Dear Friends and Readers,

At this time of rapid change in how knowledge and ideas are shared, books continue to rock our world. The works featured in our Spring 2020 season extend a legacy of excellence and daring in content, design, and production, of which we at the MIT Press are very proud. Our unparalleled track record of publishing women in science and technology persists, with Ainissa Ramirez’s *The Alchemy of Us*, Catherine D’Ignazio and Lauren Klein’s *Data Feminism*, and Matilde Marcolli’s *Lumen Naturae*. Our focus on voices that bridge science, technology, art, and design is well reflected in Hashim Sarkis, Roi Salguezio Barrio, and Gabriel Kozlowski’s *The World as an Architectural Project*. And, in our growing embrace of imagined futures and pasts through the literary genre of science fiction, we are extremely proud to reissue here six important novels by the incomparable Stanisław Lem. We invite you to browse these pages, and trust you will find much that inspires and ignites.

Amy Brand
Director, The MIT Press


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When Blood Breaks Down
Lessons from Leukemia

Mikkael A. Sekeres

When you are told that you have leukemia, your world stops. Your brain can’t function. You are asked to make decisions about treatment almost immediately, when you are not in your right mind. And yet you pull yourself together and start asking questions. Beside you is your doctor, whose job it is to solve the awful puzzle of bone marrow gone wrong. The two of you are in it together. In When Blood Breaks Down, Mikkael Sekeres, a leading cancer specialist, takes readers on the journey that patient and doctor travel together.

Sekeres, who writes regularly for the Well section of the New York Times, tells the compelling stories of three people who receive diagnoses of adult leukemia within hours of each other: Joan, a 48-year-old surgical nurse, a caregiver who becomes a patient; David, a 68-year-old former factory worker who bows to his family’s wishes and pursues the most aggressive treatment; and Sarah, a 36-year-old pregnant woman who must decide whether to undergo chemotherapy and put her fetus at risk. We join the intimacy of the conversations Sekeres has with his patients, and watch as he teaches trainees. Along the way, Sekeres also explores leukemia in its different forms and the development of drugs to treat it—describing, among many other fascinating details, the invention of the bone marrow transplant (first performed experimentally on beagles) and a treatment that targets the genetics of leukemia.

The lessons to be learned from leukemia, Sekeres shows, are not merely medical; they teach us about courage and grace and defying the odds.

Mikkael A. Sekeres, MD, is Director of the Leukemia Program at the Cleveland Clinic, where he is also Professor of Medicine and Vice Chair for Clinical Research at the Taussig Cancer Institute.

“Sekeres nimbly unravels the mysteries of leukemia, while gently probing how human beings navigate the shoals of cataclysmic disease. Fascinating tales of historical and current research are deftly woven into the poignant stories of his patients. Absorbing and moving.”
—Danielle Ofri, author of When We Do Harm: A Doctor Confronts Medical Error
The Alchemy of Us fills in the gaps of most books about technology by telling the tales of little-known inventors, or by taking a different angle to well-known ones. I chose to look at the gaps, at the silences in history, because they too are instructive about the makings of our culture. I highlight “others” to allow more people to see their reflection. I use storytelling with the hopes of bringing the wonder and fun of science to more people. . . .

Overall, The Alchemy of Us seeks to create a new connection to the world, to history, and to each other. Admittedly, the linkage between science and culture may seem a heady concept, but an erudite twentieth-century sociologist named Madonna sang about it when she crooned that we live in a material world. She was absolutely right. Everything around us is made of something. But not only do we live in a material world, we are in a dance with these materials, too. We form them, but they, in turn, shape us.

—Introduction, The Alchemy of Us

Our ancestors slept differently. They didn’t sleep longer. They didn’t sleep better. What they did do was sleep in a manner that wouldn’t really be recognizable to us today. Before the Industrial Revolution, our ancestors slept at night in two separate intervals. If we looked back, we would see them retiring for the evening around nine or ten p.m. and sleep for three and a half hours. Then, unceremoniously, they’d wake up after midnight and stay up for about an hour or so. When they grew tired again, they would return to bed and doze off for another three and a half. These distinct doses of slumber were known as “first sleep” and “second sleep,” and this was the customary way of catching z’s.

—Chapter 1, The Alchemy of Us
The Alchemy of Us
How Humans and Matter Transformed One Another

Ainissa Ramirez

In *The Alchemy of Us*, scientist and science writer Ainissa Ramirez examines eight inventions—clocks, steel rails, copper communication cables, photographic film, light bulbs, hard disks, scientific labware, and silicon chips—and reveals how they shaped the human experience. Ramirez tells the stories of the woman who sold time, the inventor who inspired Edison, and the hotheaded undertaker whose invention pointed the way to the computer. She describes, among other things, how our pursuit of precision in timepieces changed how we sleep; how the railroad helped commercialize Christmas; how the necessary brevity of the telegram influenced Hemingway’s writing style; and how a young chemist exposed the use of Polaroid’s cameras to create passbooks to track black citizens in apartheid South Africa. These fascinating and inspiring stories offer new perspectives on our relationships with technologies.

Ramirez shows how materials were shaped by inventors, but also how those materials shaped culture, chronicling each invention and its consequences—intended and unintended. Filling in the gaps left by other books about technology, Ramirez showcases little-known inventors—particularly people of color and women—who had a significant impact but whose accomplishments have been hidden by mythmaking, bias, and convention. Doing so, she shows us the power of telling inclusive stories about technology. She also shows that innovation is universal—whether it’s splicing beats with two turntables and a microphone or splicing genes with two test tubes and CRISPR.

Ainissa Ramirez is a materials scientist and sought-after public speaker and science communicator. A Brown and Stanford graduate, she has worked as a research scientist at Bell Labs and held academic positions at Yale University and MIT. She has written for *Time*, *Scientific American*, the *American Scientist*, and *Forbes*, and makes regular appearances on PBS’s *SciTech Now*.

“We live in a world so dominated by our own inventions that, as Ainissa Ramirez observes, we’ve reinvented ourselves to accommodate them. *The Alchemy of Us* is at once timely, informative, and fascinating—a totally compelling work.”

— Elizabeth Kolbert, Pulitzer Prize–winning author of *The Sixth Extinction*
Keep Calm and Log On
Your Handbook for Surviving the Digital Revolution
Gillian “Gus” Andrews

Feeling overwhelmed by an avalanche of online content? Anxious about identity theft? Unsettled by the proliferation of fake news? Welcome to the digital revolution. Wait—wasn’t the digital revolution supposed to make our lives better? It was going to be fun and put the world at our fingertips. What happened? Keep Calm and Log On is a survival handbook that will help you achieve online mindfulness and overcome online helplessness—the feeling that tech is out of your control—with tips for handling cybersecurity, creepy ads, untrustworthy information, and much more.

Taking a cue from the famous World War II morale-boosting slogan (“Keep Calm and Carry On”), Gus Andrews shows us how to adapt the techniques our ancestors used to survive hard times, so we can live our best lives online. She explains why media and technology stress us out, and offers empowering tools for coping. Mindfulness practices can help us stay calm and conserve our attention purposefully. Andrews shares the secret of understanding our own opinions’ “family trees” in order to identify misleading “fake news.” She provides tools for unplugging occasionally, overcoming feelings that we are “bad at technology,” and taking charge of our security and privacy. Andrews explains how social media algorithms keep us from information we need and why “creepy ads” seem to follow us online. Most importantly, she urges us to work to rebuild the trust in our communities that the internet has broken.

Gillian “Gus” Andrews, EdD, is a public educator, researcher, and digital security trainer. She produced The Media Show, a media literacy series on YouTube.

How to survive the digital revolution without getting trampled: your guide to online mindfulness, digital self-empowerment, cybersecurity, creepy ads, trustworthy information, and more.

May
7 1/4 x 9 1/4, 408 pp.
78 illus.
$24.95T/£20.00 paper
978-0-262-53876-3

- If we identify information that is frightening and understand where it comes from, we can lower our stress levels in order to make better decisions.
- If we notice we are distracted, we can get our attention back on track.
- If we understand why we feel helpless, we can work to build skills we may be missing.
- If we understand where our gut reactions and opinions come from, we can overcome biases that might make us fall for fake news.
How to Grow a Robot
Developing Human-Friendly, Social AI
Mark H. Lee

Most robots are not very friendly. They vacuum the rug, mow the lawn, dispose of bombs, even perform surgery—but they aren’t good conversationalists. It’s difficult to make eye contact. If the future promises more human-robot collaboration in both work and play, wouldn’t it be better if the robots were less mechanical and more social? In How to Grow a Robot, Mark Lee explores how robots can be more human-like, friendly, and engaging.

Developments in artificial intelligence—notably Deep Learning—are widely seen as the foundation on which our robot future will be built. These advances have already brought us self-driving cars and chess match-winning algorithms. But, Lee writes, we need robots that are perceptive, animated, and responsive—more like humans and less like computers, more social than machine-like, and more playful and less programmed. The way to achieve this, he argues, is to “grow” a robot so that it learns from experience—just as infants do.

After describing “what’s wrong with artificial intelligence” (one key shortcoming: it’s not embodied), Lee presents a different approach to building human-like robots: developmental robotics, inspired by developmental psychology and its accounts of early infant behavior. He describes his own experiments with the iCub humanoid robot and its development from newborn helplessness to ability levels equal to a nine-month-old, explaining how the iCub learns from its own experiences. AI robots are designed to know humans as objects; developmental robots will learn empathy. Developmental robots, with an internal model of “self,” will be better interactive partners with humans. That is the kind of future technology we should work toward.

Mark H. Lee is Professor of Computer Science at Aberystwyth University, Wales.
The Power of Experiments
Decision Making in a Data-Driven World
Michael Luca and Max H. Bazerman

Have you logged into Facebook recently? Searched for something on Google? Chosen a movie on Netflix? If so, you’ve probably been the unwitting participant in a variety of experiments—also known as randomized controlled trials—designed to test the impact of different online experiences. Once an esoteric tool for academic research, the randomized controlled trial has gone mainstream. No tech company worth its salt (or its share price) would dare make major changes to its platform without first running experiments to understand how they would influence user behavior. In this book, Michael Luca and Max Bazerman explain the importance of experiments for decision making in a data-driven world.

Luca and Bazerman describe the central role experiments play in the tech sector, drawing lessons and best practices from the experiences of such companies as StubHub, Alibaba, and Uber. Successful experiments can save companies money—eBay, for example, discovered how to cut $50 million from its yearly advertising budget—or bring to light something previously ignored, as when Airbnb was forced to confront rampant discrimination by its hosts. Moving beyond tech, Luca and Bazerman consider experimenting for the social good—different ways governments are using experiments to influence or “nudge” behavior ranging from voter apathy to school absenteeism. Experiments, they argue, are part of any leader’s toolkit. With this book, readers can become part of “the experimental revolution.”


“Luca and Bazerman tell the fascinating story of the rise of experiments in the tech sector and beyond, and deliver a powerful message: experiments are transforming how businesses and governments make decisions. Going only by gut isn’t enough—successful leaders need to move between data and decisions.”
—Charles Duhigg, bestselling author of The Power of Habit and Smarter Faster Better

“Luca and Bazerman’s The Power of Experiments will open your eyes about how to distill information from data.”
—Alvin E. Roth, Craig and Susan McCaw Professor of Economics, Stanford University; recipient of the 2012 Nobel Memorial Prize in Economics
Leading in the Digital World
How to Foster Creativity, Collaboration, and Inclusivity

Amit S. Mukherjee

Certain ideas about business leadership are held to be timeless, and certain characteristics of leaders—often including a square jaw, a deep voice, and extroversion—are said to be universal. In *Leading in the Digital World*, Amit Mukherjee argues that since digital technologies are changing everything else, how could they not change leadership ideologies and styles? As more people worldwide participate equally in business, those assumptions about a leader’s ideal profile have become irrelevant. Offering a radical rethinking of leadership, Mukherjee shows why digital technologies call for a new kind of leader—one who emphasizes creativity, collaboration, and inclusivity.

