NEW

MASS EFFECT
Art and the Internet in the Twenty-First Century
edited by Lauren Cornell and Ed Halter

Since the turn of the millennium, the Internet has evolved from what was merely a new medium to a true mass medium — with a deeper and wider cultural reach, greater opportunities for distribution and collaboration, and more complex corporate and political realities. Mapping a loosely chronological series of formative arguments, developments, and happenings, Mass Effect provides an essential guide to understanding the dynamic and ongoing relationship between art and new technologies.

Mass Effect brings together nearly forty contributions, including newly commissioned essays and reprints, image portfolios, and transcribed discussion panels and lectures that offer insights and reflections from a wide range of artists, curators, art historians, and bloggers. Among the topics examined are the use of commercial platforms for art practice, what art means in an age of increasing surveillance, and questions surrounding such recent concepts as “postinternet.” Other contributions analyze and document particular works by the artists of And/Or Gallery, Cory Arcangel, DIS, Cao Fei, the Radical Software Group, and others.

Mass Effect relaunches a publication series initiated by the MIT Press and the New Museum in 1984, which produced six defining volumes for the field of contemporary art. These new volumes will build on this historic partnership and reinvigorate the conversation around contemporary culture once again.

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

— Branden W. Joseph, Frank Gallipoli Professor of Modern and Contemporary Art, Columbia University

Lauren Cornell is a Curator at the New Museum. Previously, she served as Executive Director of Rhizome, worked on the Andy Warhol Project at the Whitney Museum, and directed Ocularis, a microcinema in Brooklyn. Ed Halter is a founder and director of Light Industry, a venue for film and electronic art in Brooklyn, and teaches in the Film and Electronic Arts Department at Bard College. He has curated screenings and exhibitions at such venues as MoMA P.S.1, the Tate Modern, and the 2012 Whitney Biennial.

Copublished with the New Museum of Contemporary Art, New York 2015 • B Format • 520 pp. 32 color, 99 black & white illus. • $44.95/£30.95
978-0-262-02926-1

Critical Anthologies in Art and Culture series

global aCtIVISm
Art and Conflict in the 21st Century
edited by Peter Weibel

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

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

ESSAYS BY Giorgio Agamben, Noam Chomsky, Thomas Hauchild, StefanHessel, Bruno Latour, Maurizio Lazzarato, André Mesquita, Antonio Negri, Suely Roinik, Peter Sloterdijk, Nassim Taleb, Slavoj Žižek

Copublished with ZKM | Center for Art and Media, Karlsruhe 2015 • 6 3/4 x 9 1/2 • 600 pp. 600 color illus. • paper • $55.00/£37.95
978-0-262-52889-0

Also of Interest:

OBFUscAtion
A User’s Guide for Privacy and Protest
Finn Brunton and Helen Nissenbaum

How we can evade, protest, and sabotage today’s pervasive digital surveillance by deploying more data, not less — and why we should.

“Fascinating stuff . . . for anyone who wants to grasp the layered complexities of keeping their data safe, it is required reading.”

— New Scientist

2015 • 160 pp. • $19.95/£13.95
978-0-262-02973-5

**NEW**

**RESET MODERNITY!**

*edited by Bruno Latour*

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

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


Bruno Latour, a philosopher and anthropologist, is the author of *Reassembling the Social: An Introduction to Actor-Network Theory*, *Our Modern Cult of the Factish Gods*, *An Inquiry into Modes of Existence*, and many other books. He curated the ZKM exhibits ICONOCLASH and Making Things Public and coedited the accompanying catalogs, both published by the MIT Press.

Copublished with ZKM | Center for Art and Media, Karlsruhe
June 2016 • 7 x 10 • 432 pp. • 300 color illus. • $47.95/£33.95
978-0-262-03459-3

---

**NEW**

**THE CURATORIAL CONUNDRUM**

*What to Study? What to Research? What to Practice?*

*edited by Paul O’Neill, Mick Wilson, and Lucy Steeds*

Today curators are sometimes more famous than the artists whose work they curate, and curatorship involves more than choosing objects for an exhibition. The expansion of the curatorial field in recent decades has raised questions about exhibition-making itself and the politics of production, display, and distribution. *The Curatorial Conundrum* looks at the burgeoning field of curatorship and tries to imagine its future. Indeed, practitioners and theorists consider a variety of futures: the future of curatorial education; the future of curatorial research; the future of curatorial and artistic practice; and the institutions that will make these other futures possible.

The contributors examine the proliferation of graduate programs in curatorial studies over the last twenty years, and consider what can be taught without giving up what is precisely curatorial, within the ever-expanding parameters of curatorial practice in recent times. They discuss curating as collaborative research, asking what happens when exhibition operates as a mode of research in its own right. They explore curatorial practice as an exercise in questioning the world around us; and they speculate about what it will take to build new, innovative, and progressive curatorial research institutions.

**CONTRIBUTORS:** Nancy Adajania, Thomas Boutoux, Mélanie Bouteloup, Nikita Yingqian Cai, Luis Camnitzer, Eddie Chambers, Zasha Colah, Galit Eilat, Annie Fletcher, Lia Gangitano, Liam Gillick, Vladimir Jerić, Koyo Kouoh, Miguel A. López, Hans Ulrich Obrist, Paul O’Neill, Tobias Ostrander, Joao Ribas, Sarah Rifky, Peter J. Russo, Sumesha Sharm a, Simon Sheikh, Lucy Steeds, Jeannine Tang, David Teh, Jelena Vesić, Mick Wilson, Vivian Zither

Paul O’Neill is a curator, artist, and writer who has curated or co-curated more than fifty projects. The author of *The Culture of Curating and the Curating of Culture(s)*, he is currently Director of the Graduate Program at the Center for Curatorial Studies at Bard College. Mick Wilson is an artist, educator and writer. He is Dean of the Graduate School of Creative Arts & Media, Dublin, Ireland. Lucy Steeds is Pathway Leader in Exhibition Studies at Central Saint Martins, University of the Arts, London.

Copublished with the Center for Curatorial Studies
Bard College/LUMA Foundation
April 2016 • 7 x 10 1/2 • 350 pp. • 100 illus. • paper • $34.95/£24.95
978-0-262-52910-5

Also available:

**THE CULTURE OF CURATING AND THE CURATING OF CULTURE(S)**

Paul O’Neill
2012 • 7 x 9 • 192 pp. • 31 illus. • $29.95/£20.95
978-0-262-01772-5

---

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

**MIT Press E-Books**

MIT Press books are available as e-books through a variety of vendors. Please visit our Web Site for a complete list of e-books programs in which we participate: mitpress.mit.edu/content/digital-partners
Armín Medosch is a Vienna-based artist, writer, and curator.

June 2016 • 7 x 9 • 360 pp. • 71 illus. • $43.00/$29.95
978-0-262-03416-6
A Leonardo Book

"Arguably, the nature of the NSK project makes the contemporary responses the group elicited – positive and negative alike – as much a part of their work as their records, paintings and theatrical productions. As such, this generous 600-page book has a good claim to be its definitive account, to be coveted by fans and treasured by scholars."
—Art Review

CONTRIBUTORS: Eda Ćufer, Goran Dordić, Slavoj Žižek, Marina Gržinić, Rastko Močnik, Marina Gržinić, Lev Kret, Tomaž Mastnak, Miaden Dolar, Chrisie Iles, Boris Groys, Inke Arns, Alexei Monroe, Brian Holmes, Catherine Wood, Daniel Ricardo Quiñales, Anthony Gardner, Barbara Borčič, Alexei Yourchak, Dejan Krič and others
LIVING AS FORM
Socially Engaged Art from 1991–2011
edited by Nato Thompson

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

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

— Bookforum

FORGETTING THE ART WORLD
Pamela M. Lee

It may be time to forget the art world — or at least to recognize that a certain historical notion of the art world is in eclipse. Today, the art world spins on its axis so quickly that its maps can no longer be read; its borders blur. In Forgetting the Art World, Pamela Lee connects the current state of this world to globalization and its attendant controversies. Contemporary art has responded to globalization with images of movement and migration, borders and multitudes, but Lee looks beyond iconography to view globalization as a world process.

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

— Publishers Weekly

YOUR EVERYDAY ART WORLD
Lane Relyea

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

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

— Publishers Weekly

Also available:
THE INTERVENTIONISTS
Users' Manual for the Creative Disruption of Everyday Life
edited by Nato Thompson and Gregory Sholette
foreword by Joseph Thompson
2004 • 496 pp. • 950 illus. • $36.95 /£25.95
978-0-262-20150-6

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

POLITICALLY UNBECOMING
Postsocialist Art against Democracy
Anthony Gardner

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

‘Anthony Gardner in his impressive new book … shows how ‘democracy’ emerged in the years following the collapse of the Warsaw Pact and the Soviet Union as a universalizing term around which politics of both radical and conservative hues coalesced and found success…. The strength of Gardner’s work lies in his ability to chart the empirical actualities of history along with the co-determining movements of theory and the effects of both on artistic production.’
—Art Monthly

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

THE GLOBAL CONTEMPORARY AND THE RISE OF NEW ART WORLDS
edited by Hans Belting, Andrea Buddensieg, and Peter Weibel

With the emergence of new art scenes in Asia and the Middle East and the explosion of biennials, the visual arts have become globalized as surely as the world economy has. This book offers a new map of contemporary art’s new worlds. The Global Contemporary and the Rise of New Art Worlds documents the globalization of the visual arts and the rise of the contemporary over the last twenty years. Lavishly illustrated, with color throughout, it tracks developments ranging from exhibition histories and the rise of new art spaces to art’s branding in such emerging markets as Hong Kong and the Gulf States. Essays treat such subjects as curating after the global turn; art and the migration of pictures; the end of the canon; and new strategies of representation.

Copublished with ZKM | Center for Art and Media, Karlsruhe
2013 • 9 x 10 1/2 • 500 pp. • 400 illus. in color and black & white
Paper • $54.95/£37.95
978-0-262-51834-5

AI WEIWEI: SPATIAL MATTERS
Art Architecture and Activism
edited by Ai Weiwei, Anthony PIns, and An Xiao MIna

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

“Ai Weiwei: Spatial Matters serves as roadmap and a warning at a time in which many are asking for change within traditional art and architectural practices. On the one hand, Ai Weiwei’s practice is a case study for a new way of working in space—one that easily transcends disciplines, looking holistically at complex issues, and showing flexibility in reacting to challenges. . . . On the other hand, his practice and the official reactions it elicits serve as a warning about the price space practitioners should be willing to pay for that deep engagement. A complete project, one which evokes for change, may mean that the things you build could come crashing down.”
—The Architect’s Newspaper

2014 • 7 3/5 x 10 • 512 pp. • 450 color illus. • paper • $62.95
978-0-262-52574-9
(For sale in North America only)

CONSTRUCTING AN AVANT-GARDE
Art in Brazil, 1949–1979
Sérgio B. Martins

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

2013 • 7 x 10 • 248 pp. • 15 color, 60 black & white illus. • $42.95/£29.95
978-0-262-01926-2
NEW

OLD WHEELWAYS
Traces of Bicycle History on the Land
Robert L. McCullough

In the later part of the nineteenth century, American bicyclists were explorers, cycling through both charted and uncharted territory. These wheelmen and wheelwomen became keen observers of suburban and rural landscapes, and left copious records of their journeys — in travel narratives, journalism, maps, photographs, illustrations. They were also instrumental in the construction of roads and paths (“wheelways”) — building them, funding them, and lobbying legislators for them. Their explorations shaped the landscape and the way we look at it, yet with few exceptions their writings have been largely overlooked by landscape scholars, and many of the paths cyclists cleared have disappeared. In Old Wheelways, Robert McCullough restores the pioneering cyclists of the nineteenth century to the history of American landscapes.

McCullough’s text is enriched by more than one hundred historic images of cyclists (often attired in skirts and bonnets, suits and ties), country lanes, and city streets.

Robert L. McCullough is Associate Professor of Historic Preservation at the University of Vermont.

2015 • 7 x 9 • 400 pp. • 118 illus. • $34.95/£24.95 978-0-262-02946-9

AAAATOWZZZZZD:
THE WORDS OF BIRDS
North America, Britain, and Northern Europe
John Bevis

with photographs by the author

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

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

— The Birdbooker Report

“This gorgeous little book is a lexicon of bird words, the most plausible notation of sounds that often have dozens of phonetic interpretations… This book is an elegant tribute to the beauty of its subject.”

— Susan Salter Reynolds, Los Angeles Times

2010 • 4 1/4 x 7 • 160 pp. • 24 illus. $15.95/£10.95 978-0-262-01429-8

NEW

WHAT IS LANDSCAPE?
John R. Stilgoe

Landscape, John Stilgoe tells us, is a noun. From the old Frisian language (once spoken in coastal parts of the Netherlands and Germany), it meant shoveled land: landschap. Sixteenth-century Englishmen misheard or mispronounced this as landscape, which became landskap, then landscape, designating the surface of the earth shaped for human habitation. In What Is Landscape? Stilgoe maps the discovery of landscape by putting words to things, zeroing in on landscape’s essence but also leading sideways expeditions through such sources as children’s picture books, folklore, deeds, antique terminology, out-of-print dictionaries, and conversations with locals. (“What is that?” “Well, it’s not really a slough, not really, it’s a bayou . . .” ) He offers a highly original, cogent, compact, gracefully written narrative lexicon of landscape as word, concept, and path to discoveries.

“What Is Landscape? is an invitation to walk, to notice, to ask: to see a sandcastle with a pinwheel at the beach and think of Dutch windmills — icons of triumph, markers of territory won from the sea; to walk in the woods and be amused by the Elizabethans’ misuse of the Latin silvaticus (people of the woods) to coin the word savage; to see in a suburban front lawn a representation of the meadow of a medieval freesheld.

Discovering landscape is good exercise for body and for mind. This book is an essential guide and companion to that exercise — to understanding, literally and figuratively, what landscape is.

“With the energy and wisdom of a lifelong landscape traveler, Stilgoe leads us toward the deepest recesses of language and the most primal human labors, through it all urging us to pay more attention and to take more walks of our own. A remarkable and entirely original book.”

— Michael Van Valkenburgh, Charles Eliot Professor of Landscape Architecture, Harvard Graduate School of Design

John R. Stilgoe is Orchard Professor in the History of Landscape at Harvard University, where he has taught for forty years.

2015 • 5 3/8 x 8 • 192 pp. • 18 illus. • $19.95/£13.95 978-0-262-02988-6
NEW

SEEN & IMAGINED

The World of Clifford Ross

Clifford Ross
edited by Joseph Thompson and Jay A. Clarke

From the romantic, highly detailed realism of his large-scale “Mountain” photographs to multimedia pieces that embrace abstract forms drawn from close observation of nature, Clifford Ross’s work is unlike any other. In 2002, Ross invented his R1 camera, with which he has produced some of the highest resolution single shot photographs ever realized. In a Ross landscape, viewers can spot a bird in a tree on a mountain a mile away. Ross’s longstanding desire to reconcile realism and abstraction in his art intensified when he took up photography in the mid-1990s. This book offers the first comprehensive survey of his work, from large-scale, highly detailed landscape photographs to his latest “invisible art” — an augmented reality app for smartphones that reveals a hidden work within a work.

Seen & Imagined accompanies a landmark exhibition at MASS MoCA. Featuring 139 images, most of them in color, including such major Ross series as “Mountains,” “Mountain Redux,” “Harmoniums,” and “Digital Waves,” it is the first fine-art book to offer readers an augmented reality 3D “pop up” experience through a free downloadable app called Invisible Art, containing immersive video, augmented reality, and an original score by composer Philip Glass. Texts by noted writers and critics David Anfam, Quentin Bajac, Arthur C. Danto, Jack Flam, Nicholas Negroponte, and Jock Reynolds, comment on Ross’s work, placing it within the history of art and technology, alongside an interview by Orville Schell with the artist.

Clifford Ross (born in 1952) is an American artist who works in multiple media. His work has been exhibited widely and can be found in the collections of the Museum of Modern Art, the J. Paul Getty Museum, and the Museum of Fine Arts in Houston. Joseph Thompson is Director of Massachusetts Museum of Contemporary Art (MASS MoCA). Jay A. Clarke is Manton Curator of Prints, Drawings, and Photographs at the Sterling and Francine Clark Institute in Williamstown, Massachusetts.

Copublished with MASS MoCA
(Massachusetts Museum of Contemporary Art)
2015 • 12 x 10 • 200 pp.
125 color, 14 black & white illus. • $59.95/£41.95
978-0-262-02996-4

NEW

HURRICANE WAVES

Clifford Ross
edited by Jay A. Clarke

To photograph storm-tossed waves during a hurricane, Clifford Ross goes into the surf himself, deploying a wetsuit, flotation vest, and a rope that tethers him to his assistant back on the beach. He uses a camera fabricated from salvage materials, including a 1943 military camera used for aerial photographs, to produce ultra-high resolution imagery. The result is a series of stunningly dramatic black and white photographs that are among Ross’s best-known works. This book collects for the first time the entire “Hurricane Waves” series (begun in 1996), presenting black and white tri-tone images of all eighty-four of the “Hurricane Waves” in the series, along with detailed close ups, and historical color images. It accompanies a landmark exhibition at MASS MoCA.

The photographs show waves arrested in mid-air but roiling with movement, offering a distorted mirror of the clouds above them, shooting up in an explosion of foam, folding in on themselves, rising tall as a waterfall. We know that the photographer is imbedded in their fury, but in the photographs there is no sign of any human presence. These astonishing images affirm Ross’s commitment to the expressive powers of realism as well as to the most advanced possibilities of technology.

Clifford Ross (born in 1952) is an American artist who works in multiple media. His work has been exhibited widely and can be found in the collections of the Museum of Modern Art, the J. Paul Getty Museum, and the Museum of Fine Arts in Houston. Jay A. Clarke is Manton Curator of Prints, Drawings, and Photographs at the Sterling and Francine Clark Institute in Williamstown, Massachusetts.

Copublished with MASS MoCA
(Massachusetts Museum of Contemporary Art)
2015 • 12 x 10 • 200 pp.
93 black & white photographs • $49.95/£34.95
978-0-262-02997-1
Surf Craft
Design and the Culture of Board Riding
Richard Kenvin
photographs by Ryan Field

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

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

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

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

Waves
Fredric Raichlen

Sitting on the beach on a sunny summer day, we enjoy the steady advance and retreat of the waves. In the water, enthusiastic waders jump and shriek with pleasure when a wave hits them. But where do these waves come from? How are they formed and why do they break on the shore? In Waves, Fredric Raichlen traces the evolution of waves, from their generation in the deep ocean to their effects on the coast. He explains, in a way that is readily understandable to nonscientists, both the science of waves themselves and the technology that can be used to protect us against their more extreme forms, including hurricanes and tsunamis.

Waves can be little ripples that lap peacefully at the shore or monstrous tsunamis that destroy everything in their paths. Describing the science underlying this astonishing variety, Waves offers a different kind of beach reading.

“Whether you are fascinated by maritime disaster or have a placid curiosity about waves, Mr. Raichlen’s book offers a rich variety of information in brief. To his credit, he has decided to go into the science carefully and seriously. He does so in clear, straightforward prose that addresses the complexity of waves in the real world, not just the idealizations of textbooks. Mr. Raichlen admirably avoids the razzle-dazzle that too often pervades the prose of popular science books; his tone is uninflected and plain-spoken.”
— The Wall Street Journal

2012 • 256 pp. • 37 illus. • paper • $15.95/£10.95
978-0-262-51823-9
The MIT Press Essential Knowledge series

The MIT Press
Also in The MIT Press Writing Art series:

NEW DISSOLVE INTO COMPREHENSION
Writings and Interviews, 1964–2004
Jack Burnham
edited by Melissa Ragain
foreword by Hans Haacke

Jack Burnham is one of the few critics and theorists alive today who can claim to have radically altered the way we think about works of art. Burnham’s use of the term “system” (borrowed from theoretical biology) in his 1968 essay “Systems Aesthetics” announced the relational character of conceptual art and new research-based projects. Trained as an art historian, Burnham was also a sculptor. His first book, Beyond Modern Sculpture (1968), established him as a leading commentator on art and technology. A postformalist pioneer, an influential figure in new media art history, an early champion of conceptual and ecological art, and the curator of the first exhibition of digital art, Burnham is long overdue for reevaluation. This book offers that opportunity by collecting a substantial and varied selection of his hard-to-find texts, some published here for the first time.

Although Burnham left the art world abruptly in the 1990s, his visionary theoretical ideas have only become more relevant in recent decades. This collection seeks to restore Burnham to his rightful place in art criticism and theory, reestablishing his voice as crucial to critical conversations of the period. It gathers his early writing on sculpture, his essays on systems art and conceptualism, his views of the New York art world, and his later occult work—including an unorthodox interpretation of Marcel Duchamp’s work that draws on the Kabbalah.

Jack Burnham is an artist, art critic, and theorist known for his application of systems theory to art history and theory. On the faculty of Northwestern University from 1962 to 1982 and later at the University of Maryland and an inaugural fellow at MIT’s Center for Advanced Visual Studies in 1968–1969, Burnham is the author of three books of criticism. Melissa Ragain is Assistant Professor of Art History at Montana State University.

2015 • 7 x 9 • 360 pp. • 32 illus. • $34.95/£24.95
978-0-262-02927-8
The MIT Press Writing Art series

“T his valuable collection of Jack Burnham’s writing presents a long-overdue opportunity to reconsider the breadth and significance of his work. Here we encounter the ambition and energy of Burnham’s syncretic intellectual approach alongside its uneven and mercurial aspects. Burnham was the first to attempt a substantive theoretical critique of formalist orthodoxy in the US context, and his pioneering project to account for post-object art in the expanded field repays renewed consideration.”

— Luke Skrebowski, University Lecturer, Department of History of Art, University of Cambridge

SOLAR SYSTEM & REST ROOMS
Writings and Interviews, 1965–2007
Mel Bochner
foreword by Yve-Alain Bois
2008 • 8 1/2 x 11 • 340 pp.
120 illus. • $42.95/£29.95
978-0-262-02631-4
An OCTOBER Book

LANGUAGE TO COVER A PAGE
The Early Writings of Vito Acconci
Vito Acconci
edited by Craig Dworkin
2006 • 8 1/2 x 11 • 428 pp.
15 illus. • $36.95/£25.95
978-0-262-01224-9

MINOR HISTORIES
Statements, Conversations, Proposals
Mike Kelley
edited by John C. Welchman
2004 • 8 x 9
456 pp. • 62 illus.
Paper • $34.95/£24.95
978-0-262-61198-5

ROCK MY RELIGION
Writings and Projects 1965–1990
edited by Dan Graham and Brian Wallis
1994 • 7 1/2 x 10 1/2
348 pp. • 230 illus.
Paper • $32.95/£22.95
978-0-262-02617-0

TWO-WAY MIRROR POWER
Selected Writings by Dan Graham on His Art
Dan Graham
edited by Alexander Alberro
introduction by Jeff Wall
Published in association with the Marian Goodman Gallery, New York
1999 • 6 x 9
224 pp. • 48 illus.
Paper • $26.95/£18.95
978-0-262-57103-2

REASONS FOR KNOCKING AT AN EMPTY HOUSE
Writings 1973–1994
Bill Viola
published in association with the Anthony d’Offay Gallery, London
1995 • 304 pp. • 89 illus.
Paper • $32.95
978-0-262-70205-0
(Not for sale in the U.K. and the Commonwealth (except Canada) or Europe)
Ai Weiwei’s Blog

Writings, Interviews, and Digital Rants, 2006–2009

Ai Weiwei
translated by Lee Ambrozy

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

— Adrian Searle, The Guardian

2011 • 7 x 9 • 316 pp. • 58 illus. • paper • $27.95/£19.95
978-0-262-01521-9

The MIT Press Art series
Art, Architecture, Performing Arts

**RETRACING THE EXPANDED FIELD**

Encounters between Art and Architecture

*edited by Spyros Papapetros and Julian Rose*

Expansion, convergence, adjacency, projection, rapport, and intersection are a few of the terms used to redraw the boundaries between art and architecture during the last thirty-five years. If modernists invented the model of an ostensible “synthesis of the arts,” their postmodern progeny promoted the semblance of pluralist fusion. In 1979, reacting against contemporary art’s transformation of modernist medium-specificity into postmodernist medium multiplicity, the art historian Rosalind Krauss published an essay, “Sculpture in the Expanded Field,” that laid out in a precise diagram the structural parameters of sculpture, architecture, and landscape art. Krauss tried to clarify what these art practices were, what they were not, and what they could become if logically combined. The essay soon assumed a canonical status and affected subsequent developments in all three fields. *Retracing the Expanded Field* revisits Krauss’s hugely influential text and maps the ensuing interactions between art and architecture.

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

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

— Gabriela Galati, *Leonardo Reviews*

2014 • 8 x 9 • 272 pp. • 2 color, 103 black & white illus. • $34.95/£24.95

978-0-262-02759-5

---

**UNDER BLUE CUP**

*Rosalind E. Krauss*

In *Under Blue Cup*, Rosalind Krauss explores the relation of aesthetic mediums to memory — her own memory having been severely tested by a ruptured aneurysm that temporarily washed away much of her short-term memory. Krauss emphasizes the medium as a form of remembering; contemporary artists in what she terms the “post-medium” condition reject that scaffolding. Krauss explains the historical emergence of the post-medium condition and describes alternatives to its aesthetic meaninglessness, examining works by what she calls “knights of the medium” — contemporary artists who extend the life of the specific medium.

“Under Blue Cup is a book whose importance cannot be overstated.”

— Jan Bactens, *Leonardo Reviews*

2011 • 7 x 9 • 200 pp. • 60 color illus. • $27.95/£19.95

978-0-262-01613-1

---

**PERPETUAL INVENTORY**

*Rosalind E. Krauss*

In essays that span three decades, one of contemporary art’s most esteemed critics celebrates artists who have persevered in the service of a medium.

“Krauss manages to instruct without sounding professorial...These essays are exacting in clarity even at their most lyrical and theoretical.”

— Stephan Delbos, *The Prague Post*

“The art theorist and professor Rosalind Krauss has been a forceful and often-times fearsome presence in the art world for over forty years now.”

