Muriel Cooper

David Reinfurt and Robert Wiesenberger

Foreword by Lisa Strausfeld
Afterword by Nicholas Negroponte

Muriel Cooper (1925–1994) was the pioneering designer who created the iconic MIT Press colophon (or logo)—seven bars that represent the lowercase letters “mitp” as abstracted books on a shelf. She designed a modernist monument, the encyclopedic volume *The Bauhaus* (1969), and the graphically dazzling and controversial first edition of *Learning from Las Vegas* (1972). She used an offset press as an artistic tool, worked with a large-format Polaroid camera, and had an early vision of e-books. Cooper was the first design director of the MIT Press, the cofounder of the Visible Language Workshop at MIT, and the first woman to be granted tenure at MIT’s Media Lab, where she developed software interfaces and taught a new generation of designers. She began her four-decade career at MIT by designing vibrant printed flyers for the Office of Publications; her final projects were digital. This lavishly illustrated volume documents Cooper’s career in abundant detail, with prints, sketches, book covers, posters, mechanicals, student projects, and photographs, from her work in design, teaching, and research at MIT.

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

“Take all the strands that define contemporary media, technology, and design, and follow them back in time to their source. To your astonishment, you will find all the strands converge in a single person: Muriel Cooper. This book will dispel any doubts: if today’s ever-expanding information universe began with one big bang, Muriel Cooper stood squarely at the center of it.”

—Michael Bierut, Partner, Pentagram Design

David Reinfurt is a Lecturer at Princeton University. Robert Wiesenberger is Critic at the Yale School of Art, and PhD candidate at Columbia University.

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

Learning From Las Vegas

Facsimile Edition

Robert Venturi, Denise Scott Brown, and Steven Izenour

A facsimile edition of the long-out-of-print large-format edition designed by design icon Muriel Cooper.

September 2017 | Hardcover | $100.00/£77.00 | 216 pp. | 10 1/2 x 14
180 color illus., 358 b&w illus. | 9780262036962

Cover art:
From *Russian Cosmism*, edited by Boris Groys
Gustav Klucis, illustration for A. Kruchenykh’s Chetyre foneticheskikh romana [Four phonetic novels], 1927, lithograph. Greek State Museum of Contemporary Art — Costakis Collection, Thessaloniki.
Cosmism emerged in Russia before the October Revolution and developed through the 1920s and 1930s; like Marxism and the European avant-garde, two other movements that shared this intellectual moment, Russian Cosmism rejected the contemplative for the transformative, aiming to create not merely new art or philosophy but a new world. Cosmism went the furthest in its visions of transformation, calling for the end of death, the resuscitation of the dead, and free movement in cosmic space. This volume collects crucial texts, many available in English for the first time, by the radical biopolitical utopianists of Russian Cosmism.

Cosmism was developed by the Russian philosopher Nikolai Fedorov in the late nineteenth century; he believed that humans had an ethical obligation not only to care for the sick but to cure death using science and technology; outer space was the territory of both immortal life and infinite resources. After the revolution, a new generation pursued Fedorov’s vision. Cosmist ideas inspired visual artists, poets, filmmakers, theater directors, novelists (Tolstoy and Dostoevsky read Fedorov’s writings), architects, and composers, and influenced Soviet politics and technology. In the 1930s, Stalin quashed Cosmism, jailing or executing many members of the movement. Today, when the philosophical imagination has again become entangled with scientific and technological imagination, the works of the Russian Cosmists seem newly relevant.

Contributors: Alexander Bogdanov, Alexander Chizhevsky, Nikolai Fedorov, Boris Groys, Valerian Muravyev, Alexander Sviatogor, Konstantin Tsolovskiy, Anton Vidokle, Brian Kuan Wood

Boris Groys is Professor of Russian and Slavic Studies at New York University, Senior Research Fellow at the Academy of Design in Karlsruhe, Germany, and Professor at the European Graduate School in Saas Fee, Switzerland.

A copublication with e-flux, New York
March 2018 | Hardcover | $27.95/£22.00 | 264 pp. | 6 x 9 | 1 illus. 9780262037433

Toward Fewer Images
The Work of Alexander Kluge
Philipp Ekardt

Alexander Kluge (born 1932) is a German filmmaker, author, television producer, theorist, and digital entrepreneur. Since 1960, he has made fourteen feature films and twenty short films and has written more than thirty books—including three with Marxist philosopher Oskar Negt. His television production company has released more than 3,000 features, in which Kluge converses with real or fictional experts or creates thematic montages. He also maintains a website on which he reassembles segments from his film and television work. To call Kluge “prolific” would be an understatement. This is the first English-language monograph devoted to the full scope of Kluge’s work, from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s to his recent collaborations with such artists as Gerhard Richter.

In Toward Fewer Images, Philipp Ekardt offers both close analyses of Kluge’s individual works and sustained investigations of his overarching (and perpetual) production. Ekardt discusses Kluge’s image theory and practice as developed across different media, and considers how, in relation to this theory, Kluge returns to, varies, expands, and modifies the practice of montage, including its recent manifestations in digital media—noting Kluge’s counterintuitive claim that creating montages results in fewer images. Kluge’s production, Ekardt argues, allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of (temporalized) reworking and redifferentiation.

Philipp Ekardt is affiliated with University of London’s School of Advanced Study/The Warburg Institute.

June 2018 | Hardcover | $45.00/£35.00 | 400 pp. | 7 x 9 212 b&w photos | 9780262037976

October Files Series
Deaccessioning and Its Discontents
A Critical History
Martin Gammon

Museums often stir controversy when they deaccession works—formally remove objects from permanent collections—with some critics accusing them of betraying civic virtue and the public trust. In fact, Martin Gammon argues in Deaccessioning and Its Discontents, deaccession has been an essential component of the museum experiment for centuries. Gammon offers the first critical history of deaccessioning by museums from the seventeenth to the twenty-first century, and exposes the hyperbolic extremes of “deaccession denial”—the assumption that deaccession is always wrong—and “deaccession apology”—when museums attempt to blame the object for its removal—as symptoms of the same misunderstanding of the role of deaccessions to proper museum practice. He chronicles a series of deaccession events in Britain and the United States that range from the disastrous to the beneficial, and proposes a typology of principles to guide future deaccessions.

Martin Gammon is former Managing Director of Museum Services in North America for Bonhams Auctioneers, and founder of the Pergamon Art Group.
The Curatorial Conundrum
What to Study? What to Research?
What to Practice?
Edited by Paul O’Neill, Mick Wilson and Lucy Steeds

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:

Copublished with the Center for Curatorial Studies Bard College/Luma Foundation
2016 | Paperback | $34.95/£27.00 | 352 pp. | 7 x 10 1/2 | 100 Illus. | 9780262534321

The Culture of Curating and the Curating of Culture(s)
Paul O’Neill

How curating has changed art and how art has changed curating: an examination of the emergence of contemporary curatorship.

2016 | Paperback | $19.95/£14.99 | 194 pp. | 7 x 9 | 31 b&w illus. | 9780262529747

How Institutions Think
Between Contemporary Art and Curatorial Discourse
Edited by Paul O’Neill, Lucy Steeds, and Mick Wilson

Contemporary art and curatorial work, and the institutions that house them, have often been centers of power, hierarchy, control, value, and discipline. Even the most progressive among them face the dilemma of existing as institutionalized anti-institutions. This anthology—taking its title from Mary Douglas’s 1986 book, How Institutions Think—reconsiders the practices, habits, models, and rhetoric of the institution and the anti-institution in contemporary art and curating. Contributors reflect upon how institutions inform art, curatorial, educational, and research practices as much as they shape the world around us. They consider the institution as an object of enquiry across many disciplines, including political theory, organizational science, and sociology.

Bringing together an international and multidisciplinary group of writers, How Institutions Think addresses such questions as whether institution building is still possible, feasible, or desirable; if there are emergent institutional models for progressive art and curatorial research practices; and how we can establish ethical principles and build our institutions accordingly. The first part, “Thinking via Institution,” moves from the particular to the general; the second part, “Thinking about Institution,” considers broader questions about the nature of institutional frameworks.

Contributors include: Nataša Petrešin Bachelez, Dave Beech, Mélanie Bouteloup, Nikita Yingqian Cai, Binna Choi and Annette Kraus, Céline Condorelli, Pip Day, Clémentine Deliss, Keller Easterling and Andrea Phillips, Bassam El Baroni, Charles Esche, Patricia Falguères, Patrick D. Flores, Marina Gržinić, Stefano Harney and Fred Moten, Alhena Katsof, Emily Pethick, Sarah Pierce, Moses Serurbin, Simon Sheikh, Mick Wilson

Paul O’Neill is Artistic Director of Publics, Helsinki. Lucy Steeds is Pathway Leader in Exhibition Studies at Central Saint Martins, University of the Arts, London. Mick Wilson is Head of the Valand Academy of Art, University of Gothenburg.

Copublished with the Center for Curatorial Studies Bard College/Luma Foundation
November 2017 | Paperback | $34.95/£27.00 | 256 pp. | 8 1/4 x 11 3/4 | 100 color illus. | 978026262534321
In *Liquidation World*, Alexi Kukuljevic examines a distinctive form of subjectivity animating the avant-garde: that of the darkly humorous and utterly disoriented subject of modernity, a dissolute figure that makes an art of its own vacancy, an object of its absence. Shorn of the truly rotten illusion that the world is a fulfilling and meaningful place, these subjects identify themselves by a paradoxical disidentification—through the objects that take their places. They have mastered the art of living absently, of making something with nothing. Traversing their own morbid obsessions, they substitute the nonsensical for sense, the ridiculous for the meaningful.

Kukuljevic analyzes a series of artistic practices that illuminate this subjectivity, ranging from Marcel Duchamp’s *Three Standard Stoppages* to Charles Baudelaire’s melancholia. He considers the paradox of Duchamp’s apparatus in the Stoppages and the strange comedy of Marcel Broodthaers’s relation to the readymade; the comic subject in Jacques Vaché and the ridiculous subject in Alfred Jarry; the nihilist in Paul Valéry’s *Monsieur Teste*; Oswald Wiener’s interpretation of the dandy; and Charles Baudelaire as a happy melancholic. Along the way, he also touches on the work of Thomas Bernhard, Andy Kaufman, Buster Keaton, and others. Finally, he offers an extended analysis of Danny’s escape from his demented father in Stanley Kubrick’s *The Shining*.

Alexi Kukuljevic is a Lecturer at the University of Applied Arts, Vienna.

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**Wanderlust**

**On the Art of Living Absently**

**Alexi Kukuljevic**

Wanderlust highlights artists as voyagers who leave their studios to make art. This book (and the exhibition it accompanies) is the first comprehensive survey of the artist’s need to roam and the work that emerges from this need. *Wanderlust* presents the work of under-recognized yet pioneering artists alongside their well-known counterparts, and represents works that vary in process, with some artists working as solitary figures implanting themselves physically on the landscape while others perform and create movements in a collaborative manner or in public.

Each of these works recognizes the walk and the journey as much more than just a basic human act. Rebecca Solnit observes that walking replicates thinking, adding “the motions of the mind cannot be traced, but those of the feet can.” These works trace the motions of wandering artists’ focused minds.


Rachel Adams is Senior Curator for the University at Buffalo Art Galleries.

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**Walking and Mapping**

**Artists as Cartographers**

**Karen O’Rourke**

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

—*Cartographica*

2016 | Paperback | $31.00/£24.00 | 348 pp. | 7 x 9 | 115 b&w photos

(Hardcover 2013)

Leonardo Book Series
Chaos and Awe
Painting for the 21st Century
Edited by Mark W. Scala

In an age of global instability, the threat of chaos looms. Or is the threat more spectral than real? The fear of chaos may simply be our response to living in a world controlled by powerful forces beyond our understanding. Chaos and Awe demonstrates the aptness and relevance of painting as a medium for expressing the uncertainty of our era. It presents more than fifty paintings by an international array of contemporary artists, that induce sensations of disturbance, curiosity, and expansiveness—the new sublime, derived from the unfathomable mystery of nature but from the hidden and often insidious forces of culture. Essays by art historians and “painters who write” offer context and illumination.

Mark W. Scala is Chief Curator at the Frist Center for the Visual Arts in Nashville.