Drawing on a global survey of 700 mid-tier to senior executives and interviews with C-level executives from around the world, Mukherjee explains how digital technologies are already reshaping organizations and work and what this means for leaders. For example, globally dispersed businesses can’t reserve key leadership roles for people from exclusive groups; leadership must become inclusive, or fail. Leaders must learn to collaborate in a multipolar world and networked organizations, working with co-located and non-co-located colleagues. Leaders must lead for creativity rather than productivity. Focusing on practice, Mukherjee outlines goals and strategies, warns against unthinking assumptions, and explains how leaders can identify the mindsets, behaviors, and actions they need to pursue. With *Leading in the Digital World*, Mukherjee offers the definitive book on leadership for the digital era.

*Amit S. Mukherjee* is Professor of Leadership and Strategy at Hult International Business School at its Cambridge, Massachusetts, campus. He formerly held the same title at at IMD. His book *The Spider’s Strategy* was named “one of the thirty best business books of 2009” by Soundview Executive Book Summaries.

The definitive book on leadership in the digital era: why digital technologies call for leadership that emphasizes creativity, collaboration, and inclusivity.

April
6 x 9, 192 pp.
12 illus.

$34.95/£28.00 cloth
978-0-262-04394-6

Management on the Cutting Edge series, published in cooperation with *MIT Sloan Management Review*
Coding Democracy
How Hackers Are Disrupting Power, Surveillance, and Authoritarianism

Maureen Webb

foreword by Cory Doctorow

Hackers have a bad reputation, as shady deployers of bots and destroyers of infrastructure. In Coding Democracy, Maureen Webb offers another view. Hackers, she argues, can be vital disruptors. Hacking is becoming a practice, an ethos, and a metaphor for a new wave of activism in which ordinary citizens are inventing new forms of distributed, decentralized democracy for a digital era. Confronted with concentrations of power, mass surveillance, and authoritarianism enabled by new technology, the hacking movement is trying to “build out” democracy into cyberspace.

Webb travels to Berlin, where she visits the Chaos Communication Camp, a flagship event in the hacker world; to Silicon Valley, where she reports on the Apple-FBI case, the significance of Russian troll farms, and the hacking of tractor software by desperate farmers; to Barcelona, to meet the hacker group XNet, which has helped bring nearly 100 prominent Spanish bankers and politicians to justice for their role in the 2008 financial crisis; and to Harvard and MIT, to investigate the institutionalization of hacking. Webb describes an amazing array of hacker experiments that could dramatically change the current political economy. These ambitious hacks aim to displace such tech monoliths as Facebook and Amazon; enable worker cooperatives to kill platforms like Uber; give people control over their data; automate trust; and provide citizens a real say in governance, along with capacity to reach consensus. Coding Democracy is not just another optimistic declaration of technological utopianism; instead, it provides the tools for an urgently needed upgrade of democracy in the digital era.

Maureen Webb is a labor lawyer and human rights activist. She is the author of Illusions of Security: Global Surveillance and Democracy in the Post-9/11 World and has taught national security law as an Adjunct Professor at the University of British Columbia.
Data Feminism

Catherine D'Ignazio and Lauren F. Klein

Today, data science is a form of power. It has been used to expose injustice, improve health outcomes, and topple governments. But it has also been used to discriminate, police, and surveil. This potential for good, on the one hand, and harm, on the other, makes it essential to ask: Data science by whom? Data science for whom? Data science with whose interests in mind? The narratives around big data and data science are overwhelmingly white, male, and techno-heroic. In Data Feminism, Catherine D'Ignazio and Lauren Klein present a new way of thinking about data science and data ethics—one that is informed by intersectional feminist thought.

Illustrating data feminism in action, D'Ignazio and Klein show how challenges to the male/female binary can help to challenge other hierarchical (and empirically wrong) classification systems. They explain how, for example, an understanding of emotion can expand our ideas about effective data visualization, and how the concept of invisible labor can expose the significant human efforts required by our automated systems. And they show why the data never, ever “speak for themselves.”

Data Feminism offers strategies for data scientists seeking to learn how feminism can help them work toward justice, and for feminists who want to focus their efforts on the growing field of data science. But Data Feminism is about much more than gender. It is about power, about who has it and who doesn’t, and about how those differentials of power can be challenged and changed.

Catherine D'Ignazio is Assistant Professor of Urban Science and Planning in the Department of Urban Studies and Planning at MIT. Lauren F. Klein is Associate Professor of English and Quantitative Theory and Methods at Emory University.
Health Design Thinking
Creating Products and Services for Better Health

Bon Ku, MD, and Ellen Lupton

This book makes a case for applying the principles of design thinking to real-world health care challenges. As health care systems around the globe struggle to expand access, improve outcomes, and control costs, Health Design Thinking offers a human-centered approach for designing health care products and services, with examples and case studies that range from drug packaging and exam rooms to internet-connected devices for early detection of breast cancer. Written by leaders in the field—Bon Ku, a physician and founder of the innovative Health Design Lab at Sidney Kimmel Medical College, and Ellen Lupton, an award-winning graphic designer and curator at Cooper Hewitt Smithsonian Design Museum—the book outlines the fundamentals of design thinking and highlights important products, prototypes, and research in health design.

Health design thinking uses play and experimentation rather than a rigid methodology. It draws on interviews, observations, diagrams, storytelling, physical models, and role playing; design teams focus not on technology but on problems faced by patients and clinicians. The book’s diverse case studies show health design thinking in action. These include the development of PillPack, which frames prescription drug delivery in terms of user experience design; a credit card–size device that allows patients to generate their own electrocardiograms; and improved emergency room signage. Drawings, photographs, storyboards, and other visualizations accompany the case studies.

Bon Ku, MD, a practicing emergency physician, is Assistant Dean for Health and Design at Sidney Kimmel Medical College at Thomas Jefferson University, where he is also Director of the Health Design Lab. Ellen Lupton is Senior Curator of Contemporary Design at Cooper Hewitt, Smithsonian Design Museum in New York. She is the author of many books, including Beautiful Users, Design is Storytelling, and The Senses: Design Beyond Design.

“With carefully laid out examples and in simple language, Bon Ku and Ellen Lupton offer a blueprint for how we may think more productively, more innovatively, and more empathically—to think, that is, like a designer. The key is to reframe the questions we are asking.”

—Elizabeth Guffey, author of Designing Disability
The World as an Architectural Project

Hashim Sarkis and Roi Salgueiro Barrio
with Gabriel Kozlowski

The world's growing vulnerability to planet-sized risks invites action on a global scale. *The World as an Architectural Project* shows how for more than a century architects have imagined the future of the planet through world-scale projects. With fifty speculative projects by Patrick Geddes, Alison and Peter Smithson, Kiyonori Kikutake, Saverio Muratori, Takis Zenetos, Sergio Bernardes, Juan Navarro Baldeweg, Luc Deleu, and many others, documented in text and images, this ambitious and wide-ranging book is the first compilation of its kind.

Interestingly, architects begin to address the world as a project long before the advent of contemporary globalism and its assorted anxieties. The Spanish urban theorist and entrepreneur Arturo Soria y Mata, for example, in 1882 envisions a system that connects the entire planet in a linear urban network. In 1927, Buckminster Fuller’s “World Town Plan—4D Tower” proposes to solve global housing problems with mobile structures delivered and installed by a Zeppelin. And Joyce Hsiang and Bimal Mendis visualize the conditions of a worldwide “City of Seven Billion” in a 2015–2019 project. Rather than indulging the cliché of the megalomaniac architect, this volume presents a discipline reflecting on its own responsibilities.

Hashim Sarkis is Dean of the School of Architecture and Planning at MIT and principal architect in Hashim Sarkis Studios, based in Cambridge and Beirut. He is Curator of the 2020 Venice Architectural Biennale. Previously, he was the president of the Biennale’s international jury in 2016. Roi Salgueiro Barrio, an architect and urbanist, founder of RSAU, is an instructor and Research Associate at the MIT School of Architecture and Planning. Gabriel Kozlowski, an architect and curator, is a Research Associate at the MIT School of Architecture and Planning and cocurator of the Brazilian pavilion at the 2018 Venice Architectural Biennale.
Home Computers
100 Icons that Defined a Digital Generation

Alex Wiltshire
photographs by John Short

Today, people carry powerful computers in our pockets and call them “phones.” A generation ago, people were amazed that the processing power of a mainframe computer could be contained in a beige box on a desk. This book is a celebration of those early home computers, with specially commissioned new photographs of 100 vintage computers and a generous selection of print advertising, product packaging, and instruction manuals. Readers can recapture the glory days of fondly remembered (or happily forgotten) machines including the Commodore 64, TRS-80, Apple Lisa, and Mattel Aquarius—traces of the techno-utopianism of the not-so-distant past.

Home Computers showcases mass-market success stories, rarities, prototypes, one-offs, and never-before-seen specimens. The heart of the book is a series of artful photographs that capture idiosyncratic details of switches and plugs, early user-interface designs, logos, and labels. After a general scene-setting retrospective, the book proceeds computer by computer, with images of each device accompanied by a short history of the machine, its inventors, its innovations, and its influence. Readers who inhabit today’s always-on, networked, inescapably connected world will be charmed by this visit to an era when the digital revolution could be powered down every evening.

Alex Wiltshire is a writer and consultant for video games, design, and technology. He is the author of Minecraft Blockopedia and has written for such publications as Rock Paper Shotgun and PC Gamer. John Short is a photographer based in London. His work appears regularly in Wallpaper*.
Cosmic Clouds 3-D

Where Stars Are Born

David J. Eicher and Brian May

This visually amazing volume, with text and 3-D images, takes readers inside the birthplace of stars—the cosmic clouds called nebulae. Nebulae (from the Latin for “cloud” or “fog”) are stellar nurseries, frequently intermingled with clusters of young stars. Seen in the night sky, they glow, energized by the new stars within and around them. Cosmic Clouds 3-D offers hundreds of magnificent images of nebulae captured by ground-based and space telescopes. Along with the high-resolution views of nebulae are unique stereo views that show the nebulae in three dimensions.

As we observe the birth of stars in these great clouds of gas, we are peering into the world of infant suns, seeing a process that for our own Sun took place some 4.6 billion years ago. The story of elements in nature, of why we are here, of our cosmic roots, is strongly tied to the story of stars in our galaxy and universe. And that means exploring the lives of stars, how stars come to be, what happens during their lifetimes, and how they, too—like humans—eventually die. We may not all know it, but we are part of the biggest recycling program that exists—the birth, life, and death of stars.

A 3-D viewer, designed by astrophysicist (and lead guitarist with the rock group Queen) Brian May, is included with the book.

David Eicher is editor of Astronomy magazine and author, coauthor, or editor of twenty-one books on science and American history. Brian May is a musician and astrophysicist. Eicher and May last collaborated on Mission Moon 3-D (MIT Press).

Amazing 3-D images take readers inside the birth and death of stars.

May
9 1/2 x 12 3/4, 192 pp.