— Hilton Als, *The New Yorker*

2013 • 320 pp. • 47 illus. • Paper • $22.95/£15.95

978-0-262-51872-7 (Cloth 2010)

An OCTOBER Book

---

See also by Rosalind Krauss:

**BACHELORS**

2000 • 7 x 9 • 240 pp. • 95 halftones • paper • $32.95/£22.95

978-0-262-61165-7 (Cloth 1999)

An OCTOBER Book

---

**THE OPTICAL UNCONSCIOUS**

1994 • 7 x 9 • 365 pp. • 118 illus. • paper • $47.95/£33.95

978-0-262-61105-3 (Cloth 1993)

---

**Classics!**

**PASSAGES IN MODERN SCULPTURE**

*Rosalind Krauss*

1981 • 320 pp. • halftones • $37.95/£26.95

978-0-262-61033-9

**THE ORIGINALITY OF THE AVANT-GARDE AND OTHER MODERNIST MYTHS**

*Rosalind Krauss*

1985 • 319 pp. • 162 illus. • paper • $35.95/£27.95

978-0-262-61046-9

---

**Also by Rosalind Krauss:**

**THE ORIGIN OF THE ACADEMY**

1990 • 333 pp. • 73 illus. • paper • $39.95/£27.95

978-0-262-61058-0 (Cloth 1990)

An OCTOBER Book

---

**THE OPTICAL UNCONSCIOUS**

1994 • 7 x 9 • 365 pp. • 118 illus. • paper • $47.95/£33.95

978-0-262-61105-3 (Cloth 1993)
FORMALISM AND HISTORICITY
Models and Methods in Twentieth-Century Art
Benjamin H. D. Buchloh

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

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

“The writing of Benjamin H. D. Buchloh has been foundational for the entire discussion around avant-garde and contemporary art. To have these essays in one volume is a gift, a world of thought to absorb, ponder, and debate.”
—Thomas Crow, Rosalie Solow Professor of Modern Art, New York University

Also available:
NEO-AVANTGARDE AND CULTURE INDUSTRY
Essays on European and American Art from 1955 to 1975
Benjamin H. D. Buchloh
2003 • paper • $47.95/£33.95
978-0-262-52347-9
An OCTOBER Book

REALISM AFTER MODERNISM
The Rehumanization of Art and Literature
Devin Fore

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

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

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

“Fore demonstrates with brio that the so-called ‘return to order’ was not at all a rewinding of the clock . . . . Fore’s conclusion resonates powerfully with our own historical status in the Internet age.”
—Yve-Alain Bois, Artforum

2015 • 7 x 9 • 416 pp. • 52 illus. • paper • $24.95/£17.95
978-0-262-52762-0
(Cloth 2010)
An OCTOBER Book

Classic!
THE RETURN OF THE REAL
Hal Foster
1996 • 321 pp. • paper • $34.95/£24.95
978-0-262-56107-5
An OCTOBER Book

Also available:
NEO-AVANTGARDE AND CULTURE INDUSTRY
Essays on European and American Art from 1955 to 1975
Benjamin H. D. Buchloh
2003 • paper • $47.95/£33.95
978-0-262-52347-9
An OCTOBER Book
Looking for Bruce Conner

Kevin Hatch

In a career that spanned five decades, most of them spent in San Francisco, Bruce Conner (1933–2008) produced a unique body of work that refused to be contained by medium or style. Whether making found-footage films, hallucinatory ink-blot graphics, enigmatic collages, or assemblages from castoffs, Conner took up genres as quickly as he abandoned them. In this first book-length study of Conner’s enormously influential but insufficiently understood career, Kevin Hatch explores Conner’s work as well as his position on the geographical, cultural, and critical margins.

Generously illustrated with many color images of Conner’s works, Looking for Bruce Conner proceeds in roughly chronological fashion, from Conner’s notorious assemblages (Black Dahlia and Ratbastard among them) through his experimental films (populated by images from what Conner called “the tremendous, fantastic movies going in my head from all the scenes I’d seen”), his little-known graphic work, and his collage and inkblot drawings.

"Hatch looks beyond the surface, searching for deeper meanings tied to Conner’s provocation, his biography and anxieties — nuclear dread, for one — and his need to create works that are not static, but that enable the viewer to actively participate in them. Hatch's book compellingly meets this challenge."

— Patric Friel, Afterimage

March 2016 • 7 x 9 • 360 pp. • 53 color, 51 black & white illus.
Paper • $30.95/£21.95
978-0-262-52889-4
(Cloth 2012)
An OCTOBER Book

Lucio Fontana
Between Utopia and Kitsch

Anthony White

In 1961, a solo exhibition by Argentine-Italian artist Lucio Fontana met with a scathing critical response from New York art critics. Fontana (1899–1968), well known in Europe for his series of slashed monochrome paintings, offered New York ten canvases slashed and punctured, thickly painted in luridly brilliant hues and embellished with chunks of colored glass. One critic described the work as “halfway between constructivism and costume jewelry,” unwittingly putting his finger on the contradiction at the heart of these paintings and much of Fontana’s work: the cut canvases suggest avant-garde iconoclasm, but the glittery ornamentation evokes outmoded forms of kitsch.

In Lucio Fontana, Anthony White examines a selection of the artist’s work from the 1930s to the 1960s, arguing that Fontana attacked the idealism of twentieth-century art by marrying modernist aesthetics to industrialized mass culture, in a way that anticipated both pop art and postmodernism.

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

— The Australian and New Zealand Journal of Art

2014 • 344 pp. • 101 illus. • paper • $22.95/£15.95
978-0-262-52615-9
(Cloth 2011)
An OCTOBER Book

The Writings of Thomas Hirschhorn

Thomas Hirschhorn
edited by Lisa Lee and Hal Foster

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

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

— Library Journal

2013 • 7 x 9 • 440 pp. • 48 color, 63 black & white illus. • $42.95/£29.95
978-0-262-01925-5
An OCTOBER Book
NEW

MICHAEL ASHER
edited by Jennifer King

During a career that spanned more than forty years, from the late 1960s until his death in 2012, Michael Asher created site-specific installations and institutional interventions that examined the conditions of art’s production, display, and reception. At the Art Institute of Chicago, for example, he famously relocated a bronze replica of an eighteenth-century sculpture of George Washington from the museum’s entrance to an interior gallery, thereby highlighting the disjunction between the statue’s symbolic function as a public monument and its aesthetic origins as an artwork.

Today, Asher is celebrated as one of the forerunners of institutional critique. Yet because of Asher’s situation-based method of working, and his resistance to making objects that could circulate in the art market, few of his works survive in physical form. What does survive is writing by scholars and critics about his diverse practice. The essays in this volume document projects that range from Asher’s environmental works and museum displacements to his research-based presentations and reflections on urban space.

JENNIFER KING is Associate Curator at the Los Angeles County Museum of Art.

March 2016 • 6 x 9 • 200 pp. • 60 illus. • paper • $19.95/£13.95
978-0-262-52879-5
Cloth • $40.00/£27.95
978-0-262-03436-2
OCTOBER Files series

NEW

HANS HAACKE
edited by Rachel Churner

For five decades, the artist Hans Haacke (b. 1936) has created works that explore the social, political, and economic underpinnings of the production of art. His works make plain the hidden and not-so-hidden agendas of those — from Cartier to David Koch — who support art in the service of industry; they expose such inconvenient social and economic truths as the real estate holdings of Manhattan slumlords, and the attempts to white-wash support for the Nazi regime, apartheid, or the war on terror through museum donations.

This book gathers interviews, difficult-to-find essays, cornerstones of institutional critique, and new critical approaches by writers that include Benjamin H. D. Buchloh, Jack Burnham, Rosalyn Deutsche, and Leo Steinberg. Haacke’s 1971 Guggenheim exhibition was famously canceled when the artist refused to withdraw several proposed works, including one exposing the business dealings of a Manhattan real estate company. This volume includes Edward Fry’s catalog text for that show, as well as Walter Grasskamp’s “An Unpublished Text for an Unpainted Picture,” redacted from an exhibition catalog in 1984 because of statements about the German collector Peter Ludwig. Other essays consider such topics as Haacke’s controversial commission for the Reichstag; the activation of the spectator, from Condensation Cube to the Polls; the conceptual continuity of his practice with regard to General Systems Theory; and his delayed and problematic reception in both the United States and Europe. With contemporary essays and scholarly reassessments, this collection serves as an essential guide to critical thinking on Haacke’s artistic practice, from the works of the 1960s that engage with physical and biological systems to his later interrogations of the social and economic underpinnings of art.

RACHEL CHURNER is a writer, curator, and doctoral candidate in Art History at Columbia University.

2015 • 6 x 9 • 232 pp. • 39 illus. • paper • $18.95/£13.95
978-0-262-52793-4
Cloth • $35.00/£24.95
978-0-262-02954-4
OCTOBER Files series

JOHN KNIGHT
edited by André Rottmann

For more than four decades, the elusive but influential Los Angeles-based artist John Knight has developed a practice of site specificity that tests both architectural and ideological boundaries of the museum, gallery, and public sphere. Knight’s works defy notions of stylistic coherence, even, at times, of instant recognizability. Grounded in a sustained method of inhabiting the material, discursive and economic conditions of varied sites, his works systematically challenge notions of object, sign, context, authorship, and value, and they confront audiences not only with mailers, posters, and journals but also with carpenter levels, commemorative plates, deck chairs, bicycle bells, flower arrangements, and credit cards. This volume offers essays and interviews that trace the critical thinking on Knight, discussing the artist’s trajectory from 1969 to 2011.

2014 • 6 x 9 • 216 pp. • 59 illus. • paper • $19.95/£13.95
978-0-262-52568-8
OCTOBER Files series
ISA GENZKEN
edited by Lisa Lee

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

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

2015 • 6 x 9 • 216 pp. • 53 illus. • paper • $18.95/£13.95
978-0-262-52711-8

OCTOBER Files series
THE LAST ART COLLEGE
Garry Neill Kennedy

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

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

“In the end, The Last Art College: Nova Scotia College of Art and Design, 1968-1978 becomes Kennedy’s greatest work to date as a conceptual artist. He has found a way to make the college’s vision and material production stand the test of time.”

— The Architect’s Newspaper

Copublished with the Art Gallery of Nova Scotia, Halifax
2012 • 8 ½ x 11 • 480 pp.
191 color, 410 black & white illus. • $62.95/£43.95
978-0-262-01690-2

THE ARTS AT BLACK MOUNTAIN COLLEGE
Mary Emma Harris

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

2002 • 9 x 12 1/2 • 343 pp. • 290 illus., 11 color • paper • $59.95/£41.95
978-0-262-58212-4

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

Although it lasted only twenty-three years (1933–1956) and enrolled fewer than 1,200 students, Black Mountain College was one of the most fabled experimental institutions in art education and practice. This book — the paperback edition of a milestone work that has been unavailable for several years — documents the short but influential life of Black Mountain College. Nearly 500 images, many in color and published for the first time in this book, show important works of art created by Black Mountain College faculty and students as well as snapshots of campus life. Four essays, all commissioned for the book, offer closer looks at the world of Black Mountain.

2013 • 9 1/4 x 11 3/5 • 352 pp.
235 color, 235 black & white illus.
Paper • $42.95/£29.95
978-0-262-51845-1

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

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

Copublished with MASS MoCA
2012 • 8 3/4 x 10 • 400 pp.
300 illus., color throughout • $54.95/£37.95
978-0-262-01835-7

"A fine and full-bodied tribute to one of our nation’s most unique experiments in art."
— Will Clemens, Rain Taxi

"Oh, Canada "is an unprecedented, near-encyclopedic guide to Canadian contemporary art, and to Canada itself.

Copublished with MASS MoCA
2012 • 8 3/4 x 10 • 400 pp.
300 illus., color throughout • $54.95/£37.95
978-0-262-01835-7
ART SCHOOL (Propositions for the 21st Century)
edited and with an introduction by
Steven Henry Madoff

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

’Its positive attitude and open-ended, forward-thinking discussions make this text an essential read for anyone considering any kind of arts education.’

— Amanda Rataj, C Magazine

“Steven Henry Madoff’s anthology appears at a particularly apt moment, as the development of social, research-based, and post-studio forms of artistic practice raise questions about central tenets of traditional art education. With essays and discussions by important theorists, artists, and curators, this book lays the ground for a critical debate on the future of the art school.”

— Bruce Altshuler, Director, Program in Museum Studies, New York University

2009 • 6 x 9 • 268 pp. • 29 illus. • $42.95/£29.95
978-0-262-13493-4

101 THINGS TO LEARN IN ART SCHOOL
Kit White

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

—Interior Design

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

—Kurt Anderson, Studio 360 Blog

2011 • 6 x 6 • 224 pp. 101 illus. • $16.95/£11.95
978-0-262-01621-6

WHAT WAS CONTEMPORARY ART?
Richard Meyer

Contemporary art in the early twenty-first century is often discussed as if the very idea of art that is contemporary is new. Yet all works of art were once contemporary. In What Was Contemporary Art? Richard Meyer reclaims the contemporary from historical amnesia, and gives the contemporary its own art history. By exploring episodes in the study, exhibition, and reception of early twentieth-century art and visual culture, Meyer retrieves moments in the history of once-current art and redefines “the contemporary” as a condition of being alive to and alongside other moments, artists, and objects. A generous selection of images, many in color — from works of fine art to museum brochures and magazine covers — support and extend Meyer’s narrative. These works were contemporary to their own moment. Now, in Meyer’s account, they become contemporary to ours as well.

“This is a wonderfully readable book, with a natural conversational tone and well-chosen imagery. Its strong contribution to 20th century art history and historiography will make this volume of great use to students and scholars of 20th- and even 21st-century art and culture.”

— M.R. Freeman, CHOICE

March 2016 • 7 x 9 • 376 pp. • 36 color, 81 black & white illus.
Paper • $30.95/£21.95
978-0-262-52893-1
(Cloth 2013)

CONCEPTUAL ART
A Critical Anthology
edited by Alexander Alberro and Blake Stimson

2000 • 7 x 9 • 623 pp. • 36 halftones • paper • $46.00/£31.95
978-0-262-51117-9
(Cloth 1999)
Gwen Allen

2015 • 7 1/2 x 10 • 376 pp. • 125 color illus. • paper • $24.95/£17.95

An Alternative Space for Art

ARTISTS’ MAGAZINES

Now Available in Paperback

During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Artists created works expressly for these mass-produced, hand-editioned pages, using the ephemerality and materiality of the magazine to challenge the conventions of both artistic medium and gallery. In Artists’ Magazines, Gwen Allen looks at the most important of these magazines in their heyday (the 1960s to the 1980s) and compiles a comprehensive, illustrated directory of hundreds of others.

Among the magazines Allen examines are Aspen (1965–1971), a multimedia magazine in a box — issues included Super-8 films, flexi-disc records, critical writings, artists’ postage stamps, and collectible chapbooks; Avalanche (1970–1976), which expressed the countercultural character of the emerging SoHo art community through its interviews and artist-designed contributions; and Real Life (1979-1994), published by Thomas Lawson and Susan Morgan as a forum for the Pictures generation. These and the other magazines Allen examines expressed their differences from mainstream media in both form and content: they cast their homemade, do-it-yourself quality against the slickness of an art and gallery. In

In Art Review

[An] intently researched valentine to vintage small-press heroics.”

— Martin Herbert,

ôngent's Magazines, featuring abundant color illustrations of magazine covers and content, offers an essential guide to a little-explored medium.

2015 • 7 1/2 x 10 • 376 pp. • 125 color illus. • paper • $24.95/£17.95
978-0-262-52841-2
(Cloth 2011)

Also available:

THE MAGAZINE

ted by Gwen Allen

Copublished with Whitechapel Gallery, London

March 2016 • 5 3/4 x 8 1/4 • 240 pp.
Paper • $24.95/£17.95
978-0-262-52886-5

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

NEW

ADJUSTED MARGIN

Xerography, Art, and Activism in the Late Twentieth Century

Kate Eichhorn

This is the story of how the xerographic copier, or “Xerox machine,” became a creative medium for artists and activists during the last few decades of the twentieth century. Paper jams, mangled pages, and even fires made early versions of this clunky office machine a source of fear, rage, dread, and disappointment. But eventually, xerography democratized print culture by making it convenient and affordable for renegade publishers, zinesters, artists, punks, anarchists, queers, feminists, street activists, and others to publish their work and to get their messages out on the street. The xerographic copier adjusted the lived and imagined margins of society, Eichhorn argues, by supporting artistic and political expression and mobilizing subcultural movements.

Eichhorn describes early efforts to use xerography to create art and the occasional scapegoating of urban copy shops and xerographic technologies following political panics, using the post-9/11 raid on a Toronto copy shop as her central example. She examines New York’s downtown art and punk scenes of the 1970s to 1990s, arguing that xerography — including photocopied posters, mail art, and zines — changed what cities looked like and how we experienced them. And she looks at how a generation of activists and artists deployed the copy machine in AIDS and queer activism while simultaneously introducing the copy machine’s gritty, DIY aesthetics into international art markets.

Xerographic copy machines are now defunct. Office copiers are digital, and activists rely on social media more than photocopied posters. And yet, Eichhorn argues, even though we now live in a post-xerographic era, the grassroots aesthetics and political legacy of xerography persists.

“Kate Eichhorn’s Adjusted Margin is a marvelous media archeology of the copy machine and the subcultures that proliferated around it over the last fifty years, a profound meditation on the fate of the ‘recently outmoded’ in the age of digital replication and a toolbox of strategies for activists working with the weird materiality of copies today.”

— Marcus Boon, Professor of English, York University;
author of In Praise of Copying

Kate Eichhorn is Associate Professor of Culture and Media Studies at the New School.

March 2016 • 5 1/2 x 8 1/2 • 224 pp. • 22 illus. • $26.95/£18.95
978-0-262-03396-1

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
In 1973 the critic and curator Lucy R. Lippard published Six Years, a book with possibly the longest subtitle in the bibliography of art: *The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones)* edited and annotated by Lucy R. Lippard. Six Years, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard’s celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard’s curatorial experiment full circle.

“Along with a short retrospective essay by Ms. Lippard, chapters by the exhibition’s organizers, Catherine Morris and Vincent Bonin, clearly and engagingly explicate a genre that casual observers often find stupefyingly obscure. The book should be required reading for anyone seeking a deeper understanding of this still powerful influence of theory on art today.”

— The New York Times

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

— Bomb

Copublished with the Brooklyn Museum

2012 • 8 1/2 x 10 • 304 pp. • 184 color, 33 black & white illus. • $46.95/£32.95
978-0-262-01816-6

**VARIOUS SMALL BOOKS**

Referencing Various Small Books by Ed Ruscha

*edited and compiled by Jeff Brouws, Wendy Burton, and Hermann Zschiechner* with text by Phil Taylor and an essay by Mark Rawlinson

In the 1960s and 1970s, the artist Ed Ruscha created a series of small photo-conceptual artist’s books, among them *Twenty-six Gas Stations, Various Small Fires, Every Building on the Sunset Strip, Thirtyfour Parking Lots, Real Estate Opportunities, and A Few Palm Trees.* Featuring mundane subjects photographed prosaically, with idiosyncratically deadpan titles, these “small books” were sought after, collected, and loved by Ruscha’s fans and fellow artists. Over the past thirty years, close to 100 other small books that appropriated or paid homage to Ruscha’s have appeared throughout the world. This book collects ninety-one of these projects, showcasing the cover and sample layouts from each along with a description of the work.

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


2013 • 6 x 9 • 288 pp. • 298 color, 55 black & white illus. • $42.95/£29.95
978-0-262-01877-7

**ED RUSCHA’S LOS ANGELES**

Alexandra Schwartz

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

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

2010 • 4 1/4 x 7 • 344 pp. • 74 illus. • $34.95/£24.95
978-0-262-01364-2
NEW

RADICALISM IN THE WILDERNESS
International Contemporaneity and 1960s Art in Japan
Reiko Tomii

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

These practitioners are the conceptualist Matsuzawa Yutaka, known for the principle of “vanishing of matter” and the practice of “meditative visualization” (kannen); The Play, a collective of “Happeners”; and the local collective GUN (Group Ultra Niigata). The innovative work of these artists included a visionary exhibition in Central Japan of “formless emissions” organized by Matsuzawa; the launching of a huge fiberglass egg — “an image of liberation” — from the southernmost tip of Japan’s main island by The Play; and gorgeous color field abstractions painted by GUN on accumulating snow on the riverbeds of the Shinano River. Pioneers in conceptualism, performance art, land art, mail art, and political art, these artists delved into the local and achieved global relevance.

Making “connections” and finding “resonances” between these three practitioners and artists elsewhere, Tomii links their local practices to the global narrative and illuminates the fundamentally “similar yet dissimilar” characteristics of their work. In her reading, Japan becomes a paradigmatic site of world art history, on the periphery but asserting its place through hard-won international contemporaneity.

Reiko Tomii is a New York-based scholar and curator who investigates post-1945 Japanese art in local and global contexts.

April 2016 • 7 x 9 • 328 pp. • 18 color, 81 black & white illus. • $36.95/£25.95
978-0-262-03412-8

NEW

YAYOI KUSAMA
Inventing the Singular
Midori Yamamura

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

“Midori Yamamura’s riveting, rigorously researched book on Kusama is a refined, comprehensive intellectual and social history that grounds the artist in the pre- and post–WWII history of Japan to establish the discordant roots of her nonconformist, feminist predisposition and skill at self-promotion. In this very fine portrait of Kusama, Yamamura situates the artist in the overlapping, intertwining international Japanese, European, and American avant-gardes of the late 1950s and 1960s, seeking to rescue the artist from the near ubiquitous attention to her psychological states. Yamamura’s examination of Kusama’s aesthetic and cultural context is certainly the definitive work on the artist to date.”

— Kristine Stiles, France Family Professor of Art, Art History and Visual Studies, Duke University

Midori Yamamura is a Lecturer in Art History at Fordham University.

2015 • 7 x 9 • 256 pp. • 4 color, 44 black & white illus. • $29.95/£20.95
978-0-262-02947-6

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

THE GREAT MIGRATOR
Robert Rauschenberg and the Global Rise of American Art
Hiroko Ikegami

2014 • 7 1/2 x 9 • 296 pp. • 14 color, 68 black & white illus.
Paper • $17.95/£12.95
978-0-262-52611-1
(Cloth 2010)
INTERPLAY
Neo-Geo Neoconceptual Art
of the 1980s
Amy L. Brandt

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

"Brandt...provides a critical reevaluation (and renaming) of neoconceptual artists, typically called neo-geo, in New York City during the 1980s. By closely examining the work of Jeff Koons, Peter Halley, Philip Taaffe, Haim Steinbach, Sherrie Levine, Ashley Bickerton, and many others, Brandt demolishes the Neo Geo pejorative (think bright colors and geometric forms) and arrives at a much more convincing and meaningful analysis based on the artists' theoretical underpinnings." — ARLIS/NA

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

ECOLOGIES, ENVIRONMENTS, AND ENERGY SYSTEMS IN ART OF THE 1960s AND 1970s
James Nisbet

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

"Nisbet's inspiring capacious conception of the settings for environmental and land art persuades the reader of his hypothesis, which is that the works in question are greatly more open — conceptually, constitutionally, and communicatively — than inherited frameworks for understanding them would have us believe. This study perceives fresh how a multidisciplinary crowd of modernist artists achieved constructions that were entirely coextensive with their enclosing environments, be those natural or unnatural. Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s is remarkably timely, too, for articulating its subjects' far-reaching significance for the challenges of the present moment."

— Darby English, Clark Art Institute

2014 • 7 x 9 • 280 pp. • 75 illus. • $32.95/£22.95
978-0-262-02670-3

ALTERNATIVE HISTORIES
New York Art Spaces, 1960–2010
edited by Lauren Rosati and Mary Anne Staniszewski

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

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

— The New York Times

"An engrossing read."

— Oliver Basciano, Art Review

Copublished with Exit Art
2012 • 7 3/4 x 9 3/4 • 400 pp. • 175 illus., color throughout • $44.95/£30.95
978-0-262-01796-1

MIXED USE, MANHATTAN
Photography and Related Practices, 1970s to the Present
edited by Lynne Cooke and Douglas Crimp

When recession-plagued New York City abandoned its industrial base in the 1970s, performance artists, photographers, and filmmakers found their own mixed uses for the city’s run-down lofts, abandoned piers, vacant lots, and deserted streets. Gordon Matta-Clark turned a sanitation pier into the celebrated work Day’s End and Betty Sussler filmed its making; the photographic team Shunk-Kender shot a vast series of images of Willoughby Sharp’s Projects: Pier 18 (which included work by Vito Acconci, Mel Bochner, Dan Graham, Matta-Clark, and William Wegman, among others); and Cindy Sherman staged some of her Untitled Film Stills on the streets of Lower Manhattan. Mixed Use, Manhattan documents and illustrates these projects as well as more recent work by artists who continue to engage with the city’s public, underground, and improvised spaces.

2010 • 9 1/2 x 11 • 130 color, 70 black & white illus. • $52.95/£36.95
978-0-262-01482-3
PARALLEL PRESENTS
The Art of Pierre Huyghe
Amelia Barikin

Over the past two decades, French artist Pierre Huyghe has produced an extraordinary body of work in constant dialogue with temporality. Investigating the possibility of a hypothetical mode of timekeeping — “parallel presents” — Huyghe has researched the architecture of the incomplete, directed a puppet opera, founded a temporary school, established a pirate television station, staged celebrations, scripted scenarios, and journeyed to Antarctica in search of a mythological penguin.

In this first book-length art historical examination of Huyghe and his work, Amelia Barikin traces the artist’s continual negotiation with the time codes of contemporary society. Barikin finds in Huyghe’s projects an alternate way of thinking about history — a “topological historicity” that deprogram (or reprogram) temporal formats. Barikin offers pioneering analyses of Huyghe’s lesser-known early works as well as sustained readings of later, critically acclaimed projects, including No Ghost Just a Shell (2000), L’Expédition scintillante (2002), and A Journey That Wasn’t (2005).

“She emphasizes Huyghe’s concepts of “freed time” and “the open present,” in which anything might happen. “A thoughtful, attentive and sympathetic study… It’s an exemplary account of the achievement of one of the most consistently fascinating contemporary artists, whose apparent catholicity in subject and media is here considered as a multifaceted exploration of the meaning and experience of time . . . . Barikin’s enthusiasm for her subject is infectious.” — Martin Patrick, Afterimage

Winner, General Trade, Cover, Jacket Category, 53rd Annual New England Book Show, Bookbuilders of Boston

SITUATION AESTHETICS
The Work of Michael Asher
Kirsi Peltomäki

Michael Asher doesn’t make typical installations. Instead, he extracts his art from the institutions in which it is shown, culling it from collections, histories, or museums’ own walls. Since the late 1960s, Asher has been creating situations that have not only taught us about the conditions and contexts of contemporary art, but have worked to define it.

In Situation Aesthetics, Kirsi Peltomäki examines Asher’s practice by analyzing the social situations that the artist constructs in his work for viewers, participants, and institutional representatives. Drawing on art criticism, the reports of viewers and participants in Asher’s projects, and the artist’s own archives, Peltomäki offers a comprehensive account of Asher’s work over the past four decades. Because of the intensely site-specific nature of this work, as well as the artist’s refusal to reconstruct past works or mount retrospectives, many of the projects Peltomäki discusses are described here for the first time.