Copublished with the Frist Center for the Visual Arts, Nashville
February 2018 | Paperback | $30.00/$24.00 | 144 pp. | 8 x 10
76 color illus. | 9780262534970

Tidalectics
Imagining an Oceanic Worldview through Art and Science
Edited by Stefanie Hessler

Foreword by Markus Reymann

The oceans cover two-thirds of the planet, shaping human history and culture, home to countless species. Yet we, as mostly land-dwelling humans, often fail to grasp the importance of these vast bodies of water. Climate change destabilizes notions of land-based embeddedness, collapses tropes of time and space, and turns our future more oceanic. Tidalectics imagines an oceanic worldview, with essays, research, and artists’ projects that present a different way of engaging with our hydrosphere. Unbound by land-based modes of thinking and living, the essays and research in Tidalectics reflect the rhythmic fluidity of water.

Tidalectics emerges from the Thyssen-Bornemisza Art Contemporary (TBA21)–Academy, the only Western arts organization entirely dedicated to work on climate change and the oceans. In 2016, TBA21–Academy became the first cultural organization to gain UN observer status at the International Seabed Authority Assembly. The book presents newly commissioned work from a range of disciplines and often-neglected perspectives, alongside classic “anchor texts” by such writers as Rachel Carson.

Stefanie Hessler is Curator at TBA21–Academy in Vienna and Art Theory Guest Curator at the Royal Institute of Art in Stockholm.

Copublished with TBA21-Academy, Vienna, Austria
March 2018 | Hardcover | $34.95/£27.00 | 240 pp. | 6.7 x 9.4
40 color illus. | 9780262038096

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

“Radicalism in the Wilderness draws a clearly organized, meticulously researched picture of a very important strain of postwar Japanese art.” —Art in America

Winner, 2017 Robert Motherwell Book Award, sponsored by the Dedalus Foundation, which recognizes outstanding publications in the history and criticism of modernism in the arts.

Reiko Tomii is a New York-based scholar and curator.

March 2018 | Paperback | $24.95/$20.00 | 320 pp. | 7 x 9
18 color illus., 81 b&w illus. | 9780262535311
(Hardcover 2016)

Living as Form
Socially Engaged Art from 1991-2011
Edited by Nato Thompson

Nato Thompson is Chief Curator at the New York–based public arts institution Creative Time.

August 2017 | Paperback | $26.95/$21.00 | 264 pp. | 7.375 x 10
250 color illus., 50 b&w illus. | 9780262534390
(Hardcover 2012)
Thai Art
Currencies of the Contemporary
David Teh

“In this valuable and long overdue study of recent art in Thailand, David Teh reminds us of why and how we need to rethink the language used to discuss contemporary art. With equal parts sympathy and criticality, Teh offers an innovative set of tools aimed at refreshing necessary debate on how we might usefully imagine the future structure of a history of cultural production.”
—Joan Kee, Associate Professor, University of Michigan; author of Contemporary Korean Art: Tansaekhwa and the Urgency of Method

“Thai Art, the richness of which is relevant both to experts and to those seeking an entry point to the region, will become a key reference to understanding the deep entanglement of the specific context of this nation and the art that arises from it.”
—Ute Meta Bauer, Founding Director, NTU Centre for Contemporary Art Singapore

Former West
Art and the Contemporary after 1989
Edited by Maria Hlavajova and Simon Sheikh

What has become of the so-called West after the Cold War? Why hasn’t the West simply become “former,” as has its supposed counterpart, the “former East”? In this book, artists, thinkers, and activists explore the repercussions of the political, cultural, and economic events of 1989 on both art and the contemporary. The culmination of an eight-year curatorial research experiment, Former West imagines a world beyond our immediate condition.

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

Maria Hlavajova is Founding Artistic Director of BAK (basis voor actuele kunst, Utrecht) and Artistic Director of Former West (2008–2016). Simon Sheikh is a curator, writer, and Programme Director of MFA Curating at Goldsmiths College, University of London.

Reset Modernity!
Edited by Bruno Latour and Christophe Leclercq

At the intersection of art, philosophy, and anthropology, Reset Modernity! has assembled close to sixty authors, most of whom have participated, in one way or another, in the Inquiry into Modes of Existence initiated by Bruno Latour. Together they try to see whether such a reset and such encounters have any practicality. Much like the two exhibitions Iconoclash and Making Things Public, this book documents and completes what could be called a “thought exhibition.” Reset Modernity! was held at ZKM Center for Art and Media Karlsruhe from April to August 2016. Like the two others, this book, generously illustrated, includes contributions, excerpts, and works from many authors and artists.

Copublished with ZKM | Center for Art and Media, Karlsruhe
2016 | Hardcover | $47.95/£37.00 | 432 pp. | 7 x 10 | 300 color illus. 9780262034593
Trap Door
Trans Cultural Production and the Politics of Visibility
Edited by Reina Gossett, Eric A. Stanley and Johanna Burton

The increasing representation of trans identity throughout art and popular culture in recent years has been nothing if not paradoxical. Trans visibility is touted as a sign of a liberal society, but it has coincided with a political moment marked both by heightened violence against trans people (especially trans women of color) and by the suppression of trans rights under civil law.

The essays, conversations, and dossiers gathered here delve into themes as wide-ranging yet interconnected as beauty, performativity, activism, and police brutality. Collectively, they attest to how trans people are frequently offered "doors"—entrances to visibility and recognition—that are actually "traps," accommodating trans bodies and communities only insofar as they cooperate with dominant norms. The volume speculates about a third term, perhaps uniquely suited for our time: the trapdoor, neither entrance nor exit, but a secret passageway leading elsewhere. Trap Door begins a conversation that extends through and beyond trans culture, showing how these issues have relevance for anyone invested in the ethics of visual culture.

Reina Gossett is an Activist in Residence at the Barnard Center for Research on Women. Eric A. Stanley is Assistant Professor Department of Gender and Sexual Studies, University of California, Riverside. Johanna Burton is Director and Curator of Education and Public Engagement at the New Museum in New York and the series editor for the Critical Anthologies in Art and Culture Series.

Copublished with the New Museum, New York December 2017 | Hardcover | $49.95/£40.00 | 448 pp. | 6 3/4 x 9 1/2 | 94 color illus., 13 b&w illus. | 9780262036603

Critical Anthologies in Art and Culture Series

Public Servants
Art and the Crisis of the Common Good
Edited by Johanna Burton, Shannon Jackson, and Dominic Willsdon
Foreword by Lisa Phillips

Essays, dialogues, and art projects that illuminate the changing role of art as it responds to radical economic, political, and global shifts.

“Extraordinary in its range and depth, Public Servants is an essential volume. It rigorously unpacks the intersectional, aesthetic, and real possibilities for art and culture to confront the social, economic, and environmental challenges of a globalized world.”

—Laura Raicovich, President and Director, Queens Museum

Copublished with the New Museum, New York 2016 | Hardcover

$44.95/£35.00 | 544 pp. | 6 3/4 x 9 1/2 | 38 color illus., 78 b&w illus.

9780262034814

Critical Anthologies in Art and Culture Series

Forgetting the Art World

Pamela M. Lee

The work of art’s mattering and materialization in a globalized world, with close readings of works by Takahashi Murakami, Andreas Gursky, Thomas Hirschhorn, and others.

Pamela M. Lee is Professor of Art History at Stanford University and the author of Object to Be Destroyed: The Work of Gordon Matta-Clark and Chronophobia: On Time in the Art of the 1960s, both published by the MIT Press.

Copublished with the New Museum, New York
2017 | Paperback | $29.95/£24.00 | 248 pp. | 8 x 9 | 6 color illus., 43 b&w illus. | 9780262534468

(Hardcover 2012)

Mass Effect
Art and the Internet in the Twenty-First Century
Edited by Lauren Cornell and Ed Halter

Copublished with the New Museum, New York
2015 | Hardcover | $45.95/£36.00 | 528 pp. | 6 3/4 x 9 1/2 | 32 color illus., 99 b&w illus.

9780262029261

Critical Anthologies in Art and Culture Series
“Practice” is one of the key words of contemporary art, used in contexts ranging from artists’ descriptions of their practice to curatorial practice, from social practice to practice-based research. This is the first anthology to investigate what contemporary notions of practice mean for art, tracing their development and speculating on where this leads.

Reframing the question of practice offers new ways of reading the history of art and of evaluating particular forms of practice-based art. Once used to denote “doing,” as distinct from thinking and making, today the term can convey associations of political action (praxis), professional activity, discipline, or rehearsal, and signal a shift away from the self-enclosed artwork or medium to open-ended actions, series, processes, and projects. Although the turn to practice might promise freedom from finality or eventfulness, it also reflects the neo-liberal pressures to train oneself, to perform, and to rehearse a marketable set of skills. This book offers an indispensable guide to the art history and theoretical framework of art-as-practice, clarifying the complex issues at stake in thinking about and enacting practice.

Artists surveyed include: Arakawa, Rebecca Belmore, AA Bronson, Judy Chicago, Lygia Clark, Andrea Fraser, Madeline Gins, Tehching Hsieh, Mary Kelly, Henri Michaux, Linda M. Montano, Pauline Oliveros, Yoko Ono, Adrian Piper, Raivo Puusemp, Rammellzee, Gerhard Richter, Miriam Schapiro, Carolee Schneemann, Gregory Sholette, Aliza Shvarts, Situationist International, Jonas Staal, Stelarc, Fiona Tan, Min Tanaka, Nadezhdas Tokokonnikova, Cecilia Vicuña

Writers include: Kathy Acker, Giorgio Agamben, Louis Althusser, Hannah Arendt, Alain Badiou, Lauren Berlant, Gregg Bordowitz, Pierre Bourdieu, Julia Bryan-Wilson, Judith Butler, Jennifer Doyle, Okwui Enwezor, Saidiya V. Hartman, Maulana Karenga, Julia Kristeva, Saba Mahmood, Viktor Misiano, Fred Moten, Paul B. Preciado, Lane Relyea, Suely Rovik, Peter Sloterdijk, Isabelle Stengers, Winnie Won Yin Wong

Marcus Boon is a professor at York University, Toronto. Gabriel Levine is a researcher, musician, and interdisciplinary artist.

Copublished with Whitechapel Gallery, London
February 2018 | Paperback | $24.95 | 240 pp. | 5 3/4 x 8 1/4
9780262535397
Documents of Contemporary Art Series
(Not for sale in United Kingdom and Europe)
Work
Edited by Friederike Sigler

Warhol’s Factory of the 1960s, Minimalism’s assembly-line aesthetics, conceptual and feminist concern with workers’ conditions in the 1970s—these are among the antecedents of a renewed focus on the work of art: labor as artistic activity, as artistic method and as object of artistic engagement. In 2002, the “Work Ethic” exhibition curated by Helen Molesworth at the Baltimore Museum of Art took its cue from recent art to spotlight this earlier era of artistic practice in which activity became as valid as, and often dispensed with, object-production. Revealed through this prism was “dematerialized” art’s close and critical relation to the emergent information age’s criteria of management, production and skill.

By 2015, the Venice Biennale reflected artists’ wider concern with global economic and social crises, centered on exploitative and precarious worlds of employment. Yet while art increasingly engages with human travail, work’s significance in itself is seldom addressed by critics. This anthology explicitly investigates work in relation to contemporary art, surveying artistic strategies that grapple with the complexities of being an art worker in the new economy, a postproducer, a collaborator, a fabricator, a striker, an ethical campaigner, or would-be transformer of labor from oppression to liberation.

Artists surveyed include: Pawel Althamer, Francis Alÿs, Manwa Ansari, Oho Delat, Alice Creischer, Ana de la Cueva, Anne Teresa De Keersmaeker, Jeremy Deller, Maria Eichhorn, Harun Farocki, Claire Fontaine, Andrea Fraser, Liam Gillick, Melanie Gilligan, Gulf Labour Coalition, Tehching Hsieh, Lamia Joreige, Lee Lozano, Goshka Macuga, Teresa Margolles, Adrian Mells, Annette Messager, Gustav Metzger, Jean-Luc Moulène, Ahmet Öğüt, Philip Rizk, Martha Rosler, Tino Sehgal, Santiago Sierra, Tamas St. Auby, Mladen Stilinovic, W.A.G.E., Artur Zmijewski

Writers include: Claire Bishop, Luc Boltanski, Julia Bryan-Wilson, Sabeth Buchmann, Eve Chiapello, Kodwo Eshun, Silvia Federici, Isabelle Graw, Maurizio Lazzarato, Achille Mbembe, Antonio Negri, Jacques Rancière, Gerald Raunig, Dietmar Rübel, Paolo Virno, Joseph Vogl

Friederike Sigler is a researcher and lecturer at the Hochschule für Bildende Künste, Dresden.

