00. | 168 pp. | 8 x 10 | 130 color illus.
9781907222733

A Hidden Landscape Once A Week
The Unruly Curiosity of the UK Music Press in the 1960s-80s, in the words of those who were there
Edited by Mark Sinker
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Celebrate the Past, Present, and Future of the Bauhaus through MIT Press Books

2019 marks the centenary of the Bauhaus. Events, exhibitions and publications designed to celebrate the Bauhaus experiment and its past, present, and future are scheduled around the world. In 1969, the MIT Press published a book that became the definitive guide to the Bauhaus School from its origins in Weimar to its establishment in Dessau and Berlin to its eventual but short-lived appearance as the New Bauhaus in Chicago. Fifty years later, this book remains the essential resource on the development, accomplishments, and legacy of the Bauhaus—a school that would shape modernist architecture, design, and typography, and much of the discourse surrounding it. Hans Wingler’s monumental *Bauhaus: Weimar, Dessau, Berlin, Chicago* is arguably the most iconic book ever published by the MIT Press and certainly one of the monuments of 20th-century architectural publishing.

Designed by Muriel Cooper, *Bauhaus* remains not only one of Cooper’s greatest legacies in book design, but also a high point in the history of Design. Or as Muriel would simply say, of design itself. Other areas at the MIT Press that bear the imprint and influence of Bauhaus philosophy and aesthetics: the “totalizing” approach to design that Cooper brought to the MIT Press in the 1960s and 70s, in which catalogs, brochures, and letterhead received the same attention as books and journals—and in which individual designers’ names were subsumed within the collective project; and the MIT Press colophon—a branding device that required no words, that said exactly and only what it needed to say, without explanation or translation.

The publication of Hans Wingler’s *Bauhaus* was a singular event in the history of the MIT Press, but it exists within a long tradition of Bauhaus-related books, a selection of which are listed here, including our forthcoming titles: Gyorgy Kepes: *Undreaming the Bauhaus* by John R. Blakinger; *Haunted Bauhaus: Occult Spiritualities, Gender Fluidities, Queer Identities, and Radical Politics* by Elizabeth Otto (Fall 2019), and *Bauhaus Futures* by Laura Forlano, Molly Wright Steenson, and Mike Ananny (Fall 2019) (see page 2).

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Klaus W. Herdeg 1983 | Out of Print

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  - Edited by Egidio Marzona and Roswitha Fricke
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