“Peltomäki’s book is balanced, insightful, and intelligent, and it should place Asher at the center of debates about strategies and directions of modern and contemporary art.” — Alexander Alberro, author of Conceptual Art and the Politics of Publicity

2014 • 7 x 9 • 240 pp. • 48 illus. • paper • $17.95/£12.95
978-0-262-52608-1
(Cloth 2010)

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

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

Also available:
MICHAEL ASHER
edited by Jennifer King
March 2016 • 6 x 9 • 200 pp. • 60 illus.
Paper • $19.95/£13.95
978-0-262-52879-5
Cloth • $40.00/£27.95
978-0-262-03430-2

MIT Press A&A 2016.qxp_MIT 1/15/16 10:40 AM Page 21
ART POWER
Boris Groys

Art, argues the distinguished theoretician Boris Groys, is hardly a powerless commodity subject to the art market’s fiat of inclusion and exclusion. In Art Power, Groys examines modern and contemporary art according to its ideological function. Art, Groys writes, is produced and brought before the public in two ways — as a commodity and as a tool of political propaganda. In the contemporary art scene, very little attention is paid to the latter function. Arguing for the inclusion of politically motivated art in contemporary art discourse, Groys considers art produced under totalitarianism, Socialism, and post-Communism. He also considers today’s mainstream Western art — which he finds behaving more and more according to the norms of ideological propaganda. Contemporary art, Groys argues, demonstrates its power by appropriating the iconoclastic gestures directed against itself — by positioning itself simultaneously as an image and as a critique of the image.

2013 • 200 pp. • paper • $16.95/£11.95
978-0-262-51868-0

UNDER THE SIGN OF [sic]
Sturtevant’s Volte-Face
Bruce Hainley

As a young artist, Elaine Sturtevant first came to prominence by ‘appropriating’ the work of others. But since the mid-1960s, her practice has focused on the act of reproducing, often using repetition to change the way art is understood. Sturtevant’s work is a political act, asking us to question the very system she is reproducing. In Under the Sign of [sic], Bruce Hainley unpacks the work of Sturtevant, providing the first book-length monographic study of the artist in English. Hainley draws on elusive archival materials to tackle not only Sturtevant’s work but also the essential problem that it poses. Hainley examines all of Sturtevant’s projects in a single year (1967); uses her Gonzalez-Torres Untitled (Go-Go Dancing Platform) from 1995 as a conceptual wedge to consider contemporary art’s place in the world; and, finally, digs into the most occluded part of her career, from 1971 to 1973, when she created works by Michael Heizer and Walter de Maria, and had her first solo American museum exhibit.

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

— Hilton Als, The New Yorker
NO MEDIUM
Craig Dworkin

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

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

“Dworkin’s study of apparent anomalies that turn out to be representative exemplars rather than quirky curiosities is well worth attention.”
— Johanna Drucker, Los Angeles Review of Books

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

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

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

“Rodenbeck elevates the status of Happenings, turning a once suspicious spectacles into a dialectical endeavor of great strength.”
— Artforum

2014 • 7 x 9 • 312 pp. • 47 illus. • paper • $18.95/£13.95
978-0-262-52612-8
(Cloth 2011)
TATA DADA
The Real Life and Celestial Adventures of Tristan Tzara
Marius Hentea

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

"Marius Hentea has given us what will probably be the book in English on Tristan Tzara for some time: splendidly written, thoroughly researched, balanced and sophisticated, and infected by his subject’s creative energy. With its eye-catching design and generous illustrations, there is also something distinctly Dada about TàTà Dada, for which the publishers deserve their fair share of praise."
— Costica Bradatan, Times Literary Supplement

2014 • 7 x 9 • 360 pp. • 60 illus. • paper • $34.95/£24.95
978-0-262-02754-0

Also available:

WOMEN IN DADA
Essays on Sex, Gender, and Identity
edited by Naomi Sawelson-Gorse
1999 • 6.8 x 8.1
704 pp. • 64 illus.
Paper • $35.00/£24.95
978-0-262-69260-1

DADA AND SURREALIST FILM
edited by Rudolf E. Kuenzli
1996 • 6 x 9 • 254 pp.
Paper • $26.95/£18.95
978-0-262-61121-3

DADA EAST
The Romanians of Cabaret Voltaire
Tom Sandqvist
2005 • 8 x 9 • 448 pp.
75 illus. with 16 page color insert
$45.00/£31.95
978-0-262-19507-2

IRRATIONAL MODERNISM
A Neuroasthenic History of New York Dada
Amelia Jones
2005 • 8 x 9
336 pp. • 71 illus.
Paper • $22.95/£15.95
978-0-262-60066-8

BARONESS ELSA
Gender, Dada, and Everyday Modernity — A Cultural Biography
Irene Gammel
2003 • 7 x 9 • 562 pp.
90 illus., 16 color
Paper • $27.00/£18.95
978-0-262-57215-6

2014 • 7 x 9 • 360 pp. • 60 illus. • paper • $34.95/£24.95
978-0-262-02754-0
When Alfred Jarry died in 1907 at the age of thirty-four, he was a legendary figure in Paris — but this had more to do with his bohemian lifestyle and scandalous behavior than his literary achievements. A century later, Jarry is firmly established as one of the leading figures of the artistic avant-garde. Even so, most people today tend to think of Alfred Jarry only as the author of the play *Ubu Roi*, and of his life as a string of outlandish “ubuesque” anecdotes, often recounted with wild inaccuracy. In this first full-length critical biography of Jarry in English, Alastair Brotchie reconstructs the life of a man intent on inventing (and destroying) himself, not to mention his world, and the “philosophy” that defined their relation.

Brotchie alternates chapters of biographical narrative with chapters that connect themes, obsessions, and undercurrents that relate to the life. The anecdotes remain, and are even augmented: Jarry’s assumption of the “ubuesque,” his inversions of everyday behavior (such as eating backward, from cheese to soup), his exploits with gun and bicycle, and his herculean feats of drinking. But Brotchie distinguishes between Jarry’s purposely playing the fool and deeper nonconformities that appear essential to his writing and his thought, both of which remain a vital subterranean influence to this day.

“Alfred Jarry provides many new facts, some pertinent analyses, and a clutch of outrageously amusing yarns.”
— Mark Polizzotti, *Bookforum*

“Alastair Brotchie brilliantly evokes the avant-garde artistic movements of fin-de-siècle Paris in all their glittering grubbiness.”
— Charlotte Keith, *Varsity*

“Alfred Jarry: A Pataphysical Life by Alastair Brotchie is a superb chronicle of the life and times of the fin-de-siècle French writer.”
— *Times Literary Supplement* — (Book of the Year 2011)

2015 • 7 x 9 • 424 pp. • 156 illus. • paper • $27.95/£19.95
978-0-262-52843-6
(Cloth 2011)
NEW

MATERIALITY
edited by Petra Lange-Berndt

Materiality has reappeared as a highly contested topic in recent art. Modernist criticism tended to privilege form over matter — considering material as the essentialized basis of medium specificity — and technically based approaches in art history reinforced connoisseurship through the science of artistic materials. But in order to engage critically with the meaning, for example, of hair in David Hammons’s installations, milk in the work of Dieter Roth, or latex in the sculptures of Eva Hesse, we need a very different set of methodological tools.

This anthology focuses on the moments when materials become willful actors and agents within artistic processes, entangling their audience in a web of connections. It investigates the role of materiality in art that attempts to expand notions of time, space, process, or participation. And it looks at the ways in which materials obstruct, disrupt, or interfere with social norms, emerging as impure formations and messy, unstable substances. It reexamines the notion of “dematerialization”; addresses materialist critiques of artistic production; surveys relationships between matter and bodies, from the hierarchies of gender to the abject and phobic; explores the vitality of substances; and addresses the concepts of intermateriality and transmateriality emerging in the hybrid zones of digital experimentation.

Petra Lange-Berndt is a Lecturer in nineteenth- and twenty-first-century art at University College London and a leading researcher in the field of material studies in art history.

Copublished with Whitechapel Gallery, London
2015 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52809-2
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)

NEW

THE MOVING IMAGE
edited by Omar Kholeif

This anthology examines the expanded field of the moving image in recent art, tracing the genealogies of contemporary moving image work in performance, body art, experimental film, installation, and site-specific art from the 1960s to the present day. Contextualizing new developments made possible by advances in digital and networked technology, it locates contemporary practice within a global framework.

Among the issues it examines are how new technologies, forms of apparatus, and modes of editing or framing affect innovations in artistic practice and strategy; how work is defined by local contexts, and the tensions that can arise when the local is represented globally; how we define a ‘third space’ for the filmic image and whether an installation area can be abstracted from geography; how performance-based work in this field explores bodies as borders or territories; the ways in which political, pedagogical, and collective forms of practice have affected the moving image; and the new platforms and modes of viewing that are evolving in response to the globally distributed condition of contemporary media.

Omar Kholeif is Curator at Whitechapel Gallery and Senior Editor of Ibraaz. Previously he was Curator at FACT, Foundation for Art & Creative Technology, a cocurator of the 7th Liverpool Biennial, and curator of the Cyprus Pavilion at the 56th Venice Biennale.

Copublished with Whitechapel Gallery, London
2015 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52810-8
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)

SYSTEMS
edited by Edward A. Shanken

In the late 1950s, experiments such as the cybernetic sculptures of Nicolas Schöffer or the programmatic music compositions of John Cage and Iannis Xenakis transposed systems theory from the sciences to the arts. By the 1960s, artists as diverse as Roy Ascott, Hans Haacke, Robert Morris, Sonia Sheridan, and Stephen Willats were breaking with accepted aesthetics to embrace open systems that emphasized organism over mechanism, dynamic processes of interaction among elements, and the observer’s role as an inextricable part of the system.

Jack Burnham’s 1968 Artforum essay “Systems Aesthetics” and his 1970 “Software” exhibition marked the high point of systems-based art until its resurgence in the changed conditions of the twenty-first century. Systems traces this radical shift in aesthetics from its roots in mid twentieth-century general systems theory; cybernetics, and artificial intelligence to the cutting-edge science of the present.

Copublished with Whitechapel Gallery, London
2015 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52719-4
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)
Historically, “queer” was the slur used against those who were perceived to be or made to feel abnormal. Beginning in the 1980s, “queer” was reappropriated and embraced as a badge of honor. While queer draws its politics and affective force from the history of non-normative, gay, lesbian, and bisexual communities, it is not equivalent to these categories, nor is it an identity. Rather, it offers a strategic undercutting of the stability of identity and of the dispensation of power that shadows the assignment of categories and taxonomies. Artists who identify their practices as queer today call forth utopian and dystopian alternatives to the ordinary, adopt outlaw stances, embrace criminality and opacity, and forge unprecedented kinships, relationships, loves, and communities.

Rather than a book of queer theory for artists, this is a book of artists’ queer tactics and infectious concepts. By definition, there can be no singular “queer art.” Here, in the first Documents of Contemporary Art anthology to be centered on artists’ writings, numerous conversations about queer practice are brought together from diverse individual, social and cultural contexts. Together these texts describe and examine the ways in which artists have used the concept of queer as a site of political and institutional critique, as a framework to develop new families and histories, as a spur to action, and as a basis from which to declare inassimilable difference.

David J. Getsy is Goldabelle McComb Finn Distinguished Professor of Art History at the School of the Art Institute of Chicago.

Copublished with Whitechapel Gallery, London
March 2016 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52867-2
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)

The multiple platforms of the digital era have not diminished the role of the magazine for artists as an alternative medium and experimental space. Whether printed on paper or electronically generated, the artist’s magazine continues to be a place where new ideas and forms can be imagined as well as a significant site of artistic production. Intrinsically collaborative, including readers’ active engagement, the magazine is an inherently open form that generates constantly evolving relationships. It was integral to the emergence of art criticism in the Enlightenment period and to the development of artistic dialogues around notions of culture, politics, and the public from the modern era avant-gardes to the present.

This collection contextualizes the current condition and potential of the artist’s magazine, surveying the art worlds it has created and then superseded; the commercial media forms it has critically appropriated, intervened in, or subverted; the alternative DIY cultures it has brought into being; and the expanded fields of cultural production, exchange, and distribution it continues to engender. In addition to surveying case studies of transformational magazines from the early 1960s onwards, The Magazine includes a wide-ranging archive of key editorial statements, from eighteenth-century Weimar to twenty-first century Bangkok, Cape Town, and Delhi.

Gwen Allen is Associate Professor of History of Art at San Francisco University. She is the author of Artists’ Magazines: An Alternative Space for Art (MIT Press).

Copublished with Whitechapel Gallery, London
March 2016 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52866-5
Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)
EXHIBITION
edited by Lucy Steeds

This anthology provides a multivocal critique of the exhibition of contemporary art, bringing together the writings of artists, curators, and theorists. Collectively these diverse perspectives are united by the notion that although the focus for modernist discussion was individual works of art, it is the exhibition that is the prime cultural carrier of contemporaneity. The texts encompass exhibition design and form; exhibitions that are object-based, live, or discursive; projects that no longer rely on a physical space to be visited in person; artists’ responses to being curated and their reflections on the potential of acting curatorially. Set against the rise of the curator as an influential force in the contemporary art world, this volume underlines the crucial role of artists in questioning and shaping the phenomenon of the exhibition.

Copublished with Whitechapel Gallery, London
2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52658-6

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

SEXUALITY
edited by Amelia Jones

It has been argued, most notably in psychoanalytic and modernist art discourse, that the production of works of art is fundamentally driven by sexual desire. It has been further argued, particularly since the early 1970s, that sexual drives and desires also condition the distribution, display and reception of art. This anthology traces how and why this identification of art with sexual expression or repression arose and how the terms have shifted in tandem with artistic and theoretical debates, from the era of the rights movements to the present.

Copublished with Whitechapel Gallery, London
2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52657-9

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

THE OBJECT
edited by Antony Hudek

Artists increasingly refer to “post-object-based” work while theorists engage with material artifacts in culture. A focus on “object-based” learning treats objects as vectors for dialogue across disciplines. Virtual imaging enables the object to be abstracted or circumvented, while immaterial forms of labor challenge materialist theories. This anthology surveys such reappraisals of what constitutes the “objectness” of production, with art as its focus.

Copublished with Whitechapel Gallery, London
2014 • 5 3/4 x 8 1/4 • 240 pp.
Paper • $26.95
978-0-262-52576-3

Documents of Contemporary Art series
(Not for sale in the United Kingdom and Europe)
<table>
<thead>
<tr>
<th>Title</th>
<th>Editor(s)</th>
<th>Year</th>
<th>Pages</th>
<th>Format</th>
<th>Price</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE MARKET</td>
<td>Natasha Degen</td>
<td>2013</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51967-0</td>
</tr>
<tr>
<td>TIME</td>
<td>Amelia Groom</td>
<td>2013</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51966-3</td>
</tr>
<tr>
<td>SOUND</td>
<td>Caleb Kelly</td>
<td>2011</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51568-9</td>
</tr>
<tr>
<td>FAILURE</td>
<td>Lisa Le Feuvre</td>
<td>2010</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51477-4</td>
</tr>
<tr>
<td>NATURE</td>
<td>Jeffrey Kastner</td>
<td>2012</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51766-9</td>
</tr>
<tr>
<td>SITUATION</td>
<td>Claire Doherty</td>
<td>2009</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51305-0</td>
</tr>
<tr>
<td>MEMORY</td>
<td>Ian Farr</td>
<td>2012</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51776-8</td>
</tr>
<tr>
<td>CHANCE</td>
<td>Margaret Iversen</td>
<td>2010</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51392-0</td>
</tr>
<tr>
<td>THE SUBLIME</td>
<td>Dave Beech</td>
<td>2010</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-51391-3</td>
</tr>
<tr>
<td>COLOUR</td>
<td>David Batchelor</td>
<td>2008</td>
<td>240</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-52481-0</td>
</tr>
<tr>
<td>THE CINEMATIC</td>
<td>David Campany</td>
<td>2007</td>
<td>208</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-53288-4</td>
</tr>
<tr>
<td>THE GOTHIC</td>
<td>Gilda Williams</td>
<td>2007</td>
<td>208</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-73186-7</td>
</tr>
<tr>
<td>DESIGN AND ART</td>
<td>Alex Coles</td>
<td>2007</td>
<td>208</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-53289-1</td>
</tr>
<tr>
<td>PARTICIPATION</td>
<td>Claire Bishop</td>
<td>2006</td>
<td>208</td>
<td>Paper</td>
<td>$26.95</td>
<td>978-0-262-52464-3</td>
</tr>
</tbody>
</table>

All titles copublished with Whitechapel Gallery, London.
(Not for sale in the United Kingdom and Europe)
The impact of Andy Warhol on contemporary culture is incalculable. Painter, sculptor, printmaker, film-maker, publisher, TV personality, socialite, diarist, graphic artist, collector, curator, illustrator, rock impresario, photographer, model, and author, he was a pioneer in virtually every medium in which he worked. From blotted-line advertising illustrations for I. Miller shoes in 1950s, to photography-based paintings of car wrecks or movie stars in the 1960s, to cult films that explored homoerotic and other sexually explicit subjects, to his reinvention of the celebrity magazine in the 1970s with *Interview*, Warhol’s work was both ahead of its time and era-defining. With dedicated Twitter feeds today that adapt his short ephe- thets or “Warholisms” into 140-character snippets (“People are so fantastic. You can’t take a bad picture”), Warhol’s cultural relevance seems only to grow in the twenty-first century.

Edited and introduced by art critic Gilda Williams, *ON&BY Andy Warhol* brings together writers — art critics, artists, cultural theorists, and Factory associates — who have examined the influence and legacy of Warhol’s life and work. Accompanying these texts are recent discoveries by Warhol senior archivist Matt Webican, interviews, and further writings by Warhol and his collaborators including selections from *Blue Movie*, *Exposures*, *Popism*, and Andy Warhol’s *Party Book*.

Andy Warhol (1928–1987) was, in the words of Lou Reed, “an astonishing person in every way.” Recognized as being among the greatest artists of the twentieth century, Andy Warhol lived and worked in New York City from 1949 until his death. He gained attention in the 1960s for his paintings of Campbell soup cans, silk-screen paintings of celebrities, and such innovative films as *Blow Job*. Gilda Williams is an art critic and London correspondent for *ArtForum*. She teaches at Goldsmiths College (University of London) and Sotheby’s Institute of Art, London.

Copublished with Whitechapel Gallery, London
March 2016 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52868-9
ON&BY series
(Not for sale in the United Kingdom and Europe)

*ON&BY LUC TUYMANS*

**edited by Peter Ruyffelaere**

Introduction by Adrian Searle

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

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

Copublished with Whitechapel Gallery, London
2013 • 5 3/4 x 8 1/4 • 240 pp. • paper • $26.95
978-0-262-52539-8
ON&BY series
(Not for sale in the United Kingdom and Europe)

*Also available:*

**ON&BY CHRISTIAN MARCLAY**

*edited by Jean-Pierre Criqui*

Copublished with Whitechapel Gallery, London
2014 • 5 3/4 x 8 1/4 • 240 pp. • paper • $24.95
978-0-262-52661-6
ON&BY series
(Not for sale in the United Kingdom and Europe)
NEW

**STURTEVANT**

*Warhol Marilyn*

**Patricia Lee**

*Warhol Marilyn* (1965) is not a work by Andy Warhol but by the artist Elaine Sturtevant (1930–2014). Throughout her career, Sturtevant (as she preferred to be called) remade and exhibited works by other contemporary artists, among them Jasper Johns, Roy Lichtenstein, and Robert Rauschenberg. For *Warhol Marilyn*, Sturtevant used one of Warhol's own silkscreens from his series of Marilyn printed multiples. (When asked how he made his silkscreened work, Warhol famously answered, “I don’t know. Ask Elaine.”)

In this book, Patricia Lee examines *Warhol Marilyn* as representing a shift in thinking about artistic authorship and originality, highlighting a decisive moment in the rethinking of the contemporary artwork. Lee describes the cognitive dissonance a viewer might feel on learning the identity of *Warhol Marilyn’s* author, and explains that mistaken identity is part of Sturtevant’s intention for the operation of the work. She discusses the ways that Sturtevant’s methodology went against the grain of a certain interpretation of modernism, and addresses the cultural significance of both Warhol and Monroe as celebrity figures. She considers Dorothy Podber’s shooting a bullet through a stack of Warhol’s *Marilyns* (thereafter known as *The Shot Marilyns*) at the Factory in 1964 and its possible influence on Sturtevant’s decision to remake the work.

Lee writes that Sturtevant’s critical reception has been informed by some fictional forebears: the made-up artist Hank Herron (whose nonexistent work duplicating paintings by Frank Stella was reviewed by a fictional critic), and (suggested by Sturtevant herself) Pierre Menard, the title character of Jorge Luis Borges’s “Pierre Menard, Author of the *Quixote*,” who recreates a section of Cervantes’s masterpiece line by line. And finally, she explores installation contexts and display strategies for Sturtevant’s work as illuminating her broader artistic aims and principles.

Patricia Lee is a writer, lecturer, and scholar of contemporary art.

Distributed for Afterall Books
March 2016 • 6 x 8 1/2 • 104 pp. • 24 color illus. • paper • $16.00/£9.95
978-1-84638-163-8

**THOMAS HIRSCHHORN**

*Deluze Monument*

**Anna Dezeuze**

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

Distributed for Afterall Books
2014 • 6 x 8 1/2 • 120 pp. • 32 color illus. • paper • $16.00/£9.95
978-1-84638-143-0

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
One of the most influential artists of our time, Mike Kelley (1954–2012) produced a body of innovative work mining American popular culture as well as modernist and postmodernist art—relentless examinations of subjectivity and of society that are both sinister and ecstatic. With a wide range of media, Kelley’s work explores themes as varied as post-punk politics, religious systems, social class, and repressed memory. Using architectural models to represent schools he attended, his 1995 work, Educational Complex, presents forgotten spaces as frames for private trauma, real or imagined. The work’s implications are at once miniature and massive. In this book, John Miller offers an illustrated examination of this milestone work that marked a significant change in Kelley’s practice.

Distributed for Afterall Books
2015 • 6 x 8 1/2 • 120 pp. • 42 color, 8 black & white illus.
Paper • $16.00/£9.95
978-1-84638-150-8

Also in the One Work series:

RODNEY GRAHAM
Phonokinetoscope
Shep Steiner
2013 • 6 x 8 1/2 • 120 pp.
32 color illus. • paper • $16.00/£9.95
978-1-84638-122-5

YAYOI KUSAMA
Infinity Mirror Room —Phalli’s Field
Jo Applin
2012 • 6 x 8 1/2
120 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-091-4

SANJA IVEKOVIĆ
Triangle
Ruth Noack
2013 • 6 x 8 1/2 • 112 pp.
32 illus. in color and black & white
Paper • $16.00/£9.95
978-1-84638-093-8

HÉLIO OITICICA AND NEVILLE D’ALMEIDA
Block-Experiments in Cosmococa — Program in Process
Sabeth Buchmann and Max Jorge Hinderer Cruz
2013 • 6 x 8 1/2 • 112 pp.
32 illus. in color and black & white
Paper • $16.00/£9.95
978-1-84638-097-6

MICHAEL ASHER
Kunsthalle Bern 1992
Anne Rorimer
2012 • 6 x 8 1/2 • 120 pp.
32 color illus. • paper • $16.00/£9.95
978-1-84638-095-2

Also in the One Work series:

NEW

LEE FRIEDLANDER
The Little Screens
Saul Anton
Lee Friedlander’s The Little Screens first appeared as a 1963 photo-essay in Harper’s Bazaar, with commentary by Walker Evans. Six untitled photographs show television screens broadcasting eerily glowing images of faces and figures into unoccupied rooms in homes and motels across America. As distinctive a portrait of an era as Robert Frank’s The Americans, The Little Screens grew in number and was not brought together in its entirety until a 2001 exhibition at the Fraenkel Gallery in San Francisco.

Friedlander (b. 1934) is known for his use of surfaces and reflections—from storefront windows to landscapes viewed through car windshields—to present a pointed view of American life. The photographs that make up The Little Screens represent an early example of this photographic strategy, offering the narrative of a peripatetic photographer moving through the landscape of 1960s America that was in thrall to a new medium.

In this astute study, Saul Anton argues that The Little Screens marked the historical intersection of modern art and photography at the moment when television came into its own as the dominant medium of mass culture. Friedlander’s images, Anton shows, reflect the competing logics of the museum and print and electronic media and anticipate the issues that have emerged with the transition to a world of ubiquitous “little screens.”

Saul Anton is a writer, scholar, and critic. He teaches at New York University and the Pratt Institute.

Distributed for Afterall Books
2015 • 6 x 8 1/2 • 112 pp. • 32 illus. • paper • $16.00/£9.95
978-1-84638-158-4

One Work series

PRAISE FOR THE ONE WORK SERIES:
“The new series of books published by Afterall initiates a fresh recasting of the usual monographic study. Rather than treat an artist’s life and career as a continuous or thematic narrative illustrated by a cast of artworks, each of the first three books in the series (Afterall is aiming to produce 100) — on Bas Jan Ader, Hollis Frampton, and Ilya Kabakov — takes as its focus a single work by each artist, to illuminate that artist’s career and work, and also suggest a wider resonance for the chosen works. The first three titles are informative, readable and thought-provoking. It is such a simple idea it is a wonder that no one has attempted to publish a similar series.”