$40.00T cloth
978-0-262-04402-8

For sale in North America, New Zealand, and Australia only
The MIT Press is proud to publish these classic works by Stanisław Lem

**His Master’s Voice**  
Stanisław Lem  
translated by Michael Kandel  
foreword by Seth Shostak

*Scientists attempt to decode what may be a message from intelligent beings in outer space.*

Written as the memoir of a mathematician who participates in the government project (code name: His Master’s Voice) attempting to decode what seems to be a message from outer space, this classic novel shows scientists grappling with fundamental questions about the nature of reality, the confines of knowledge, the limitations of the human mind, and the ethics of military-sponsored scientific research.

February | 5 3/8 x 8, 272 pp.  
$17.95T / £14.99 paper | 978-0-262-53845-9

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**Memoirs of a Space Traveler**  
Stanislaw Lem  
translated by Joel Stern, Maria Swiecicka-Ziemianek, and Antonia Lloyd-Jones  
foreword by Elizabeth Bear

*The travels of Ijon Tichy, a Gulliver of the space age.*

*Memoirs of a Space Traveler* follows the adventures of Ijon Tichy, a Gulliver of the space age, who leads readers through strange experiments involving, among other puzzling phenomena, faulty time machines, intelligent washing machines, and suicidal potatoes. The scientists Tichy encounters make plans that are grandiose, and strike bargains that are Faustian. They pursue humanity’s greatest and most ancient obsessions: immortality, artificial intelligence, and top-of-the-line consumer items.

By turns satirical, philosophical, and absurd, these stories express the most starkly original and prescient notions of a master of speculative fiction.

February | 5 3/8 x 8, 200 pp. | 8 illus.  
$17.95T / £14.99 paper | 978-0-262-53850-3

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**The Invincible**  
Stanisław Lem  
translated by Bill Johnston  
foreword by N. Katherine Hayles

*A space cruiser, in search of its sister ship, encounters beings descended from self-replicating machines.*

In the grand tradition of H. G. Wells and Jules Verne, Stanisław Lem’s *The Invincible* tells the story of a space cruiser sent to an obscure planet to determine the fate of a sister spaceship whose communication with Earth has abruptly ceased. Landing on the planet Regis III, navigator Rohan and his crew discover a form of life that has apparently evolved from autonomous, self-replicating machines—perhaps the survivors of a “robot war.” Rohan and his men are forced to confront the classic quandary: what course of action can humanity take once it has reached the limits of its knowledge? In *The Invincible*, Lem has his characters confront the inexplicable and the bizarre: the problem that lies just beyond analytical reach.

February | 5 3/8 x 8, 240 pp.  
$17.95T / £14.99 paper | 978-0-262-53847-3

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“Mr. Lem was a giant of mid-20th-century science fiction, in a league with Arthur C. Clarke, Isaac Asimov, and Philip K. Dick.”  
—*New York Times*
Highcastle
A Remembrance
Stanislaw Lem
translated by Michael Kandel

A playful, witty, reflective memoir of childhood by the science fiction master Stanislaw Lem.

With Highcastle, Stanislaw Lem offers a memoir of his childhood and youth in prewar Lvov. Reflective, artful, witty, playful—“I was a monster,” he observes ruefully—this lively and charming book describes a youth spent reading voraciously (he was especially interested in medical texts and French novels), smashing toys, eating pastries, and being terrorized by insects. Often lonely, the young Lem believed that he could communicate with household objects—perhaps anticipating the sentient machines in the adult Lem’s novels. Highcastle (the title refers to a nearby ruin) offers the portrait of a writer in his formative years.

February | 5 3/8 x 8, 152 pp. | $17.95T/£14.99 paper | 978-0-262-53846-6

Return from the Stars
Stanislaw Lem
translated by Barbara Marszal and Frank Simpson
foreword by Simon Ings

An astronaut returns to Earth after a ten-year mission and finds a society that he barely recognizes.

Stanislaw Lem’s Return from the Stars recounts the experiences of Hal Bregg, an astronaut who returns from an exploratory mission that lasted ten years—although because of time dilation, 127 years have passed on Earth. Bregg finds a society that he hardly recognizes, in which danger has been eradicated. Children are “betrizated” to remove all aggression and violence—a process that also removes all impulse to take risks and explore.

While Lem’s depiction of a risk-free society is bleak, he does not portray Bregg and his fellow astronauts as heroes. Indeed, faced with no opposition to his aggression, Bregg behaves abominably. He is faced with a choice: leave Earth again and hope to return to a different society in several hundred years, or stay on Earth and learn to be content. With Return from the Stars, Lem shows the shifting boundaries between utopia and dystopia.

February | 5 3/8 x 8, 312 pp. | $17.95T/£14.99 paper | 978-0-262-53848-0

The Hospital of the Transfiguration
Stanisław Lem
translated by William Brand

An early realist novel by Stanisław Lem.

Taking place within the confines of a psychiatric hospital, Stanisław Lem’s The Hospital of the Transfiguration tells the story of a young doctor working in a Polish asylum during World War II. At first the asylum seems like a bucolic refuge, but a series of sinister encounters and incidents reveal an underlying brutality.

A very early work by Lem, The Hospital of the Transfiguration is partly autobiographical, drawing on the author’s experiences as a medical student. Written in 1948, it was suppressed by Polish censors and not published until 1955. The censorship of this realist novel is partly what led Lem to focus on science fiction and nonfiction for the rest of his career.

February | 5 3/8 x 8, 232 pp. | $17.95T/£14.99 paper | 978-0-262-53849-7

Stanislaw Lem (1921–2006), a writer called “worthy of the Nobel Prize” by the New York Times, was an internationally renowned author of novels, short stories, literary criticism, and philosophical essays. His books have been translated into forty-four languages and have sold more than thirty million copies.
Beautiful Symmetry
A Coloring Book about Math
Alex Berke
foreword by Alex Bellos

Beautiful Symmetry is a coloring book about math, inviting us to engage with mathematical concepts visually through coloring challenges and visual puzzles. We can explore symmetry and the beauty of mathematics playfully, coloring through ideas usually reserved for advanced courses. The book is for children and adults, for math nerds and math avoiders, for educators, students, and coloring enthusiasts.

Through illustration, language that is visual, and words that are jargon-free, the book introduces group theory as the mathematical foundation for discussions of symmetry, covering symmetry groups that include the cyclic groups, frieze groups, and wallpaper groups. The illustrations are drawn by algorithms, following the symmetry rules for each given group. The coloring challenges can be completed and fully realized only on the page; solutions are provided. Online, in a complementary digital edition, the illustrations come to life with animated interactions that show the symmetries that generated them. Readers can create their own patterns and illustrations to color.

Traditional math curricula focus on arithmetic and the manipulation of numbers, and may make some learners feel that math is not for them. By offering a more visual and tactile approach, this book shows how math can be for everyone. Combining the playful and the pedagogical, Beautiful Symmetry offers both relaxing entertainment for recreational colorers and a resource for math-curious readers, students, and educators.

Alex Berke is currently at the MIT Media Lab. She previously worked as a technologist, most recently as a software engineer at Google.
Paradox is a sophisticated kind of magic trick. A magician’s purpose is to create the appearance of impossibility, to pull a rabbit from an empty hat. Yet paradox doesn’t require tangibles, like rabbits or hats. Paradox works in the abstract, with words and concepts and symbols, to create the illusion of contradiction. There are no contradictions in reality, but there can appear to be. In *Sleight of Mind*, Matt Cook and a few collaborators dive deeply into more than 75 paradoxes in mathematics, physics, philosophy, and the social sciences. As each paradox is discussed and resolved, Cook helps readers discover the meaning of knowledge and the proper formation of concepts—and how reason can dispel the illusion of contradiction.

The journey begins with “a most ingenious paradox” from Gilbert and Sullivan’s *Pirates of Penzance*. Readers will then travel from Ancient Greece to cutting-edge laboratories, encounter infinity and its different sizes, and discover mathematical impossibilities inherent in elections. They will tackle conundrums in probability, induction, geometry, and game theory; perform “supertasks”; build apparent perpetual motion machines; meet twins living in different millennia; explore the strange quantum world—and much more.

Matt Cook, PhD, is an economist, bestselling author, and magician. Among his works are the thriller novel *Sabotage* and entrepreneurial success book *The Startup Star*, which he wrote at Stanford University. Trained at the world-famous Magic Castle, he has performed across the globe and enjoys infusing talks and lectures with sleight of hand. He cofounded U.S. Common Sense, the country’s premiere government data and transparency organization. For his support of the military, he was honored by President George W. Bush with the Call to Service Award. He is an accomplished pianist and musical composer, has executive produced for film, and earned his doctorate at the University of Pennsylvania. Learn more at www.visitmatt.com.

“Nothing focuses the mind like a good paradox. In this fun, brain-twisting book, Matt Cook and collaborators examine an impressive list of apparently self-contradictory scenarios, only to explain away the puzzles using logic and science. Every chapter will make you think.”

—Sean Carroll, theoretical physicist and *New York Times* bestselling author of *Something Deeply Hidden: Quantum Worlds and the Emergence of Spacetime*
Lumen Naturae
Visions of the Abstract in Art and Mathematics
Matilde Marcolli

This is a book about art—and a book about mathematics and physics. In Lumen Naturae (the title refers to a purely immanent, non-supernatural form of enlightenment), mathematical physicist Matilde Marcolli explores common themes in modern art and modern science—the concept of space, the notion of randomness, the shape of the cosmos, and other puzzles of the universe—while mapping convergences with the work of such artists as Paul Cezanne, Mark Rothko, Sol LeWitt, and Lee Krasner. Her account, focusing on questions she has investigated in her own scientific work, is illustrated by more than two hundred color images of artworks by modern and contemporary artists.

Thus Marcolli finds in still life paintings broad and deep philosophical reflections on space and time, and connects notions of space in mathematics to works by Paul Klee, Salvador Dalí, and others. She considers the relation of entropy and art and how notions of entropy have been expressed by such artists as Hans Arp and Fernand Léger; and traces the evolution of randomness as a mode of artistic expression. She analyzes the relation between graphical illustration and scientific text, and offers her own watercolor-decorated mathematical notebooks. Throughout, she balances discussions of science with explorations of art, using one to inform the other. (She employs some formal notation, which can easily be skipped by general readers.) Marcolli is not simply explaining art to scientists and science to artists; she charts unexpected interdependencies that illuminate the universe.

Matilde Marcolli is a mathematical physicist who holds positions at Caltech, the University of Toronto, and the Perimeter Institute for Theoretical Physics in Waterloo, Ontario. She is the recipient of the Sofia Kovalevskaya Award of the Alexander von Humboldt Foundation.
Bicycling Science
fourth edition

David Gordon Wilson and Theodor Schmidt
with contributions by Jim Papadopoulos

The bicycle is almost unique among human-powered machines in that it uses human muscles in a near-optimum way. This essential volume offers a comprehensive account of the history of bicycles, how human beings propel them, what makes them go faster—and what keeps them from going even faster. Over the years, and through three previous editions, Bicycling Science has become the bible of technical bicycling not only for designers and builders of bicycles but also for cycling enthusiasts.

After a brief history of bicycles and bicycling that demolishes many widespread myths, this fourth edition covers recent experiments and research on human-powered transportation, with updated material on cycling achievements, human-powered machines for use on land and in air and water, power-assisted bicycles, and human physiology. The authors have also added new information on aerodynamics, rolling drag, transmission of power from rider to wheels, braking, heat management, steering and stability, power and speed, and other topics. This edition also includes many new references and figures.

With racks of bikeshare bikes on city sidewalks and new restrictions on greenhouse gas–emitting cars, bicycle use will only grow. This book is the indispensable companion for a new era in cycling.