Copublished with Whitechapel Gallery, London
August 2017 | Paperback | $24.95 | 240 pp. | 5 3/4 x 8 1/4
9780262534338
Documents of Contemporary Art Series
(Not for sale in United Kingdom and Europe)
Perfection’s Therapy
An Essay on Albrecht Dürer’s Melencolia I
Mitchell B. Merback

Albrecht Dürer’s famous portrayal of creative effort in paralysis, the unsurpassed masterpiece of copperplate engraving titled Melencolia I, has stood for centuries as a pictorial summa of knowledge about the melancholic temperament, a dense allegory of the limits of earthbound arts and sciences and the impossibility of attaining perfection. Dubbed the “image of images” for being the most zealously interpreted picture in the Western canon, Melencolia I also presides over the origins of modern iconology, art history’s own science of meaning. Yet we are left with a clutter of mutually contradictory theories, a historiographic ruin that confirms the mood of its object. In Perfection’s Therapy, Mitchell Merback reopens the case file and argues for a hidden intentionality in Melencolia’s opacity, its structural “chaos,” and its resistance to allegorical closure. That intentionality, he argues, points toward a fascinating possibility never before considered: that Dürer’s masterpiece is not only an arresting diagnosis of melancholic distress, but an innovative instrument for its undoing.

Merback deftly resituates Dürer’s image within the long history of the therapeutic artifact. Placing Dürer’s therapeutic project in dialogue with that of humanism’s founder, Francesco Petrarch, Merback also unearthed Dürer’s ambition to act as a physician of the soul. Celebrated as the “Apelles of the black line” in his own day, and ever since as Germany’s first Renaissance painter-theorist, the Dürer we encounter here is also the first modern Christian artist, addressing himself to the distress of souls, including his own. Melencolia thus emerges as a key reference point in a venture of spiritual-ethical therapy, a work designed to exercise the mind, restore the body’s equilibrium, and help in getting on with the undertaking of perfection.

Mitchell B. Merback is a professor at Johns Hopkins University.

1668
The Year of the Animal in France
Peter Sahlins

Peter Sahlins’s brilliant new book reveals the remarkable and understudied “animal moment” in and around 1668 in which authors (including La Fontaine, whose Fables appeared in that year), anatomists, painters, sculptors, and especially the young Louis XIV turned their attention to nonhuman beings. At the center of the Year of the Animal was the Royal Menagerie in the gardens of Versailles, dominated by exotic and graceful birds. In the unfolding of his original and sophisticated argument, Sahlins shows how the animal bodies of the menagerie and others were critical to a dramatic rethinking of governance, nature, and the human.

The animals of 1668 helped to shift an entire worldview in France—what Sahlins calls Renaissance humanimalism toward more modern expressions of classical naturalism and mechanism. In the wake of 1668 came the debasement of animals and the strengthening of human animality, including in Descartes’s animal-machine, highly contested during the Year of the Animal. At the same time, Louis XIV and his intellectual servants used the animals of Versailles to develop and then to transform the symbolic language of French absolutism. Louis XIV came to adopt a model of sovereignty after 1668 in which his absolute authority is represented in manifold ways with the bodies of animals and justified by the bestial nature of his human subjects.

1668 explores and reproduces the king’s animal collections—in printed text, weaving, poetry, and engraving, all seen from a unique interdisciplinary perspective. Sahlins brings the animals of 1668 together and to life as he observes them critically in their native habitats—within the animal palace itself by Louis Le Vau, the paintings and tapestries of Charles Le Brun, the garden installations of André Le Nôtre, the literary work of Charles Perrault and the natural history of his brother Claude, the poetry of Madeleine de Scudéry, the philosophy of René Descartes, the engravings of Sébastien Leclerc, the transfusion experiments of Jean Denis, and others.

Peter Sahlins is a professor at the University of California, Berkeley.
Glenn Ligon

Untitled (I Am a Man)

Gregg Bordowitz

The iconic work *Untitled (I Am a Man)* (1988) by the important contemporary American artist Glenn Ligon is a quotation, an appropriated text turned into an artifact. The National Gallery of Art in Washington presents the work as a “representation—a signifier—of the actual signs carried by 1,300 striking African American sanitation workers in Memphis, made famous by Ernest Withers’ 1968 photographs.” In this illustrated study of the work, Gregg Bordowitz takes the National Gallery’s presentation as his starting point, considering the museum’s juxtaposition of *Untitled (I Am a Man)* and the ca. 1935 sculpture, Schoolteacher, by William Edmondson, and the relation of the two terms, “markers” and “signs.”

After closely examining the canvas itself, its textures, brushwork, and structure, Bordowitz presents a theoretical framework that draws on the work of American philosopher Charles Sanders Peirce and his theory of Firstness, Secondness, and Thirdness. He makes a case for Thirdness as a function, operation, or law of meaning-making, not limited by the gender, age, ethnicity, race, class, or personal history of the viewer. Bordowitz goes on to examine Ligon’s work in terms of the representation of self, race, and gender, focusing on three series: Profile Series (1990–91), Narratives, and Runaways (both 1993). He cites such historical figures as Sojourner Truth and her famous 1851 speech, “Ain’t I a Woman?” as well as influences ranging from Bo Didley’s 1955 song, “I’m a Man” to the cultural theories of Stuart Hall.

Gregg Bordowitz is an artist, writer, and Director of the Low Residency MFA Program at the School of the Art Institute of Chicago.

Distributed for Afterall Books
January 2018 | Paperback | $19.95/£14.99 | 112 pp. | 6 x 8 1/2
24 color illus. | 9781846381928
One Work Series

David Hammons

Bliz-aard Ball Sale

Elena Filipovic

One wintry day in 1983, alongside other street sellers in the East Village, David Hammons peddled snowballs of various sizes. He had neatly laid them out in graduated rows and spent the day acting as obliging salesman. He called the evanescent and unannounced street action *Bliz-aard Ball Sale*, thus inscribing it into a body of work that, from the late 1960s to the present, has used a lexicon of ephemeral actions and self-consciously “black” materials to comment on the nature of the artwork, the art world, and race in America. And although *Bliz-aard Ball Sale* has been frequently cited and is increasingly influential, it has long been known only through a mix of eyewitness rumors and a handful of photographs. Its details were as elusive as the artist himself; even its exact date was unrecorded. Like so much of the artist’s work, it was conceived, it seems, to slip between our fingers—to trouble the grasp of the market, as much as of history and knowability.

In this engaging study, Elena Filipovic collects a vast oral history of the ephemeral action, uncovering rare images and documents, and giving us singular insight into an artist who made an art of making himself difficult to find. And through it, she reveals *Bliz-aard Ball Sale* to be the backbone of a radical artistic oeuvre that transforms such notions as “art,” “commodity,” “performance,” and even “race” into categories that shift and dissolve, much like slowly melting snowballs.

Elena Filipovic, an art historian, is Director and Chief Curator of Kunsthalle Basel. She is author of *The Apparently Marginal Activities of Marcel Duchamp* (MIT Press).

Distributed for Afterall Books
August 2017 | Paperback | $19.95/£14.99 | 128 pp. | 6 x 8 1/2
32 color illus. | 9781846381867
One Work Series

Joan Jonas

I Want to Live in the Country
(And Other Romances)

Susan Morgan

Distributed for Afterall Books
2006 | Paperback | $19.95/£14.95 | 112 pp. | 6 x 8 1/2
34 color illus., 8 b&w illus. | 9781846380259
One Work Series
Prior to the 1970s, buildings were commonly understood to be the goal of architectural practice; architectural drawings were seen simply as a means to an end. But, just as the boundaries of architecture itself were shifting at the end of the twentieth century, the perception of architectural drawings was also shifting; they began to be seen as autonomous objects outside the process of building. In Drawing on Architecture, Jordan Kauffman offers an account of how architectural drawings—promoted by a network of galleries and collectors, exhibitions and events—emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts, and how this was both emblematic of changes in architecture and a catalyst for these changes.

Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings, beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right. When architectural drawings were seen as having intrinsic value, they became collectible, and Kauffman chronicles early collectors, galleries, and sales. He discusses three key exhibitions at the Leo Castelli Gallery in New York; other galleries around the world that specialized in architectural drawings; the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts; and the effect of the new significance of architectural drawings on architecture and architectural history.

Drawing on interviews with more than forty people directly involved with the events described and on extensive archival research, Kauffman shows how architectural drawings became the driving force in architectural debate in an era of change.

Jordan Kauffman is a Research Affiliate at MIT.

On Accident
Episodes in Architecture and Landscape
Edward Eigen

This collection by “architectural history’s most beguiling essayist” (as Reinhold Martin’s foreword) illuminates the unfamiliar, the arcane, the obscure—phenomena largely missing from architectural and landscape history. These essays by Edward Eigen do not walk in a straight line, but roam across uncertain territory, discovering sunken forests, unclassifiable islands, inflammable skies, unvisited shores, plagiarized tabernacles. Taken together, these texts offer a group portrait of how certain things fall apart.

We read about the statistical investigation of lightning strikes in France by the author-astronomer Camille Flammarion, which leads Eigen to reflect also on Foucault, Hamlet, and the role of the anecdote in architectural history. We learn about, among other things, Olmsted’s role in transforming landscape gardening into landscape architecture; the connections among hedging, hedge funds, the High Line, and GPS bandwidth; timber-frame roofs and (spider) web-based learning; the archives of the Houses of Parliament through flood and fire; and what the 1898 disappearance and reappearance of the Trenton, New Jersey architect William W. Slack might tell us about the conflict between “the migratory impulse” and “love of home.”

“With great wit and extraordinary knowledge—skilfully supported by writing that makes us pay nothing yet delivers everything—this book guides us into the rich subject of accident and anecdote as forms of historical criticism. Riveting accounts of landscapes, architectures, and the thickness of life bring the central epistemological dilemmas of our time into exquisite relief. A brilliant book.”

—Catherine Ingraham, Professor of Architecture, Pratt Institute; author of Architecture and the Burdens of Linearity

Edward Eigen is an associate professor at the Harvard Graduate School of Design and Associate Editor of Studies in the History of Gardens and Designed Landscapes.

January 2018 | Paperback | $26.95/£21.00 | 408 pp. | 5.375 x 8.5
65 b&w illus. | 9780262534840
Writing Architecture Series
Almost a generation ago, the early software for computer-aided design and manufacturing (CAD/CAM) spawned a style of smooth and curving lines and surfaces that gave visible form to the first digital age, and left an indelible mark on contemporary architecture. But today’s digitally intelligent architecture no longer looks that way. In The Second Digital Turn, Mario Carpo explains that this is because the design professions are now coming to terms with a new kind of digital tools they have adopted—no longer tools for making but tools for thinking. In the early 1990s the design professions were the first to intuit and interpret the new technical logic of the digital age: digital mass-customization (the use of digital tools to mass-produce variations at no extra cost) has already changed the way we produce and consume almost everything, and the same technology applied to commerce at large is now heralding a new society without scale—a flat marginal cost society where bigger markets will not make anything cheaper. But today, the unprecedented power of computation also favors a new kind of science where prediction can be based on sheer information retrieval, and form finding by simulation and optimization can replace deduction from mathematical formulas. Designers have been toying with machine thinking and machine learning for some time, and the apparently unfathomable complexity of the physical shapes they are now creating already expresses a new form of artificial intelligence, outside the tradition of modern science and alien to the organic logic of our mind.

“Carpo takes the reader on a critically considered and well-informed expedition beyond the horizon of materiality, to a land ruled from the bottom up—a place without any need for scale or standards as we have known them. The book is beyond Cartesian and beyond digital.”

—Nicholas Negroponte, cofounder of the MIT Media Lab; author of Being Digital

Mario Carpo is Reyner Banham Professor of Architectural History and Theory, the Bartlett, University College London. He is the author of Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory and The Alphabet and the Algorithm (both published by the MIT Press) and other books.