— Andrew Wilson, Art Monthly
Also in the One Work series:

JEFF KOONS
One Ball Total
Equilibrium Tank
Michael Archer
2011 • 6 x 8 1/2
120 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-079-2

RICHARD HAMILTON
Swinging London 67 (f)
Andrew Wilson
2011 • 6 x 8 1/2
120 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-077-8

MARTHA ROSLER
The Bowery in two inadequate descriptive systems
Steve Edwards
2012 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-084-6

GENERAL IDEA
Imagevirus
Gregg Bordowitz
2010 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-065-5

DARA BIRNBAUM
Technology/Transformation: Wonder Woman
T. J. Demos
2010 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-067-9

MARCEL DUCHAMP
Etant donnés
Julian Jason Haladyn
2010 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-059-4

DAN GRAHAM
Rock My Religion
Kodwo Eshun
2012 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-086-0

SARAH LUCAS
Au Naturel
Anna Malik
2009 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-054-9

CHRIS MARKER
La Jetée
Janet Harbord
2009 • 6 x 8 1/2
112 pp. • 32 illus.
Paper • $16.00/£9.95
978-1-84638-048-8

MICHAEL SNOW
Wavelength
Elizabeth Legge
2009 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-056-3

HANNE DARBOVEN
Cultural History 1880-1983
Dan Adler
2009 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-050-4

ANDY WARHOL
Blow Job
Peter Gidal
2008 • 6 x 8 1/2
112 pp. • 14 black & white photographs, 2 color illus.
Paper • $16.00/£9.95
978-1-84638-041-9

FISCHLI AND WEISS
The Way Things Go
Jeremy Millar
2007 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-035-8

ALIGHIERO BOETTI
Mappa
Luca Cerizza
2007 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-027-3

RICHARD PRINCE
Untitled (couple)
Michael Newman
2006 • 6 x 8 1/2
96 pp. • 16 color illus.
Paper • $16.00/£9.95
978-1-84638-025-9

JOAN JONAS
I Want to Live in the Country (And Other Romances)
Susan Morgan
2006 • 6 x 8 1/2
96 pp. • 16 color illus.
Paper • $16.00/£9.95
978-1-84638-029-7

ILYA KABAKOV
The Man who Flew into Space from His Apartment
Boris Groys
2006 • 6 x 8 1/2
96 pp. • 16 color illus.
Paper • $16.00/£9.95
978-1-84638-044-4

ALIGHIERO BOETTI
Mappa
Luca Cerizza
2007 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-027-3

JANET HARBOORD
La Jetée
2009 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-048-8

ELIZABETH LEGGE
Wavelength
Elizabeth Legge
2009 • 6 x 8 1/2
112 pp. • 32 color illus.
Paper • $16.00/£9.95
978-1-84638-056-3

HOLLY FRAMPTON
(nostalgia)
Rachel Moore
2006 • 6 x 8 1/2
96 pp. • 16 color illus.
Paper • $16.00/£9.95
978-1-84638-013-0
WORKS OF GAME
On the Aesthetics of Games and Art
John Sharp

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

In *Works of Game*, John Sharp bridges this gap, offering a formal aesthetics of games that encompasses the commonalities and the differences between games and art.

“Overall, the book is a compelling text for both academics and game culture aficionados who are interested in concepts of game design and contemporary art.”

— ARLIS NA Reviews

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

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

Copublished with the Hayward Gallery, London

2013 • 9 3/4 x 11 • 192 pp. • 100 color, 50 black & white illus. • $42.95
978-0-262-01914-9
(Not for sale in the United Kingdom and Europe)

NEW
THE GAME WORLDS OF JASON ROHRER
Michael Maizels and Patrick Jagoda

A maker of visually elegant and conceptually intricate games, Jason Rohrer is among the most widely heralded art game designers in the short but vibrant history of the field. His games range from the elegantly simple to others of almost Byzantine complexity. *Passage* (2007) — acquired by the Museum of Modern Art in New York — uses game rules and procedures to create a contemporary *memento mori* that captures an entire lifetime in five minutes. In *Chain World* (2011), each subsequent player of the game’s single copy modifies the rules of the universe. *A Game for Someone* (2013) is a board game sealed in a box and buried in the Mojave Desert, with a list of one million potential sites distributed to Rohrer’s fan base. (Rohrer estimated that it would take two millennia of constant searching to find the game.) With *Chain World* and *A Game for Someone*, Rohrer became the first designer to win the prestigious Game Challenge Design award twice.

This book, and the exhibition it accompanies, offers a comprehensive account of the artist’s oeuvre. The book documents all seventeen of Rohrer’s finished games, as well as sketches, ephemera, and related material, with color images throughout. It includes entries on individual games (with code in footnotes), artist interviews, artist writings, commentary by high scorers, and interpretive texts. Two introductory essays view Rohrer’s work in the contexts of game studies and art history.

Michael Maizels is the Mellon New Media Curator/Lecturer at the Davis Museum at Wellesley College. Patrick Jagoda is Assistant Professor in the Department of English at the University of Chicago and cofounder of the Game Changer Chicago Design Lab.

Copublished with the Davis Museum at Wellesley College

March 2016 • 6 1/4 x 9 • 192 pp. • 80 illus. • paper • $34.95/£24.95
978-0-262-52911-2

Classic!

• Outstanding Academic Title, 2013, Choice Magazine

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

2013 • 740 pp. • 140 illus. • $58.00/£39.95
978-0-262-58244-5
A Leonardo Book
MOLECULAR AESTHETICS
edited by Peter Weibel and Ljiljana Fruk

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

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

SYNTHETIC AESTHETICS

Investigating Synthetic Biology’s Designs on Nature
Alexandra Daisy Ginsberg, Jane Calvert, Pablo Schyfter, Alistair Elfick, and Drew Endy

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

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

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

— Jonathan Openshaw, PostMatter

2014 • 384 pp. • 93 color, 41 black & white illus. • $36.95/£25.95
978-0-262-01999-6

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
TOPLESS CELLIST

The Improbable Life of Charlotte Moorman
Joan Rothfuss
foreword by Yoko Ono

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

“Topless Cellist is a brilliant portrait of a true original and the chaotic, confrontational, destructive, absurd era in which she lived. A portrait of the times as much as the woman, Topless Cellist, gives a full measure of a life lived with ‘extreme passion, extreme sex, extreme beauty.’”

— Minneapolis Star Tribune

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

WHEN MARINA ABRAMOVIĆ DIES

A Biography
James Westcott

When Marina Abramović Dies examines the extraordinary life and death-defying work of one of the most pioneering artists of her generation — and one who is still at the forefront of contemporary art today.

“Westcott has almost certainly produced what will be considered Abramović’s definitive biography, at least of her first sixty-five years. There is likely much more to come.”

— Robert Mock, Theatre Research International

2014 • 344 pp. • 100 illus. • paper • $24.95/£17.95
978-0-262-52681-4
(Cloth 2010)

BODY AND THE EAST

From the 1960s to the Present
Zdenka Badovinac
with essays by Joseph Backstein, Iara Boubnova, Jurij Krpan, Ileana Pintilie, Kristine Stiles, Branka Stipancic, Igor Zabel, and others

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

NEW

OUT OF NOW

The Lifeworks of Tehching Hsieh
Updated Edition
Adrian Heathfield and Tehching Hsieh

In the vibrant downtown Manhattan art scene of the late 1970s and early 1980s, the Taiwanese-American artist Tehching Hsieh made a series of extraordinary performance art works. Between September 1978 and July 1986, Hsieh realized five separate one-year-long performance pieces in which he conformed to simple but highly restrictive rules throughout each entire year.

Through the course of these life-works, Hsieh moved from a year of solitary confinement in a sealed cell to a year in which he punched a worker’s time clock in his studio every hour on the hour to a year spent living without shelter in Manhattan to a year in which he was tied by an eight-foot rope to the artist Linda Montano and finally to a year of total abstention from all art activities and influences. In 1986 Hsieh announced that he would spend the next thirteen years making art but not showing it publicly. When this “final” lifework — an immense act of self-affirmation and self-erasure — came to a close at the turn of the millennium, he tersely and enigmatically said that during this time he had simply kept himself alive.

After years of near-invisibility, Hsieh collaborated with the British writer and curator Adrian Heathfield to create this meticulous and visually arresting documentary record of the complete body of Tehching Hsieh’s performance projects from 1978 to 1999. This milestone volume is now available again, in a paperback edition featuring the full text and all the illustrations in the hardcover, with an updated list of Hsieh’s exhibitions.

Adrian Heathfield is Professor of Performance and Visual Culture at Roehampton University, London. Tehching Hsieh is an artist based in New York City.

Copublished with the Live Art Development Agency, London
2015 • 9 x 10 1/2 • 384 pp. • 800 color illus. • paper • $39.95/£27.95
978-0-262-52821-4
FEELINGS ARE FACTS
A Life
Yvonne Rainer
“The same bracing honesty, sly wit, human insight, and formal brilliance that have made Yvonne Rainer among the most influential figures of her generation make Feelings are Facts an irresistible pleasure.”
— Nicholas Baume, Chief Curator, Institute of Contemporary Art, Boston

“One of the most exciting dance autobiographies ever put to ink.”
— Time Out New York

Yvonne Rainer
“T he same bracing honesty, sly wit, human insight, and formal brilliance that have made Yvonne R ainer among the m ost influential figures of her generation make Feelings are Facts an irresistible pleasure.”
— Nicholas Baum e, Chief Curator, Institute of Contemporary Art, Boston

2013 • 7 x 9 • 406 pp. • 143 illus.
Paper • $34.95/£24.95
978-0-262-52510-7
(Cloth 2006)
Writing Art series

• Winner, 2009 de la Torre Bueno Prize in Dance Literature, Society of Dance History Scholars
• Honorable Mention, 2008 PROSE Award in Music and the Performing Arts, Association of American Publishers

BEING WATCHED
Yvonne Rainer and the 1960s
Carrie Lambert-Beatty

2011 • 7 x 9 • 384 pp. • 83 illus.
Paper • $21.95/£15.95
978-0-262-51607-5
(Cloth 2008)
An OCTOBER Book
THE CHOREOGRAPHIC

Jenn Joy

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

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

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

“Like truly great writing, The Choreographic performs itself, in duet with its literary, sculptural, philosophical, and mobile subjects. Joy reminds us that this pleasure of discourse and exchange offers the idea of a potential other world.”

— Jess Wilcox, Brooklyn Rail

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

MOTION AND REPRESENTATION

The Language of Human Movement

Nicolás Salazar Sutil

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

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

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

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

MOVE. CHOREOGRAPHING YOU

Art and Dance Since the 1960s

edited by Stephanie Rosenthal

Copublished with the Hayward Gallery, London

2011 • 9 1/4 x 11 • 176 pp. • 100 color, 50 black & white illus.
Paper • $39.95
978-0-262-51629-7
(Not for sale in the United Kingdom and Europe)
THE BUILDERS ASSOCIATION
Performance and Media in Contemporary Theater
Shannon Jackson and Marianne Weems

The Builders Association, an award-winning intermedia performance company founded in 1994, develops its work in extended collaborations with artists and designers, working through performance, video, architecture, sound, and text to integrate live performance with other media. Its work is not only cross-media but cross-genre—fiction and nonfiction, unorthodox retellings of classic tales and multimedia stagings of contemporary events. This book offers a generously illustrated history and critical appraisal of The Builders Association, written by Shannon Jackson, a leading theater scholar, and Marianne Weems, the founder and artistic director of the company. It also includes critical meditations from such artists and scholars as Elizabeth Diller, Pico Iyer, Saskia Sassen, Kate Valk, and many others.

Technological wizardry in the theater has a long history, going back to the deus ex machina of ancient Greek drama. The Builders Association makes its technological dependence visible, putting backstage technologies center stage and presenting architectural assemblies of screens and bodies. Jackson and Weems explore a series of major productions—from MASTER BUILDER (Ibsen by way of Gordon Matta-Clark) to SUPERVISION (an exploration of dataveillance) to HOUSE/DIVIDED (the foreclosure crisis juxtaposed with the Joads of Steinbeck’s The Grapes of Wrath). Each work is described through a series of steps, including “R&D,” “Operating Systems,” “Storyboard,” and “Rehearsal/Assembly.”

The Builders Association not only traces the evolution of an intermedial aesthetic practice but also tells a story about how a group makes the risky decision to make art in the first place.

“A perfect pair; Marianne Weems, founder, director, and visionary of The Builders Association and Shannon Jackson, critic, historian, and educator extraordinaires, have created a book about the way that The Builders Association have built their remarkable repertoire over the past several decades. It is a how-to manual, an historic document, and a guide through important theater, art, and new media conversations. A pleasure to read. It makes one want to see each of the productions presented here in such many-sided and wondrous detail, all over again.”

—RoseLee Goldberg, art historian, critic, and curator, and founding director of Performa

Shannon Jackson is Director of the Arts Research Center at the University of California, Berkeley, where she is Richard and Rhoda Goldman Professor of Rhetoric and of Theater and Performance Studies. Marianne Weems is Artistic Director of The Builders Association and a faculty member of Carnegie Mellon University’s Integrative Media Program.

2015 • 10 x 8 • 448 pp. • 106 color, 29 black & white illus. • $39.95/£27.95
978-0-262-02929-2

赢得了美国出版商协会的“杰出音乐和表演艺术奖”，2007年
2008年路易斯·芒福德奖，杰出学位论文在技术生态学和媒体生态学协会

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

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

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

—Charlie Gere, The Art Book
NEW
SOUND ART
Sound as a Medium of Art
edited by Peter Weibel

This milestone volume maps fifty years of artists’ engagement with sound. Since the beginning of the new millennium, numerous historical and critical works have established Sound Art as an artistic genre in its own right, with an accepted genealogy that begins with Futurism, Dada, and Fluxus, as well as disciplinary classifications that effectively restrict artistic practice to particular tools and venues. This book, companion volume to a massive 2012–2013 exhibition at ZKM | Center for Art and Media, Karlsruhe, goes beyond these established disciplinary divides to chart the evolution and the full potential of sound as a medium of art.

The book begins with an extensive overview by volume editor and ZKM CEO Peter Weibel that considers the history of sound as media art, examining work by visual artists, composers, musicians, and architects alike. Subsequent essays examine sound experiments in antiquity, sonification of art and science, and Internet-based sound art. Experts then survey the global field of sound art research and practice, in essays that describe the past, present, and future of sound art in Germany, Japan, China, the United States, the United Kingdom, Russia, Canada, and Scandinavia. The texts are accompanied by hundreds of color images drawn from the ZKM exhibition.

Peter Weibel is Chairman and CEO of the ZKM | Center for Art and Media, Karlsruhe, and Professor at the University of Applied Arts Vienna.

Copublished with ZKM | Center for Art and Media, Karlsruhe
July 2016 • 8 1/2 x 11 • 500 pp. • 500 illus. • $60.00/£41.95
978-0-262-02966-7

THE ANCIENT PHONOGRAPH
Shane Butler

Long before the invention of musical notation, and long before that of the phonograph, the written word was unrivaled as a medium of the human voice. In The Ancient Phonograph, Shane Butler searches for traces of voices before Edison, reconstructing a series of ancient soundscapes from Aristotle to Augustine. Here the real voices of tragic actors, ambitious orators, and singing emperors blend with the imagined voices of lovesick nymphs, tormented heroes, and angry gods. The resonant world we encounter in ancient sources is at first unfamiliar, populated by texts that speak and sing, often with no clear difference between the two. But Butler discovers a commonality that invites a deeper understanding of why voices mattered then and why they have mattered since.

With later examples that range from Mozart to Jimi Hendrix, Butler offers an ambitious attempt to rethink the voice — as an anatomical presence, a conceptual category, and a source of pleasure and wonder. He carefully and critically assesses the strengths and limits of recent theoretical approaches to the voice by Adriana Cavarero and Mladen Dolar and makes a rich and provocative range of ancient material available for the first time.

"Shane Butler’s Ancient Phonograph is that rare academic work that is delightful to read while being highly erudite."
— Johanna Drucker, Breslauer Professor of Bibliographical Studies, UCLA

Shane Butler is Professor of Classics at Johns Hopkins University.

Distributed for Zone Books
2015 • 6 x 9 • 288 pp. • 6 illus. • $29.95/£20.95
978-1-935408-72-7

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

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

"To have modern philosophical conundrums about music traced back to their aboriginal origins is simply breathtaking, and Tomlinson crosses disciplines with such deep knowledge of so many, and such fearlessness, as to give new meaning to the idea of intellectual synergy. A virtuoso performance."
— CarolynAbbate, Harvard University

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

SOUND AS POPULAR CULTURE
A Research Companion
edited by Jens Gerrit Papenburg and Holger Schulze

The wide-ranging texts in this book take as their premise the idea that sound is a subject through which popular culture can be analyzed in an innovative way. From an infant’s gurgles over a baby monitor to the roar of the crowd in a stadium to the sub-bass frequencies produced by sound systems in the disco era, sound — not necessarily aestheticized as music — is inextricably part of the many domains of popular culture. Expanding the view taken by many scholars of cultural studies, the contributors consider cultural practices concerning sound not merely as semiotic or signifying processes but as material, physical, perceptual, and sensory processes that integrate a multitude of cultural traditions and forms of knowledge.

The chapters discuss conceptual issues as well as terminologies and research methods; analyze historical and contemporary case studies of listening in various sound cultures; and consider the ways contemporary practices of sound generation are applied in the diverse fields in which sounds are produced, mastered, distorted, processed, or enhanced. The chapters are not only about sound; they offer a study through sound — echoes from the past, resonances of the present, and the contradictions and discontinuities that suggest the future.

CONTRIBUTORS: Karin Bijsterveld, Susanne Binas-Preisendörfer, Carolyn Birdsal, Jochen Bonz, Michael Bull, Thomas Burkhalter, Mark J. Butler, Diedrich Diederichsen, Veit Ermann, Franco Fabbri, Golo Föllmer, Marta García Quiñones, Mark Grimshaw, Rolf Großmann, Maria Hanácek, Thomas Hecken, Anahid Kasabian, Carla J. Maier, Andrea Mihm, Bodo Mrozek, Carlo Nardi, Jens Gerrit Papenburg, Thomas Schopp, Holger Schulze, Toby Seay, Jacob Smith, Paul Thieberg, Peter Wicke, Simon Zagoski-Thomas

Jens Gerrit Papenburg is Lecturer and Research Associate in Popular Music History and Theory at Humboldt University Berlin. Holger Schulze is Professor of Musicology at the University of Copenhagen, where he is also Principal Investigator at the Sound Studies Lab. Papenburg and Schulze are cofounders of the research network Sound in Media Culture.

March 2016 • 440 pp. • 29 illus. • $42.00/£28.95
978-0-262-03390-9

ON & BY CHRISTIAN MARCLAY
edited by Jean-Pierre Criqui

Influencing a generation of artists, musicians and theorists, Christian Marclay has explored the interplay between sound, audio cultures and art across a diversity of media: performance, sculpture, photography, collage, musical composition, film, video, and installation. Born in 1955, Marclay first became internationally known in the 1980s for sculptures and reassembled ready-mades generated from such evocative materials as fragmented vinyl records and album covers. His ambitious multi-screen installations Video Quartet (2002), Crosfire (2007), and The Clock (2010) inspire viewers to contemplate the complexities of time and narrative and the role of sound in experience and representation. Marclay has also collaborated musically with Shelley Hirsch, the Kronos Quartet, Zeena Parkins, Elliott Sharp, Sonic Youth and John Zorn, among many others.

Edited by curator and critic Jean-Pierre Criqui, this volume brings together the artist’s statements and conversations with Bice Curiger, Jan Estep, Russell Ferguson, Douglas Kahn, Frances Richard, Philip Sherburne, Michael Snow, and David Toop. Writings on all aspects of Marclay’s work follow, by Clément Chétroux, Dennis Cooper, Christoph Cox, Jean-Pierre Criqui, Noam M. Elcott, Russell Ferguson, Douglas Kahn, Rahma Khazam, Wayne Koestenbaum, Rosalind Krauss, Thomas Y. Levin, Tom Morton, Zadie Smith, David Toop, and Rob Young.

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

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

2001 • 7 x 9 • 472 pp. • 5 illus., 1 color
Paper • $34.95/£24.95
978-0-262-61172-5 (Cloth 1999)
**THE TONE OF OUR TIMES**

**Sound, Sense, Economy, and Ecology**

Frances Dyson

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

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

2014 • 232 pp. • 4 illus. • $35.00/£24.95
978-0-262-02886-8

**THE RHYTHMIC EVENT**

**Art, Media, and the Sonic**

Eleni Ikoniadou

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

Ikoniadou draws on media theory, digital art, and philosophical and technoscientific ideas to work toward the articulation of a media philosophy that rethinks the media event as abstract and affective.

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

Visit our Web Site! [http://mitpress.mit.edu](http://mitpress.mit.edu)

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
NEW ATTUNEMENT
Architectural Meaning after the Crisis of Modern Science
Alberto Pérez-Gómez

Architecture remains in crisis, its social relevance lost between the two poles of formal innovation and technical sustainability. In Attunement, Alberto Pérez-Gómez calls for an architecture that can enhance our human values and capacities, an architecture that is connected — attuned — to its location and its inhabitants. Architecture, Pérez-Gómez explains, operates as a communicative setting for societies; its beauty and its meaning lie in its connection to human health and self-understanding.

Our physical places are of utmost importance for our well-being. Drawing on recent work in embodied cognition, Pérez-Gómez argues that the environment, including the built environment, matters not only as a material ecology but because it is nothing less than a constituent part of our consciousness. To be fully self-aware, we need an external environment replete with meanings and emotions.

Pérez-Gómez views architecture through the lens of mood and atmosphere, linking these ideas to the key German concept of Stimmung — attunement — and its roots in Pythagorean harmony and Vitruvian temperance or proportion. He considers the primacy of place over space; the linguistic aspect of architecture — the voices of architecture and the voice of the architect; architecture as a multisensory (not pictorial) experience, with Piranesi, Ledoux, and Hejduk as examples of metaphorical modeling; and how Stimmung might be put to work today to realize the contemporary possibilities of attunement.

Alberto Pérez Gómez directs the History and Theory of Architecture Program at McGill University, where he is Saidye Bronfman Professor of the History of Architecture.

April 2016 • 6 x 9 • 272 pp.
Paper • $20.95/£14.95
978-0-262-52864-1

Now Available in Paperback
BLEAK HOUSES
Disappointment and Failure in Architecture
Timothy Brittain-Catlin

The usual history of architecture is a grand narrative of soaring monuments and heroic makers. But it is also a false narrative in many ways, rarely acknowledging the personal failures and disappointments of architects. In Bleak Houses, Timothy Brittain-Catlin investigates the underside of architecture, the stories of losers and unfulfillment often ignored by an architectural criticism that values novelty, fame, and virility over fallibility and rejection.

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

“This is one of the most intriguing, original, and gently provocative books on the meaning of architecture for some while.”
— Jonathon Glancey, Architecture Review

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

March 2016 • 6 x 9 • 192 pp. • 33 illus. • paper • $22.95/£15.95
978-0-262-52885-6
(Cloth 2014)

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

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

1993 • 6 x 9 • 192 pp. • paper • $21.00/£14.95
978-0-262-58122-6

Also available:
ARCHITECTURE AND THE CRISIS OF MODERN SCIENCE
Alberto Pérez-Gómez
1985 • paper • $50.00/E34.95
978-0-262-66055-5

BUILT UPON LOVE
Architectural Longing after Ethics and Aesthetics
Alberto Pérez-Gómez
2008 • paper • $19.95/E13.95
978-0-262-66205-5
(Cloth 2006)

THE MIT PRESS
TOWARD A MINOR ARCHITECTURE

Jill Stoner

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

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

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

ARCHITECTURE DEPENDS

Jeremy Till

With Architecture Depends, architect and critic Jeremy Till offers a proposal for rescuing architects from themselves: a way to bridge the gap between what architecture actually is and what architects want it to be. Mixing anecdote, design, social theory, and personal experience, Till’s writing is always accessible, moving freely between high and low registers, much like his suggestions for architecture itself.

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

DOWN DETOUR ROAD

An Architect in Search of Practice

Eric J. Cesal

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

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

“’This may well be the best book by and for architects ever written.’”
— Randy Deutsch, Architects 2Zebras

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
ARCHITECT?
A Candid Guide to the Profession
Third Edition
Roger K. Lewis

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

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

2013 • 6 x 9 • 352 pp. • 94 illus. • paper • $29.95/£20.95
978-0-262-51884-0

HOW TO ARCHITECT
Doug Patt

The word “architect” is a noun, but Doug Patt uses it as a verb — coining a term and making a point about using parts of speech and parts of buildings in new ways. Changing the function of a word, or a room, can produce surprise and meaning. In How to Architect, Patt presents the basics of architecture in A-Z form.

How to Architect is a book to guide you on the road to architecture. If you are just starting on that journey or thinking about becoming an architect, it is a place to begin. If you are already an architect and want to remind yourself of what drew you to the profession, it is a book of affirmation. And if you are just curious about what goes into the design and construction of buildings, this book tells you how architects think.

2012 • 5 x 8 • 144 pp. • 65 illus.
Paper • $15.95/£10.95
978-0-262-51699-0

BAUHAUS
Weimar, Dessau, Berlin, Chicago
Hans Wingler

Bauhaus has established itself with designers and architects as a standard work and the most comprehensive collection of documents and visual material ever published on this famous school of design.

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.

2015 • 10 x 14 • 680 pp. • 24 color plates, 655 black & white illus.
Boxed hardcover: $210.00/£144.95
978-0-262-23033-9
Paper (1978) • $72.95/£50.95
978-0-262-73047-1

• Winner, General Trade, Illustrated Book Category, 51st Annual New England Book Show, Bookbuilders of Boston
• Silver Medalist in Architecture, 2008 Independent Publisher Book Awards

101 THINGS I LEARNED IN ARCHITECTURE SCHOOL
Matthew Frederick

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

— Susan Salter Reynolds, Los Angeles Times Book Review

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

— The Independent

2007 • 7 x 5 • 128 pp.
101 illus. • $16.95/£11.95
978-0-262-06266-4

101 Things I Learned in Architecture School
Matthew Frederick
WHY ARCHITECTS STILL DRAW
Paolo Belardi
translated by Zachary Nowak

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

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

2014 • 5 x 7 • 136 pp. • paper • $15.95/£10.95
978-0-262-52548-0

SITELESS
1001 Building Forms
François Blanciak

Some may call it the first manifesto of the twenty-first century, for it lays down a new way to think about architecture. Others may think of it as the last architectural treatise, for it provides a discursive container for ideas that would otherwise be lost. Whatever genre it belongs to, SITELESS is a new kind of architecture book that seems to have come out of nowhere. Its author, a young French architect practicing in Tokyo, admits he “didn’t do this out of reverence toward architecture, but rather out of a profound boredom with the discipline, as a sort of compulsive reaction.”

What would happen, he asks, if architects liberated their minds from the constraints of site, program, and budget? The result is a book that is saturated with forms, and as free of words as any architecture book the MIT Press has ever published.

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

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

2008 • 5 3/8 x 8 • 128 pp. • 1006 illus. • paper • $17.95/£12.95
978-0-262-02630-7

THE ARCHITECTURE OF ERROR
Matter, Measure, and the Misadventures of Precision
Francesca Hughes

When architects draw even brick walls to six decimal places with software designed to cut lenses, it is clear that the logic that once organized relations between precision and material error in construction has unraveled. Precision, already a promiscuous term, seems now to have been uncoupled from its contract with truthfulness. Meanwhile error, and the always-political space of its dissent, has reconfigured itself. In The Architecture of Error Francesca Hughes argues that behind the architect’s acute fetishization of redundant precision lies a special fear of physical error. What if we were to consider the pivotal cultural and technological transformations of modernism to have been driven not so much by the causes its narratives declare, she asks, as by an unspoken horror of loss of control over error, material life, and everything that matter stands for? Hughes traces the rising intolerance of material vagaries — from the removal of ornament to digitalized fabrication — that produced the blind rejection of organic materials, the proliferation of material testing, and the rhetorical obstacles that blighted cybernetics. Why is it, she asks, that the more we cornered physical error, the more we feared it?