David Gordon Wilson (1928–2019) was Professor of Mechanical Engineering Emeritus at MIT. An acknowledged authority on human-powered transit and bicycle design—and the self-described “father of modern recumbents”—he was also a prolific inventor and an early advocate for a “carbon fee” to encourage the use of renewable energy. Theodor Schmidt, a Swiss engineering consultant specializing in motive solar and human power, worked with David Gordon Wilson on several projects, initially within the International Human-Powered Vehicle Association. Schmidt was editor of Human Power and is now editor of Human Power eJournal.
From Darwin to Derrida
Selfish Genes, Social Selves, and the Meanings of Life

David Haig
foreword by Daniel C. Dennett

“This joyful book tells the story of how meaning came into existence, and how we ourselves came to be able to make sense of our world.”
—from the foreword by Daniel C. Dennett

In *From Darwin to Derrida*, evolutionary biologist David Haig explains how a physical world of matter in motion gave rise to a living world of purpose and meaning. Natural selection, a process without purpose, gives rise to purposeful beings who find meaning in the world. The key to this, Haig proposes, is the origin of mutable “texts”—genes—that preserve a record of what has worked in the world. These texts became the specifications for the intricate mechanisms of living beings.

Haig draws on a wide range of sources—from Laurence Sterne’s *Tristram Shandy* to Immanuel Kant’s *Critique of the Power of Judgment* to the work of Jacques Derrida to the latest findings on gene transmission, duplication, and expression—to make his argument. Genes and their effects, he explains, are like eggs and chickens. Eggs exist for the sake of becoming chickens and chickens for the sake of laying eggs. A gene’s effects have a causal role in determining which genes are copied. A gene (considered as a lineage of material copies) persists if its lineage has been consistently associated with survival and reproduction. Organisms can be understood as interpreters that link information from the environment to meaningful action in the environment. Meaning, Haig argues, is the output of a process of interpretation; there is a continuum from the very simplest forms of interpretation, instantiated in single RNA molecules near the origins of life, to the most sophisticated. Life is interpretation—the use of information in choice.

David Haig is George Putnam Professor of Organismic and Evolutionary Biology at Harvard University.
The Coevolution
The Entwined Futures of Humans and Machines
Edward Ashford Lee

Are humans defining technology, or is technology defining humans? Richard Dawkins famously said that a chicken is an egg’s way of making another egg. Is a human a computer’s way of making another computer? Certainly, digital technology has changed the way we interact with one another, the way we work, and even the way we think. The machines serve as intellectual prostheses, helping us with arithmetic, spelling, and remembering (while also subtly manipulating our thoughts, directing us to click on ads or vote a certain way). Should the software systems that have taken over so much of our lives be viewed as living beings, defined by bits rather than DNA? In this book, Edward Ashford Lee considers whether these “living digital beings” will threaten humans with annihilation, fuse with them to create cyborgs, or coevolve with them.

Lee presents the case for considering digital beings to be living, then offers counterarguments. What we humans do with our minds is more than computation, and what digital systems do—be teleported at the speed of light, backed up, and restored—may never be possible for humans. To believe that we are simply computations, he argues, is a “dataist” faith and scientifically indefensible. Digital beings depend on humans—and humans depend on digital beings. More likely than a planetary wipe-out of humanity is an ongoing, symbiotic coevolution of culture and technology.

Edward Ashford Lee is Distinguished Professor (Emeritus) in Electrical Engineering and Computer Sciences at the University of California, Berkeley, where he runs iCyPhy, a research center focused on industrial cyber-physical systems. He is the author of Plato and the Nerd (MIT Press) and other books.
Animal Languages

Eva Meijer
translated by Laura Watkinson

Is language what sets humans apart from other animals, as many have argued? Or do animals speak in their own languages, to each other and to us? In Animal Languages, Eva Meijer explores the latter possibility.

Meijer tells us about Alex, the gray parrot who knew more than one hundred words, and Chaser, the border collie who had a talent for grammar. She introduces us to Washoe, the chimpanzee who grew up with humans and learned sign language; Kosik, the elephant who spoke to humans in human language and to his female elephant companion in elephant language; and Noc, the beluga whale who mimicked human speech. She tells us that dogs are able to interpret the meaning of other dogs’ growls; that prairie dogs have alarm calls that offer informative details about intruders (specifying, among other things, size, color, and speed of approach); and that marmosets take turns in conversations and teach this skill to their offspring.

But beyond all these interesting details, Meijer makes a more profound observation. Talking with animals forces us to challenge the hierarchy of humans and other animals, and suggests a new way of thinking about language. Animal Languages shows us that language is broader and richer than we imagined, and that meaningful expression does not require human words.

Eva Meijer is an author, artist, singer, songwriter, and philosopher. She is the author of Bird Cottage, a novel.

FUN FACTS FROM ANIMAL LANGUAGES

- Octopi taste, touch, and think with their arms, independently of their brains.

- Cats are bilingual: they don’t meow to communicate with each other, only with humans (a skill they taught themselves through interacting with us).

- Wearing a blade of grass in the ear was all the rage among chimpanzees at a Zimbabwean reserve in 2007, when a chimpanzee named Julie started wearing one and others imitated her. This is the first known case of fashion among chimpanzees.
Technologies of the Human Corpse

John Troyer

Death and the dead body have never been more alive in the public imagination—not least because of current debates over modern medical technology that is deployed, it seems, expressly to keep human bodies from dying, blurring the boundary between alive and dead. In this book, John Troyer examines the relationship of the dead body with technology, both material and conceptual: the physical machines, political concepts, and sovereign institutions that humans use to classify, organize, repurpose, and transform the human corpse. Doing so, he asks readers to think about death, dying, and dead bodies in radically different ways.

Troyer explains, for example, how technologies of the nineteenth century, including embalming and photography, created our image of a dead body as quasi-atemporal, existing outside biological limits formerly enforced by decomposition. He describes the “Happy Death Movement” of the 1970s; the politics of HIV/AIDS corpse and the productive potential of the dead body; the provocations of the Body Worlds exhibits and their use of preserved dead bodies; the black market in human body parts; and the transformation of historic technologies of the human corpse into “death prevention technologies.” The consequences of total control over death and the dead body, Troyer argues, are not liberation but the abandonment of Homo sapiens as a concept and a species. In this unique work, Troyer forces us to consider the increasing overlap between politics, dying, and the dead body in both general and specifically personal terms.

John Troyer is Director of the Centre for Death and Society and Associate Professor in the Department of Social and Policy Sciences at the University of Bath. He grew up in the American funeral industry.

The relationship of the dead body with technology through history, from nineteenth-century embalming machines to the death-prevention technologies of today.

April
5 3/8 x 8, 240 pp.
12 illus.
$24.95T/£20.00 cloth
978-0-262-04381-6
New England has a rich history of spiritual, mystical, and utopian strivers. Their visionary schemes range from nineteenth-century Transcendentalist experiments in communal living at Brook Farm and Fruitlands to the Harvard Project’s LSD research, led by Timothy Leary, in the mid-twentieth century. The search for alternative ways of life often overlapped with the search for the Divine or expanded modes of consciousness and creativity. *Visionary New England*, which accompanies an exhibition at the deCordova Sculpture Park and Museum, connects these traditions to the work of ten contemporary artists with New England ties. Generously illustrated, with ninety color images, the book interweaves analysis and imagery of New England’s visionary traditions with reproductions of paintings, photographs, video, and installations by the artists.

Essays examine New England’s spiritualist and utopian practices; Transcendentalist writers’ conception of Nature as “Other”; and the social significance of spiritualism. Texts by exhibiting artists Anna Craycroft and Candice Lin address the pedagogy of Amos Bronson Alcott, cofounder of Fruitlands, and the effects of opium trade in New England.

*Visionary New England* bridges past and present, offering a new lens through which to understand contemporary art.

**Sarah J. Montross** is Curator at the deCordova Sculpture Park and Museum in Lincoln, Massachusetts. She has curated or cocurated such notable exhibitions as *Screens: Virtual Material, Cool Medium: Art, Television, and Psychedelia*, and *Expanding Abstraction: New England Women Painters 1950 to Now*. She is the editor of *Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas* (MIT Press).

**Essays by**
Sarah J. Montross, Richard Hardack, Lisa Crossman, Anna Craycroft

**Artists**
Gayleen Aiken, Caleb Charland, Anna Craycroft, Angela Dufresne, Sam Durant, Josephine Halvorson, Paul Laffoley, Candice Lin, Michael Madore, Kim Weston
Written Matter

Gabriel Orozco

Written Matter presents selections from the notebooks of the prolific and celebrated artist Gabriel Orozco. These texts, sketches, and images from notebooks spanning 1992 to 2012 offer insights into Orozco’s artmaking process, revealing his thinking, methods, and rationales. The texts, translated from the original handwritten Spanish, offer personal truisms, compelling insights, observations, and notes on process and method, forming a subterranean stream that runs parallel to his artwork. “Art is the opposite of spectacle,” he writes. “Art does not try to convince anyone, that’s why it’s shocking.” The notebooks are fundamental to Orozco’s work, serving as a travelogue and personal dictionary that, when consulted, allow him to resume the trajectory of his thought anywhere. Because Orozco chooses not to work in a studio, his notebooks act as a different kind of studio space, on paper and bound between covers.

Orozco works in a variety of media—drawing, installation, photography, sculpture, video. His notebooks reveal and revel in the style and substance of his art.

Profusely illustrated and designed under Orozco’s art direction, Written Matter offers an unusually intimate look at an artist’s process and practice.

Gabriel Orozco is an internationally renowned contemporary artist. He has had solo exhibitions at venues including Musée d’art moderne de la Ville Paris, the Serpentine Gallery in London, and the Guggenheim in New York. Traveling retrospectives have been presented at Kunsthalle Zürich; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Centre Pompidou, Paris; the Tate Modern, London; and elsewhere. He has participated in the Venice Biennale (1993, 2003, 2005, and 2017), the Whitney Biennial (1997), and Documenta X (1997) and XI (2002).
Who You Are
The Science of Connectedness
Michael J. Spivey

Who are you? Are you just a brain? A brain and a body? All the things you have done and the friends you have made? Many of us assume that who we really are is something deep inside us, an inner sanctuary that contains our true selves. In *Who You Are*, Michael Spivey argues that the opposite is true: that you are more than a brain, more than a brain-and-body, and more than all your assumptions about who you are. Rather than peeling layers away to reveal the inner you, Spivey traces who you are outward. You may already feel in your heart that something outside your body is actually part of you—a child, a place, a favorite book. Spivey confirms this intuition with scientific findings.

With each chapter, Spivey incrementally expands a common definition of the self. After (gently) helping you to discard your assumptions about who you are, he draws on research in cognitive science and neuroscience to explain the back-and-forth among all the regions of the brain and the interaction between the brain and body. He then makes the case for understanding objects and locations in your environment as additional parts of who we are. Going even further, he shows that, just as interaction links brain, body, and environment, ever-expanding systems of interaction link humans to other humans, to nonhuman animals, and to nonliving matter. This may seem an interaction or two too far. But you don’t have to take his word for it—just consider the evidence he presents.

Michael J. Spivey is Professor of Cognitive Science at the University of California, Merced, and the author of *The Continuity of Mind*. He was awarded the William Proctor Prize for Scientific Achievement in 2010.
Concentration
Staying Focused in Times of Distraction
Stefan Van der Stigchel
translated by Danny Guinan

We are in the midst of an attention crisis—caused in large part by our smartphones. There’s a constant stream of information that we are powerless to withstand because it shows up in our notifications. More and more of us are finding it harder and harder to concentrate. In this book, attention expert and cognitive psychologist Stefan Van der Stigchel explains how concentration works and offers advice on how to stay focused in a world of beeping smartphones, channel surfing, live-tweeting, pop-up ads, and other distractions.