October 2017 | Paperback | $24.95/£20.00 | 240 pp. | 5.375 x 8 39 b&w illus. | 9780262534024 Writing Architecture Series

In Architectural Intelligence, Molly Wright Steenson explores the work of four architects in the 1960s and 1970s who incorporated elements of interactivity into their work. Christopher Alexander, Richard Saul Wurman, Cedric Price, and Nicholas Negroponte and the MIT Architecture Machine Group all incorporated technologies—including cybernetics and artificial intelligence—into their work and influenced digital design practices from the late 1980s to the present day.

Alexander, long before his famous 1977 book A Pattern Language, used computation and structure to visualize design problems; Wurman popularized the notion of “information architecture”; Price designed some of the first intelligent buildings; and Negroponte experimented with the ways people experience artificial intelligence, even at architectural scale. Steenson investigates how these architects pushed the boundaries of architecture—and how their technological experiments pushed the boundaries of technology. What did computational, cybernetic, and artificial intelligence researchers have to gain by engaging with architects and architectural problems? And what was this new space that emerged within these collaborations? At times, Steenson writes, the architects in this book characterized themselves as anti-architects and their work as anti-architecture. The projects Steenson examines mostly did not result in constructed buildings, but rather in design processes and tools, computer programs, interfaces, digital environments. Alexander, Wurman, Price, and Negroponte laid the foundation for many of our contemporary interactive practices, from information architecture to interaction design, from machine learning to smart cities.

Molly Wright Steenson is Associate Professor in the School of Design and Head of the Doctor of Design Program at Carnegie Mellon University.

December 2017 | Hardcover | $34.95/£27.00 | 328 pp. | 7 x 9 in 52 b&w illus. | 9780262037068
Not Quite Architecture
Writing around Alison and Peter Smithson
M Christine Boyer

In this book, M. Christine Boyer explores the Smithsons’ writings—books, articles, lectures, unpublished manuscripts, and private papers. She focuses on unpublished material, reading the letter, the scribbled note, the undelivered lecture, the scrapbook, the “magic box,” as words in the language of modern architectural history—especially that of postwar England, where the Smithsons and other architects were at the center of the richest possible range of cultural encounters. Boyer is “writing around” the Smithsons’ work by considering the cultural contexts in which they formed and wrote about their ideas.

Boyer explains that the Smithsons were intensely concerned with the responsibility of the architect to ensure the quality of place, to build with lyrical appropriateness. They reached back to the country landscapes of their childhood and, Boyer argues, mixed their brand of New Brutalism with the English Picturesque. The Smithsons saw architects as both inheritors and passers-on. Their writings offer juxtapositions of sundry artworks, landscapes, and even a novel, the Smithsons led a life of intense creativity. They were equally involved with the mores of their time, whether these were expressed in terms of automobiles, houses, furniture, fashion, or the changing format of the English Picturesque. The Smithsons saw architects as both inheritors and passers-on. Their writings offer juxtapositions of sundry artworks, landscapes, and even a novel, the Smithsons led a life of intense creativity. They were equally involved with the mores of their time, whether these were expressed in terms of automobiles, houses, furniture, fashion, or the changing format of their own domestic environment. They were as essential to swing-London as any of the other cultural heroes of that epoch, such as John Osborne, Mary Quant, and the Beatles. Christine Boyer gives us a vivid and nuanced portrait of the lives and works of this redoubtable architectural couple.

—Kenneth Frampton, Ware Professor of Architecture at the Graduate School of Architecture, Planning and Preservation, Columbia University

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

March 2017 | Hardcover | $44.95/£35.00 | 504 pp. | 7 x 9
25 color illus., 80 b&w illus. | 9780262035514

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

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

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

Exploring Kiesler’s formative relationships with the European avant-garde, Phillips shows how Kiesler found inspiration in the plastic arts, experimental theater, early animation, and automatons to develop and refine his spatial theory. Phillips demonstrates vividly, although many of Kiesler’s designs remained unbuilt, his ideas proved influential to later generations of architects and speculative artists internationally, including Archigram, Greg Lynn, UNStudio, and Olafur Eliasson.

“Kiesler was a visionary, a surrealist working at liminal extremities, and Phillips’s wonderfully detailed and knowledgable book gives us a full picture of how he worked out his ideas. This is a great book on a fascinating guy.”

—3:AM Magazine

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

April 2017 | Hardcover | $39.95/£30.00 | 384 pp. | 7 x 9
21 color photos, 134 b&w photos | 9780262035736
Flintstone Modernism
or The Crisis in Postwar American Culture
Jeffrey Lieber

In Flintstone Modernism, Jeffrey Lieber investigates transformations in postwar American architecture and culture. He considers sword-and-sandal films of the 1950s and 1960s—including forgotten gems such as Land of the Pharaohs, Helen of Troy, and The Egyptian—and their protean, ideologically charged representations of totalitarianism and democracy. He connects Cinemascope and other widescreen technologies to the architectural “glass curtain wall,” arguing that both represented the all-encompassing eye of American Enterprise. Lieber reminds us that until recently midcentury modern American architecture was reviled by architectural historians but celebrated by design enthusiasts, just as sword-and-sandal epics are alternately hailed as cult classics or derided as camp.

Lieber’s argument is absorbing, exuberant, and comprehensive. Following Hannah Arendt, who looked for analogies in the classical past in order to understand midcentury’s cultural crisis, Lieber terms the postwar reckoning of ancient civilizations and modern ideals “Flintstone modernism.” In new assessments of the major architects of the period, Lieber uncovers the cultural and political fantasies that animated or impinged on their work, offering surprising insights into Gordon Bunshaft’s commonsense classicism; Eero Saarinen’s architectural narratives of ersatz empire and Marcel Breuer’s mania for Egyptian monoliths; and Edward Durell Stone’s romantic “flights of fancy” and Philip Johnson’s wicked brand of cynical cultural and sociopolitical critique.

Jeffrey Lieber has taught at Harvard University, the New School, and the University of California, Santa Cruz.

February 2018 | Hardcover | $34.95/£27.00 | 296 pp. | 6 x 9
21 color illus., 19 b&w illus. | 9780262037495

The Largest Art
A Measured Manifesto for a Plural Urbanism
Brent D. Ryan

Urban design in practice is incremental, but architects imagine it as scaled-up architecture—large, ready-to-build pop-up cities. This paradox of urban design is rarely addressed; indeed, urban design as a discipline lacks a theoretical foundation. In The Largest Art, Brent Ryan argues that urban design encompasses more than architecture, and he provides a foundational theory of urban design beyond the architectural scale. In a “declaration of independence” for urban design, Ryan describes urban design as the largest of the building arts, with qualities of its own.

Ryan distinguishes urban design from its sister arts by its pluralism: plural scale, ranging from an alleyway to a region; plural time, because it is deeply enmeshed in both history and the present; plural property, with many owners; plural agents, with many makers; and plural form, with a distributed quality that allows it to coexist with diverse elements of the city. Ryan looks at three well-known urban design projects through the lens of pluralism: a Brancusi sculptural ensemble in Romania, a Bronx housing project, and a formally and spatially diverse grouping of projects in Ljubljana, Slovenia. He revisits the thought of three plural urbanists working between 1960 and 1980: David Crane, Edmund Bacon, and Kevin Lynch. And he tells three design stories for the future, imaginary scenarios of plural urbanism in locations around the world.

“Brent Ryan brilliantly summarizes the most important moments in the history of urbanism and consequently draws up a very convincing manifesto for a pluralist approach to urban design in which open-endedness, diversity, incrementality, and inclusiveness go hand in hand. A must for students, scholars, and practitioners who seriously want to engage in the praxis of urban design.”

—Kees Christiaanse, urban planner, founder and partner of KCAP

2018 PROSE Award Honorable Mention, Architecture and Urban Planning.

Brent D. Ryan is Head of the City Design and Development Group and an associate professor at MIT.

October 2017 | Hardcover | $44.95/£35.00 | 384 pp. | 8 x 9
87 color illus., 69 b&w illus. | 9780262036672

Perspecta 50
Urban Divides
Edited by Meghan McAllister and Mahdi Sabbagh

Meghan McAllister and Mahdi Sabbagh, both architects and urbanists, are graduates of the Yale School of Architecture.

August 2017 | Paperback
$29.95/£24.00 | 370 pp. | 9 x 12
54 color illus., 288 b&w illus. | 9780262534277
Site Planning
International Practice
Gary Hack

Cities are built site by site. Site planning—the art and science of designing settlements on the land—encompasses a range of activities undertaken by architects, planners, urban designers, landscape architects, and engineers. This book offers a comprehensive, up-to-date guide to site planning that is global in scope. It covers planning processes and standards, new technologies, sustainability, and cultural context, addressing the roles of all participants and stakeholders and offering extensive treatment of practices in rapidly urbanizing countries. Kevin Lynch and Gary Hack wrote the classic text on the subject, and this book takes up where the earlier book left off. It can be used as a textbook and will be an essential reference for practitioners.

Site Planning consists of forty self-contained modules, organized into five parts: The Art of Site Planning, which presents site planning as a shared enterprise; Understanding Sites, covering the components of site analysis; Planning Sites, covering the processes involved; Site Infrastructure, from transit to waste systems; and Site Prototypes, including housing, recreation, and mixed use. Each module offers a brief introduction, covers standards or approaches, provides examples, and presents innovative practices in sidebars. The book is lavishly illustrated with 1350 photographs, diagrams, and examples of practice.

Gary Hack is Professor Emeritus at MIT and University of Pennsylvania, and Visiting Professor at Tsinghua and Chongqing Universities.

March 2018 | Paperback | $80.00/£62.00 | 768 pp. | 9 x 11 in | 1317 illus. 9780262534857

The Strip
Las Vegas and the Architecture of the American Dream
Stefan Al

“Al’s Las Vegas is a story of the American national identity, and once you’ve bought in, this compulsive read won’t lose you a dime.”
—Publishers Weekly (starred review)

“The Strip takes a high-speed transect down one of the world’s most important streets as it evolved from a cowpath to the Las Vegas Strip, a tour which yields essential insights into larger American social dynamics.”
—William L. Fox, Director, Center for Art + Environment, Nevada Museum of Art

Stefan Al, a Dutch architect and urban designer, is Associate Professor of Urban Design at the University of Pennsylvania. His books include Villages in the City and Mall City.

March 2017 | Hardcover | $34.95/£27.00 | 272 pp. | 8 x 10 63 color illus., 19 b&w illus. 9780262035743

The Image of the City
Kevin Lynch

1964 | Paperback | $27.00/£21.00 | 208 pp. 5.25 x 8 9780262620017

Environment, Nevada Museum of Art

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

Stefan Al, a Dutch architect and urban designer, is Associate Professor of Urban Design at the University of Pennsylvania. His books include Villages in the City and Mall City.

March 2017 | Hardcover | $34.95/£27.00 | 272 pp. | 8 x 10 63 color illus., 19 b&w illus. 9780262035743
Buildings, although inanimate, are often assumed to have “life.” And the architect, through the act of design, is assumed to be their conceiver 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. 

Stephen Cairns is Programme Director of the Future Cities Laboratory at the Singapore-ETH Centre. Jane M. Jacobs is Director of the Division of Social Sciences and a professor at Yale-NUS College, Singapore.

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: landschop. Sixteenth-century Englishmen misheard or mispronounced this as landscapes, which became landskip; 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, 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 savages; to see in a suburban front lawn a representation of the meadow of a medieval freehold.

“Mr. Stilgoe does not ask that we take his book outdoors with us; he believes that reading and experiencing landscapes are activities that should be kept separate. But, as I learned in his book, the hollow storage area in a car driver’s door was once a holster, the ‘secure nesting place of a pistol.’ I recommend you stow your copy there.”

— The Wall Street Journal

“…[Stilgoe’s] love of language and the land sees him ploughing through outdated and specialist dictionaries for our benefit, in this illuminating and entertaining book…. Reading this will have you thinking anew about words, as it breaks down both the language and the land that it may originate from or be attached to.”

— Irish Times

“Stilgoe’s book champions landscape studies as a discipline founded on curiosity and deep, associative thought, open to byways, discovery, and the occasional absurdity, rewarding for amateurs and seasoned practitioners alike.”