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

“In a relentlessly insightful and finely crafted analysis, Hughes shows how the architect’s discourse on precision is congenitally imprecise. This wonderful book gives error a history and a starring role in the ever more intolerant digital age. Fear of error becomes the very material of our field.”
— Mark Wigley, Dean, Graduate School of Architecture, Planning and Preservation, Columbia University, New York

2014 • 7 x 10 • 304 pp. • 17 color, 94 black & white illus.
Paper • $34.95/£24.95
978-0-262-52636-4

The MIT Press
Buildings, although inanimate, are often assumed to have “life.” And the architect, through the act of design, is assumed to be their concealer and creator. But what of the “death” of buildings? What of the decay, deterioration, and destruction to which they are inevitably subject? And what might such endings mean for architecture’s sense of itself? In Buildings Must Die, Stephen Cairns and Jane Jacobs look awry at core architectural concerns. They examine spalling concrete and creeping rust, contemplate ruins old and new, and pick through the rubble of earthquake-shattered churches, imploded housing projects, and demolished Brutalist office buildings. Their investigation of the death of buildings reorders architectural notions of creativity, reshapes architecture’s preoccupation with good form, loosens its vanities of durability, and expands its sense of value. It does so not to kill off architecture as we know it, but to rethink its agency and its capacity to make worlds differently.

Cairns and Jacobs offer an original contemplation of architecture that draws on theories of waste and value. Their richly illustrated case studies of building “deaths” include the planned and the unintended, the lamented and the celebrated. They take us from Moline to Christchurch, from London to Bangkok, from Tokyo to Paris. And they feature the work of such architects as Eero Saarinen, Carlo Scarpa, Cedric Price, Arata Isozaki, Rem Koolhaas and François Roche.

“From the passage of time to the wrecking ball, the forces limiting a building’s lifespan are rife: all cities are potential ghost towns. Into this rubble-strewn terrain venture Stephen Cairns and Jane M. Jacobs, whose philosophical meditation on architectural death is enriched with materials science and thinking from the likes of architect Eero Saarinen. The evocative case studies range from the ‘ruin porn’ of derelict Detroit in Michigan, to the weird morphology of Bangkok and its unfinished skyscrapers.”

― Nature

“Impassioned and beautifully conceived and presented, Surface Architecture rewards reading and re-reading, inspiring the pursuit of new possibilities in the creation of architecture.”

― Bobby Open, The Architectural Review

“Our understanding of the urban landscape is inseparable from our perception of the material city, and this is where Surface Architecture comes in. It reminds us that surfaces are more than a superficial layer; they are a crucial component of the architectural fabric.”

― Daniel Willis, Harvard Design Magazine

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
NEW
OUTLAW TERRITORIES
Environments of Insecurity/Architectures of Counterinsurgency
Felicity D. Scott

In Outlaw Territories, Felicity Scott traces the relation of architecture and urbanism to human unsettlement and territorial insecurity during the 1960s and 1970s. Investigating a set of responses to the growing urban unrest in the developed and developing worlds, Scott revisits an era when the discipline of architecture staked out a role in global environmental governance and the biopolitical management of populations. She describes architecture’s response to the displacement of persons brought on by migration, urbanization, environmental catastrophe, and warfare, and she traces architecture’s relationship to the material, environmental, psychological, and geopolitical transformations brought on by postindustrial technologies and neoliberal capitalism after World War II.

At the height of the U.S.-led war in Vietnam and Cambodia, with ongoing decolonization struggles in many parts of the world, architecture not only emerged as a target of political agitation because of its inherent normativity but also became heavily enmeshed with military, legal, and humanitarian apparatuses, participating in scientific and technological research dedicated to questions of international management and security. Once architecture became aligned with a global matrix of forces concerned with the environment, economic development, migration, genocide, and war, its role shifted at times toward providing strategic expertise for institutions born of neoliberal capitalism. Scott investigates this nexus and questions how and to what ends architecture and the environment came to be intimately connected to the expanded exercise of power within the shifting geopolitical frameworks at this time.

Felicity D. Scott is Associate Professor of Architecture at Columbia University’s Graduate School of Architecture, Planning, and Preservation, where she directs the PhD program in architecture and codirects the program in Critical, Curatorial and Conceptual Practices in Architecture.

Distributed for Zone Books
March 2016 • 6 x 9 • 544 pp. • 104 illus. • $39.95/£27.95
978-1-935408-73-4

WHITE CITY, BLACK CITY
Architecture and War in Tel Aviv and Jaffa
Sharon Rotbard

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

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

2015 • 5 3/8 x 8 • 240 pp. • 100 illus. • paper • $24.95
978-0-262-52772-9
(For sale in North America, Australia, and New Zealand only)

CAMPS
A Guide to 21st-Century Space
Charlie Hailey

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

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

2009 • 5 3/8 x 8 • 536 pp. • 163 illus. • paper • $57.95/£39.95
978-0-262-51287-9
The relationship of humans to computers can no longer be represented as one person in a chair and one computer on a desk. Today computing finds its way into our pockets, our cars, our appliances; it is ubiquitous—an inescapable part of our everyday lives. Computing is even expanding beyond our devices; sensors, microcontrollers, and actuators are increasingly embedded into the built environment. In Architectural Robotics, Keith Evan Green looks toward the next frontier in computing: interactive, partly intelligent, meticulously designed physical environments. Green examines how these “architectural robotic” systems will support and augment us at work, school, and home, as we roam, interconnect, and age.

Green tells the stories of three projects from his research lab that exemplify the reconfigurable, distributed, and transfigurable environments of architectural robotics. The Animated Work Environment is a robotic work environment of shape-shifting physical space that responds dynamically to the working life of the people within it; home+ is a suite of networked, distributed “robotic furnishings” integrated into existing domestic and healthcare environments; and LIT ROOM offers a simulated environment in which the physical space of a room merges with the imaginary space of a book, becoming “a portal to elsewhere.”

How far beyond workstations, furniture, and rooms can the environments of architectural robotics stretch? Green imagines scaled-up neighborhoods, villages, and metropolises composed of physical bits, digital bytes, living things, and their hybrids. Not global but local, architectural robotics grounds computing in a capacious cyber-physical home.

“No more Jetsons technofuturism! Here amid the craze for automatic everything, from driverless cars to social network bots to beds smart enough to tell you how well you have slept in them, it is time for more thoughtful debate. Now as even architecture gets into the act, Keith Evan Green provides a more humane, engaging approach to tangible interface in what he calls ‘cyber-physical systems.’ Here is a longer historic perspective from design masters past, a close-up look at implementing responsive rooms today, and a deep dive into the philosophical question of what brings architecture to life.”

—Malcolm McCullough, Professor of Architecture, Taubman College, University of Michigan

Keith Evan Green is Homer Curtis Mickel and Leola Carter Mickel Endowed Chair in Architecture and Professor of Electrical and Computer Engineering at Clemson University.

March 2016 • 6 x 9 • 272 pp. • 70 illus. • $31.95/£22.95
978-0-262-03395-4

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

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

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

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

— The Architect’s Newspaper

2013 • 6 1/2 x 9 1/2 • 928 pp. • 81 color, 286 black & white illus.
$68.95/£47.95
978-0-262-01985-9
INTERFACE
Branden Hookway

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

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

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

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

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

AMBENT COMMONS
Attention in the Age of Embodied Information
Malcolm McCullough

The world is filling with ever more kinds of media, in ever more contexts and formats. Glowing rectangles have become part of the scene; screens, large and small, appear everywhere. Physical locations are increasingly tagged and digitally augmented. Amid this flood, your attention practices matter more than ever. You might not be able to tune this world out. So it is worth remembering that underneath all these augmentations and data flows, fixed forms persist, and that to notice them can improve other sensibilities. In Ambient Commons, Malcolm McCullough explores the workings of attention through a rediscovery of surroundings.

“An inspiring, quietly magical text.”
— Robert Barry, On The Borderline

“Ambient Commons sizzles with provocative ideas.”
— Evgeny Morozov, The New Yorker

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

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

“Ambient Commons sizzles with provocative ideas.”
— Evgeny Morozov, The New Yorker

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

2015 • 5 3/8 x 8 • 368 pp. • 58 illus. Paper • $19.95/£13.95
978-0-262-52839-9
(Cloth 2013)
In the years between the world wars, millions of people heard the world through a box on the dresser. In Britain, radio listeners relied on the British Broadcasting Corporation for information on everything from interior decoration to Hitler’s rise to power. One subject covered regularly on the wireless was architecture and the built environment. Between 1927 and 1945, the BBC aired more than six hundred programs on this topic, published a similar number of articles in its magazine, *The Listener*, and sponsored several traveling exhibitions. In this book, Shundana Yusaf examines the ways that broadcasting placed architecture at the heart of debates on democracy.

“...the book is both a useful general tour of the cultural politics of the early BBC, and an admirable demonstration of the great and undoubtedly neglected role of radio in shaping British architecture.”

— *Times Literary Supplement*

2014 • 7 x 9 • 352 pp. • 77 illus. • $29.95/£20.95
978-0-262-02674-1

• Winner, DAM (Deutsches Architekturmuseum) Architectural Book Award, 2011

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

A primer in urban literacy that teaches us in words and pictures what to notice if we want to understand the city.

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

— Stephen E. Roulac,
*New York Journal of Books*

2011 • 4 3/4 x 8 • 112 pp
30 photographs, 100 illus. • $21.95/£15.95
978-0-262-01641-4

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

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

2003 • 9 x 11 • 267 pp. • 198 illus.
Paper • $32.95/£22.95
978-0-262-60058-3
(Cloth 2001)

Visit our Web Site! http://mitpress.mit.edu
Felicity D. Scott  
Simon Sadler

2010 • 7 x 9 • 360 pp. • 77 black & white illus. • paper • $21.95/£15.95

Politics after Modernism

Architecture without Architecture

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

2005 • 9 x 9 • 440 pp. • 128 illus. • paper • $42.95/£29.95
978-0-262-69322-6

Architecture, the most durable of the arts, is inextricably linked to issues of memory, nostalgia, and history. Yet, in this impatient century, the discipline’s relationship to the past has become increasingly fraught. The stream of readily accessible information has trapped us in a perpetual present, and our attention spans have been reduced to 140-character bursts. As archives overflow and data multiplies, these accumulating facts lack any theory of significance. Is history still relevant in a media landscape where time passes at an accelerated pace?

This issue of Perspecta — the oldest and most distinguished student-edited architectural journal in America — proposes that amnesia, often seen as a destructive force, might also be understood as a productive one, that the gaps it creates might also provide spaces for invention. Contributions from a diverse group of scholars, artists, and practitioners explore the paradoxical nature of amnesia: How can forgetfulness be both harmful and generative? What will we borrow or abandon from yesterday to confront tomorrow? What sort of critical genealogies can be repurposed, suppressed, or manufactured to reenergize current practice? How might we construct counter-narratives, rebel histories, and alternative canons that are relevant to our present moment?

Perspecta 48 considers the uses and abuses of history and ignites a debate about the role of memory in architecture.

Aaron Dresben, Edward Hsu, Andrea Leung, and Ted Quintana are graduates of the Yale School of Architecture.

2015 • 9 x 12 • 208 pp. • 200 illus. • paper • $29.95/£20.95
978-0-262-52812-2

Amnesia

The Yale Architectural Journal

edited by Aaron Dresben, Edward Hsu, Andrea Leung, and Ted Quintana

Perspecta 47

Money

Money plays a paradoxical role in the creation of architecture. Formless itself, money is a fundamental form giver. At all scales, and across different epochs, architecture intersects with architectural discourse, design practice, and urban form, in order to encourage a productive relationship between money and the discipline. Contributions from a diverse group of scholars, practitioners, and artists create a dialogue about money’s ambiguous position in architecture, reflecting on topics that range from the aesthetics of austerity to the underwriting of large-scale art projects to the economic implications of building information modeling.

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

Contributors: Esra Akcan, Amale Andraos, Iwan Baan, Mario Carpo, David Chipperfield, T. J. Demos, Ed Eigen, Marco Frascari, Maria Giudici, Michael Hansmeyer, Karsten Harries, Sam Jacob, Rem Koolhaas, Andrew Kovacs, Sylvia Lavin, Julie Mehretu, Richard Mose, Hans-Ulrich Obrist, Stephan Peterman, Kevin Repp, Saskia Sassen, Russell Thomsen, Anthony Vidler, Stanislaus von Moos

The Yale Architectural Journal

This issue of Perspecta 47 examines the ways in which money intersects with architectural discourse, design practice, and urban form, in order to encourage a productive relationship between money and the discipline. Contributions from a diverse group of scholars, practitioners, and artists create a dialogue about money’s ambiguous position in architecture, reflecting on topics that range from the aesthetics of austerity to the underwriting of large-scale art projects to the economic implications of building information modeling.
NEW

NOAH’S ARK

Essays on Architecture

Hubert Damisch

edited and with an introduction by Anthony Vidler

Trained as an art historian but viewing architecture from the perspective of a “displaced philosopher,” Hubert Damisch in these essays offers a meticulous parsing of language and structure to “think architecture in a different key,” as Anthony Vidler puts it in his introduction. Drawn to architecture because it provides “an open series of structural models,” Damisch examines the origin of architecture and then its structural development from the nineteenth through the twenty-first centuries. He leads the reader from Jean-François Blondel to Eugène Viollet-le-Duc to Mies van der Rohe to Diller + Scofidio, with stops along the way at the Temple of Jerusalem, Vitruvius’s *De Architectura*, and the Louvre. In the title essay, Damisch moves easily from Diderot’s *Encyclopédie* to Noah’s Ark (discussing the provisioning, access, floor plan) to the Pan American Building to Le Corbusier to Ground Zero. Noah’s Ark marks the origin of construction, and thus of architecture itself. Diderot’s *Encyclopédie* entry on architecture followed his entry on Noah’s Ark; architecture could only find its way after the Flood.

In these thirteen essays, written over a span of forty years, Damisch takes on other histories and theories of architecture to trace a unique trajectory of architectural structure and thought. The essays are, as Vidler says, “a set of exercises” in thinking about architecture.

“Hubert Damisch is one of the very few philosophers who have taken the field of architecture seriously. This book will be the first time English-speaking readers will have the privilege of reading his provocative take on a range of issues from geometry and perspective, to Le Corbusier and Diller and Scofidio.”

— Mark Jarzombek, Professor of the History and Theory of Architecture, MIT

Hubert Damisch is Emeritus Professor of the History and Theory of Art at the École des Hautes Études en Sciences Sociales, Paris. Over the course of a long and distinguished career, he has held posts at Cornell University, Columbia University, and the Center for Advanced Studies in the Visual Arts, Washington.

March 2016 • 5 3/8 x 8 • 392 pp. • 61 illus. • paper • $30.95/£21.95

978-0-262-52858-0

Writing Architecture series

Also in the Writing Architecture series:

PROJECT OF CRISIS
Manfredo Tafuri and Contemporary Architecture
Marco Biraghi
2013 • 5 3/8 x 8
272 pp. • 13 illus.
Paper • $22.95/£15.95
978-0-262-51956-4

ARCHITECTURE’S DESIRE
Reading the Late Avant-Garde
K. Michael Hays
2009 • 5 3/8 x 8
192 pp. • 4 color, 34 black & white illus.
Paper • $22.95/£15.95
978-0-262-51302-9

A QUESTION OF QUALITIES
Essays in Architecture
Jeffrey Kipnis
edited by Alexander Maymind
2013 • 5 3/8 x 8
392 pp. • 52 illus.
Paper • $26.95/£18.95
978-0-262-51955-7

DRAWING FOR ARCHITECTURE
Léon Krier
foreword by James Howard Kunstler
2009 • 5 3/8 x 8
248 pp. • 207 illus.
Paper • $29.95/£20.95
978-0-262-51293-0

SUCH PLACES AS MEMORY
Poems 1953-1996
John Hejduk
1998 • 150 pp.
Paper • $24.95/£17.95
978-0-262-58158-5

WELCOME TO THE HOTEL ARCHITECTURE
Roger Connah
1998 • 180 pp.
Paper • $22.00/£15.95
978-0-262-53153-5
OBELIQUE DRAWING
A History of Anti-Perspective
Massimo Scolari
introduction by James S. Ackerman

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

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

2015 • 6 x 9 • 408 pp. • 340 illus. • paper • $24.95/£17.95
978-0-262-52761-3
(Cloth 2012)
Writing Architecture series

“Enthusiastically erudite... an invaluable re-thinking of the ways that thought and image part company and contradict each other, giving rise to... the unpredictable paths of ideas.”
—Publishers Weekly

Also in the Writing Architecture series:

<table>
<thead>
<tr>
<th>Book Title</th>
<th>Format</th>
<th>Pages</th>
<th>Illustrations</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>HISTORIES OF THE IMMEDIATE PRESENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inventing Architectural Modernism</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anthony Vidler</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008 • 5 3/8 x 8, 280 pp. • 4 illus.</td>
<td>Paper</td>
<td>280</td>
<td>4 illus.</td>
<td>$29.95</td>
</tr>
<tr>
<td>978-0-262-72051-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIFFERENCES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Topographies of Contemporary Architecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ignasi de Solà-Morales</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>edited by Sarah Whiting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translated by Graham Thompson</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1996 • 172 pp. • 11 illus.</td>
<td>Paper</td>
<td>172</td>
<td>11 illus.</td>
<td>$27.95</td>
</tr>
<tr>
<td>978-0-262-54085-8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE POSSIBILITY OF AN ABSOLUTE ARCHITECTURE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pier Vittorio Aureli</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2011 • 5 3/8 x 8, 232 pp. • 58 illus.</td>
<td>Paper</td>
<td>232</td>
<td>58 illus.</td>
<td>$27.95</td>
</tr>
<tr>
<td>978-0-262-51579-5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRANGE DETAILS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Cadwell</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007 • 5 3/8 x 8, 222 pp. • 67 illus.</td>
<td>Paper</td>
<td>222</td>
<td>67 illus.</td>
<td>$27.95</td>
</tr>
<tr>
<td>978-0-262-52291-4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PUBLIC INTIMACY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Architecture and the Visual Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giuliana Bruno</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007 • 5 3/8 x 8, 304 pp. • 50 illus.</td>
<td>Paper</td>
<td>304</td>
<td>50 illus.</td>
<td>$27.95</td>
</tr>
<tr>
<td>978-0-262-52465-0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EARTH MOVES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Furnishing of Territories</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bernard Cache</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>edited by Michael Speaks</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translated by Anne Boyman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1995 • 175 pp. • 45 illus.</td>
<td>Paper</td>
<td>175</td>
<td>45 illus.</td>
<td>$23.95</td>
</tr>
<tr>
<td>978-0-262-5130-6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCHITECTURE AS METAPHOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Language, Number, Money</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kojin Karatani</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translated by Sabu Kohso</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1995 • 246 pp. • 6 illus.</td>
<td>Paper</td>
<td>246</td>
<td>6 illus.</td>
<td>$32.95</td>
</tr>
<tr>
<td>978-0-262-61113-8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIRE AND MEMORY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On Architecture and Energy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luis Fernández-Galiano</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>edited by Michael Speaks</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translated by Gina Carifo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000 • 340 pp. • 132 illus.</td>
<td>Paper</td>
<td>340</td>
<td>132 illus.</td>
<td>$32.00</td>
</tr>
<tr>
<td>978-0-262-56133-4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE ALPHABET AND THE ALGORITHM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mario Carpo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2011 • 5 3/8 x 8, 176 pp. • 13 illus.</td>
<td>Paper</td>
<td>176</td>
<td>13 illus.</td>
<td>$24.95</td>
</tr>
<tr>
<td>978-0-262-51580-1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A LANDSCAPE OF EVENTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Virilio</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>translated by Julie Rose</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000 • 114 pp.</td>
<td>Paper</td>
<td>114</td>
<td></td>
<td>$18.95</td>
</tr>
<tr>
<td>978-0-262-72034-2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONSTRUCTIONS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Rajchman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1998 • 155 pp.</td>
<td>Paper</td>
<td>155</td>
<td></td>
<td>$26.95</td>
</tr>
<tr>
<td>978-0-262-68096-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Classic Titles from the MIT Press Architecture List

<table>
<thead>
<tr>
<th>Title</th>
<th>ISBN</th>
<th>Format</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Image of the City</td>
<td>978-0-26-26020-7</td>
<td>Paper</td>
<td>$55/£35.95</td>
</tr>
<tr>
<td>Site Planning</td>
<td>978-0-26-26102-2</td>
<td>Paper</td>
<td>$45/£25.95</td>
</tr>
<tr>
<td>Chambers for a Memory Palace</td>
<td>978-0-26-26216-4</td>
<td>Paper</td>
<td>$25/£15.95</td>
</tr>
<tr>
<td>The Poetics of Gardens</td>
<td>978-0-26-26315-3</td>
<td>Paper</td>
<td>$30/£19.95</td>
</tr>
<tr>
<td>Intention in Architecture</td>
<td>978-0-26-26402-2</td>
<td>Paper</td>
<td>$30/£19.95</td>
</tr>
<tr>
<td>The Four Books on Architecture</td>
<td>978-0-26-26804-3</td>
<td>Paper</td>
<td>$40/£25.95</td>
</tr>
<tr>
<td>Collage City</td>
<td>978-0-26-26804-3</td>
<td>Paper</td>
<td>$40/£25.95</td>
</tr>
<tr>
<td>The Mathematics of the Ideal Villa and Other Essays</td>
<td>978-0-26-26803-7</td>
<td>Paper</td>
<td>$30/£19.95</td>
</tr>
<tr>
<td>Architecture and the Crisis of Modern Science</td>
<td>978-0-26-26402-4</td>
<td>Paper</td>
<td>$30/£19.95</td>
</tr>
<tr>
<td>The Classical Language of Architecture</td>
<td>978-0-26-26021-6</td>
<td>Paper</td>
<td>$55/£35.95</td>
</tr>
</tbody>
</table>

## ON THE ART OF BUILDING IN TEN BOOKS
- Leon Battista Alberti
  - Translated by Joseph Rykwert, Neil Leach, and Robert Tavernor
  - Introduction by Joseph Rykwert
  - Published in 1991
  - ISBN: 978-0-26-251080-8

## THEOREY AND DESIGN IN THE FIRST MACHINE AGE
- Reyner Banham
  - Published in 1980
  - ISBN: 978-0-26-25208-8

## PRIVACY AND PUBLICITY
- Modern Architecture as Mass Media
  - Beatriz Colomina
  - Published in 1994

## PROGRAMS AND MANIFESTOES ON 20TH CENTURY ARCHITECTURE
- Edited by Ulrich Conrads
  - Published in 1975

## THE GENIUS OF THE PLACE
- The English Landscape Garden, 1620-1820
  - Edited by John Dixon Hunt and Peter Willis
  - Published in 1988

## THE PROJECTIVE CAST ARCHITECTURE AND ITS THREE GEOMETRIES
- Robin Evans
  - Published in 2000

## STUDIES IN TECTONIC CULTURE
- The Poetics of Construction in Nineteenth and Twentieth Century Architecture
  - Kenneth Frampton edited by John Cava
  - A copublication of the Graham Foundation for Advanced Studies in the Fine Arts and the MIT Press
  - Published in 2001

## THE NEW ARCHITECTURE AND THE BAUHAUS
- Walter Gropius
  - Published in 1965
  - ISBN: 978-0-26-257006-0

## ECCENTRIC SPACES
- Robert Harbison
  - Published in 2000
  - ISBN: 978-0-26-258227-8

## IDEAS THAT SHAPED BUILDINGS
- Fil Hearn
  - Published in 2003

## THE LOST MEANING OF CLASSICAL ARCHITECTURE
- Speculations on Ornament from Vitruvius to Venturi
  - Edited by George L. Hersey
  - Published in 1988

## THERMAL DELIGHT IN ARCHITECTURE
- Lisa Heschong
  - Published in 1979
  - ISBN: 978-0-26-258039-7

## GARDEN CITIES OF TOMORROW
- Ebenezer Howard
  - Edited by F. J. Osborn
  - Published in 1965
  - ISBN: 978-0-26-258002-1

## CLASSICAL TITLES FROM THE MIT PRESS ARCHITECTURE LIST
- Neil Leach
  - Includes:
    - First Machine Age
    - Architecture and Utopia
    - Architecture and Disjunction
    - Architecture and the Crisis of Modern Science

FREUD'S MEXICO
Into the Wilds of Psychoanalysis
Rubén Gallo

Freud's Mexico is a completely unexpected contribution to Freud studies. Here, Rubén Gallo reveals Freud’s previously undisclosed connections to a culture and a psychoanalytic tradition not often associated with him. This book bears detailed testimony to Freud’s relationship to a country he never set foot in, but inhabited imaginatively on many levels.

In the Mexico of the 1920s and 1930s, Freud made an impact not only among psychiatrists but also in literary, artistic, and political circles. Gallo writes about a “motley crew” of Freud’s readers who devised some of the most original, elaborate, and influential applications of psychoanalytic theory anywhere in the world. After describing Mexico’s Freud, Gallo offers an imaginative reconstruction of Freud’s Mexico: Freud owned a treatise on criminal law by a Mexican judge who put defendants—including Trotsky’s assassin—on the psychoanalyst’s couch; he acquired Mexican pieces as part of his celebrated collection of antiquities; he recorded dreams of a Mexico that was fraught with danger; and he belonged to a secret society that conducted its affairs in Spanish.

2015 • 7 x 10 • 424 pp. • 18 color, 41 black & white illus.
PAPER • $24.95/£17.95
978-0-262-52844-3
(Cloth 2010)

THE PARALLAX VIEW
Slavoj Žižek

“A remarkable demonstration of continental philosophical and psychoanalytical pyrotechnics. More provocative ideas per page than normally found in whole books by the dull Anglophone empirics who find him so threatening.”

— Paul A. Taylor, University of Leeds, Times Higher Education
2009 • 6 x 9 • 448 pp. • paper • $17.95/£12.95
978-0-262-51268-8
(Cloth 2006)
Short Circuits series

THE MONSTROSITY OF CHRIST
Paradox or Dialectic?
Slavoj Žižek and John Milbank
edited by Creston Davis
2011 • 6 x 9 • 320 pp. • paper • $15.95/£10.95
978-0-262-51620-4
(Cloth 2009)
Short Circuits series

THE PUPPET AND THE DWARF
The Perverse Core of Christianity
Slavoj Žižek
2003 • 5 3/8 x 8 • 190 pp. • paper • $22.95/£15.95
978-0-262-74025-8
Short Circuits series

Classics!