The good news, Van Der Stigchel reports, is that we now know more about brain and behavior than ever before, and he draws on the latest scientific findings in his account of concentration. He explains, among other things, why our phones are so addictive; the importance of working memory (responsible for executing complicated tasks) and how to increase its capacity; and why multitasking is bad for our concentration, but attention rituals help it. He describes the 2017 Oscars debacle (when the Best Picture presenter was given the wrong card) as a failure of multitasking; argues that daydreaming can be good for our concentration; and shows that the presence of a passenger in a car reduces the risk of an accident. He explains the positive effects of taking “tech breaks” (particularly in natural surroundings), meditation, and even daydreaming. We can win the battle for our attention, Van der Stigchel argues, if we have the knowledge and the tools to do it.

#HashtagActivism
Networks of Race and Gender Justice
Sarah J. Jackson, Moya Bailey, and Brooke Foucault Welles
foreword by Genie Lauren

The power of hashtag activism became clear in 2011, when #IranElection served as an organizing tool for Iranians protesting a disputed election and offered a global audience a front-row seat to a nascent revolution. Since then, activists have used a variety of hashtags, including #JusticeForTrayvon, #BlackLivesMatter, #YesAllWomen, and #MeToo to advocate, mobilize, and communicate. In this book, Sarah Jackson, Moya Bailey, and Brooke Foucault Welles explore how and why Twitter has become an important platform for historically disenfranchised populations, including Black Americans, women, and transgender people. They show how marginalized groups, long excluded from elite media spaces, have used Twitter hashtags to advance counternarratives, preempt political spin, and build diverse networks of dissent.

The authors describe how such hashtags as #MeToo, #Survivor-Privilege, and #WhyIStayed have challenged the conventional understanding of gendered violence; examine the voices and narratives of Black feminism enabled by #FastTailedGirls, #YouOKSis, and #SayHerName; and explore the creation and use of #GirlsLikeUs, a network of transgender women. They investigate the digital signatures of the “new civil rights movement”—the online activism, storytelling, and strategy-building that set the stage for #BlackLivesMatter—and recount the spread of racial justice hashtags after the killing of Michael Brown in Ferguson, Missouri, and other high-profile incidents of killings by police. Finally, they consider hashtag created by allies, including #AllMenCan and #CrimingWhileWhite.

Sarah J. Jackson is Presidential Associate Professor in the Annenberg School for Communication at the University of Pennsylvania. Moya Bailey is Assistant Professor in the Department of Cultures, Societies, and Global Studies at Northeastern University. Brooke Foucault Welles is Associate Professor in the Department of Communication Studies at Northeastern University.

“Compelling, shocking and inspiring; in documenting how hashtag activism mobilizes, narrates and legitimates those seeking race and gender justice, this book bears direct testimony to their struggles. Moving and motivating in equal measure, it not only extends our understanding, but builds solidarity, too. Read it. Use it. Act on it.”

—Natalie Fenton, Professor of Media and Communications, at Goldsmiths, University of London; author of Digital, Political, Radical
The Contamination of the Earth
A History of Pollutions in the Industrial Age
François Jarrige and Thomas Le Roux
translated by Janice Egan and Michael Egan

Through the centuries, the march of economic progress has been accompanied by the spread of industrial pollution. As our capacities for production and our aptitude for consumption have increased, so have their byproducts—chemical contamination from fertilizers and pesticides, diesel emissions, oil spills, a vast “plastic continent” found floating in the ocean. The Contamination of the Earth offers a social and political history of industrial pollution, mapping its trajectories over three centuries, from the toxic wastes of early tanneries to the fossil fuel energy regime of the twentieth century.

The authors describe how, from 1750 onward, in contrast to the early modern period, polluted water and air came to be seen as inevitable side effects of industrialization, which was universally regarded as beneficial. By the nineteenth century, pollutants became constituent elements of modernity. The authors trace the evolution of these various pollutions, and describe the ways in which they were simultaneously denounced and permitted. The twentieth century saw new and massive scales of pollution: chemicals that resisted biodegradation, including napalm and other defoliants used as weapons of war; the ascendancy of oil; and a lifestyle defined by consumption. In the 1970s, pollution became a political issue, but efforts—local, national, and global—to regulate it often fell short. Viewing the history of pollution through a political lens, the authors also offer lessons for the future of the industrial world.

François Jarrige is Senior Lecturer in Contemporary History at the University of Burgundy’s Georges Chevrier Centre. Thomas Le Roux is a tenured Researcher at the French National Centre for Scientific Research (CNRS), based at the Centre for Historical Research in the School for Advanced Studies in the Social Sciences (CRH-EHESS) in Paris.
Co-Illusion
Dispatches from the End of Communication

David Levi Strauss
with photographs by Susan Meiselas and Peter van Agtmael

The political crisis that sneaked up on America—the rise of Trump and Trumpism—has revealed the rot at the core of American exceptionalism. Recent changes in the way words and images are produced and received have made the current surreality possible; communication through social media, by design, maximizes attention and minimizes scrutiny. In Co-Illusion, the noted writer on art, photography, and politics David Levi Strauss bears witness to the new “iconopolitics” in which words and images lose their connection to reality. The collusion that fueled Trump’s rise was the secret agreement of voters and media consumers—their “co-illusion”—to set aside the social contract.

Strauss offers dispatches from the epicenter of our constitutional earthquake, writing first from the 2016 Democratic and Republican conventions and then from the campaign. After the election, he switches gears, writing in the voices of the regime and of those complicit in its actions—from the thoughts of the President himself (“I am not a mistake. I am not a fluke, or a bug in the system. I am the System”) to the reflections of a nameless billionaire tech CEO whose initials may or may not be M. Z. Finally, Strauss shows us how we might repair the damage to the public imaginary after Trump exits the scene. Photographs by celebrated documentary photographers Susan Meiselas and Peter van Agtmael accompany the texts.

David Levi Strauss is a writer and critic and Chair of the MFA program in Art Writing at the School of Visual Arts in New York. He is the author of Between the Eyes: Essays on Photography and Politics, Words Not Spent Today Buy Smaller Images Tomorrow: Essays on the Present and Future of Photography, and other books.
Granular matter—materials composed of vast amounts of solid grains—constitutes the most abundant form of matter on Earth. Granular materials assemble in disordered configurations scientists often liken to a bag of marbles. Made of macroscopic particles rather than molecules, they defy the standard scheme of classification in terms of solid, liquid, and gas. Avalanches, for example, can be characterized as friction, geometric congestion between grains. Granular materials provide a model for various domains, including engineering, physics, and biology, shedding light on collective behavior in disordered settings in general. William Blake famously wished “To See a World in a Grain of Sand”; in this book, pioneering researchers in granular matter explain the science contained in a simple assembly of grains.

The authors begin by describing the single grain with its different origins, shapes, and sizes, then examine grains in piled or stacked form. They explain the packing fraction of granular media, a crucial issue that bears on the properties displayed in practical applications; explore small-scale deformations in piles of disordered grains, with particular attention to friction; and present theories of various modes of disorder. Along the way, they discuss such concepts as force chains, arching effects, wet grains, sticky contacts, and inertial effects. Drawing on recent numerical simulations as well as classical concepts developed in physics and mechanics, the book offers an accessible introduction to a rapidly developing field.

Étienne Guyon, Jean-Yves Delenne, and Farhang Radjai
translated by Erik Butler
foreword by Ken Kamrin

Explaining the science contained in a simple assembly of grains—the most abundant form of matter present on Earth.

March
6 x 9, 272 pp.
170 illus.
$39.95T/£32.00 cloth
978-0-262-04370-0
The Matter of Facts
Skepticism, Persuasion, and Evidence in Science
Gareth Leng and Rhodri Leng

Modern science is built on experimental evidence, yet scientists are often very selective in deciding what evidence to use and often disagree about how to interpret it. In *The Matter of Facts*, Gareth and Rhodri Leng explore how scientists produce and use evidence. They do so to contextualize an array of problems confronting modern science that have raised concerns about its reliability: the widespread use of inappropriate statistical tests, a shortage of replication studies, and a bias in both publishing and citing “positive” results. Before these problems can be addressed meaningfully, the authors argue, we must understand what makes science work and what leads it astray.

The myth of science is that scientists constantly challenge their own thinking. But in reality, all scientists are in the business of persuading other scientists of the importance of their own ideas, and they do so by combining reason with rhetoric. Often, they look for evidence that will support their ideas, not for evidence that might contradict them; often, they present evidence in a way that makes it appear to be supportive; and often, they ignore inconvenient evidence.

In a series of essays focusing on controversies, disputes, and discoveries, the authors vividly portray science as a human activity, driven by passion as well as by reason. By analyzing the fluidity of scientific concepts and the dynamic and unpredictable development of scientific fields, the authors paint a picture of modern science and the pressures it faces.

Gareth Leng is Professor of Experimental Physiology at the University of Edinburgh and the author of *The Heart of the Brain: The Hypothalamus and Its Hormones* (MIT Press).

Rhodri Leng is a Doctoral Researcher in Science, Technology, and Innovation Studies at the University of Edinburgh.

How biases, the desire for a good narrative, reliance on citation metrics, and other problems undermine confidence in modern science.

May
5 3/8 x 8, 384 pp.
8 illus.
$29.95T/£25.00 cloth
978-0-262-04388-5
Total Expansion of the Letter
Avant-Garde Art and Language after Mallarmé
Trevor Stark

How cubism and Dada radically reimagined the social nature of language, following the utopian poetic vision of Stéphane Mallarmé.

At the outset of the twentieth century, language became a visual medium and a philosophical problem for European avant-garde artists. In Total Expansion of the Letter, art historian Trevor Stark offers a provocative history of this “linguistic turn,” centered on the radical doubt about the social function of language that defined the avant-garde movements. Major cubists and Dadaists—including Pablo Picasso, Marcel Duchamp, and Tristan Tzara—appropriated bureaucratic paperwork, newspapers, popular songs, and advertisements, only to render them dysfunctional and incommunicative. In doing so, Stark argues, these figures contended with the utopian vision of the late nineteenth-century poet Stéphane Mallarmé, who promised a “total expansion of the letter.”

Stark examines Picasso’s nearly abstract works of 1910, which promised to unite painting and writing at the brink of illegibility; the cubists’ “hope of an anonymous art,” expressed in newspaper collages and industrial colors; the collaborative, cacophonous invention of “simultaneous poems” by the Dadaists in Zurich during World War I; and Duchamp’s artistic exploration of chance in gambling and finance. Each of these cases reflected the avant-garde’s transformative encounter with the premise of Mallarmé’s poetics: that language—the very medium of human communication and community—is perpetually in flux and haunted by emptiness.

Trevor Stark is Assistant Professor of Art History in the Department of Art at the University of Calgary.

June | 7 x 9, 464 pp. | 60 illus., 10 color plates
$55.00T/£45.00 cloth
978-0-262-04371-7

The Mental Life of Modernism
Why Poetry, Painting, and Music Changed at the Turn of the Twentieth Century
Samuel Jay Keyser

An argument that Modernism is a cognitive phenomenon rather than a cultural one.

At the beginning of the twentieth century, poetry, music, and painting all underwent a sea change. Poetry abandoned rhyme and meter; music ceased to be tonally centered; and painting no longer aimed at faithful representation. These artistic developments have been attributed to cultural factors ranging from the Industrial Revolution to Freudian psychoanalysis. In this book, Samuel Jay Keyser argues that the stylistic innovations of western Modernism reflect not a cultural shift but a cognitive one. Behind Modernism is the same cognitive phenomenon that led to the scientific revolution of the seventeenth century: the brain coming up against its natural limitations.