— Publishers Weekly

John R. Stilgoe is a professor at Harvard University.
Extraction Empire
Undermining the Systems, States, and Scales of Canada’s Global Resource Empire 2017-1217
Edited by Pierre Bélanger

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

This book examines both the historic and contemporary Canadian culture of extraction, with essays, interviews, archival material, and multimedia visualizations. The essayists and interviewees—who include such prominent figures as Naomi Klein and Michael Ignatieff—come from a range of fields, including geography, art, literature, architecture, science, environment, and business.

Pierre Bélanger is an associate professor at Harvard University’s Graduate School of Design.

May 2018 | Paperback | $49.95/£40.00 | 800 pp. | 7.44 x 9.68 | 627 illus. | 978026253829

Ecologies of Power
Countermapping the Logistical Landscapes and Military Geographies of the U.S. Department of Defense
Pierre Bélanger and Alexander Arroyo

“Casting astute eyes on a very different landscape, in Ecologies of Power, Pierre Bélanger . . . and Alexander Arroyo, assess U.S. military ‘logistical landscapes’ and the ‘military geographies’ of defense, conducted on a scale large enough to mark, and even remake, the planet.”

—Harvard Magazine

Winner of the 2017 John Brinkerhoff Jackson Book Prize

2016 | Paperback | $39.95/£30.00 | 448 pp. | 7.65 x 9.875
521 color and b&w illus. | 9780262529396

Global Warming and the Sweetness of Life
A Tar Sands Tale
Matt Hern and Am Johal with Joe Sacco

Confounded by global warming and in search of an affirmative politics that links ecology with social change, Matt Hern and Am Johal set off on a series of road trips to the tar sands of northern Alberta—perhaps the world’s largest industrial site, dedicated to the dirty work of extracting oil from Alberta’s vast reserves. Traveling from culturally liberal, self-consciously “green” Vancouver, and aware that our well-meaning performances of recycling and climate-justice marching are accompanied by constant driving, flying, heating, and fossil-fuel consumption, Hern and Johal want to talk to people whose lives and fortunes depend on or are imperiled by extraction. They are seeking new definitions of ecology built on a renovated politics of land. Traveling with them is their friend Joe Sacco—infamous journalist and cartoonist, teller of complex stories from Gaza to Paris—who contributes illustrations and insights and a chapter-length comic about the contradictions of life in an oil town. The epic scale of the ecological horror is captured through a series of stunning color photos by award-winning aerial photographer Louis Helbig.

Seamlessly combining travelogue, sophisticated political analysis, and ecological theory, speaking both to local residents and to leading scholars, the authors propose a new understanding of ecology that links the domination of the other-than-human world to the domination of humans by humans. They argue that any definition of ecology has to start with decolonization and that confronting global warming requires a politics that speaks to a different way of being in the world—a reconstituted understanding of the sweetness of life.

Matt Hern is a founder of Solid State Industries and teaches at multiple universities. Am Johal is Director of Simon Fraser University’s Vancity Office of Community Engagement.

March 2018 | Paperback | $19.95/£14.99 | 232 pp. | 6 x 9 | 33 b&w illus., 6 color plates | 9780262037648

What A City Is For
Remaking the Politics of Displacement
Matt Hern

August 2017 | Paperback | $18.95/£14.99 | 272 pp. | 6 x 9
5 b&w photos | 9780262534420
Critical Fabulations
Reworking the Methods and Margins of Design
Daniela K Rosner

In Critical Fabulations, Daniela Rosner proposes redefining design as investigative and activist, personal and culturally situated, responsive and responsible. Challenging the field’s dominant paradigms and reinterpreting its history, Rosner wants to change the way we historicize the practice, reworking it from the inside. Focusing on the development of computational systems, she takes on powerful narratives of innovation and technology shaped by the professional expertise that has become integral to the field’s mounting status within the new industrial economy. To do so, she intervenes in legacies of design, expanding what is considered “design” to include long-silenced narratives of practice, and enhancing existing design methodologies based on these rediscovered inheritances. Drawing on discourses of feminist technoscience, she examines craftwork’s contributions to computing innovation—how craftwork becomes hardware manufacturing, and how hardware manufacturing becomes craftwork. She reclaims, for example, NASA’s “Little Old Ladies,” the women who built information storage for the Apollo missions by weaving wires through magnetized metal rings.

Daniela K. Rosner is an assistant professor at the University of Washington.

May 2018 | Hardcover | $35.00/£27.00 | 216 pp. | 7 x 9 | 37 b&w photos
9780262037891
Design Thinking, Design Theory Series

Active Matter
Edited by Skylar Tibbits

The past few decades brought a revolution in computer software and hardware; today we are on the cusp of a materials revolution. If yesterday we programmed computers and other machines, today we program matter itself. This has created new capabilities in design, computing, and fabrication, which allow us to program proteins and bacteria, to generate self-transforming wood products and architectural details, and to create clothing from “intelligent textiles” that grow themselves. This book offers essays and sample projects from the front lines of the emerging field of active matter.

Active matter and programmable materials are at the intersection of science, art, design, and engineering, with applications in fields from biology and computer science to architecture and fashion. These essays contextualize current work and explore recent research. Sample projects, generously illustrated in color, show the range of possibilities envisioned by their makers. Contributors explore the design of active material at scales from nano to macro, kilo, and even planetary. They investigate processes of self-assembly at a microscopic level; test new materials that can sense and actuate themselves; and examine the potential of active matter in the built environment and in living and artificial systems. Active Matter is an essential guide to a field that could shape the future of design.

Skylar Tibbits is an assistant professor at MIT and the Founder and Codirector of MIT’s Self-Assembly Lab.

September 2017 | Hardcover | $39.95/£30.00 | 350 pp. | 9 x 12
287 color illus. | 9780262036801

Sifting The Trash
A History of Design Criticism
Alice Twemlow

“With vivid prose and fresh, compelling illustrations, Sifting the Trash presents a perceptive history of late twentieth-century British and American design criticism. Alice Twemlow uses a case study approach to trace shifts in critical emphasis from moralizing about design, to warning the public about its insidious influence, to promoting an open DIY approach.”

—Jeffrey L. Meikle, Stiles Professor in American Studies, University of Texas at Austin

May 2017 | Hardcover | $34.95/£27.00 | 312 pp. | 7 x 9 | 42 color illus., 69 b&w illus. | 9780262035989
Making Design Theory
Johan Redström

Tendencies toward “academization” of traditionally practice-based fields have forced design to articulate itself as an academic discipline, in theoretical terms. In this book, Johan Redström offers a new approach to theory development in design research—one that is driven by practice, experimentation, and making. Redström does not theorize from the outside, but explores the idea that, just as design research engages in the making of many different kinds of things, theory might well be one of those things it is making.

Redström proposes that we consider theory not as stable and constant but as something unfolding—something acted as much as articulated, inherently fluid and transitional. Redström describes three ways in which theory, in particular formulating basic definitions, is made through design: the use of combinations of fluid terms to articulate issues; the definition of more complex concepts through practice; and combining sets of definitions made through design into “programs.” These are the building blocks for creating conceptual structures to support design.

“Redström’s book elegantly cuts to the core of concepts such as design, theory, and design knowledge. It is a must-read for anyone in design research as it will shape our field for years to come.”
—Kristina Höök, Professor in Interaction Design, Royal Institute of Technology (KTH)

“This book explores the still astonishing and radical proposition that when design research engages in making things one of the things that it is—or could be—making is theory itself. This idea, so central and so necessary to our times—for how else can we understand the artificial world?—is examined here with practical intelligence and cunning. Itself a concrete instance of what it proposes, read rightly this important book can help drag design thinking out of its too easy reliance on false metaphors and ill-suited models. It points us toward genuinely designerly ways of thinking and knowing what design and the artificial might be.”
—Clive Dilnot, Professor of Design Studies, Parsons School of Design, The New School

Johan Redström is a professor and rector at Umeå Institute of Design, Sweden.

The Fabric of Interface
Mobile Media, Design, and Gender
Stephen Monteiro

For many of our interactions with digital media, we do not sit at a keyboard but hold a mobile device in our hands. We turn and tilt and stroke and tap, and through these physical interactions with an object we make things: images, links, sites, networks. In The Fabric of Interface, Stephen Monteiro argues that our everyday digital practice has taken on traits common to textile and needlecraft culture. Our smart phones and tablets use some of the same skills—manual dexterity, pattern making, and linking—required by the handloom, the needlepoint hoop, and the lap-sized quilting frame. Monteiro goes on to argue that the capacity of textile metaphors to describe computing (weaving code, threaded discussions, zipped files, software patches, switch fabrics) represents deeper connections between digital communication and what has been called “homecraft” or “women’s work.”

Connecting networked media to practices that seem alien to media technologies, Monteiro identifies handicraft and textile techniques in the production of software and hardware, and cites the punched cards that were read by a loom’s rods as a primitive form of computer memory; examines textual and visual discourses that position the digital image as a malleable fabric across its production, access, and use; compares the digital labor of liking, linking, and tagging to such earlier forms of collective production as quilting bees and piecework; and describes how the convergence of intimacy and handiwork at the screen interface, combined with needlecraft aesthetics, genders networked culture and activities in unexpected ways.

“This is an elegant treatment of digital culture as intermeshed with textile analogs, always turning toward the materiality and tactility latent within seeming immateriality.”
—Branden Hookway, author of Interface (MIT Press)

Stephen Monteiro is an assistant at Concordia University, Montreal.
The Metainterface
The Art of Platforms, Cities, and Clouds
Christian Ulrik Andersen and Søren Bro Pold

The computer interface is both omnipresent and invisible, at once embedded in everyday objects and characterized by hidden exchanges of information between objects. The interface has moved from office into culture, with devices, apps, the cloud, and data streams as new cultural platforms. In The Metainterface, Christian Ulrik Andersen and Søren Bro Pold examine the relationships between art and interfaces, tracing the interface’s disruption of everyday cultural practices. They present a new interface paradigm of cloud services, smartphones, and data capture, and examine how particular art forms—including net art, software art, and electronic literature—seek to reflect and explore this paradigm.

Andersen and Pold argue that despite attempts to make the interface disappear into smooth access and smart interaction, it gradually resurfaces; there is a metainterface to the displaced interface. Art can help us see this; the interface can be an important outlet for aesthetic critique. Andersen and Pold describe the “semantic capitalism” of a metainterface industry that captures user behavior; the metainterface industry’s disruption of everyday urban life, changing how the city is read, inhabited, and organized; the ways that the material displacement of the cloud affects the experience of the interface; and the potential of designing with an awareness of the language and grammar of interfaces.

Christian Ulrik Andersen is an associate professor at Aarhus University. Søren Bro Pold is an associate professor at Aarhus University.

Critical Theory and Interaction Design
Edited by Jeffrey Bardzell, Shaowen Bardzell and Mark Blythe

Why should interaction designers read critical theory? Critical theory is proving unexpectedly relevant to media and technology studies. The editors of this volume argue that reading critical theory—understood in the broadest sense, including but not limited to the Frankfurt School—can help designers do what they want to do; can teach wisdom itself; can provoke; and can introduce new ways of seeing. They illustrate their argument by presenting classic texts by thinkers in critical theory from Althusser to Žižek alongside essays in which leaders in interaction design and HCI describe the influence of the text on their work. For example, one contributor considers the relevance Umberto Eco’s “Openness, Information, Communication” to digital content; another reads Walter Benjamin’s “The Author as Producer” in terms of interface designers; and another reflects on the implications of Judith Butler’s Gender Trouble for interaction design. The editors offer a substantive introduction that traces the various strands of critical theory. Taken together, the essays show how critical theory and interaction design can inform each other, and how interaction design, drawing on critical theory, might contribute to our deepest needs for connection, competency, self-esteem, and wellbeing.

Jeffrey Bardzell is a professor at Indiana University Bloomington. Shaowen Bardzell is an associate professor at Indiana University Bloomington. Mark Blythe is a professor at Northumbria University.