LOOKING AWRY
An Introduction to Jacques Lacan through Popular Culture
Slavoj Žižek
1992 • 200 pp. • paper • $28.00/£19.95
978-0-262-74015-9
(Cloth 1991)
An OCTOBER Book
NEW

THE NOT-TWO

Logic and God in Lacan
Lorenzo Chiesa

In The Not-Two, Lorenzo Chiesa examines the treatment of logic and God in Lacan’s later work. Chiesa draws for the most part from Lacan’s Seminars of the early 1970s, as they revolve around the axiom “There is no sexual relationship.” Chiesa provides both a close reading of Lacan’s effort to formalize sexual difference as incompleteness and an assessment of its broader implications for philosophical realism and materialism.

Chiesa argues that “There is no sexual relationship” is for Lacan empirically and historically circumscribed by psychoanalysis, yet self-evident in our everyday lives. Lacan believed that we have sex because we love, and that love is a desire to be One in face of the absence of the sexual relationship. Love presupposes a real “not-two.” The not-two condenses the idea that our love and sex lives are dictated by the impossibility of fusing man’s contradictory being with the heteros of woman as a fundamentally uncountable Other. Sexual liaisons are sustained by a transcendental logic, the so-called phallic function that attempts to overcome this impossibility.

Chiesa also focuses on Lacan’s critical dialogue with modern science and formal logic, as well as his dismantling of sexuality as considered by mainstream biological discourse. Developing a new logic of sexuality based on incompleteness requires the relinquishing of any alleged logos of life and any teleological evolution.

For Lacan, the truth of incompleteness as approached psychoanalytically through sexuality would allow us to go further in debunking traditional onto-theology and replace it with a “para-ontology” yet to be developed. Given the truth of incompleteness, Chiesa asks, can we think such a truth in itself without turning incompleteness into another truth about truth, that is, into yet another figure of God as absolute being?

Lorenzo Chiesa is Director of the Genoa School of Humanities.

May 2016 • 6 x 9 • 304 pp. • paper • $28.95/£19.95
978-0-262-52903-7

Short Circuits series, edited by Mladen Dolar, Alenka Zupančič, and Slavoj Žižek

NEW

THE TROUBLE WITH PLEASURE

Deleuze and Psychoanalysis
Aaron Schuster

Is pleasure a rotten idea, mired in negativity and lack, which should be abandoned in favor of a new concept of desire? Or is desire itself fundamentally a matter of lack, absence, and loss? This is one of the crucial issues dividing the work of Gilles Deleuze and Jacques Lacan, two of the most formidable figures of postwar French thought. Though the encounter with psychoanalysis deeply marked Deleuze’s work, we are yet to have a critical account of the very different postures he adopted toward psychoanalysis, and especially Lacanian theory, throughout his career. In The Trouble with Pleasure, Aaron Schuster tackles this tangled relationship head on. The result is neither a Lacanian reading of Deleuze nor a Deleuzian reading of Lacan but rather a systematic and comparative analysis that identifies concerns common to both thinkers and their ultimately incompatible ways of addressing them. Schuster focuses on drive and desire — the strange, convoluted relationship of human beings to the forces that move them from within — “the trouble with pleasure.”

Along the way, Schuster offers his own engaging and surprising conceptual analyses and inventive examples. In the “Critique of Pure Complaint” he provides a philosophy of complaining, ranging from Freud’s theory of neurosis to Spinoza’s intellectual complaint of God and the Deleuzian great complaint. Schuster goes on to elaborate, among other things, a theory of love as “mutually compatible symptoms”; an original philosophical history of pleasure, including a hypothetical Heideggerian treatise and a Platonic theory of true pleasure; and an exploration of the 1920s “literature of the death drive,” including Thomas Mann, Italo Svevo, and Blaise Cendrars.

Aaron Schuster is a former Fellow at the Center for Advanced Studies, Rijeka, Croatia, and at the Institute for Cultural Inquiry ICI Berlin. He is Head of the Theory Program at the Sandberg Institute, Amsterdam.

March 2016 • 6 x 9 • 232 pp. • paper • $25.95/£17.95
978-0-262-52859-7

Short Circuits series, edited by Mladen Dolar, Alenka Zupančič, and Slavoj Žižek

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

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

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

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

— Times Higher Education

2014 • 6 x 9 • 240 pp. • paper • $22.95/£15.95
978-0-262-52634-0
Short Circuits series, edited by Mladen Dolar, Alenka Zupančič, and Slavoj Žižek

*Also in the Short Circuits series*

**LACAN AT THE SCENE**
Henry Bond
foreword by Slavoj Žižek
2012 • 6 x 9
256 pp. • 79 illus.
Paper • $21.95/£15.95
978-0-262-51908-6 (Cloth 2009)

**LAUGHTER**
Notes on a Passion
Anca Parvulescu
2010 • 6 x 9
208 pp. • 30 illus.
Paper • $21.95/£15.95
978-0-262-51474-3

**THE ODD ONE IN**
On Comedy
Alenka Zupančič
2008 • 5 3/8 x 8
240 pp. • 3 illus.
Paper • $24.95/£17.95
978-0-262-74031-9

**INTERFACE FANTASY**
A Lacanian Cyborg Ontology
André Nusselder
2009 • 6 x 9 • 176 pp.
Paper • $18.95/£13.95
978-0-262-51300-5

**A VOICE AND NOTHING MORE**
Mladen Dolar
edited and with a foreword by Slavoj Žižek
2006 • 5 3/8 x 8
256 pp. • 4 illus.
Paper • $24.95/£17.95
978-0-262-54187-9

**SUBJECTIVITY AND OTHERNESS**
A Philosophical Reading of Lacan
Lorenzo Chiesa
2007 • 5 3/4 x 8
368 pp. • 23 illus.
Paper • $24.95/£17.95
978-0-262-53294-5

**IS OEDIPUS ONLINE?**
Siting Freud after Freud
Jerry Aline Flieger
2005 • 6 x 9
346 pp. • 43 illus.
Paper • $21.95/£15.95
978-0-262-56207-2

**INTERROGATION MACHINE**
Laibach and NSK
Alexei Monroe
foreword by Slavoj Žižek
2005 • 6 x 9 • 400 pp.
50 illus., 20 in color
Paper • $39.95/£27.95
978-0-262-63315-4

**THE SHORTEST SHADOW**
Nietzsche’s Philosophy of the Two
Alenka Zupančič
2003 • 5 3/8 x 8 • 201 pp.
Paper • $21.95/£15.95
978-0-262-74026-5
GLOBES
Spheres Volume II: Macrospherology
Peter Sloterdijk
translated by Wieland Hoban

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

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

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

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

THE MISSING PIECES
Henri Lefebvre
translated by David L. Sweet

The Missing Pieces is an incantatory text, a catalog of what has been lost over time and what in some cases never existed. Through a lengthy chain of brief, laconic citations, Henri Lefebvre evokes the history of what is no more and what never was: the artworks, films, screenplays, negatives, poems, symphonies, buildings, letters, concepts, and lives that cannot be seen, heard, read, inhabited, or known about. *The Missing Pieces* offers a treasure trove of cultural and artistic detail and will entertain even those readers not enamored of the void.

“The Missing Pieces is a list not only to be read item at a time, but, as the very cover of the book itself might imply, to be viewed as a mish-mash of things forgotten, and of things we need to dutifully remember.”
— Micah McCrary, Bookslut

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

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

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

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

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

Also available:
BUBBLES
Spheres Volume I: Microspherology
Peter Sloterdijk
2011 • $34.95/£24.95
978-1-58435-104-7

HISTORY OF SHIT
Dominique Laporte
translated by Nadia Ben Abdallah and Rodolphe el-Khoury
2002 • 5 3/4 x 8 • 192 pp. • 59 illus. • paper • $21.95/£15.95
978-0-262-62166-1
(Cloth 2000)
A Documents Book

Classic!
MARKETING THE MOON
The Selling of the Apollo Lunar Program
David Meerman Scott and Richard Jurek
foreword by Captain Eugene A. Cernan

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

"Over-sized and richly illustrated with ephemera, television screen grabs, and period photographs, Marketing the Moon is half coffee-table book, half marketing history, and all fun.”

— Air & Space Magazine

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

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

ALUMINUM DREAMS
The Making of Light Modernity
Mimi Sheller

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

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

— Harvey Molotch, author of Where Stuff Comes From

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
TEXTURES OF THE ANTHROPOCENE
Grain Vapor Ray
edited by Katrin Klingan, Ashkan Sepahvand, Christoph Rosol, and Bernd M. Scherer

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

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

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

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

Just a few kilometers from the glittering skylines of Shanghai and Beijing, we encounter a vast countryside, an often forgotten and seemingly limitless landscape stretching far beyond the outskirts of the cities. Following traces of old trade routes, once-flourishing marketplaces, abandoned country estates, decrepit model villages, and the sites of mystic rituals, the authors of this book spent seven years exploring, photographing, and observing the vast interior of China, where the majority of Chinese people live in ways virtually unchanged for centuries. China’s Vanishing Worlds offers readers a rare opportunity to glimpse China as it once was, and as it will soon no longer be.

2013 • 9 1/2 x 11 3/4 • 334 pp. 1000+ color, 80+ black & white illus.
$62.95/£43.95
978-0-262-01986-6

Now Available in Paperback
WALKING AND MAPPING
Artists as Cartographers
Karen O’Rourke

From Guy Debord in the early 1950s to Richard Long, Janet Cardiff, and Esther Polak more recently, contemporary artists have returned again and again to the walking motif. Today, the convergence of global networks, online databases, and new tools for mobile mapping coincides with a resurgence of interest in walking as an art form. In Walking and Mapping, Karen O’Rourke explores a series of walking/mapping projects by contemporary artists. She offers close readings of these projects — many of which she was able to experience firsthand — and situates them in relation to landmark works from the past half-century. Together, they form a new entity, a dynamic whole greater than the sum of its parts. By alternating close study of selected projects with a broader view of their place in a bigger picture, Walking and Mapping itself maps a complex phenomenon.

“At once searching, lucid and engaged, Walking and Mapping is a remarkable primer for the study of an important and increasingly prominent cultural overlap.”
— Simon Ferdinand, Cartographica

March 2016 • 7 x 9 • 352 pp. • 115 illus. • paper • $31.00/£21.95
978-0-262-52895-5
(Cloth 2013)
A Leonardo Book

• Outstanding Academic Title, 2011, Choice Magazine

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

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

2015 • 8 x 8 • 240 pp. • 84 illus.
Paper • $21.95/£15.95
978-0-262-52845-0
(Cloth 2010)
"OUR KIND OF MOVIE"
The Films of Andy Warhol
Douglas Crimp

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

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

"Our Kind of Movie" is a stunning investigation of Warhol’s cinema, that singular tsunami of queer pathos and subversive duration.
— John Greyson, Filmmaker

2014 • 192 pp. • 7 color, 45 black & white illus. • paper • $15.95/£10.95
978-0-262-52607-4
(Cloth 2012)

NEW
DOCUMENTARY ACROSS DISCIPLINES
edited by Erika Balsom and Hila Peleg

Contemporary engagements with documentary are multifaceted and complex, reaching across disciplines to explore the intersections of politics and aesthetics, representation and reality, truth and illusion. Discarding the old notions of "fly on the wall" immediacy or quasi-scientific aspirations to objectivity, critics now understand documentary not as the neutral picturing of reality but as a way of coming to terms with reality through images and narrative. This book collects writings by artists, filmmakers, art historians, poets, literary critics, anthropologists, theorists, and others, to investigate one of the most vital areas of cultural practice: documentary. Their investigations take many forms — essays, personal memoirs, interviews, poetry.

Contemporary art turned away from the medium and toward the world, using photography and the moving image to take up global perspectives. Documentary filmmakers, meanwhile, began to work in the gallery context. The contributors consider the hybridization of art and film, and the "documentary turn" of contemporary art. They discuss digital technology and the "crisis of faith" caused by manipulation and generation of images, and the fading of the progressive social mandate that has historically characterized documentary. They consider invisible data and visible evidence; problems of archiving; and surveillance and biometric control, forms of documentation that call for "informatic opacity" as a means of evasion.


Erika Balsom is a Lecturer in Film Studies and Liberal Arts at King’s College London. Hila Peleg is a curator and filmmaker based in Berlin and the founder and artistic director of the Berlin Documentary Forum.

Copublished with the House of World Cultures/Haus der Kulturen der Welt (HKW), Berlin
March 2016 • 5 1/2 x 9 • 320 pp. • 40 illus. • paper • $24.95/£17.95
978-0-262-52906-8

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
NEW

HANAN AL-CINEMA
Affections for the Moving Image
Laura U. Marks

In this book, Laura Marks examines one of the world’s most impressive, and affecting, bodies of independent and experimental cinema from the last twenty-five years: film and video works from the Arabic-speaking world. Some of these works’ creative strategies are shared by filmmakers around the world; others arise from the particular economic, social, political, and historical circumstances of Arab countries, whose urgency, Marks argues, seems to demand experiment and invention.

Grounded in a study of infrastructures for independent and experimental media art in the Arab world and a broad knowledge of hundreds of films and videos, Hanan al-Cinema approaches these works thematically. Topics include the nomadism of the highway, nostalgia for ‘70s radicalism, a romance with the archive, algorithmic and glitch media, haptic and networked space, and cinema of the body. Marks develops an aesthetic of enfolding and unfolding to elucidate the different ways that cinema can make events perceptible, seek connections among them, and unfold in the bodies and thoughts of audiences.

The phrase Hanan al-cinema expresses the way movies sympathize with the world and the way audiences feel affection for, and are affected by, them. Marks’s clear and expressive writing conveys these affections in works by such internationally recognized artists and filmmakers as Akram Zaatari, Elia Suleiman, Hassan Khan, Mounir Fatmi, and Joana Hadjithomas and Khalil Joreige, and others who should be better known.

“The book’s accessible synthesis of esoteric ideas is impressive, and it offers copious examples. . . . Marks does not aim to give a survey, but rather produces a mosaic: themes and production/reception techniques radiate across conceptual essays (some previously published), directorial case studies and many images.”

—Times Higher Education

“This year was a watershed for sophisticated publications dealing with so-called Middle Eastern art, and Hanan al-Cinema is a key reason for this condition. An invigorating look at the past two-and-a-half decades of video and film production in the Arabic-speaking world, the book touches on the work of a number of prominent artists: Akram Zaatari, Hassan Khan, and Joana Hadjithomas and Khalil Joreige, among others. Marks also pays close attention to the material vagaries of film and cinema production in the region, pointing out that ‘the best of contemporary Arab cinema avoids the sloganeering demanded by censorship and funding alike.’”

—Artinfo

Laura U. Marks is Dena Wosk University Professor in the School for the Contemporary Arts at Simon Fraser University.

THE EXPERIENCE MACHINE
Stan VanDerBeek’s Movie-Drome and Expanded Cinema
Gloria Sutton

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

“Stan VanDerBeek’s Movie-Drome (1965) is one of the most important projects created at the intersection of art, video, and digital technology. This book is the first in-depth study of Stan VanDerBeek’s works and ideas on the larger practice of 1960s avant-garde, and subsequent emergence of new media art and digital culture. It’s a must-read for anybody who wants to understand the conceptual roots of social media networks, creative coding, and our present cultural situation.”

—Lev Manovich, The Graduate Center of the City University of New York, author of The Language of New Media
PHOTOGRAPHY DEGREE ZERO
Reflections on Roland Barthes's *Camera Lucida*
edited by Geoffrey Batchen

Roland Barthes's 1980 book *Camera Lucida* is perhaps the most influential book ever published on photography. The terms *studsium* and *punctum*, coined by Barthes for two different ways of responding to photographs, are part of the standard lexicon for discussions of photography; Barthes's understanding of photographic time and the relationship he forges between photography and death have been invoked countless times in photographic discourse; and the current interest in vernacular photographs and the ubiquity of subjective, even novelistic, ways of writing about photography both owe something to Barthes. *Photography Degree Zero*, the first anthology of writings on *Camera Lucida*, goes beyond the usual critical orthodoxies to offer a range of perspectives on Barthes's important book.

*Photography Degree Zero* (the title links Barthes's first book, *Writing Degree Zero*, to his last, *Camera Lucida*) includes essays written soon after Barthes's book appeared as well as more recent rereadings of it, some previously unpublished. The variety of perspectives included in *Photography Degree Zero*, and the focus on *Camera Lucida* in the context of photography rather than literature or philosophy, serve to reopen a vital conversation on Barthes's influential work.

“Photography Degree Zero will no doubt become a portable authority on Barthes and visual-arts scholarship.”
— Erik Morse, *Modern Painters*

2011 • 7 1/2 x 9 • 304 pp. • 5 illus. • paper • $21.95/£15.95
978-0-262-51666-2
(Cloth 2009)

• Outstanding Example of Book Design,
  AIGA 50 Books/50 Covers, 2000
• Print Magazine’s Design Excellence Award, 2001
• BoNE Award, American Institute of Graphic Arts Boston, 2001

EACH WILD IDEA
Writing, Photography, History
Geoffrey Batchen

2002 • 8 x 9 • 248 pp. • 34 illus. • paper • $29.95/£20.95
978-0-262-52324-0
(Cloth 2001)

NEW
THE EARLY AMERICAN DAGUERREOTYPE
Cross-Currents in Art and Technology
Sarah Kate Gillespie

The daguerreotype, invented in France, came to America in 1839. By 1851, this early photographic method had been improved by American daguerreotypists to such a degree that it was often referred to as “the American process.” The daguerreotype — now perhaps mostly associated with stiffly posed portraits of serious-visaged nineteenth-century personages — was an extremely detailed photographic image, produced though a complicated process involving a copper plate, light-sensitive chemicals, and mercury fumes. It was, as Sarah Kate Gillespie shows in this generously illustrated history, something wholly and remarkably new: a product of science and innovative technology that resulted in a visual object. It was a hybrid, with roots in both fine art and science, and it interacted in reciprocally formative ways with fine art, science, and technology.

Gillespie maps the evolution of the daguerreotype, as medium and as profession, from its introduction to the ascendancy of the “American process,” tracing its relationship to other fields and the professionalization of those fields. She does so by recounting the activities of a series of American daguerreotypists, including fine artists, scientists, and mechanical tinkerers. She describes, for example, experiments undertaken by Samuel F. B. Morse as he made the transition from artist to inventor; how artists made use of the daguerreotype, both borrowing conventions from fine art and establishing new ones for a new medium; the use of the daguerreotype in various sciences, particularly astronomy; and technological innovators who drew on their work in the mechanical arts.

By the 1860s, the daguerreotype had been supplanted by newer technologies. Its rise (and fall) represents an early instance of the ever-constant stream of emerging visual technologies.

“Gillespie offers a sophisticated and lively treatment of the daguerreotype’s first decade on the American strand. She deftly assesses the contributions to the process of such key early promoters and practitioners as Samuel F. B. Morse, John William Draper, and Robert Cornelius, and through them and others explores the complex intersection of the daguerreotype with art, science, and technology. She convincingly argues that the nascent photographic process contributed greatly to the definition or redefinition of each of these fields. Beautifully illustrated and elegantly written, it is a signal contribution to the field of American culture studies.”
— Philip F. Gura, William S. Newman Distinguished Professor of American Literature and Culture, University of North Carolina at Chapel Hill

Sarah Kate Gillespie is Curator of American Art at the Georgia Museum of Art, located at the University of Georgia.

March 2016 • 7 x 9 • 232 pp. • 69 color illus. • $31.95/£22.95
978-0-262-03410-4
Lemelson Center Studies in Invention and Innovation series
**THE VIEW FROM ABOVE**

**The Science of Social Space**

Jeanne Haffner

Foreword by Peter Galison

The role of aerial photography in the evolution of the concept of “social space” and its impact on French urban planning in the mid-twentieth century.

2013 • 7 x 9 • 208 pp. • 26 illus. • $35.00/£24.95
978-0-262-01879-1

**THE CIVIL CONTRACT OF PHOTOGRAPHY**

Ariella Azoulay

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

Distributed for Zone Books

2013 • 6 x 9 • 585 pp.
10 color, 100 b&w & white illus.
Paper • $24.95/£17.95
978-1-890951-89-4
(Cloth 2008)

---

**NEW**

**WHEN I WAS A PHOTOGRAPHER**

Félix Nadar

translated by Eduardo Cadava and Liana Theodoratou

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

In *When I Was a Photographer* (*Quand j’étais photographe*), Nadar tells us about his descent into the sewers and catacombs of Paris, where he experimented with the use of artificial lighting, and his ascent into the skies over Paris in a hot air balloon, from which he took the first aerial photographs. He recounts his “postal photography” during the 1870-1871 Siege of Paris — an amazing scheme involving micrographic images and carrier pigeons. He describes technical innovations and important figures in photography, and offers a thoughtful consideration of society and culture; but he also writes entertainingly about such matters as Balzac’s terror of being photographed, the impact of a photograph on a celebrated murder case, and the difference between male and female clients. Nadar’s memoir captures, as surely as his photographs, traces of a vanished era.

“Eloquently nostalgic, discreetly ironic about nostalgia, these pages from another time tell us all kinds of witty, often oblique tales of photography — from the air, underground, of the dead and the living, in and out of history. Nadar was many other things as well as a photographer but once he had started he never stopped being one, even when he wasn’t using a camera. He hasn’t stopped now. The deftly translated words of this book offer pictures that prove it.”

— Michael Wood, Princeton University

Félix Nadar (1820–1910) is one of the greatest figures in the history of photography. Eduardo Cadava, a writer, translator, and scholar, is the author of *Words of Light: Theses on the Photography of History*, coeditor of *The Itinerant Languages of Photography*, and Professor of English at Princeton University. Liana Theodoratou, Clinical Professor of Hellenic Studies and Director of the A. S. Onassis Program in Hellenic Studies at New York University, is a scholar and writer and the translator of several works by Althusser, Derrida, and Foucault into modern Greek.

2015 • 5 3/8 x 8 • 240 pp. • $24.95/£17.95
978-0-262-02945-2

---

**THE VIEW FROM ABOVE**

**The Science of Social Space**

Jeanne Haffner

Foreword by Peter Galison

The role of aerial photography in the evolution of the concept of “social space” and its impact on French urban planning in the mid-twentieth century.

2013 • 7 x 9 • 208 pp. • 26 illus. • $35.00/£24.95
978-0-262-01879-1

---

**THE CIVIL CONTRACT OF PHOTOGRAPHY**

Ariella Azoulay

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

Distributed for Zone Books

2013 • 6 x 9 • 585 pp.
10 color, 100 b&w & white illus.
Paper • $24.95/£17.95
978-1-890951-89-4
(Cloth 2008)
WHY PHOTOGRAPHY MATTERS
Jerry L. Thompson

Photography matters, writes Jerry Thompson, because of how it works — not only as an artistic medium but also as a way of knowing. With this provocative observation, Thompson begins a wide-ranging and lucid meditation on why photography is unique among the picture-making arts. He constructs an argument that moves with natural logic from Thomas Pynchon (and why we read him for his vision and not his command of miscellaneous facts) to Jonathan Swift to Plato to Emily Dickinson (who wrote “Tell all the Truth but tell it slant”) to detailed readings of photographs by Eugène Atget, Garry Winogrand, Marcia Due, Walker Evans, and Robert Frank. Forcefully and persuasively, he argues for photography as a medium whose business is not constructing fantasies pleasing to the eye or imagination, but describing the world in the toughest and deepest way.

“It’s a generous medium, photography,” Lee Friedlander has remarked, referring to the capacity of the camera to take in even more than the photographer realizes. Reading Thompson, one understands better . . . just how generous.”

— Mark Feeney, The Boston Globe

SNAPSHOT PHOTOGRAPHY
The Lives of Images
Catherine Zuromskis

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

“Snapshot Photography is that rare and brilliant study that takes something familiar, ubiquitous, and banal — the snapshot photograph — and teaches us to see it anew in all of its personal, public, and political complexity. Zuromskis’s work is essential reading for anyone interested in the public and private power of photography.”

— Shawn Michelle Smith, Associate Professor of Visual and Critical Studies, School of the Art Institute of Chicago
PHOTOGRAPHY

- Winner, General Trade, Illustrated Book Category, 53rd Annual New England Book Show, Bookbuilders of Boston
- Winner, 2010 Ken Book Award, National Alliance on Mental Illness of NYC-Metro
- Winner, 2009 Urban Explorer Book of the Year Award

ASYLUM
Inside the Closed World of State Mental Hospitals
photographs by Christopher Payne
with an essay by Oliver Sacks

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

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

— Booklist

"Beautifully researched, exquisitely photographed and expertly composed and edited ... Extraordinary."
— Frieze

"Astoundingly beautiful work on a subject that rarely gets the attention."
— Aaron Britt, Dwell

2009 • 11 3/4 x 10 1/4 • 216 pp.
111 color photographs, 69 multi-tone black & white illus., 61 black & white images
$48.95/$33.95
978-0-262-01349-9

COOLING TOWERS
Bernd Becher and Hilla Becher
2006 • $78.00/£53.95
978-0-262-02598-0
(Not available in Austria, France, Germany, the Netherlands, and Switzerland)

GRAIN ELEVATORS
Bernd Becher and Hilla Becher
2005 • $82.95/£57.95
978-0-262-02606-2
(Not available in France, Germany, Austria, German-speaking areas of Switzerland and Lichtenstein, and the Netherlands)

TYPOLOGIES OF INDUSTRIAL BUILDINGS
Bernd Becher and Hilla Becher
2004 • $82.95/£57.95
978-0-262-02565-2
(Not available in Austria, Belgium, France, Germany, and Switzerland)

INDUSTRIAL LANDSCAPES
Bernd Becher and Hilla Becher
2002 • $99.95/£68.95
978-0-262-02507-2
(Not available in Austria, Belgium, France, Germany, and Switzerland)

FRAMEWORK HOUSES
Bernd Becher and Hilla Becher
2000 • $78.00/£53.95
978-0-262-02499-0
(Not available in Austria, Belgium, France, Germany, the Netherlands, and Switzerland)

WATER TOWERS
Bernd Becher and Hilla Becher
1988 • $95.00/£65.95
978-0-262-02277-4
(Not available in Austria, Belgium, France, Germany, and Switzerland)

MANHOLE COVERS
Mimi Melnick and Robert A. Melnick
1994 • 272 pp. • 234 illus. • $36.95/£25.95
978-0-262-13302-9

Classics!

"Beautifully researched, exquisitely photographed and expertly composed and edited … Extraordinary."

— Frieze

"A stoundingly beautiful work on a subject that rarely gets the attention."

— Aaron Britt, Dwell

2009 • 11 3/4 x 10 1/4 • 216 pp.
111 color photographs, 69 multi-tone black & white illus., 61 black & white images
$48.95/$33.95
978-0-262-01349-9
For years, the signs in the New York City subway system were a bewildering hodge-podge of lettering styles, sizes, shapes, materials, colors, and messages. The original mosaics (dating from as early as 1904), displaying a variety of serif and sans serif letters and decorative elements, were supplemented by signs in terracotta and cut stone. Over the years, enamel signs identifying stations and warning riders not to spit, smoke, or cross the tracks were added to the mix. Efforts to untangle this visual mess began in the mid-1960s, when the city transit authority hired the design firm Unimark International to create a clear and consistent sign system. We can see the results today in the white-on-black signs throughout the subway system, displaying station names, directions, and instructions in crisp Helvetica. This book tells the story of how typographic order triumphed over chaos.