The cultural explanations for Modernism may still be relevant, but they are epiphenomenal rather than causal. Artists felt that traditional forms of art had been exhausted, and they began to resort to private formats—Easter eggs with hidden and often inaccessible meaning. Keyser proposes that when artists discarded their natural rule-governed aesthetic, it marked a cognitive shift; general intelligence took over from hardwired proclivity. Artists used a different part of the brain to create, and audiences were forced to play catch up.

Samuel Jay Keyser is Peter de Florez Emeritus Professor in MIT’s Department of Linguistics and Philosophy and Special Assistant to the Chancellor. Head of the Department of Linguistics and Philosophy from 1977 to 1998, he also held the positions of Director of the Center for Cognitive Science and Associate Provost.

April | 6 x 9, 240 pp. | 47 illus.
$29.95T/£25.00 cloth
978-0-262-04349-6
Heritage and Debt
Art in Globalization
David Joselit

How global contemporary art reanimates the past as a resource for the present, combating modern art’s legacy of Eurocentrism.

If European modernism was premised on the new—on surpassing the past, often by assigning it to the “traditional” societies of the Global South—global contemporary art reanimates the past as a resource for the present. In this account of what globalization means for contemporary art, David Joselit argues that the creative use of tradition by artists from around the world serves as a means of combatting modern art’s legacy of Eurocentrism. Modernism claimed to live in the future and relegated the rest of the world to the past. Global contemporary art shatters this myth by reactivating various forms of heritage—from literati ink painting in China to Aboriginal painting in Australia—in order to propose new and different futures.

Joselit traces three distinct forms of modernism that developed outside the West, in opposition to Euro-American modernism: postcolonial, socialist realism, and the underground. He argues that these modern genealogies are synchronized with one another and with Western modernism to produce global contemporary art. Joselit discusses curation and what he terms “the curatorial episteme,” which, through its acts of framing or curating, can become a means of recalibrating hierarchies of knowledge—and can contribute to the dual projects of decolonization and deimperialization.

David Joselit is Distinguished Professor in the PhD Program in Art History at the Graduate Center at CUNY. He is the author of Infinite Regress: Marcel Duchamp 1910–1941, Feedback: Television against Democracy (both published by the MIT Press), American Art Since 1945, and After Art.

Think Tank Aesthetics
Midcentury Modernism, the Cold War, and the Neoliberal Present
Pamela M. Lee

How the approaches and methods of think tanks—including systems theory, operational research, and cybernetics—paved the way for a peculiar genre of midcentury modernism.

In Think Tank Aesthetics, Pamela Lee traces the complex encounters between Cold War think tanks and the art of that era. Lee shows how the approaches and methods of think tanks—including systems theory, operations research, and cybernetics—paved the way for a peculiar genre of midcentury modernism and set the terms for contemporary neoliberalism. Lee casts these shadowy institutions as sites of radical creativity and interdisciplinary practice in the service of defense strategy. Describing the distinctive aesthetics that emerged from such institutions as the RAND Corporation, she maps the multiple and overlapping networks that connected nuclear strategists, mathematicians, economists, anthropologists, artists, designers, and art historians.

Lee suggests that we think of these connections less as disciplinary border crossings than as colonization of the specific interests of arts by the approaches and methods of the sciences. Hearing the echoes of think tank aesthetics in today’s pursuit of the interdisciplinary and in academia’s science-infused justification of the humanities, Lee wonders what territory has been ceded in a laboratory approach to the arts.

Science Fiction
edited by Dan Byrne-Smith

The first major anthology to focus on relationships between science fiction and contemporary art, with topics ranging from accelerating technological change to global urbanization.

Over the past two decades, artists and writers have increasingly used science fiction as a lens through which to search for fragments of truth emerging from the past or the future. The proliferation of science fiction in contemporary art practice and discourse reflects an increased understanding of how this narrative field continues to grow in relevance. This book is the first major anthology to focus on relationships between science fiction and contemporary art, and offers an essential read for all those exploring this vital genre.

Organizing its contributions according to four distinct approaches—“estrangement,” “futures,” “posthumanism,” and “ecologies”—this unique collection gathers key examples of the influence of science fiction in recent cultural development. It considers topics that include the integration and acceleration of technological change, global urbanization and concepts of futurity, the boundaries of social structures and nonhuman life, and the threatening evidence of climate change.

Dan Byrne-Smith is a Senior Lecturer in Fine Art Theory at Chelsea College of Arts, University of the Arts London. He is the author of Traces of Modernity.

Writers include
Peio Aguirre, Margaret Atwood, J. G. Ballard, Tiffany E. Barber, Jean Baudrillard, Franco ‘Bifo’ Beradi, Rosie Braidotti, Rachel Carson, Jeffrey Deitch, Donna Haraway, Cathy Lane, Amna Malik, Tom McCarthy, Alondra Nelson, Gwyneth Shanks, Jan Tumlir, Xin Wang, Gilda Williams

March | 5 3/4 x 8 1/4, 240 pp.
$24.95T paper
978-0-262-53885-5
Documents of Contemporary Art series
Copublished with Whitechapel Gallery, London
Not for sale in the UK and Europe

The Locked Room
Four Years that Shook Art Education, 1969–1973
edited by Rozemin Keshvani

The untold story of a radical approach to the teaching of sculpture at Saint Martin’s School of Art.

In 1969, four tutors at Saint Martin’s School of Art in London undertook a radical experiment in the teaching of sculpture. Students in the “A” Course were placed together in a large white room, locked from the inside. Discussing the course outside the Locked Room was discouraged. Not surprisingly, this approach was controversial. Fifty years later, in this book, students and staff from the Locked Room come together to explore, reflect upon, and reveal what really happened in the white room.

The Locked Room includes interviews, conversations, and writings from participants alongside never-before-published photographs and archival documentation. It presents more than thirty student projects, spanning four years of inventive instruction by its four tutors, Peter Atkins, Garth Evans, Peter Harvey, and Gareth Jones, as well as student-initiated games and actions—including an account of the infamous extracurricular “boxing match” organized by students.

The Locked Room challenged the notion of a canon and the idea of an academy. It questioned the very act of instruction, proposing instead that students engage critically with their own experiences and become the authors of their own learning. Its radical approach continues to reverberate in art education.

Rozemin Keshvani is an independent curator, writer, and archivist. She is the coeditor of Better Books: Art Anarchy Apostasy and the author of several works on sculptors, including Adam Barker-Mill, Gustave Metzger, Gary Woodley, and Werner Schreib.

April | 8 1/2 x 11 1/4, 340 pp. | 35 color illus., 165 b&w illus.
$39.95T/£32.00 paper
978-0-262-53900-5
Copublished with the A-Course Project
Saturation
Race, Art, and the Circulation of Value
edited by C. Riley Snorton and Hentyle Yapp

Essays, conversations, and artist portfolios confront questions at the intersection of race, institutional life, and representation.

Controversies involving race and the art world are often discussed in terms of diversity and representation—as if having the right representative from a group or a larger plurality of embodied difference would absolve art institutions from historic forms of exclusion. This book offers another approach, taking into account not only questions of racial representation but also issues of structural change and the redistribution of resources. In essays, conversations, discussions, and artist portfolios, contributors confront in new ways questions at the intersection of art, race, and representation.

The book uses saturation as an organizing concept, in part to suggest that current paradigms cannot encompass the complex realities of race. Contributors consider how racialization, globalization, and the production and consumption of art converge in the art market, engaging such topics as racial capitalism, the aesthetics of colonialism, and disability cultures. They examine methods for theorizing race and representation, including “aboutness,” which interprets artworks by racialized subjects as being “about” race; modes of unruly, decolonized, and queer visual practices that resist disciplinary boundaries; and a model by which to think with and alongside blackness and indigeneity.

C. Riley Snorton is Professor of English and Gender and Sexuality Studies at the University of Chicago. He is the author of Black on Both Sides: A Racial History of Trans Identity and Nobody Is Supposed to Know: Black Sexuality on the Down Low. Hentyle Yapp is Assistant Professor of Art and Public Policy at New York University, where he is also Affiliated Faculty with Performance Studies, Comparative Literature, the Disability Council, and Asian/Pacific/American Institute.

Art and Tradition in a Time of Uprisings
Gabriel Levine

Examining radical reinventions of traditional practices, ranging from a queer reclamation of the Jewish festival of Purim to an Indigenous remixing of musical traditions.

Supposedly outmoded modes of doing and making—from music and religious rituals to crafting and cooking—are flourishing, both artistically and politically, in the digital age. In this book, Gabriel Levine examines collective projects that reclaim and reinvent tradition in contemporary North America, both within and beyond the frames of art. Levine argues that, in a time of political reaction and mass uprisings, the subversion of the traditional is galvanizing artists, activists, musicians, and people in everyday life. He shows that this takes place in strikingly different ways for Indigenous and non-Indigenous people in settler colonies. Paradoxically, experimenting with practices that have been abandoned or suppressed can offer powerful resources for creation and struggle in the present.

Levine shows that, in projects that span “the discontinuum of tradition,” strange encounters take place across the lines of class, Indigeneity, race, and generations—for example, the yearly Purim Extravaganza, which gathers queer, leftist, and Yiddishist New Yorkers in a profane reappropriation of the springtime Jewish festival. Projects that take back the vernacular in this way, Levine argues, not only develop innovative forms of practice for a time of uprisings; they can also work toward collectively reclaiming, remaking, and repairing a damaged world.

Gabriel Levine is an artist whose object-theater shows have toured North America, Europe, and the Middle East. An Assistant Professor of Drama Studies at Glendon College of York University in Toronto, he coedited Practice, copublished by the MIT Press and Whitechapel Gallery.

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The Long Front of Culture
The Independent Group and Exhibition Design
Kevin Lotery

How a group of artists and theorists turned to exhibition design as the only medium capable of synthesizing high and low in postwar culture.

In 1950s London, a cadre of young artists, theorists, and popular culture aficionados known as the Independent Group (IG) came together for a series of pressing meetings. Their humble goal: to reimagine the structure of postwar culture by situating art in the midst of military-industrial technologies and pop pleasures. In this book, Kevin Lotery argues that the IG turned to the cross-disciplinary form of exhibition design as the only medium capable of getting the measure of these forces, the only technique that could integrate high and low, aesthetic and scientific, and redesign them in turn.

At the heart of this story are the IG’s most unruly members, including artists Richard Hamilton, Nigel Henderson, and Eduardo Paolozzi; architects Alison and Peter Smithson; and critics Lawrence Alloway and Reyner Banham. To these upstarts, art was no more privileged an activity than the streamlining of a helicopter blade or the screening of the latest cinema spectacle. In place of the old cultural hierarchies, they saw a continuum that Alloway termed “the long front of culture.” Only exhibition making could redirect this “long front” toward something genuinely, startlingly new.

The IG is often described as the precursor to the pop art of the 1960s. Lotery shows that it was much more, as entangled with the histories of science, technology, and design as with the dialectics of modern art and mass culture.

Kevin Lotery is Lecturer in Art History in the School of Arts and Cultures at Newcastle University, Newcastle upon Tyne.

absence of clutter

minimal writing as art and literature
Paul Stephens

An exploration of minimal writing—texts generally shorter than a sentence—as works of complexity and power equal to more commercial text-based visual art.

In the 1960s and 70s, minimal and conceptual artists stripped language down to its most basic components: the word and the letter. Barbara Kruger, Jenny Holzer, Carl Andre, Lawrence Weiner, and others built lucrative careers from text-based art. Meanwhile, poets and writers created works of minimal writing—visual texts generally shorter than a sentence. (One poem by Aram Saroyan reads in its entirety: eyeeye.) In absence of clutter, Paul Stephens offers the first comprehensive account of minimal writing, arguing that it is equal in complexity and power to better-known, more commercial text-based art.