May 2018 | Hardcover | $30.00/£24.00 | 248 pp. | 7 x 9
39 b&w photos | 9780262037945

mitpress.mit.edu/design
Designed for Hi-Fi Living
The Vinyl LP in Midcentury America
Janet Borgerson and Jonathan Schroeder
foreword by Daniel Miller

The sleek hi-fi console in a well-appointed midcentury American living room might have had a stack of albums by musicians like Frank Sinatra, Elvis Presley, or Patti Page. It was just as likely to have had a selection of LPs from slightly different genres, with such titles as Cocktail Time, Music for a Chinese Dinner at Home, The Perfect Background Music for Your Home Movies, Honeymoon in Hawaii, Strings for a Space Age, or Cairo! The Music of Modern Egypt. The brilliantly hued, full-color cover art might show an ideal listener, an ideal living room, an ideal tourist in an exotic landscape—or even an ideal space traveler. In Designed for Hi-Fi Living, Janet Borgerson and Jonathan Schroeder listen to and look at these vinyl LPs, scouring the cover art and the liner notes, and find that these albums offered a guide for aspirational Americans who yearned to be modern in postwar consumer culture.

Borgerson and Schroeder examine the representations of modern life in a selection of midcentury record albums, discussing nearly 150 vintage album covers, reproduced in color—some featuring modern art or the work of famous designers and photographers. Offering a fascinating glimpse into the postwar imagination, the first part, “Home,” explores how the American home entered the frontlines of cold war debates and became an entertainment zone—a place to play music, mix drinks, and impress guests with displays of good taste. The second part, “Away,” considers albums featuring music, pictures, and tourist information that prepared Americans for the jet age as well as the space race.

“This extraordinary and brilliantly curated book reveals how the tropes of cultured living were disseminated through the universal medium of music decades before the era of ‘designer pop.’ Revolutionary and essential.”
—Peter Saville, artist and designer; founder and art director of Factory Records; author of Designed by Peter Saville

Janet Borgerson is a Visiting Fellow at City, University of London. Jonathan Schroeder is a professor at Rochester Institute of Technology.

August 2017 | Hardcover | $34.95/£27.00 | 440 pp. | 8 x 8
147 color illus. | 9780262036238

The New Analog
Listening and Reconnecting in a Digital World
Damon Krukowski

Although digital media have created new possibilities for music making and sharing, they have also given rise to new concerns. What do we lose in embracing the digital? Do streaming services discourage us from listening closely? In this book, musician Damon Krukowski uses the sound engineer’s distinction between signal and noise to examine what we have lost as a technological culture, and to identify what is worth preserving.

When music went digital through such streaming services as Napster and iTunes, it was reduced to signal only, stripped of its analog-era noise. But the analog and the digital need not exist in isolation from one another, Krukowski argues; noise can be as communicative as signal, conveying time, location, and space. The New Analog urges us to reconsider the role of noise in our increasingly digital lives, to appreciate its continued relevance, and to plug in without tuning out.

Damon Krukowski was in the indie rock band Galaxie 500, writes for music and art journals and is a fellow at Harvard University.

October 2017 | Hardcover | $24.95/£20.00 | 240 pp. | 6.5 x 8
49 b&w illus. | 9780262037914
(Not for sale in USA, Canada and Philippines)

Sonic Agency
Sound and Emergent Forms of Resistance
Brandon LaBelle

In a world dominated by the visual, could contemporary resistances be auditory? This timely and important book from Goldsmiths Press highlights sound’s invisible, disruptive, and affective qualities and asks whether the unseen nature of sound can support a political transformation.

Brandon LaBelle is Professor in New Media in the Faculty of Fine Art, Music and Design at the University of Bergen.

February 2018 | Hardcover | $30.00/£24.00 | 224 pp. | 6 x 9
97819066897512
Fred Forest’s Utopia
Media Art and Activism
Michael F. Leruth

The innovative French media artist and prankster-provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in Le Monde, called it 150 cm2 de papier journal, and invited readers to fill in the space with their own work and mail their efforts to him. In 1977, he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered “artistic square meters” of undeveloped rural land for sale at an art auction. Although praised by leading media theorists—Vilém Flusser lauded Forest as “the artist who pokes holes in media”—Forest’s work has been largely ignored by the canon-making authorities. Forest calls himself “France’s most famous unknown artist.” In this book, Michael Leruth offers the first book-length consideration of this iconoclastic artist, examining Forest’s work from the 1960s to the present.

Leruth shows that Forest chooses alternative platforms (newspapers, mock commercial ventures, video-based interactive social interventions, media hacks and hybrids, and, more recently, the Internet) that are outside the exclusive precincts of the art world. A fierce critic of the French contemporary art establishment, Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices. After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s, the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s. Arguing that there is a strong utopian quality in Forest’s work, Leruth sees this utopianism not as naïve or conventional but as a reverse utopianism: rather than envisioning an impossible ideal, Forest reenvisions and probes the quasi-utopia of our media-augmented everyday reality. The interface is the symbolic threshold to be crossed with an open mind.

Michael F. Leruth is an associate professor at the College of William and Mary.

The Walls Have the Floor
Mural Journal, May ’68
Edited by Julien Besançon

Foreword by Tom McDonough, Afterword by Whitney Phillips
Translated by Henry Vale

Graffiti itself became a form of freedom.
—Julien Besançon, The Walls Have the Floor

Fifty years ago, in 1968, barricades were erected in the streets of Paris for the first time since the Paris Commune of nearly one hundred years before. The events of May 1968 began with student protests against the Vietnam War and American imperialism, expanded to rebellion over student living conditions and resistance to capitalist consumerism. An uprising at the Sorbonne was followed by wildcat strikes across France, uniting students and workers and bringing the country’s economy to a halt. There have been many accounts of these events. This book tells the story in a different way, through the graffiti inscribed by protestors as they protested.

The graffiti collected here is by turns poetic, punning, hopeful, sarcastic, and crude. It quotes poets as often as it does political thinkers. Many wrote “I have nothing to write,” signaling not their naiveté but their desire to participate. Other anonymous declarations included “Prohibiting prohibited”; “The dream is reality”; “The walls have ears. Your ears have walls”; “Exaggeration is the beginning of invention”; “Comrades, you’re nitpicking”; “You don’t beg for the right to live, you take it”; and “I came/I saw/I believed.” A meeting is called at the Grand Amphitheater of the Sorbonne: “Agenda: the worldwide revolution.” This was interactive, participatory politics before Twitter and Facebook.

In The Walls Have the Floor, Julien Besançon collected traces of this history before the walls were painted over, and published this collection in July 1968 even as the paint was drying. Read today, the graffiti of 1968 captures, in a way no conventional history can, the defining spontaneity of the events.

Julien Besançon was a radio, television, and newspaper journalist who covered the May 1968 uprising.

April 2018 | Paperback | $14.95/£11.99 | 232 pp. | 7 x 4 1/2 9780262038027
Today, in the age of CCTV, drones, medical body scans, and satellite images, photography is increasingly decoupled from human agency and human vision. In Nonhuman Photography, Joanna Zylinska offers a new philosophy of photography, going beyond the human-centric view to consider imaging practices from which the human is absent. Zylinska argues further that even those images produced by humans, whether artists or amateurs, entail a nonhuman, mechanical element—that is, they involve the execution of technical and cultural algorithms that shape our image-making devices as well as our viewing practices. At the same time, she notes, photography is increasingly mobilized to document the precariousness of the human habitat and tasked with helping us imagine a better tomorrow. With its conjoined human-nonhuman agency and vision, Zylinska claims, photography functions as both a form of control and a life-shaping force.

Joanna Zylinska is Professor of New Media and Communications at Goldsmiths, University of London.

October 2017 | Hardcover | $35.00/£27.00 | 272 pp. | 6 x 9
70 b&w photos | 9780262037020

Bark
Georges Didi-Huberman
Translated by Samuel E. Martin
On a visit to Auschwitz-Birkenau, Georges Didi-Huberman tears three pieces of bark from birch trees on the edge of the site. Looking at these pieces after his return home, he sees them as letters, a flood, a path, time, memory, flesh. The bark serves as a springboard to Didi-Huberman’s meditations on his visit, recorded in this spare, poetic, and powerful book. Bark is a personal account, drawing not on the theoretical apparatus of scholarship but on Didi-Huberman’s own history, memory, and knowledge. The text proceeds as a series of reflections, accompanied by Didi-Huberman’s photographs of the visit.

October 2017 | Hardcover | $16.95/£13.99 | 136 pp. | 5 x 7
19 b&w illus. | 9780262036849

The Eye of History
When Images Take Positions
Georges Didi-Huberman
Translated by Shane B. Lillis
From 1938 to 1955, Bertolt Brecht created montages of images and text, filling his working journal (Arbeitsjournal) and his idiosyncratic atlas of images, War Primer, with war photographs clipped from magazines and adding his own epigrammatic commentary. In this book, Georges Didi-Huberman explores the interaction of politics and aesthetics in these creations, explaining how they became the means for Brecht, a wandering poet in exile, to “take a position” about the Nazi war in Europe. Illustrated with pages from the Arbeitsjournal and War Primer and contextual images including Raoul Hausmann’s poem-posters and Walter Benjamin’s drawings, The Eye of History offers a new view of important but little-known works by Brecht.

February 2018 | Hardcover | $34.95/£27.00 | 282 pp. | 7 x 9
49 b&w illus. | 9780262037877

Centerbook
The Center for Advanced Visual Studies and the Evolution of Art-Science-Technology at MIT
Elizabeth Goldring and Ellen Sebring
Foreword by John Durant
The first comprehensive history of MIT’s Center for Advanced Visual Studies (CAVS), told through personal accounts and groundbreaking artwork.

Elizabeth Goldring is CAVS Fellow at ACT and director of the CAVS Vision Group. Ellen Sebring is a postdoctoral fellow at Duke University.

Distributed for the SA+P Press
May 2018 | Hardcover | $45.00/£35.00 | 350 pp. | 9 x 11
300 color illus., 50 b&w illus. | 9780998117058

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May 2018 | Hardcover | $45.00/£35.00 | 350 pp. | 9 x 11
300 color illus., 50 b&w illus. | 9780998117058
Cultural Studies

Incontinence of the Void
Economico-Philosophical Spandrels
Slavoj Žižek

If the most interesting theoretical interventions emerge today from the interspaces between fields, then the foremost interspaceman is Slavoj Žižek. In Incontinence of the Void (the title is inspired by a sentence in Samuel Beckett’s late masterpiece Ill Seen Ill Said), Žižek explores the empty spaces between philosophy, psychoanalysis, and the critique of political economy. He proceeds from the universal dimension of philosophy to the particular dimension of sexuality to the singular dimension of the critique of political economy. The passage from one dimension to another is immanent: the ontological void is accessible only through the impasses of sexuation and the ongoing prospect of the abolition of sexuality, which is itself opened up by the technoscientific progress of global capitalism, in turn leading to the critique of political economy.

Responding to his colleague and fellow Short Circuits author Alenka Zupančič’s What Is Sex?, Žižek examines the notion of an excessive element in ontology that gives body to radical negativity, which becomes the antagonism of sexual difference. From the economico-philosophical perspective, Žižek extrapolates from ontological excess to Marxian surplus value to Lacan’s surplus enjoyment. In true Žižekian fashion, Incontinence of the Void focuses on eternal topics while detouring freely into contemporary issues from the Internet of Things to Danish TV series.

Slavoj Žižek is a senior researcher at the University of Ljubljana, professor at New York University, and International Director of the Birkbeck Institute for the Humanities at the University of London.

September 2017 | Hardcover | $29.95/£24.00 | 328 pp. | 6 x 9
1 b&w illus. | 9780262036818
Short Circuits Series

What IS Sex?
Alenka Zupančič

Consider sublimation—conventionally understood as a substitute satisfaction for missing sexual satisfaction. But what if, as Lacan claims, we can get exactly the same satisfaction that we get from sex from talking (or writing, painting, praying, or other activities)? The point is not to explain the satisfaction from talking by pointing to its sexual origin, but that the satisfaction from talking is itself sexual. The satisfaction from talking contains a key to sexual satisfaction (and not the other way around)—even a key to sexuality itself and its inherent contradictions. The Lacanian perspective would make the answer to the simple-seeming question, “What is sex?” rather more complex. In this volume, Alenka Zupančič approaches the question from just this perspective, considering sexuality a properly philosophical problem for psychoanalysis; and by psychoanalysis, she means that of Freud and Lacan, not that of the kind of clinician practitioners called by Lacan “orthopedists of the unconscious.”