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

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

2011 • 11 x 9 1/2 • 144 pp. • 260 color illus. • $42.95/£29.95
978-0-262-01548-6

THE ETERNAL LETTER
Two Millennia of the Classical Roman Capital edited by Paul Shaw

The fiftieth anniversary of Helvetica, the most famous of all sans serif typefaces, was celebrated with an excitement unusual in the staid world of typography and culminated in the release of the first movie ever made starring a typeface. Yet Helvetica’s fifty-year milestone pales in comparison with the two-thousandth anniversary in 2014 of Trajan’s Column and its famous inscription — the preeminent illustration of the classical Roman capital letter. For, despite the modern ascendance of the sans serif, serif typefaces, most notably Times Roman, still dominate printed matter and retain a strong presence in screen-based communication. The Eternal Letter is a lavishly illustrated examination of the enduring influence of, and many variations on, the classical Roman capital letter. The Eternal Letter offers a series of essays by some of the most highly regarded practitioners in the fields of typography, lettering, and stone carving. They discuss the subtleties of the classical Roman capital letter itself, different iterations of it over the years, and the work of famous typographers and craftsmen.

“This beautifully designed book traces the Roman capital and its progeny, shown in more than 400 full-color illustrations including Latin inscriptions, calligraphic interpretations, and modern incarnations on advertisements and movie posters. Full of essays by practitioners of typography and lettering, The Eternal Letter is richly detailed and visually captivating, offering a comprehensive examination — from stone carving to computer pixilation — of the classical Roman capital and its eternal power.”
— Boston Globe

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

2015 • 9 x 11 1/2 • 264 pp. • 435 illus., color throughout • $55.00/£37.95
978-0-262-02901-8
A Codex Book
“Living in a Modern Way”

“Living in a Modern Way”

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

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

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

— Design Observer
BOOK FROM THE GROUND
\hspace{1cm} \textbf{from point to point}
\hspace{1cm} \textbf{Xu Bing}

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

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

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

— \textit{Library Journal}

2014 • 5 3/8 x 8 3/8 • 120 pp. • $26.95/£18.95
978-0-262-02708-3

THE BOOK ABOUT XU BING'S BOOK FROM THE GROUND
\hspace{1cm} \textbf{Mathieu Boysevicz}

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

2014 • 8 1/4 x 11 1/4 • 160 pp. • 100 color, 16 black & white illus. • $26.95/£18.95
978-0-262-02742-7

SPACESUIT
\hspace{1cm} \textbf{Fashioning Apollo}
\hspace{1cm} \textbf{Nicholas de Monchaux}

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

"A wonderful David & Goliath story about the triumph of Oldenburg-like soft objects over phallic, rigid ones, and of hard-working seamstresses over hard-nosed engineers."

— Adam Gopnik, "Five Good Books," \textit{The New Yorker}

2011 • 7 x 9 • 368 pp. • 140 color illus • $39.95/£27.95
978-0-262-01520-2

THE GRID BOOK
\hspace{1cm} \textbf{Hannah B Higgins}

The grid has a history that long predates modernity; it is the most prominent visual structure in Western culture. In \textit{The Grid Book}, Higgins examines the history of ten grids that changed the world: the brick, the tablet, the gridiron city plan, the map, musical notation, the ledger, the screen, moveable type, the manufactured box, and the net. Charting the evolution of each grid, from the Paleolithic brick of ancient Mesopotamia through the virtual connections of the Internet, Higgins demonstrates that once a grid is invented, it may bend, crumble, or shatter, but its organizing principle never disappears.

"The Grid Book is a tour de force of cultural history, bringing together art history, urbanism, geometry, and social history in a wonderfully eclectic yet erudite study."

— \textit{The Guardian}

2009 • 7 x 9 • 312 pp. • 62 illus.
Paper • $36.95/£25.95
978-0-262-51240-4
LIVING WITH COMPLEXITY
Donald A. Norman

If only today’s technology were simpler! It’s the universal lament, but it’s wrong. In this provocative and informative book, Don Norman writes that the complexity of our technology must mirror the complexity and richness of our lives. It’s not complexity that’s the problem, it’s bad design. Bad design complicates things unnecessarily and confuses us. Good design can tame complexity.

Norman gives us a crash course in the virtues of complexity. Designers have to produce things that tame complexity. But we too have to do our part: we have to take the time to learn the structure and practice the skills. This is how we mastered reading and writing, driving a car, and playing sports, and this is how we can master our complex tools.

Complexity is good. Simplicity is misleading. The good life is complex, rich, and rewarding — but only if it is understandable, sensible, and meaningful.

“In Living with Complexity, [Norman] brilliantly shows how, in a partnership between users and designers, we can tame the ravages of complex technology and complex situations to create experiences that work.”
— Tim Brown, CEO and president, IDEO

March 2016 • 5 3/8 x 8 • 312 pp. • 88 illus. • paper • $20.95/£14.95
978-0-262-52894-8 (Cloth 2010)
NEW SCREEN ECOLOGIES
Art, Media, and the Environment in the Asia-Pacific Region
Larissa Hjorth, Sarah Pink, Kristen Sharp, and Linda Williams

Images of environmental disaster and degradation have become part of our everyday media diet. This visual culture focusing on environmental deterioration represents a wider recognition of the political, economic, and cultural forces that are responsible for our ongoing environmental crisis. And yet efforts to raise awareness about environmental issues through digital and visual media are riddled with irony, because the resource extraction, manufacturing, transportation, and waste associated with digital devices contribute to environmental damage and climate change. Screen Ecologies examines the relationship of media, art, and climate change in the Asia-Pacific region — a key site of both environmental degradation and the production and consumption of climate-aware screen art and media.

Larissa Hjorth, an artist ethnographer, is Professor in the School of Media and Communication at Royal Melbourne Institute of Technology (RMIT). Sarah Pink is Professor in the School of Media and Communications at RMIT. Kristen Sharp is Senior Lecturer in the School of Art at RMIT. Linda Williams is Associate Professor in the School of Art at RMIT.

June 2016 • 7 x 9 • 216 pp. • 61 illus. • $37.00/£25.95
978-0-262-03456-2
A Leonardo Book

NEW WRITING AND UNWRITING (MEDIA) ART HISTORY
Erkki Kurenniem 2048
edited by Joasia Krysa and Jussi Parikka
foreword by Erkki Huhtamo

Over the past forty years, Finnish artist and technology pioneer Erkki Kurenniem (b. 1941) has been a composer of electronic music, experimental filmmaker, computer animator, roboticist, inventor, and futurologist. Kurenniem is a hybrid — a scientist-humanist-artist. Relatively unknown outside Nordic countries until his 2012 Documenta 13 exhibition, “In 2048,” Kurenniem may at last be achieving international recognition. This book offers an excavation, a critical mapping, and an elaboration of Kurenniem’s multiplicities.

Joasia Krysa is Artistic Director of Kunsthal Aarhus, Denmark, and was part of the Documenta 13 curatorial team. Jussi Parikka is Professor of Technological Culture and Aesthetics at University of Southampton’s Winchester School of Art and Docent in Digital Culture Theory at the University of Turku, Finland.

2015 • 7 x 9 • 344 pp. • 70 illus. • $45.00/£31.95
978-0-262-02958-2
A Leonardo Book

Now Available in Paperback
RETHINKING CURATING
Art after New Media
Beryl Graham and Sarah Cook
foreword by Steve Dietz

As curator Steve Dietz has observed, new media art is like contemporary art — but different. New media art involves interactivity, networks, and computation and is often about process rather than objects. New media artworks are difficult to classify according to the traditional art museum categories determined by medium, geography, and chronology and present the curator with novel challenges involving interpretation, exhibition, and dissemination. This book views these challenges as opportunities to rethink curatorial practice. It helps curators of new media art develop a set of flexible tools for working in this fast-moving field, and it offers useful lessons from curators and artists for those working in such other areas of art as distributive and participatory systems.

The authors, both of whom have extensive experience as curators, offer numerous examples of artworks and exhibitions to illustrate how the roles of curators and audiences can be redefined in light of new media art’s characteristics. Rethinking Curating offers curators a route through the hype around platforms and autonomous zones by following the lead of current artists’ practice.

2015 • 7 x 9 • 376 pp. • 68 illus. • paper • $24.95/£17.95
978-0-262-52842-9
(Cloth 2010)
A Leonardo Book

Visit our Web Site! http://mitpress.mit.edu

Call toll free in North America to place your order • 1-800-405-1619 • Make reference to promotion code: M16ARCH
NEW MEDIA

Now Available in Paperback

AESTHETICS OF INTERACTION IN DIGITAL ART
Katja Kwastek

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

2015 • 7 x 9 • 384 pp. • 31 illus. • paper • $24.00/£16.95
978-0-262-52829-0

ALIEN AGENCY
Experimental Encounters with Art in the Making
Chris Salter

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

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

“Chris Salter . . . is a one-of-a-kind researcher and artist. His artistic work focuses and challenges human perception in different critical ways, while in his theoretical research he uses his own sensitiviy to investigate the work of others. This book is the remarkable result of both combined, with a shared aim: understanding the artistic process “while it’s happening”.”

— Neural

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

THE PRACTICE OF LIGHT
A Genealogy of Visual Technologies from Prints to Pixels
Sean Cubitt

An account of Western visual technologies since the Renaissance traces a history of the increasing control of light’s intrinsic excess.

2014 • 7 x 9 • 368 pp. • 11 color plates, 28 black & white illus. • $35.00/£24.95
978-0-262-02765-6

THE LANGUAGE OF NEW MEDIA
Lev Manovich

2002 • 7 x 9 • 352 pp. • 55 illus. • paper • $34.95/£24.95
978-0-262-63255-3 [T]
(Cloth 2001)
A Leonardo Book

THE NEW MEDIA READER
edited by Noah Wardrip-Fruin and Nick Montfort
2003 • 8 x 9 • 824 pp. • 551 illus.
Cloth and CD-Rom • $65.00/£44.95
978-0-262-23227-2

UNDERSTANDING MEDIA
The Extensions of Man
Marshall McLuhan
1994 • $32.95/£22.95
978-0-262-63159-4
NOTE FROM THE EDITOR

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

In the space below, I am recollecting — and recommending — a few memorable backlist titles that do not appear in the following pages, but that remain in print, and still deserve to be read.

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

— Roger L. Conover, Executive Editor, The MIT Press

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Date</th>
<th>Pages</th>
<th>Price</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPECTRAL EVIDENCE</td>
<td>Ulrich Baer</td>
<td>2005</td>
<td>7 x 9 x 218 pp.</td>
<td>$32.95/£22.95</td>
<td>978-0-262-52447-6</td>
</tr>
<tr>
<td>BETWEEN WORLDS</td>
<td>Timothy O. Benson and Éva Forgács</td>
<td>2002</td>
<td>6.375 x 9.5</td>
<td>736 pp.</td>
<td>$30.00/£34.95</td>
</tr>
<tr>
<td>MELANCHOLIA AND MORAISL</td>
<td>Douglas Crimp</td>
<td>2004</td>
<td>5.75 x 8.75</td>
<td>336 pp.</td>
<td>$27.95/£19.95</td>
</tr>
<tr>
<td>PRIMARY DOCUMENTS</td>
<td>Laura Hopfman and Tomas Pospiszyl</td>
<td>2002</td>
<td>6.375 x 9.5</td>
<td>304 pp.</td>
<td>$38.00/£26.95</td>
</tr>
<tr>
<td>THE SATISITION CITY</td>
<td>Simon Sadler</td>
<td>1998</td>
<td>8.3 x 9.1</td>
<td>248 pp.</td>
<td>$34.95/£24.95</td>
</tr>
<tr>
<td>THE MINIMUM DWELLING</td>
<td>Karel Teige translated by Eric Dluhosch</td>
<td>2002</td>
<td>7 x 10</td>
<td>442 pp.</td>
<td>$62.00/£42.95</td>
</tr>
<tr>
<td>AFTER THE CITY</td>
<td>Lars Lerup</td>
<td>2001</td>
<td>7 X 9</td>
<td>208 pp.</td>
<td>$19.00/£13.95</td>
</tr>
<tr>
<td>NOTHING LESS THAN LITERAL</td>
<td>Mark Linder</td>
<td>2007</td>
<td>8 x 9 x 294 pp.</td>
<td>$19.95/£13.95</td>
<td>978-0-262-62208-0</td>
</tr>
<tr>
<td>FEEDBACK</td>
<td>David Joselit</td>
<td>2007</td>
<td>6 x 9 x 232 pp.</td>
<td>$16.95/£11.95</td>
<td>978-0-262-51402-6</td>
</tr>
<tr>
<td>SCIENCE IS FICTION</td>
<td>Andy Masaki Bellows, Marina McDougall, and Brigitte Berg</td>
<td>2001</td>
<td>7 x 9</td>
<td>224 pp.</td>
<td>$27.50/£18.95</td>
</tr>
<tr>
<td>NEW MATERIAL AS NEW MEDIA</td>
<td>Marion Boulton Stroud foreword by Anne d’Harnoncourt</td>
<td>2003</td>
<td>10.75 x 13</td>
<td>328 pp.</td>
<td>$55.00/£37.95</td>
</tr>
<tr>
<td>MEXICAN MODERNITY</td>
<td>Rubén Gallo</td>
<td>2005</td>
<td>9 x 8</td>
<td>248 pp.</td>
<td>$18.95/£13.95</td>
</tr>
<tr>
<td>THE VIRTUAL WINDOW</td>
<td>Anne Friedberg</td>
<td>2006</td>
<td>7 x 9</td>
<td>376 pp.</td>
<td>$26.95/£18.95</td>
</tr>
<tr>
<td>INVISIBLE GARDENS</td>
<td>Le Corbusier and the Automobile</td>
<td>2011</td>
<td>9 x 9</td>
<td>368 pp.</td>
<td>$180 color, 205 black &amp; white illus.</td>
</tr>
<tr>
<td>VOYEUR MINIMUM</td>
<td>Antonio Amado translated by Penelope Hierons and Barbara E Duffus</td>
<td>2004</td>
<td>7 x 10</td>
<td>384 pp.</td>
<td>$10 color, 81 black &amp; white illus.</td>
</tr>
<tr>
<td>INVENTION OF HYSTERIA</td>
<td>Georges Didi-Huberman translated by Alisa Hartz</td>
<td>2004</td>
<td>7 x 10</td>
<td>384 pp.</td>
<td>$146 illus.</td>
</tr>
<tr>
<td>VOITURE MINIMUM</td>
<td>Herve Le Couteur and the Automobile</td>
<td>translated by Penelope Hierons and Barbara E Duffus</td>
<td>2004</td>
<td>7 x 10</td>
<td>384 pp.</td>
</tr>
<tr>
<td>PSYCHEDELIC</td>
<td>Optical and Visionary Art Since the 1960s</td>
<td>2010</td>
<td>7 1/2 x 12</td>
<td>138 pp.</td>
<td>$34.95/£24.95</td>
</tr>
</tbody>
</table>
ARTMARGINS
Triannual
Sven Spieker, Karen Benezra, Octavian Eșanu, Anthony Gardner, and Angela Harutyunyan, Editors

ARTMargins publishes scholarly articles and essays about contemporary art, politics, media, architecture, and critical theory. ARTMargins studies art practices and visual culture in the emerging global margins, from North Africa and the Middle East to the Americas, Eastern and Western Europe, Asia, and Australasia. The journal seeks a forum for scholars, theoreticians, and critics from a variety of disciplines.

128 pp. per issue • 6 x 9, illustrated
ISSN 2162-2574; E-ISSN 2162-2582
mitpressjournals.org/artm

GREY ROOM
Quarterly

Grey Room brings together scholarly and theoretical articles from the fields of architecture, art, media, and politics to forge a cross-disciplinary discourse uniquely relevant to contemporary concerns. Grey Room’s emphasis on aesthetic practice and historical and theoretical discourse appeals to a wide range of readers, including architects, artists, scholars, students, and critics.

128 pp. per issue • 6 3/4 x 9 5/8, illustrated
ISSN 1526-3818; E-ISSN 1536-0105
mitpressjournals.org/greyroom

AFRICAN ARTS
Quarterly
Marla C. Berns, Patrick A. Polk, Allen F. Roberts, and Mary Nooter Roberts, Editors

African Arts presents original research and critical discourse on traditional, contemporary, and popular African arts and expressive cultures. The journal offers peer-reviewed scholarly articles concerning a striking range of art forms and visual cultures of Africa and its diasporas, as well as special thematic issues, book and exhibition reviews, features on museum collections, exhibition previews, artist portfolios, photo essays, edgy dialogues, and editorials.

88-100 pages per issue • 8 1/2 x 11, illustrated
ISSN 0001-9933; E-ISSN: 1937-2108
mitpressjournals.org/aa

OCTOBER
Quarterly

At the forefront of art criticism and theory, October focuses critical attention on the contemporary arts — film, painting, music, media, photography, performance, sculpture, and literature — and their various contexts of interpretation. Original, innovative, provocative, each issue presents the best, most current texts by and about today’s artistic, intellectual, and critical vanguard.

160 pp. per issue • 7x9, illustrated
ISSN 0162-2870; E-ISSN 1536-013X
mitpressjournals.org/october
PAJ
A Journal of Performance and Art
Triannual
Bonnie Marranca, Editor

PAJ explores innovative work in theatre, performance art, dance, video, writing, technology, sound and music, bringing together all live arts in thoughtful cultural dialogue. Issues include critical essays, artists’ writings, interviews, plays, drawings and notations, with extended coverage of performance, festivals, and books.

128 pp. per issue • 7 x 10, illustrated
ISSN 1520-281X; E-ISSN 1537-9477
mitpressjournals.org/paj

LEONARDO/LEONARDO MUSIC JOURNAL
Bi-monthly (5 issues of Leonardo; 1 issue of Leonardo Music Journal)
Roger F. Malina, Executive Editor

Leonardo is the leading international peer-reviewed journal on the use of contemporary science and technology in the arts and music and, increasingly, the application and influence of the arts and humanities on science and technology. The companion annual journal, Leonardo Music Journal, focuses on science, technology, sound and music. All subscribers to Leonardo receive LMJ as part of a yearly subscription.

Leonardo
112 pp. per issue • 8 1/2 x 11, illustrated
ISSN 0024-094X; E-ISSN 1530-9282
mitpressjournals.org/leon

LMJ
112 pp. per issue • 8 1/2 x 11, illustrated
ISSN 0961-1215; E-ISSN 1531-4812
mitpressjournals.org/lmj

NAUTILUS
Bi-monthly
John Steele, Publisher
Michael Segal, Editor in Chief

Nautilus delivers deep, undiluted, narrative storytelling that brings big-picture science into today’s most important conversations. It challenges readers to consider the common themes that run through the sciences and connect them to philosophy, culture, and art. The print edition of Nautilus is a co-publication of the MIT Press and NautilusThink.

128 pp. per issue • 7 x 10, illustrated
ISSN 2372-1758; E-ISSN 2372-1766
NAUTILUS

TDR/THE DRAMA REVIEW
The Journal of Performance Studies
Quarterly
Richard Schechner, Editor

TDR traces the broad spectrum of performances — studying performances in their aesthetic, social, economic, and political contexts. With an emphasis on experimental, avant-garde, intercultural, and interdisciplinary performance, TDR covers performance art, theatre, dance, music, visual art, popular entertainments, media, sports, rituals, and the performance in and of politics and everyday life. TDR continues to be the liveliest forum for debate on important performances in every medium, setting, and culture.

192 pp. per issue • 7 x 10, illustrated
ISSN 1054-2043; E-ISSN 1531-4715
mitpressjournals.org/tdr