Minimal writing, Stephens writes, can be beguilingly simple on the surface, but can also offer iterative reading experiences on multiple levels, from the fleeting to the ponderous. “absence of clutter,” for example, the entire text of a poem by Robert Grenier, is both expressive and self-descriptive. Stephens offers close readings of works of minimal writing by Saroyan, Grenier, and others. He “reverse engineers” recent works by Jen Bervin, Craig Dworkin, and Christian Bök that draw on molecular biology, and explores print-on-demand books by Holly Melgard, code poetry by Nick Montfort, Twitter-based work by Allison Parrish, and the use of Instagram by Han-Ulrich Obrist and Saroyan. When reading has become scanning a screen and writing tapping out a text, absence of clutter invites us to reflect on how we read, see, and pay attention.

Paul Stephens is the author of The Poetics of Information Overload: From Gertrude Stein to Conceptual Writing and the editor of the journal Convolution.

March | 6 x 9, 288 pp. | 76 illus.

$29.95T/£25.00 cloth
978-0-262-04367-0
The Future of Brain Repair
A Realist’s Guide to Stem Cell Therapy

Jack Price

Stem cell therapies are the subject of enormous hype, endowed by the media with almost magical qualities and imagined by the public to bring about miracle cures. Stem cells have the potential to generate new cells of different types, and have been shown to do so in certain cases. Could stem cell transplants repair the damaged brain? In this book, neurobiologist Jack Price assesses the potential of stem cell therapies to treat such brain disorders as stroke, Alzheimer’s disease, Parkinson’s disease, and spinal cord injuries.

Certainly brain disorders are in need of effective treatments. These disorders don’t just kill, they disable, and conventional drug therapies have not had much success in treating them. Price explains that repairing the human brain is difficult, largely because of its structural, functional, and developmental complexity. He examines the self-repairing capacity of blood and gut cells—and the lack of such capacity in the brain; describes the limitations of early brain stem cell therapies for neurodegenerative disorders; and discusses current clinical trials that may lead to the first licensed stem cell therapies for stroke, Parkinson’s and macular degeneration. And he describes the real promise of pluripotential stem cells, which can make all the cell types that constitute the body.

New technologies, Price reports, challenge the very notion of cell transplantation, instead seeking to convince the brain itself to manufacture the new cells it needs. Could this be the true future of brain repair?

Jack Price is Professor of Developmental Neurobiology at King’s College London and Head of the Division of Advanced Therapies at the National Institute for Biological Standards and Control.
How AI Is Transforming the Organization

MIT Sloan Management Review

A clear-eyed look at how AI can complement (rather than eliminate) human jobs, with real-world examples from companies that range from Netflix to Walmart.

Descriptions of AI’s possible effects on businesses and their employees cycle between utopian hype to alarmist doomsaying. This book from MIT Sloan Management Review avoids both these extremes, providing instead a clear-eyed look at how AI can complement (rather than eliminate) human jobs, with real-world examples from companies that range from Netflix to Walmart. The contributors show that organizations can create business value with AI by cooperating with it rather than relinquishing control to it. The smartest companies know that they don’t need AI that mimics humans because they already have access to resources with human capability—actual humans.

The book acknowledges the prominent role of such leading technology companies as Facebook, Apple, Amazon, Netflix, and Google in applying AI to their businesses, but it goes beyond the FAANG cohort to look at AI applications in many nontechnology companies, including DHL and Fidelity. The chapters address such topics as retraining workers (who may be more ready for change than their companies are); the importance of motivated and knowledgeable leaders; the danger that AI will entrench less-than-ideal legacy processes; ways that AI could promote gender equality and diversity; AI and the global loneliness epidemic; and the benefits of robot–human collaboration.

Contributors

February | 5 3/8 x 8, 176 pp. | 3 illus.
$24.95T/£20.00 paper
978-0-262-53839-8

Too Smart
How Digital Capitalism Is Extracting Data, Controlling Our Lives, and Taking Over the World

Jathan Sadowski

Who benefits from smart technology? Whose interests are served when we trade our personal data for convenience and connectivity?

Smart technology is everywhere: smart umbrellas that light up when rain is in the forecast; smart cars that relieve drivers of the drudgery of driving; smart toothbrushes that send your dental hygiene details to the cloud. Nothing is safe from smartification. In Too Smart, Jathan Sadowski looks at the proliferation of smart stuff in our lives and asks whether the tradeoff—exchanging our personal data for convenience and connectivity—is worth it. Who benefits from smart technology?

Sadowski explains how data, once the purview of researchers and policy wonks, has become a form of capital. Smart technology, he argues, is driven by the dual imperatives of digital capitalism: extracting data from, and expanding control over, everything and everybody. He looks at three domains colonized by smart technologies’ collection and control systems: the smart self, the smart home, and the smart city. The smart self involves more than self-tracking of steps walked and calories burned; it raises questions about what others do with our data and how they direct our behavior—whether or not we want them to. The smart home collects data about our habits that offer business a window into our domestic spaces. And the smart city, where these systems have space to grow, offers military-grade surveillance capabilities to local authorities.

Technology gets smart from our data.

Jathan Sadowski is Postdoctoral Research Fellow in Smart Cities in the School of Architecture, Design, and Planning at the University of Sydney.

March | 5 3/8 x 8, 240 pp.
$22.95T/£18.99 paper
978-0-262-53858-9
philosophy

Cynicism
Ansgar Allen

A short history of cynicism, from the fearless speech of the ancient Greeks to the jaded negativity of the present.

Ansgar Allen is Lecturer in Education at the University of Sheffield and the author of The Cynical Educator and Benign Violence: Education in and beyond the Age of Reason.

May | 5 x 7, 280 pp.
$15.95T/£12.99 paper
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science | physics

Quantum Entanglement
Jed Brody

An exploration of what Einstein called “spooky action at a distance” and how that quantum phenomenon contradicts our assumptions about reality.

Jed Brody is Senior Lecturer in Physics at Emory University, where he has taught an interdisciplinary course on quantum entanglement.

February | 5 x 7, 192 pp. | 18 line drawings
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fMRI
Peter A. Bandettini

An accessible introduction to the history, fundamental concepts, challenges, and controversies of the fMRI by one of the pioneers in the field.

Peter Bandettini is Chief of the Section on Functional Imaging, Director of the Functional MRI Facility, and Director of the Center for Multimodality Neuroimaging at the National Institute of Mental Health of the National Institutes of Health.

June | 5 x 7, 280 pp. | 17 illus.
$15.95T/£12.99 paper
978-0-262-53803-9

philosophy | technology

AI Ethics
Mark Coeckelbergh

An accessible synthesis of ethical issues raised by artificial intelligence that moves beyond hype and nightmare scenarios to address concrete questions.

Mark Coeckelbergh is Professor of Philosophy in the Department of Philosophy at the University of Vienna and author of New Romantic Cyborgs: Romanticism, Information Technology, and the End of the Machine (MIT Press).

April | 5 x 7, 240 pp.
$15.95T/£12.99 paper
978-0-262-53819-0
Contraception
A Concise History
Donna J. Drucker

The development, manufacturing, and use of contraceptive methods from the late nineteenth century to the present, viewed from the perspective of reproductive justice.

Donna J. Drucker is Senior Adviser in English as the Language of Instruction at Technische Universität Darmstadt, Germany. She is the author of The Classification of Sex: Alfred Kinsey and the Organization of Knowledge and The Machines of Sex Research: Technology and the Politics of Identity, 1945–1985.

April | 5 x 7, 264 pp. | 17 illus.
$15.95T/£12.99 paper
978-0-262-53842-8

Smart Cities
Germaine R. Halegoua

Key concepts, definitions, examples, and historical contexts for understanding smart cities, along with discussions of both drawbacks and benefits of this approach to urban problems.

Germaine R. Halegoua is Associate Professor in the Department of Film and Media Studies at the University of Kansas.

March | 5 x 7, 240 pp. | 4 illus.
$15.95T/£12.99 paper
978-0-262-53805-3

Critical Thinking
Jonathan Haber

How the concept of critical thinking emerged, how it has been defined, and how critical thinking skills can be taught.

Jonathan Haber is a writer and researcher who has worked extensively in the field of education technology. He is the author of another MIT Press Essential Knowledge book, MOOCS, and The Critical Voter.

March | 5 x 7, 240 pp. | 10 illus.
$15.95T/£12.99 paper
978-0-262-53828-2

Collaborative Society
Dariusz Jemielniak and Aleksandra Przegalinska

How networked technology enables the emergence of a new collaborative society.

Dariusz Jemielniak is Professor of Management at Kozminski University, Poland, where he heads the Management in Networked and Digital Societies Department, and the author of Common Knowledge? He was a Fellow and Faculty Associate at the Berkman-Klein Center for Internet Studies at Harvard University from 2015 to 2018. Aleksandra Przegalinska is Assistant Professor at Kozminski University and was recently a Research Fellow at MIT’s Center for Collective Intelligence. She is the author of Wearable Technologies in Organizations: Privacy, Efficiency and Autonomy in Work.

January | 5 x 7, 264 pp. | 3 illus.
$15.95T/£12.99 paper
978-0-262-53791-9
Irony and Sarcasm

Roger Kreuz

A biography of two troublesome words.

Roger Kreuz is Associate Dean and Professor of Psychology at the University of Memphis. He is the coauthor (with Richard Roberts) of *Becoming Fluent: How Cognitive Science Can Help Adults Learn a Foreign Language*, *Getting Through: The Pleasures and Perils of Cross-Cultural Communication*, and *Changing Minds: How Aging Affects Language and How Language Affects Aging* (all published by the MIT Press).

May | 5 x 7, 232 pp.
$15.95T /£12.99 paper
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Macroeconomics

Felipe Larraín B.

An accessible introduction to the basics of macroeconomics and how it affects local and global economies.

Felipe Larraín B. is Professor of Economics at Catholic University of Chile, was Director of the Latin American Center of Economics and Social Policies (CLAPES UC), and is currently Finance Minister of Chile, a post he also held from 2010 to 2014. The coauthor (with Jeffrey D. Sachs) of *Macroeconomics in the Global Economy* and (with Beatriz Armendáriz) of *The Economics of Contemporary Latin America* (MIT Press), he has published thirteen books and more than 120 scholarly articles. He has been named Finance Minister of the Year for Latin America and the Americas several times.

March | 5 x 7, 288 pp. | 10 illus.
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Wade Roush

Are we alone in the universe? If not, where is everybody? An engaging exploration of one of the most important unsolved problems in science.

Wade Roush is a freelance science and technology writer and host and producer of the tech-and-culture podcast *Soonish*. His work has appeared in *Science*, *Scientific American*, *Xconomy*, and *MIT Technology Review*. He is the editor of the science fiction anthology *Twelve Tomorrows* (MIT Press).

April | 5 x 7, 240 pp.
$15.95T /£12.99 paper
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Spatial Computing

Shashi Shekhar and Pamela Vold

An accessible guide to the ideas and technologies underlying such applications as GPS, Google Maps, Pokémon Go, ride-sharing, driverless cars, and drone surveillance.

Shashi Shekhar is McKnight Distinguished Professor in the Department of Computer Science and Engineering at the University of Minnesota. Pamela Vold is a writer and communication professional based in St. Paul, Minnesota.