“Zupančič’s latest work takes your breath away. It is a path-breaking discovery of the philosophical wager at the heart of the psychoanalytic project. Zupančič forces us to confront for the first time the ontological significance of sex.”
—Todd McGowan, Professor of English, University of Vermont; author of Capitalism and Desire

“Zupančič performs here a remarkable feat: with the consummate clarity and precision for which she has become known, she restores to sex its florid obscurity and its enigmatic logic and gives us sexuality the ontological dignity it is due. This book is bound to be heralded as an event.”
—Joan Copjec, Professor, Brown University; author of Read My Desire and Imagine There’s No Woman

Alenka Zupančič teaches at the European Graduate School and is a researcher at the Slovenian Academy of Sciences and the Arts.

9780262534130
Short Circuits Series

The Not-Two
Logic and God in Lacan
Lorenzo Chiesa

A philosophical examination of the treatment of logic and God in Lacan’s later psychoanalytic theory.

2016 | Paperback | $28.95/£23.00 | 280 pp. | 6 x 9 | 3 tables
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Short Circuits Series

Žižek’s Jokes
(Did you hear the one about Hegel and negation?)
Slavoj Žižek

Edited by Audun Mortensen

February 2018 | Paperback | $12.95/£9.99 | 168 pp. | 5 x 7 1/2
9780262535304
(Hardcover 2014)

mitpress.mit.edu/culturalstudies
On the Couch
A Repressed History of the Analytic Couch from Plato to Freud
Nathan Kravis

The peculiar arrangement of the psychoanalyst’s office for an analytic session seems inexplicable. The analyst sits in a chair out of sight while the patient lies on a couch facing away. It has been this way since Freud, although, as Nathan Kravis points out in On the Couch, this practice is grounded more in the cultural history of reclining posture than in empirical research. Kravis, himself a practicing psychoanalyst, shows that the tradition of recumbent speech wasn’t dreamed up by Freud but can be traced back to ancient Greece, where guests reclined on couches at the symposium (a gathering for upper-class males to discuss philosophy and drink wine), and to the Roman convivium (a banquet at which men and women reclined together). From bed to bench to settee to chaise-longue to sofa: Kravis tells how the couch became an icon of self-knowledge and self-reflection as well as a site for pleasure, privacy, transgression, and healing.

Kravis draws on sources that range from ancient funerary monuments to furniture history to early photography, as well as histories of medicine, fashion, and interior decoration, and he deploys an astonishing array of images—of paintings, monuments, sculpture, photographs, illustrations, New Yorker cartoons, and advertisements.

Kravis deftly shows that, despite the ambivalence of today’s psychoanalysts—some of whom regard it as “infantilizing”—the couch continues to be the emblem of a narrative of self-discovery. Recumbent speech represents the affirmation in the presence of another of having a mind of one’s own.

“This trenchant, witty, highly intelligent, completely absorbing, often surprising, gorgeously illustrated volume was written and designed for any human being who has ever lain back to read, daydream, canoodled, or free associate on that sometimes opulent and sometimes plain piece of furniture we refer to as a couch. Bravo Nathan Kravis!”

—Siri Hustvedt

Nathan Kravis is a professor and associate director at Weill Cornell Medical College.

The Adventure
Giorgio Agamben
Translated by Lorenzo Chiesa

An ancient legend identifies Demon, Chance, Love, and Necessity as the four gods who preside over the birth of every human being. We must all pay tribute to these deities and should not try to elude or dupe them. To accept them, Giorgio Agamben suggests, is to live one’s life as an adventure—not in the trivial sense of the term, with lightness and disenchantment, but with the understanding that adventure, as a specific way of being, is the most profound experience in our human existence.

In this pithy, poetic, and compelling book, Agamben maps a journey from poems of chivalry to philosophy, from Yvain to Hegel, from Beatrice to Heidegger. The four gods of legend are joined at the end by a goddess, the most elusive and mysterious of all: Elpis, Hope. In Greek mythology, Hope remains in Pandora’s box, not because it postpones its fulfillment to an invisible beyond but because somehow it has always been already satisfied.

Here, Agamben presents Hope as the ultimate gift of the human adventure on Earth.

Giorgio Agamben is one of the leading figures in Italian philosophy.

The Dash—The Other Side of Absolute Knowledge
Rebecca Comay and Frank Ruda

An argument that what is usually dismissed as the “mystical shell” of Hegel’s thought—the concept of absolute knowledge—is actually its most “rational kernel.”

“Hegel’s thought is a mark rather than a concept. A suspension rather than a conclusion. A dash rather than a full stop. Speculation is the thought that thinks its own suspension: in order to jump better—further, higher, today, tomorrow. Welcome to this book!”

—Jean-Luc Nancy

May 2018 | Paperback | $23.95/£18.99 | 192 pp. | 9 x 6
9780262533539
Short Circuits Series
Topology of Violence
Byung-Chul Han
Translated by Amanda DeMarco
One of today’s most widely read philosophers considers the shift in violence from visible to invisible, from negativity to excess of positivity.
April 2018 | Paperback | $19.95/£14.99 | 168 pp. | 7 x 4.5
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Martin Burckhardt and Dirk Höfer
Translated by Erik Butler
Why 1 = presence and 0 = absence and the digital world formula is x = x n: an exploration of meaning in a universe of infinite replication.
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Meditations, aphorisms, maxims, notes, and comments construct a philosophy of thought congruent with the inconsistency of our reality.
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My Confrontation with Heidegger
Hartmut Lange
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A German writer’s aphoristic, poetic, and difficult reflections on Heidegger’s Being and Time.
October 2017 | Paperback | $14.95/£11.99. | 96 pp. | 7 in x 4.5
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Untimely Meditations Series

Shanzhai
Deconstruction in Chinese
Byung-Chul Han
Translated by Philippa Hurd
Tracing the thread of “decreation” in Chinese thought, from constantly changing classical masterpieces to fake cell phones that are better than the original.
October 2017 | Paperback | $14.95/£11.99 | 104 pp. | 7 x 4.5
25 color illus., 3 b&w illus. | 9780262534369
Untimely Meditations Series

Experimental Politics
Work, Welfare, and Creativity in the Neoliberal Age
Maurizio Lazzarato
Edited by Jeremy Gilbert
Translated by Arianna Boye, Jeremy Gilbert, Andrew Goffey, Mark Hayward, Jason Read, and Alberto Toscano
In Experimental Politics, Maurizio Lazzarato examines the conditions of work, employment, and unemployment in neoliberalism’s flexible and precarious labor market. This is the first book of Lazzarato’s in English that fully exemplifies the unique synthesis of sociology, activist research, and theoretical innovation that has generated his best-known concepts, such as “immaterial labor.” The book (published in France in 2009) is also groundbreaking in the way it brings Foucault, Deleuze, and Guattari to bear on the analysis of concrete political situations and real social struggles, while making a significant theoretical contribution in its own right.
Lazzarato draws on the experiences of casual workers in the French entertainment industry during a dispute over the reorganization (“reform”) of their unemployment insurance in 2004 and 2005. He sees this conflict as the first testing ground of a political program of social reconstruction. The payment of unemployment insurance would become the principal instrument for control over the mobility and behavior of the workers. The flexible and precarious workforce of the entertainment industry prefigured what the entire workforce in contemporary societies is in the process of becoming: in Foucault’s words, a “floating population” in “security societies.” Lazzarato argues further that parallel to economic impoverishment, neoliberalism has produced an impoverishment of subjectivity—a reduction in existential intensity. A substantial introduction by Jeremy Gilbert situates Lazzarato’s analysis in a broader context.
Maurizio Lazzarato is a sociologist and philosopher in Paris. He is the author of Governing by Debt and Signs and Machines: Capitalism and the Production of Subjectivity, both published by Semiotext(e).
December 2017 | Hardcover | $30.00/£24.00 | 312 pp. | 5.375 x 8
9780262034869
Technologies of Lived Abstraction Series
Global Gay
How Gay Culture Is Changing the World
Frédéric Martel
Foreword by Michael Bronski
Translated by Patsy Baudoin

In Global Gay, Frédéric Martel visits more than fifty countries and documents a revolution underway around the world: the globalization of LGBT rights. From Saudi Arabia to South Africa, from Amsterdam to Tel Aviv, from Singapore to the United States, activists, culture warriors, and ordinary people are part of a movement. Martel interviews the proprietor of a “gay-friendly” café in Amman, Jordan; a Cuban-American television journalist in Fort Lauderdale, Florida; a South African jurist who worked with Nelson Mandela to enshrine gay rights in the country’s constitution; an American lawyer who worked on the campaign for marriage equality; an Egyptian man who fled his country after escaping a raid on a gay club; and many others. He tells us that in China, homosexuality is neither prohibited nor permitted, and that much Chinese gay life takes place on social media; that in Iran, because of the strict separation of the sexes, it seems almost easier to be gay than heterosexual; and that Raul Castro’s daughter, a gay rights icon in Cuba, expressed her lingering anti-American sentiments by calling for Pride celebrations in May rather than June. Ten countries maintain the death penalty for homosexuals. “Homophobia is what Arab governments give to Islamists to keep them calm,” one activist tells Martel.

Martel finds that although the “gay American way of life” has created a global template for gay activism and culture, each country offers distinctly local variations. And around the world, the status of gay rights has become a measure of a country’s democracy and modernity.

Global Gay has been adapted into an award-winning television documentary. This English edition has been thoroughly revised and updated.

Frédéric Martel, a researcher at Sciences-Po Paris and ZHdK Zurich, is the author of nine books, the host and producer of the French radio show Soft Power, and foreign affairs columnist at Slate.fr.

A Brief History of Feminism
Patu and Antje Schrupp
Translated by Sophie Lewis

The history of feminism? The right to vote, Susan B. Anthony, Gloria Steinem, white pantsuits? Oh, but there’s so much more. And we need to know about it, especially now. In pithy text and pithier comics, A Brief History of Feminism engages us, educates us, makes us laugh, and makes us angry. It begins with antiquity and the early days of Judeo-Christianity. (Mary Magdalene questions the maleness of Jesus’s inner circle: “People will end up getting the notion you don’t want women to be priests.”) Jesus: “Really, Mary, do you always have to be so negative?” It continues through the Middle Ages, the Early Modern period, and the Enlightenment (“Liberty, equality, fraternity!” “But fraternity means brotherhood!”). It covers the beginnings of an organized women’s movement in the nineteenth century, second-wave Feminism, queer feminism, and third-wave Feminism.

Along the way, we learn about important figures: Olympe de Gouges, author of the “Declaration of the Rights of Woman and the Female Citizen” (guillotined by Robespierre); Flora Tristan, who linked the oppression of women and the oppression of the proletariat before Marx and Engels set pen to paper; and the poet Audre Lorde, who pointed to the racial obliviousness of mainstream feminism in the 1970s and 1980s. We learn about bourgeois and working-class issues, and the angry racism of some American feminists when black men got the vote before women did. We see God as a long-bearded old man emerging from a cloud (and once, as a woman with her hair in curlers). And we learn the story so far of a history that is still being written.

“Patu and Antje Schrupp’s A Brief History of Feminism tells a story spanning some 2,300 years, as women from antiquity through the present attempt to create a more livable world. Laced with polemic, it’s full of little-known facts about feminist thinkers and activists who insist on the universality of female experience. This graphic novel is one of the best guides to world history I’ve seen.”

—Chris Kraus, author of I Love Dick and After Kathy Acker

Patu is an artist and cofounder of the artist collective radical jetset, Antje Schrupp is a journalist and political scientist.

April 2018 | Hardcover | $27.95/£22.00 | 296 pp. | 6 x 9
9780262037815
The Art of Naming
Michael Ohl
Translated by Elisabeth Lauffer

Tyranosaurus rex. Homo sapiens. Heteropoda davidbowie. Behind each act of scientific naming is a story. In this entertaining and illuminating book, Michael Ohl considers scientific naming as a joyful and creative act. There are about 1.8 million discovered and named plant and animal species, and millions more still to be discovered. Naming is the necessary next step after discovery; it is through the naming of species that we perceive and understand nature. Ohl explains the process, with examples, anecdotes, and a wildly varied cast of characters. He describes the rules for scientific naming; the vernacular isn’t adequate. These rules—in standard binomial nomenclature, the generic name followed by specific name—go back to Linnaeus; but they are open to idiosyncrasy and individual expression. A lizard is designated Barbataurus morrisoni (in honor of the Doors’ Jim Morrison, the Lizard King); a member of the horsefly family Scaptia beyoncéeae. Ohl, a specialist in “winged things that sting,” confesses that among the many wasp species he has named is Ampulex dementor, after the dementors in the Harry Potter novels. Scientific names have also been deployed by scientists to insult other scientists, to make political statements, and as expressions of romantic love: “I shall name this beetle after my beloved wife.”