TO ORDER, PLEASE CONTACT:
MIT Press Journals
One Rogers Street
Cambridge, MA 02142-1209
Tel: (800) 207-8354 US/Canada
(617) 253-2889
Fax: (617) 577-1545
mitpressjournals.org
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brouw s</td>
<td>Various Small Books</td>
<td>18</td>
</tr>
<tr>
<td>Bruno</td>
<td>Public Intimacy</td>
<td>55</td>
</tr>
<tr>
<td>Brunton</td>
<td>Obfuscation</td>
<td>18</td>
</tr>
<tr>
<td>Bryan-Wilson</td>
<td>Robert Morris</td>
<td>14</td>
</tr>
<tr>
<td>Buchloh</td>
<td>Formalism and Historicity</td>
<td>11</td>
</tr>
<tr>
<td>Buchloh</td>
<td>Gerhard Richter</td>
<td>14</td>
</tr>
<tr>
<td>Buchloh</td>
<td>Neo- avant garde and Culture Industry</td>
<td>11</td>
</tr>
<tr>
<td>Buchmann</td>
<td>Hélio Oiticica and Neville D’Almeida</td>
<td>33</td>
</tr>
<tr>
<td>Burnham</td>
<td>Dissolve into Comprehension</td>
<td>8</td>
</tr>
<tr>
<td>Burton</td>
<td>Cindy Sherman</td>
<td>14</td>
</tr>
<tr>
<td>Buskirk</td>
<td>The Duchamp Effect</td>
<td>25</td>
</tr>
<tr>
<td>Butler, C.</td>
<td>WACK!</td>
<td>22</td>
</tr>
<tr>
<td>Butler, S.</td>
<td>The Ancient Phonograph</td>
<td>41</td>
</tr>
<tr>
<td>Cache</td>
<td>Earth Moves</td>
<td>55</td>
</tr>
<tr>
<td>Cadwell</td>
<td>Strange Details</td>
<td>55</td>
</tr>
<tr>
<td>Cairns</td>
<td>Buildings Must Die</td>
<td>30</td>
</tr>
<tr>
<td>Campany</td>
<td>The Cinematic</td>
<td>55</td>
</tr>
<tr>
<td>Carpo</td>
<td>The Alphabet and the Algorithm</td>
<td>30</td>
</tr>
<tr>
<td>Cerizza</td>
<td>Alighiero e Boetti</td>
<td>55</td>
</tr>
<tr>
<td>Cesal</td>
<td>Down Detour Road</td>
<td>55</td>
</tr>
<tr>
<td>Chiesa</td>
<td>The Not-Two</td>
<td>58</td>
</tr>
<tr>
<td>Chiesa</td>
<td>Subjectivity and Otherness</td>
<td>59</td>
</tr>
<tr>
<td>Churner</td>
<td>Hans Haacke</td>
<td>13</td>
</tr>
<tr>
<td>Coles</td>
<td>Design and Art</td>
<td>30</td>
</tr>
<tr>
<td>Colomina</td>
<td>Privacy and Publicity</td>
<td>56</td>
</tr>
<tr>
<td>Connah</td>
<td>Welcome to the Hotel Architecture</td>
<td>54</td>
</tr>
<tr>
<td>Conrads</td>
<td>Programs and Manifestoes on 20th Century Architecture</td>
<td>56</td>
</tr>
<tr>
<td>Cooke</td>
<td>Mixed Use, Manhattan</td>
<td>20</td>
</tr>
<tr>
<td>Cornell</td>
<td>Mass Effect</td>
<td>20</td>
</tr>
<tr>
<td>Crimp</td>
<td>“Our Kind of Movie”</td>
<td>87</td>
</tr>
<tr>
<td>Criqui</td>
<td>ON&amp;BY Christian Marclay</td>
<td>31, 42</td>
</tr>
<tr>
<td>Cubitt</td>
<td>The Practice of Light</td>
<td>74</td>
</tr>
<tr>
<td>Cutrofello</td>
<td>All for Nothing</td>
<td>59</td>
</tr>
<tr>
<td>Damisch</td>
<td>Noah’s Ark</td>
<td>54</td>
</tr>
<tr>
<td>de Duve</td>
<td>Kant after Duchamp</td>
<td>25</td>
</tr>
<tr>
<td>de Duve</td>
<td>The Definitely Unfinished Marcel Duchamp</td>
<td>25</td>
</tr>
<tr>
<td>de Monchaux</td>
<td>Spacesuit</td>
<td>71</td>
</tr>
<tr>
<td>de Solá-Morales</td>
<td>Differences</td>
<td>55</td>
</tr>
<tr>
<td>de Zayas</td>
<td>How, When, and Why Modern Art Comes to New York</td>
<td>25</td>
</tr>
<tr>
<td>Degen</td>
<td>The Market</td>
<td>30</td>
</tr>
<tr>
<td>Demos</td>
<td>Dara Birnbaum</td>
<td>34</td>
</tr>
<tr>
<td>Demos</td>
<td>The Exiles of Marcel Duchamp</td>
<td>25</td>
</tr>
<tr>
<td>Dezeuze</td>
<td>Thomas Hirschhorn</td>
<td>32</td>
</tr>
<tr>
<td>Didi-Huberman</td>
<td>Invention of Hysteria</td>
<td>75</td>
</tr>
<tr>
<td>Dillon</td>
<td>Ruins</td>
<td>30</td>
</tr>
<tr>
<td>Dixon</td>
<td>Digital Performance</td>
<td>40</td>
</tr>
<tr>
<td>Djurić</td>
<td>Impossible Histories</td>
<td>22</td>
</tr>
<tr>
<td>Doherty</td>
<td>Situation</td>
<td>30</td>
</tr>
<tr>
<td>Dolar</td>
<td>A Voice and Nothing More</td>
<td>59</td>
</tr>
<tr>
<td>Dondis</td>
<td>A Primer of Visual Literacy</td>
<td>70</td>
</tr>
<tr>
<td>Dresben</td>
<td>Perspecta 48</td>
<td>53</td>
</tr>
<tr>
<td>Dutta</td>
<td>A Second Modernism</td>
<td>50</td>
</tr>
<tr>
<td>Dworkin</td>
<td>No Medium</td>
<td>23</td>
</tr>
<tr>
<td>Dyson</td>
<td>The Tone of Our Times</td>
<td>43</td>
</tr>
<tr>
<td>Eco</td>
<td>How to Write a Thesis</td>
<td>43</td>
</tr>
<tr>
<td>Edwards</td>
<td>Martha Rosler</td>
<td>34</td>
</tr>
<tr>
<td>Egoyan</td>
<td>Subtitles</td>
<td>75</td>
</tr>
<tr>
<td>Eichhorn</td>
<td>Adjusted Margin</td>
<td>17</td>
</tr>
<tr>
<td>Ekuan</td>
<td>The Aesthetics of the Japanese Lunchbox</td>
<td>75</td>
</tr>
<tr>
<td>Eshun</td>
<td>Dan Graham</td>
<td>34</td>
</tr>
<tr>
<td>Evans, D.</td>
<td>Appropriation</td>
<td>30</td>
</tr>
<tr>
<td>Evans, R.</td>
<td>The Projective Cast</td>
<td>56</td>
</tr>
<tr>
<td>Farr</td>
<td>Memory</td>
<td>30</td>
</tr>
<tr>
<td>Fernández-Galiano</td>
<td>Fire and Memory</td>
<td>55</td>
</tr>
<tr>
<td>Flieger</td>
<td>Is Oedipus Online?</td>
<td>59</td>
</tr>
<tr>
<td>Fore</td>
<td>Realism after Modernism</td>
<td>11</td>
</tr>
<tr>
<td>Foster</td>
<td>Richard Hamilton</td>
<td>14</td>
</tr>
<tr>
<td>Foster</td>
<td>Richard Serra</td>
<td>14</td>
</tr>
<tr>
<td>Frampton, H.</td>
<td>On the Camera Arts and Consequeeat Matters</td>
<td>9</td>
</tr>
<tr>
<td>Frampton, K.</td>
<td>Studies in Tectonic Culture</td>
<td>56</td>
</tr>
<tr>
<td>Fraser</td>
<td>Museum Highlights</td>
<td>9</td>
</tr>
<tr>
<td>Frederick</td>
<td>101 Things I Learned in Architecture School</td>
<td>46</td>
</tr>
<tr>
<td>Friedberg</td>
<td>The Virtual Window</td>
<td>75</td>
</tr>
<tr>
<td>Gallo</td>
<td>Freud’s Mexico</td>
<td>57</td>
</tr>
<tr>
<td>Gallo</td>
<td>Mexican Modernity</td>
<td>75</td>
</tr>
<tr>
<td>Gardner</td>
<td>Politically Unbecoming</td>
<td>4</td>
</tr>
<tr>
<td>Gassel</td>
<td>Queen</td>
<td>28</td>
</tr>
<tr>
<td>Gidal</td>
<td>Andy Warhol</td>
<td>34</td>
</tr>
<tr>
<td>Gillespie</td>
<td>The Early American Daguerreotype</td>
<td>65</td>
</tr>
<tr>
<td>Ginsberg</td>
<td>Synthetic Aesthetics</td>
<td>36</td>
</tr>
<tr>
<td>Goodyear</td>
<td>Inventing Marcel Duchamp</td>
<td>70</td>
</tr>
<tr>
<td>Gottschall</td>
<td>Typographic Communications Today</td>
<td>70</td>
</tr>
<tr>
<td>Graham, B.</td>
<td>Rethinking Curating</td>
<td>73</td>
</tr>
<tr>
<td>Graham, D.</td>
<td>Rock My Religion</td>
<td>8</td>
</tr>
<tr>
<td>Graham, D.</td>
<td>Two-Way Mirror Power</td>
<td>8</td>
</tr>
<tr>
<td>Green</td>
<td>Architectural Robotics</td>
<td>50</td>
</tr>
<tr>
<td>Groom</td>
<td>Time</td>
<td>30</td>
</tr>
<tr>
<td>Gropius</td>
<td>The New Architecture and the Bauhaus</td>
<td>56</td>
</tr>
<tr>
<td>Groys</td>
<td>Art Power</td>
<td>22</td>
</tr>
<tr>
<td>Groys</td>
<td>History Becomes Form</td>
<td>11</td>
</tr>
<tr>
<td>Groys</td>
<td>Ilya Kabakov</td>
<td>34</td>
</tr>
<tr>
<td>Hafler</td>
<td>The View from Above</td>
<td>66</td>
</tr>
<tr>
<td>Hailey</td>
<td>Camps</td>
<td>49</td>
</tr>
<tr>
<td>Hainley</td>
<td>Under the Sign of [sic]</td>
<td>22</td>
</tr>
<tr>
<td>Haladyn</td>
<td>Marcel Duchamp</td>
<td>25</td>
</tr>
<tr>
<td>Harbison</td>
<td>The Built, The Unbuilt, And The Unbuildable</td>
<td>44</td>
</tr>
<tr>
<td>Harbison</td>
<td>Eccentric Spaces</td>
<td>56</td>
</tr>
<tr>
<td>Harbord</td>
<td>Chris Marker</td>
<td>34</td>
</tr>
<tr>
<td>Harris</td>
<td>The Arts at Black Mountain College</td>
<td>15</td>
</tr>
<tr>
<td>Harrison</td>
<td>Conceptual Art and Painting</td>
<td>9</td>
</tr>
<tr>
<td>Harrison</td>
<td>Essays on Art &amp; Language</td>
<td>9</td>
</tr>
<tr>
<td>Hatch</td>
<td>Looking for Bruce Conner</td>
<td>12</td>
</tr>
<tr>
<td>Hays</td>
<td>Architecture’s Desire</td>
<td>54</td>
</tr>
<tr>
<td>Hearn</td>
<td>Ideas That Shaped Buildings</td>
<td>56</td>
</tr>
<tr>
<td>Heathfield</td>
<td>Out of Now, updated edition</td>
<td>37</td>
</tr>
<tr>
<td>Hejduk</td>
<td>Such Places as Memory</td>
<td>54</td>
</tr>
<tr>
<td>Henderson</td>
<td>The Fourth Dimension and Non-Euclidean Geometry in Modern Art</td>
<td>35</td>
</tr>
<tr>
<td>Hentea</td>
<td>TaTa Dada</td>
<td>24</td>
</tr>
<tr>
<td>Hersey</td>
<td>The Lost Meaning Of Classical Architecture</td>
<td>56</td>
</tr>
<tr>
<td>Heschong</td>
<td>Thermal Delight in Architecture</td>
<td>56</td>
</tr>
<tr>
<td>Higgie</td>
<td>The Artist’s Joke</td>
<td>30</td>
</tr>
<tr>
<td>Higgins</td>
<td>The Grid Book</td>
<td>71</td>
</tr>
<tr>
<td>Hirschhorn</td>
<td>Critical Laboratory</td>
<td>12</td>
</tr>
<tr>
<td>Hjorth</td>
<td>Screen Ecologies</td>
<td>73</td>
</tr>
<tr>
<td>Hoffmann</td>
<td>The Studio</td>
<td>29</td>
</tr>
<tr>
<td>Holert</td>
<td>Marc Camille Chaimowicz</td>
<td>34</td>
</tr>
<tr>
<td>Homayounpour</td>
<td>Doing Psychoanalysis in Tehran</td>
<td>57</td>
</tr>
<tr>
<td>Hookway</td>
<td>Interface</td>
<td>51</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Hoptman</td>
<td>Primary Documents</td>
<td>75</td>
</tr>
<tr>
<td>Howard</td>
<td>Garden Cities of To-morrow</td>
<td>56</td>
</tr>
<tr>
<td>Hudek</td>
<td>The Object</td>
<td>29</td>
</tr>
<tr>
<td>Hughes</td>
<td>The Architecture of Error</td>
<td>47</td>
</tr>
<tr>
<td>Hugill</td>
<td>*Pataphysics</td>
<td>26</td>
</tr>
<tr>
<td>Hulten</td>
<td>Marcel Duchamp</td>
<td>25</td>
</tr>
<tr>
<td>Hunt</td>
<td>The Genius of the Place</td>
<td>56</td>
</tr>
<tr>
<td>Ikagami</td>
<td>The Great Migrator</td>
<td>19</td>
</tr>
<tr>
<td>Ikonidou</td>
<td>The Rhythmic Event</td>
<td>43</td>
</tr>
<tr>
<td>IRWIN</td>
<td>East Art Map</td>
<td>22</td>
</tr>
<tr>
<td>Iversen</td>
<td>Chance</td>
<td>30</td>
</tr>
<tr>
<td>Jackson</td>
<td>The Builders Association</td>
<td>40</td>
</tr>
<tr>
<td>Jacobs</td>
<td>The Boulevard Book</td>
<td>52</td>
</tr>
<tr>
<td>Jencks</td>
<td>Adhocism</td>
<td>70</td>
</tr>
<tr>
<td>Johnstone</td>
<td>The Everyday</td>
<td>30</td>
</tr>
<tr>
<td>Jones</td>
<td>Irrational Modernism</td>
<td>24</td>
</tr>
<tr>
<td>Jones</td>
<td>Sexuality</td>
<td>29</td>
</tr>
<tr>
<td>Joseit</td>
<td>Feedback</td>
<td>75</td>
</tr>
<tr>
<td>Joseit</td>
<td>Infinite Regress</td>
<td>25</td>
</tr>
<tr>
<td>Joseph</td>
<td>Robert Rauschenberg</td>
<td>14</td>
</tr>
<tr>
<td>Joy</td>
<td>The Choreographic</td>
<td>39</td>
</tr>
<tr>
<td>Kahn</td>
<td>Noise, Water, Meat</td>
<td>42</td>
</tr>
<tr>
<td>Karatanji</td>
<td>Architecture as Metaphor</td>
<td>55</td>
</tr>
<tr>
<td>Kastner</td>
<td>Nature</td>
<td>30</td>
</tr>
<tr>
<td>Katz</td>
<td>Black Mountain College</td>
<td>15</td>
</tr>
<tr>
<td>Kelley</td>
<td>Foul Perfection</td>
<td>8</td>
</tr>
<tr>
<td>Kelley, C.</td>
<td>Minor Histories</td>
<td>8</td>
</tr>
<tr>
<td>Kelly, M.</td>
<td>Imaging Desire</td>
<td>9</td>
</tr>
<tr>
<td>Kennedy</td>
<td>The Last Art College</td>
<td>15</td>
</tr>
<tr>
<td>Kervin</td>
<td>Surf Craft</td>
<td>7</td>
</tr>
<tr>
<td>Kholleif</td>
<td>The Moving Image</td>
<td>27</td>
</tr>
<tr>
<td>King</td>
<td>Michael Asher</td>
<td>13, 21</td>
</tr>
<tr>
<td>Kipnis</td>
<td>A Question of Qualities</td>
<td>54</td>
</tr>
<tr>
<td>Kirkham</td>
<td>Charles and Ray Eames</td>
<td>70</td>
</tr>
<tr>
<td>Kitnick</td>
<td>Dan Graham</td>
<td>14</td>
</tr>
<tr>
<td>Klingan</td>
<td>Textures of the Anthropocene</td>
<td>62</td>
</tr>
<tr>
<td>Klose</td>
<td>The Container Principle</td>
<td>61</td>
</tr>
<tr>
<td>Krauss</td>
<td>Bachelors</td>
<td>10</td>
</tr>
<tr>
<td>Krauss</td>
<td>Passages in Modern Sculpture</td>
<td>10</td>
</tr>
<tr>
<td>Krauss</td>
<td>Perpetual Inventory</td>
<td>10</td>
</tr>
<tr>
<td>Krauss</td>
<td>The Optical Unconscious</td>
<td>10</td>
</tr>
<tr>
<td>Krauss</td>
<td>The Originality of the Avant-Garde</td>
<td>10</td>
</tr>
<tr>
<td>Krauss</td>
<td>and Other Modernist Myths</td>
<td>10</td>
</tr>
<tr>
<td>Krauss</td>
<td>Under Blue Cup</td>
<td>10</td>
</tr>
<tr>
<td>Kriger</td>
<td>Drawing for Architecture</td>
<td>54</td>
</tr>
<tr>
<td>Krysa</td>
<td>Remote Control</td>
<td>9</td>
</tr>
<tr>
<td>Kuenzli</td>
<td>The Curatorial Conundrum</td>
<td>1</td>
</tr>
<tr>
<td>Kuenzli</td>
<td>Marcel Duchamp</td>
<td>25</td>
</tr>
<tr>
<td>Kwastek</td>
<td>Aesthetics of Interaction in Digital Art</td>
<td>74</td>
</tr>
<tr>
<td>Lambert-Beatty</td>
<td>Being Watched</td>
<td>38</td>
</tr>
<tr>
<td>Lange-Berndt</td>
<td>Materiality</td>
<td>27</td>
</tr>
<tr>
<td>Laporte</td>
<td>History of Shit</td>
<td>60</td>
</tr>
<tr>
<td>Larsen</td>
<td>Networks</td>
<td>29</td>
</tr>
<tr>
<td>Latour</td>
<td>Reset Modernity!</td>
<td>1</td>
</tr>
<tr>
<td>Lauson</td>
<td>Light Show</td>
<td>35</td>
</tr>
<tr>
<td>Le Feuvre</td>
<td>Failure</td>
<td>30</td>
</tr>
<tr>
<td>Leatherbarrow</td>
<td>Surface Architecture</td>
<td>48</td>
</tr>
<tr>
<td>Lee, L.</td>
<td>Forgetting the Art World</td>
<td>14</td>
</tr>
<tr>
<td>Lee, Pam.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>----------------</td>
<td>--------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Palladio</td>
<td>The Four Books on Architecture</td>
<td>56</td>
</tr>
<tr>
<td>Papapetrous</td>
<td>Retracing the Expanded Field</td>
<td>10</td>
</tr>
<tr>
<td>Papenburg</td>
<td>Sound as Popular Culture</td>
<td>42</td>
</tr>
<tr>
<td>Parvulescu</td>
<td>Laughter</td>
<td>59</td>
</tr>
<tr>
<td>Patt</td>
<td>How to Architect</td>
<td>46</td>
</tr>
<tr>
<td>Payne</td>
<td>Asylum</td>
<td>68</td>
</tr>
<tr>
<td>Peltonáki</td>
<td>Situation Aesthetics</td>
<td>21</td>
</tr>
<tr>
<td>Pérez-Gómez</td>
<td>Architecture and the Crisis of Modern Science</td>
<td>44, 56</td>
</tr>
<tr>
<td>Pérez-Gómez</td>
<td>Architectural Representation and the Perspective Hinge</td>
<td>56</td>
</tr>
<tr>
<td>Pérez-Gómez</td>
<td>Attunement</td>
<td>44</td>
</tr>
<tr>
<td>Pérez-Gómez</td>
<td>Built upon Love</td>
<td>44</td>
</tr>
<tr>
<td>Picabia</td>
<td>I Am a Beautiful Monster</td>
<td>25</td>
</tr>
<tr>
<td>Piper</td>
<td>Out of Order, Out of Sight – Vol. I</td>
<td>9</td>
</tr>
<tr>
<td>Piper</td>
<td>Out of Order, Out of Sight – Vol. II</td>
<td>9</td>
</tr>
<tr>
<td>Pollalis</td>
<td>What is a Bridge?</td>
<td>75</td>
</tr>
<tr>
<td>Raichen</td>
<td>Waves</td>
<td>7</td>
</tr>
<tr>
<td>Rainer</td>
<td>Feelings Are Facts</td>
<td>9, 38</td>
</tr>
<tr>
<td>Rajchman</td>
<td>Constructions</td>
<td>55</td>
</tr>
<tr>
<td>Rasmussen</td>
<td>Experiencing Architecture</td>
<td>56</td>
</tr>
<tr>
<td>Reas</td>
<td>Processing, second edition</td>
<td>72</td>
</tr>
<tr>
<td>Relyea</td>
<td>Your Everyday Art World</td>
<td>3</td>
</tr>
<tr>
<td>Robinson, J.</td>
<td>John Cage</td>
<td>14</td>
</tr>
<tr>
<td>Robinson, S.</td>
<td>Mind in Architecture</td>
<td>51</td>
</tr>
<tr>
<td>Rodenbeck</td>
<td>Radical Prototypes</td>
<td>23</td>
</tr>
<tr>
<td>Rorimer</td>
<td>Michael Asher</td>
<td>33</td>
</tr>
<tr>
<td>Rosati</td>
<td>Alternative Histories</td>
<td>20</td>
</tr>
<tr>
<td>Rosen</td>
<td>A Little-Known Story about a Movement, a Magazine, and the Computer’s Arrival in Art</td>
<td>2</td>
</tr>
<tr>
<td>Rosenthal</td>
<td>Move. Choreographing You</td>
<td>39</td>
</tr>
<tr>
<td>Rosler</td>
<td>Decoys and Disruptions</td>
<td>9</td>
</tr>
<tr>
<td>Ross</td>
<td>Hurricane Waves</td>
<td>6</td>
</tr>
<tr>
<td>Ross</td>
<td>Seen &amp; Imagined</td>
<td>6</td>
</tr>
<tr>
<td>Rossi</td>
<td>A Scientific Autobiography</td>
<td>56</td>
</tr>
<tr>
<td>Rossi</td>
<td>The Architecture of the City</td>
<td>56</td>
</tr>
<tr>
<td>Rotbard</td>
<td>White City, Black City</td>
<td>49</td>
</tr>
<tr>
<td>Rothfuss</td>
<td>Topless Cellist</td>
<td>37</td>
</tr>
<tr>
<td>Rottmann</td>
<td>John Knight</td>
<td>13</td>
</tr>
<tr>
<td>Rottners</td>
<td>Claes Oldenburg</td>
<td>14</td>
</tr>
<tr>
<td>Rowe</td>
<td>Collage City</td>
<td>56</td>
</tr>
<tr>
<td>Rowe</td>
<td>The Mathematics of the Ideal Villa and Other Essays</td>
<td>56</td>
</tr>
<tr>
<td>Rubin</td>
<td>Psychedelic</td>
<td>75</td>
</tr>
<tr>
<td>Ruscha</td>
<td>Leave Any Information at the Signal</td>
<td>9</td>
</tr>
<tr>
<td>Ruyffelaere</td>
<td>On&amp;By Luc Tuymans</td>
<td>31</td>
</tr>
<tr>
<td>Sadler</td>
<td>Archigram</td>
<td>53</td>
</tr>
<tr>
<td>Sadler</td>
<td>The Situationist City</td>
<td>75</td>
</tr>
<tr>
<td>Saltier</td>
<td>Alien Agency</td>
<td>74</td>
</tr>
<tr>
<td>Sandqvist</td>
<td>Dada East</td>
<td>24</td>
</tr>
<tr>
<td>Sanouillet</td>
<td>Dada in Paris</td>
<td>24</td>
</tr>
<tr>
<td>Sawelson-Gorse</td>
<td>Women in Dada</td>
<td>24</td>
</tr>
<tr>
<td>Schneemann</td>
<td>Imaging Her Erotics</td>
<td>9</td>
</tr>
<tr>
<td>Schuster</td>
<td>The Trouble with Pleasure</td>
<td>58</td>
</tr>
<tr>
<td>Schwartz, A.</td>
<td>Ed Ruscha’s Los Angeles</td>
<td>18</td>
</tr>
<tr>
<td>Schwartz, H.</td>
<td>The Culture of the Copy</td>
<td>60</td>
</tr>
<tr>
<td>Scollarì</td>
<td>Oblique Drawing</td>
<td>55</td>
</tr>
<tr>
<td>Scott, D.</td>
<td>Marketing the Moon</td>
<td>61</td>
</tr>
<tr>
<td>Scott, F.</td>
<td>Architecture or Techno-Utopia</td>
<td>53</td>
</tr>
<tr>
<td>Scott, F.</td>
<td>Outlaw Territories</td>
<td>49</td>
</tr>
<tr>
<td>Shanken</td>
<td>Systems</td>
<td>27</td>
</tr>
<tr>
<td>Sharp</td>
<td>Works of Game</td>
<td>35</td>
</tr>
<tr>
<td>Shaw</td>
<td>The Eternal Letter</td>
<td>69</td>
</tr>
<tr>
<td>Shaw</td>
<td>Helvetica and the New York City</td>
<td>69</td>
</tr>
<tr>
<td>Sheller</td>
<td>Aluminum Dreams</td>
<td>61</td>
</tr>
<tr>
<td>Simpson</td>
<td>Dan Graham</td>
<td>21</td>
</tr>
<tr>
<td>Sloterdijk</td>
<td>Bubbles</td>
<td>60</td>
</tr>
<tr>
<td>Sloterdijk</td>
<td>Globes</td>
<td>60</td>
</tr>
<tr>
<td>Stallarmbrass</td>
<td>Documentary</td>
<td>29</td>
</tr>
<tr>
<td>Starr</td>
<td>Feeling Beauty</td>
<td>36</td>
</tr>
<tr>
<td>Steeds</td>
<td>Exhibition</td>
<td>29</td>
</tr>
<tr>
<td>Steiner</td>
<td>Rodney Graham</td>
<td>33</td>
</tr>
<tr>
<td>Stilgoe</td>
<td>What Is Landscape?</td>
<td>5</td>
</tr>
<tr>
<td>Stone</td>
<td>Auditions</td>
<td>43</td>
</tr>
<tr>
<td>Stoner</td>
<td>Toward a Minor Architecture</td>
<td>45</td>
</tr>
<tr>
<td>Stroud</td>
<td>New Material as New Media</td>
<td>75</td>
</tr>
<tr>
<td>Summerson</td>
<td>The Classical Language of Architecture</td>
<td>56</td>
</tr>
<tr>
<td>Sutil</td>
<td>Motion and Representation</td>
<td>39</td>
</tr>
<tr>
<td>Sutton</td>
<td>The Experience Machine</td>
<td>64</td>
</tr>
<tr>
<td>Tafuri</td>
<td>Architecture and Utopia</td>
<td>56</td>
</tr>
<tr>
<td>Teige</td>
<td>The Minimum Dwelling</td>
<td>75</td>
</tr>
<tr>
<td>Teyssof</td>
<td>A Topology of Everyday Constellations</td>
<td>54</td>
</tr>
<tr>
<td>Thompson, J.</td>
<td>Why Photography Matters</td>
<td>67</td>
</tr>
<tr>
<td>Thompson, N.</td>
<td>Living as Form</td>
<td>3</td>
</tr>
<tr>
<td>Thompson, N.</td>
<td>The Interventionists</td>
<td>3</td>
</tr>
<tr>
<td>Tigerman</td>
<td>A Handbook of California Design, 1930–1965</td>
<td>70</td>
</tr>
<tr>
<td>Till</td>
<td>Architecture Depends</td>
<td>45</td>
</tr>
<tr>
<td>Tomi</td>
<td>Radicalism in the Wilderness</td>
<td>19</td>
</tr>
<tr>
<td>Tomlinson</td>
<td>A Million Years of Music</td>
<td>41</td>
</tr>
<tr>
<td>Tschumi</td>
<td>Architecture And Disjunction</td>
<td>56</td>
</tr>
<tr>
<td>Venturi</td>
<td>Learning from Las Vegas, Revised Edition</td>
<td>56</td>
</tr>
<tr>
<td>Vidler</td>
<td>Histories of the Immediate Present</td>
<td>55</td>
</tr>
<tr>
<td>Vidler</td>
<td>The Architectural Uncanny</td>
<td>56</td>
</tr>
<tr>
<td>Vidler</td>
<td>Warped Space</td>
<td>56</td>
</tr>
<tr>
<td>Viola</td>
<td>Reasons for Knocking at an Empty House</td>
<td>8</td>
</tr>
<tr>
<td>Virilio</td>
<td>A Landscape of Events</td>
<td>55</td>
</tr>
<tr>
<td>von Freytag-Loringhoven</td>
<td>Body Sweats</td>
<td>25</td>
</tr>
<tr>
<td>von Goethe</td>
<td>Theory of Colours</td>
<td>74</td>
</tr>
<tr>
<td>Walker</td>
<td>Invisible Gardens</td>
<td>75</td>
</tr>
<tr>
<td>Wardrip-Fruin</td>
<td>The New Media Reader</td>
<td>74</td>
</tr>
<tr>
<td>Weibel</td>
<td>global aCtIVSm Inside Front Cover</td>
<td></td>
</tr>
<tr>
<td>Weibel</td>
<td>Molecular Aesthetics</td>
<td>36</td>
</tr>
<tr>
<td>Weibel</td>
<td>Sound Art</td>
<td>41</td>
</tr>
<tr>
<td>Westcott</td>
<td>When Marina Abramovič Dies</td>
<td>37</td>
</tr>
<tr>
<td>White, A.</td>
<td>Lucio Fontana</td>
<td>12</td>
</tr>
<tr>
<td>White, K.</td>
<td>101 Things to Learn in Art School</td>
<td>16</td>
</tr>
<tr>
<td>Williams</td>
<td>The Gothic</td>
<td>30</td>
</tr>
<tr>
<td>Williams</td>
<td>ON&amp;BY Andy Warhol</td>
<td>31</td>
</tr>
<tr>
<td>Wilson</td>
<td>Richard Hamilton</td>
<td>34</td>
</tr>
<tr>
<td>Wingler</td>
<td>Bauhaus</td>
<td>46, 56, 70</td>
</tr>
<tr>
<td>Xu</td>
<td>Book from the Ground</td>
<td>71</td>
</tr>
<tr>
<td>Yamamura</td>
<td>Yayoi Kusama</td>
<td>19</td>
</tr>
<tr>
<td>Yusaf</td>
<td>Broadcasting Buildings</td>
<td>52</td>
</tr>
<tr>
<td>Žižek</td>
<td>Looking Away</td>
<td>57</td>
</tr>
<tr>
<td>Žižek</td>
<td>The Monstrosity of Christ</td>
<td>57</td>
</tr>
<tr>
<td>Žižek</td>
<td>The Parallax View</td>
<td>57</td>
</tr>
<tr>
<td>Žižek</td>
<td>The Puppet and the Dwarf</td>
<td>57</td>
</tr>
<tr>
<td>Žižek</td>
<td>Žižek’s Jokes</td>
<td>57</td>
</tr>
<tr>
<td>Zupančič</td>
<td>The Shortest Shadow</td>
<td>59</td>
</tr>
<tr>
<td>Zupančič</td>
<td>The Odd One In</td>
<td>59</td>
</tr>
<tr>
<td>Zuromskis</td>
<td>Snapshot Photography</td>
<td>67</td>
</tr>
</tbody>
</table>
HOW TO WRITE A THESIS
Umberto Eco
translated by Caterina Mongiat Farina and Geoff Farina
foreword by Francesco Erspamer

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

“The book’s enduring appeal — the reason it might interest someone whose life no longer demands the writing of anything longer than an e-mail — has little to do with the rigors of undergraduate honors requirements. Instead, it’s about what, in Eco’s rhapsodic and often funny book, the thesis represents: a magical process of self-realization, a kind of careful, curious engagement with the world that need not end in one’s early twenties. ‘Your thesis,’ Eco foretells, ‘is like your first love: it will be difficult to forget.’ By mastering the demands and protocols of the fusty old thesis, Eco passionately demonstrates, we become equipped for a world outside ourselves — a world of ideas, philosophies, and debates.”

— Hua Hsu, The New Yorker

“How to Write a Thesis is full of friendly, no-bullshit, entry-level advice on what to do and how to do it, illustrated with lucid examples and — significantly — explanations of why, by one of the great researchers and writers in the post-war humanities … Best of all, the absolutely superb chapter on how to write is worth triple the price of admission on its own.”

— Robert Eaglestone, Times Higher Education