The Art of Naming takes us on a surprising and fascinating journey, in the footsteps of the discoverers of species and the authors of names, into the nooks and crannies and drawers and cabinets of museums, and through the natural world of named and not-yet-named species.

“If you’ve ever wondered what’s in a name—and haven’t we all?—then The Art of Naming is the book for you. Smart, funny, packed with tales of scientific feuds, enraged politicians, outsized adventure, and egos, Michael Ohl reminds us that in the wonder of name lies the wonder of life on Earth itself.”

—Deborah Blum, Pulitzer Prize winner; author of The Poisoner’s Handbook

“Michael Ohl’s brilliant book shows that although systematic biologists are sometimes said to be crazy, it’s the other way around; taxonomy is a psychoactive science that prevents madness.”

—Fredrik Sjöberg, author of The Fly Trap

Michael Ohl is a biologist at the Natural History Museum of Berlin and an associate professor at Humboldt University in Berlin.

April 2018 | Hardcover | $29.95 (£24.00) | 312 pp. | 6 x 9 | 61 b&w illus. 9780262037761

Sympathy for the Traitor
A Translation Manifesto
Mark Polizzotti

For some, translation is the poor cousin of literature, a necessary evil if not an outright travesty—summed up by the old Italian play on words, traduttore, traditore (translator, traitor). For others, translation is the royal road to cross-cultural understanding and literary enrichment. In this nuanced and provocative study, Mark Polizzotti attempts to reframe the debate along more fruitful lines. Eschewing both these easy polarities and the increasingly abstract discourse of translation theory, he brings the main questions into clearer focus: What is the ultimate goal of a translation? What does it mean to label a rendering “faithful”? (Faithful to what?) Is something inevitably lost in translation, and can something also be gained? Does translation matter, and if so, why? Unashamedly opinionated, both a manual and a manifesto, his book invites us to sympathize with the translator not as a “traitor” but as the author’s creative partner.

Polizzotti, himself a translator of authors from Patrick Modiano to Gustave Flaubert, explores what translation is and what it isn’t, and how it does or doesn’t work. Translation, he writes, “skirts the boundaries between art and craft, originality and replication, altruism and commerce, genius and hack work.” In Sympathy for the Traitor, he shows us how to read not only translations but also the act of translation itself, treating it not as a problem to be solved but as an achievement to be celebrated—something, as Goethe put it, “impossible, necessary, and important.”

“Translation is the most delicate art, a form of mimetic magic invisible to many, taken for granted by readers who would be lost without it. Mark Polizzotti’s book makes the hazards and thorny choices involved in translation vividly evident, but goes much further, into questions of enduring perplexity that arise from the interface of cultures, the homogenization of life in a shrinking world, and the effort to preserve difference while facilitating understanding and the increasingly abstract discourse of translation theory, he brings the main questions into clearer focus: What is the ultimate goal of a translation? What does it mean to label a rendering “faithful”? (Faithful to what?) Is something inevitably lost in translation, and can something also be gained? Does translation matter, and if so, why? Unashamedly opinionated, both a manual and a manifesto, his book invites us to sympathize with the translator not as a “traitor” but as the author’s creative partner.

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Mark Polizzotti is Publisher and Editor in Chief at the Metropolitan Museum of Art, New York, and has translated over fifty books.

April 2018 | Hardcover | $22.95 (£17.99) | 200 pp. | 5.375 x 8 9780262037990
Break.up
A Novel in Essays
Joanna Walsh

A novel in essays that locates a “romance” within the mesh of electronic communication.

Praise for Joanna Walsh
“Walsh’s writing has intellectual rigor and bags of formal bravery.”
—The Financial Times

Joanna Walsh’s work has appeared in Granta, Narrative, The Stinging Fly, and Guernica, among other publications.

Distributed for Semiotext(e) May 2018 | Paperback | $16.95 | 272 pp. | 6 x 9 | 30 b&w illus.
9781635900149
Native Agents Series
For sale in North America only

Now The Night Begins
Alain Guiraudie
Translated by Jeffrey Zuckerman

The winner of France’s prestigious Prix Sade, Now the Night Begins is a meditation on friendship, love, obsession, power, and abuse, by turns hyperrealist and phantasmagoric, recalling the work of Sade and Bataille.

“The genial perversity of Alain Guiraudie’s Now the Night Begins is something rare and fascinatingly energized, a metaphysical and moral slapstick that points to the arbitrariness of all authority and the fluidity of all desires. In its way, the most elegant, certainly the most hilarious brief for anarchy that anyone has written in a long time.” —Gary Indiana

Alain Guiraudie is a French film director, screenwriter, and novelist.

Distributed for Semiotext(e) May 2018 | Hardcover | $24.95/$20.00 | 224 pp. | 6 x 9
9781635900057
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Dusty Pink
Jean-Jacques Schuhl
Translated by Jeffrey Zuckerman

A cult classic in France, this is the first translation of a novel that captures a subjective stroll through an underground, glamorous Paris.

Cult author Jean-Jacques Shuhl won the Prix Goncourt in 2000 for his novel Ingrid Caven, which sold over 235,000 copies in France.

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Vzszhhzz
Jeanne Graff

A novel that captures the glancing intersections of a loose group of artists and lawyers, restaurateurs, philosophers, wine-makers, and boxers.

Writer and curator Jeanne Graff is a columnist for May Revue (Paris), and teaches art school in Geneva at HEAD.

Distributed for Semiotext(e) April 2018 | Paperback
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Being Here is Everything
The Life of Paula Modersohn-Becker
Marie Darrieussecq
Translated by Penny Hueston
First published in France in 2016, Being Here Is So Much traces the short, obscure, and prolific life of the German expressionist painter Paula Modersohn-Becker (1876–1907). In a brief career, cut short by her death from an embolism at the age of thirty-one, shortly after she gave birth to a child, Modersohn-Becker trained in Germany, traveled often to Paris, developed close friendships with the sculptor Clara Westhoff and the poet Rainer Maria Rilke, and became one of her generation’s preeminent artists, helping introduce modernity to the twentieth century alongside such other painters as Picasso and Matisse.

Marie Darrieussecq’s triumphant and illuminating biography at once revives Modersohn-Becker’s reputation as a significant figure in modernism and sheds light on the extreme difficulty women have faced in attaining recognition and establishing artistic careers.

“Best Book on Art 2016”
—Lire magazine

“A biography full of life force, drafted in the present with grace. . . Dazzling!”
—Elle

“A magnetic portrait of a woman, taking shape through the seemingly simple, but always so beautiful, writing of Marie Darrieussecq.”
—Vogue

“Between the lines, this very beautiful text is read as a feminist manifesto, that constantly questions the place for women in art.”
—Les Inrockuptibles

Marie Darrieussecq is recognized as one of the leading voices of French contemporary literature.

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The Weight of the Earth
The Tape Journals of David Wojnarowicz
David Wojnarowicz
Edited by Lisa Darms and David O’Neill
Artist, writer, and activist David Wojnarowicz (1954–1992) was an important figure in the downtown New York art scene. His art was preoccupied with sex, death, violence, and the limitations of language. At the height of the AIDS epidemic, Wojnarowicz began keeping audio journals, returning to a practice he’d begun in his youth. The Weight of the Earth presents transcripts of these tapes, documenting Wojnarowicz’s turbulent attempts to understand his anxieties and passions, and tracking his thoughts as they develop in real time.

David Wojnarowicz (1954—1992) was a painter, filmmaker, photographer, writer, AIDS activist, and one of the most prominent figures in the New York art world of the 1980s. Lisa Darms is a senior archivist at NYU, and founder of the Fales Riot Grrrl Collection. David O’Neill is the managing editor of Bookforum.

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A Literary Biography
Chris Kraus
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“Completely enthralling. . . A new generation of writers will be inspired by Kathy. It’s a gift to Kathy Acker and her legacy, and a gift to all the women who read Chris’ books.”
—Lenny Letter

Chris Kraus is an author and teaches at the European Graduate School, and author of I Love Dick, also published by Semiotext(e).

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August 2017 | Hardcover | $24.95 | 352 pp. | 6 x 9 | 9781635900064
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Flowers of Perversion, Volume 2
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Stephen Thrower is widely regarded as one of the most authoritative historians of exploitation and underground cinema writing today.

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Reflections on Life, Landscape, and Song
Shirley Collins

Introduction by Stewart Lee

A legendary singer, folklorist, and music historian, Shirley Collins has been an integral part of the folk-music revival for more than sixty years. In her new memoir, All in the Downs, Collins tells the story of that lifelong relationship with English folksong—a dedication to artistic integrity that has guided her through the triumphs and tragedies of her life.

Generously illustrated with rare archival material.

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Brian Parsons

A rarely seen collection of archival postcards, drawings, and photographs documenting London’s great cemeteries.

Brian Parsons is the author of the highly acclaimed London Cemeteries: An Illustrated Guide and Gazeteer, widely considered to be the definitive work on the capital’s cemeteries.

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July 2018 Paperback | $30.00/£24.00 | 240 pp. | 7 x 8 1/2 | 178 color illus. | 9781907222641

High Static, Dead Lines
Sonic Spectres & the Object Hereafter
Kristen Gallerneaux

A literary mix tape that explores the entwined boundaries between sound, material culture, landscape and esoteric belief.

Kristen Gallerneaux is a curator at the Henry Ford Museum in Dearborn, Michigan.

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July 2018 Paperback | $21.95/£16.99 | 264 pp. | 5.8 x 8.2 | 24 b&w illus. | 9781907222665
We Can’t Stop Thinking About the Future
Aleksandra Mir
This book provides a companion to Aleksandra Mir’s latest body of work Space Tapestry: Faraway Missions, exhibited at Tate Liverpool and Modern Art Oxford.
Aleksandra Mir is an artist with an international practice of twenty-five years. Her most well-known project, First Woman on the Moon (1999), is included in the collections of The Solomon R. Guggenheim Museum and the Tate.
Distributed for Strange Attractor Press
August 2017 | Paperback | $18.95/£14.99 | 158 pp. | 8 x 12 | 44 b&w illus. | 9781907222542

Gossamer Days
Spiders, Humans and Their Threads
Eleanor Morgan
A lively and personal account of the strange, centuries long entanglement between humans and spiders.
Eleanor Morgan is a London-based artist, lecturer and writer. She holds a PhD from the Slade School of Fine Art.
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In Fairyland
The World of Tessa Farmer
Edited by Catriona McAra
The first substantial scholarly volume devoted to artist Tessa Farmer’s work.
Dr Catriona McAra is Curatorial and Exhibitions Manager at Leeds College of Art.
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The Tarot Deck of Austin Osman Spare
Edited by Jonathan Allen
A seventy-nine-card, hand-painted tarot deck created c.1906 by the mystic and artist Austin Osman Spare, reproduced in its entirety, accompanied by contemporary images and texts.
Jonathan Allen is a curator of the Magic Circle Museum in London.
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ARTMargins publishes scholarly articles and essays about contemporary art, 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 acts as a forum for scholars, theoreticians, and critics from a variety of disciplines. See also ARTMargins’ independent online outlet, ARTMargins Online (artmargins.com).

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Quarterly
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Bonnie Marranca, Editor

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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.

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Thresholds
Annual

Established in 1992, Thresholds is the annual peer-reviewed journal produced by the MIT Department of Architecture. Each independently themed issue features content from leading scholars and practitioners in the fields of architecture, art, and culture. The MIT Press began publishing Thresholds with issue 45, "MYTH". The issue will be available via subscription or as a single issue purchase when the content is live on this website.

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Hans M. Wingler

Available again in a boxed hardcover edition, the definitive work on Bauhaus.

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

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

2015 | Boxed Hardcover | $210.95/£160.00 | 680 pp. | 10 x 14 | 9780262230339

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