June | 5 x 7, 256 pp. | 20 illus.
$15.95T /£12.99 paper
978-0-262-53804-6

The MIT Press Essential Knowledge series
The Scientific Attitude
Defending Science from Denial, Fraud, and Pseudoscience
Lee McIntyre

Attacks on science have become commonplace. Claims that climate change isn’t settled science, that evolution is “only a theory,” and that scientists are conspiring to keep the truth about vaccines from the public are staples of some politicians’ rhetorical repertoire. In this book, Lee McIntyre argues that what distinguishes science from its rivals is what he calls “the scientific attitude”—caring about evidence and being willing to change theories on the basis of new evidence. The history of science is littered with theories that were scientific but turned out to be wrong; the scientific attitude reveals why even a failed theory can help us to understand what is special about science. He describes the transformation of medicine from a practice based largely on hunches into a science based on evidence; considers scientific fraud; and examines the positions of ideology-driven denialists, pseudoscientists, and “skeptics” who reject scientific findings. The scientific attitude, McIntyre explains, offers a uniquely powerful tool in the defense of science.

Lee McIntyre is a Research Fellow at the Center for Philosophy and History of Science at Boston University. He is the author of Dark Ages: The Case for a Science of Human Behavior and Post-Truth, both published by the MIT Press.

“At a time of concern over assaults to scientific authority, McIntyre’s intelligent treatise articulates why the pursuit of scientific truths, even if inevitably flawed and subject to human error, matters.”
—Publishers Weekly

“A worthy project.”
—Science-Based Medicine

Einstein’s Wife
The Real Story of Mileva Einstein-Marić
Allen Esterson and David C. Cassidy
contribution by Ruth Lewin Sime

Albert Einstein’s first wife, Mileva Einstein-Marić, was forgotten by history for decades. But when a trove of correspondence between them beginning in their student days at the Zurich Polytechnic was discovered in 1986, her story began to be told. Mileva was one of the few women of her era to pursue higher education in science. Her ambitions for a science career, however, suffered a series of setbacks, including an out-of-wedlock pregnancy by Einstein. Some of the tellers of the “Mileva Story” made startling claims: that she was a brilliant mathematician who surpassed her husband, and that she made uncredited contributions to his most celebrated papers in 1905, including his paper on special relativity. The authors of Einstein’s Wife look at the actual evidence, and a chapter by Ruth Lewin Sime offers important historical context. The story they tell is that of a brave and determined young woman who struggled against a variety of obstacles at a time when science was not very welcoming to women.

Allen Esterson was a Lecturer in Mathematics and Physics at Southwark College in London before his retirement. David C. Cassidy is Professor Emeritus at Hofstra University. Ruth Lewin Sime is Professor Emerita in the Department of Chemistry at Sacramento City College.

“Separates truth from fiction.”
—Washington Post

“An impressive, compassionate accomplishment.”
—Spectator

“A haunting indictment of Albert as a distant and ultimately disloyal companion.”
—Financial Times

“A fascinating account for curious readers.”
—Physics Today
How Change Happens
Cass R. Sunstein

How does social change happen? When do social movements take off? In this book, with the help of behavioral economics, psychology, and other fields, Cass Sunstein casts a bright new light on how change happens. He focuses on the crucial role of social norms—and on their frequent collapse. When norms lead people to silence themselves, even an unpopular status quo can persist. Then one day, someone challenges the norm—a child who claims that the emperor has no clothes; a woman who says “me too.” Sometimes suppressed outrage is unleashed, and long-standing practices fall. Sometimes change is more gradual, as “nudges” help produce new and different decisions—apps that count calories; texted reminders of deadlines; automatic enrollment in green energy or pension plans. Sunstein explores what kinds of nudges are effective and shows why nudges sometimes give way to bans and mandates.

Cass R. Sunstein is Robert Walmsley University Professor at Harvard Law School. He was the recipient of the 2018 Holberg Prize, one of the largest annual international research prizes awarded to scholars who have made outstanding contributions to research in the arts and humanities, social science, law, or theology. He is the author of The Cost-Benefit Revolution (MIT Press), Nudge: Improving Decisions about Health, Wealth, and Happiness (with Richard H. Thaler), and other books.

“Sunstein’s book is illuminating because it puts norms at the center of how we think about change.”
—David Brooks, New York Times

“Illuminating…. This is a work that demands—but rewards—the reader’s full attention.”
—Publishers Weekly (starred review)

April | 6 x 9, 344 pp.
$17.95T / £14.99 paper
978-0-262-53898-5

Thermodynamic Weirdness
From Fahrenheit to Clausius
Don S. Lemons

Students of physics, chemistry, and engineering are taught classical thermodynamics through its methods—a “problems first” approach that neglects the subject’s concepts and intellectual structure. In Thermodynamic Weirdness, Don Lemons fills this gap, offering a nonmathematical account of the ideas of classical thermodynamics in all its non-Newtonian “weirdness.” He presents concepts in an order that is both chronological and logical, mapping the rise and fall of ideas in such a way that the ideas that were abandoned illuminate the ideas that took their place. Lemons covers the invention of temperature; heat as a form of motion or as a material fluid; Carnot’s analysis of heat engines; William Thomson (later Lord Kelvin) and his two definitions of absolute temperature; and energy as the mechanical equivalent of heat. By emphasizing the ideas and their relationship to one another, Lemons reveals the simplicity and coherence of classical thermodynamics.

Don S. Lemons is Professor of Physics Emeritus at Bethel College in North Newton, Kansas, and the author of Drawing Physics: 2,600 Years of Discovery From Thales to Higgs.

“For readers seeking to understand the great minds of the 19th century.”
—Choice

“From machine learning to quantum gravity, thermodynamics is back—and, for most of us, as puzzling as ever. Don’s book is unique: a (literally) steampunk introduction to the field that uses history of science to put the strangeness of its core concepts on display.”
—Simon DeDeo, Carnegie Mellon University and the Santa Fe Institute

March | 5 3/8 x 8, 192 pp. | 20 illus.
$16.95T / £13.99 paper
978-0-262-53894-7

mitpress.mit.edu | Spring 2020
Hacking Life
Systematized Living and Its Discontents
Joseph M. Reagle, Jr.

Life hackers track and analyze the food they eat, the hours they sleep, the money they spend, and how they’re feeling on any given day. They share tips on the most efficient ways to tie shoelaces and load the dishwasher. They see everything as a system composed of parts that can be decomposed and recomposed, with algorithmic rules that can be understood, optimized, and subverted.

In this book, Joseph Reagle examines how life hacking is self-help for the digital age’s creative class. Life hacks can be useful, useless, and sometimes harmful. Being efficient is not the same thing as being effective; being precious about minimalism does not mean you are living life unfettered; and compulsively checking your vital signs is its own sort of illness. With Hacking Life, Reagle sheds light on a question even non-hackers ponder: what does it mean to live a good life in the new millennium?

Joseph M. Reagle, Jr. is Associate Professor of Communication Studies at Northeastern University. He is the author of Good Faith Collaboration: The Culture of Wikipedia and Reading the Comments: Likers, Haters, and Manipulators at the Bottom of the Web, both published by the MIT Press.

“Insightful, evenhanded . . . [A] lively, well-written take.”
—Publishers Weekly (starred review)

“A useful meditation on the neoliberal culture of our time and the kinds of selves we are rapidly becoming in this digital age.”
—Times Higher Education

February | 6 x 9, 216 pp. | 8 illus.
$16.95 / £13.99 paper
978-0-262-53899-2

cloth
978-0-262-03815-7
Strong Ideas series

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

Smart cities, where technology is used to solve every problem, are hailed as futuristic urban utopias. But in The Smart Enough City, Ben Green warns against seeing the city only through the lens of technology. In a technology-centric smart city, self-driving cars have the run of downtown and force out pedestrians, civic engagement is limited to requesting services through an app, police use algorithms to justify and perpetuate racist practices, and governments and private companies surveil public space to control behavior. He proposes instead that cities strive to be “smart enough”: a livable city, a democratic city, a just city, a responsible city, and an innovative city. By recognizing the complexity of urban life rather than merely seeing the city as something to optimize, these smart enough cities successfully incorporate technology into a holistic vision of justice and equity.

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

“Bringing together the theoretical and the practical, Green demonstrates the need to balance technology and the societal good.”
—Choice

“Deeply thoughtful, thoroughly ethical, and technically precise…. a must-read for those seeking democracy and inclusion in technological advance.”
—Frank Pasquale, Professor of Law, University of Maryland; coeditor of Transparent Data Mining for Big and Small Data

February | 6 x 9, 240 pp. | 11 illus.
$16.95 / £13.99 paper
978-0-262-53896-1

cloth
978-0-262-03967-3
Strong Ideas series

46 Spring 2020 | mitpress.mit.edu
Pierre Huyghe

*Untitled (Human Mask)*

Mark Lewis

Pierre Huyghe is one of the most influential artists working today. His 2014 film *Untitled (Human Mask)* speaks to contemporary concerns around ecology, climate change, and disaster politics. It manages to be of the zeitgeist yet peculiarly original at the same time. In this illustrated study, Mark Lewis examines Huyghe’s brilliant 19-minute work.

*Untitled (Human Mask)* combines images of a post-apocalyptic world (actual footage of deserted streets close to the Fukushima Daiichi nuclear disaster of March 2011) with a haunting scene of a monkey working in an empty restaurant, wearing a human mask and a wig. She’s a girl! The flat, emotionless, almost automaton state of the mask and the artificial glossy hair, topped with a child’s bow, suggests that she, the monkey, might be a character from Japanese Noh theatre. But there’s no music. Lewis suggests that Huyghe’s film evinces the terrifying possibility that our own, human, future might just be one of remnants and mimicry; that the deserted streets of Fukushima and the monkey’s recognizable, alienating, chimeric performance is all that might survive us. *Untitled (Human Mask)* presents a pluperfect world with extinction as the endgame for a civilization that cared little for the present, dreaming only of a future that inevitably and necessarily could not include it.

Mark Lewis, a writer, artist, and filmmaker, is the series editor of the Afterall Books One Work series and Professor of Fine Art at Central Saint Martins, where he cofounded Afterall in 1998.
The Right to Be Elected
100 Years Since Suffrage

edited by Jennifer M. Piscopo and Shauna L. Shames
foreword by Joshua Cohen and Deborah Chasman

What might happen if a woman’s right to vote is seen as coequal with her right to be elected?

Why are other countries so much better than the United States at electing women to office? In her lead essay in this anthology, Jennifer Piscopo argues that women in the United States haven’t fought for the right to be elected. A comparative political scientist, she shows that suffrage movements around the world often focused not only on the right to vote, but also the right to stand for office. As a result, when these movements succeeded, they saw the right to be elected as a positive right, enabling nationwide-efforts to both encourage and actively recruit female candidates. In her exploration of positive and negative rights in the United States, Piscopo explores what might happen if a woman’s right to vote is seen as coequal with her right to be elected, considering, among other things, how our definitions of representational government could both change and restore public trust in democracy.

Other essays in this anthology similarly analyze history for lessons that can be applied to today’s political climate. What effects does gender parity in legislatures have both on policies enacted and government performance? How has the complicated relationship between race and gender both informed and prevented progress for both movements? And, most importantly, what will it take for a woman to be elected as president in the United States?

Jennifer M. Piscopo is Associate Professor of Politics at Occidental College. She is a coeditor of The Impact of Gender Quotas. Shauna L. Shames is Assistant Professor in the Political Science Department at Rutgers–Camden. She is the author of Out of the Running: Why Millennials Reject Political Careers and Why It Matters.

On Anger


From Aristotle to Martha Nussbaum, philosophers have explored the moral status of anger. We get angry for a reason: we feel wronged. That reason can be eternal, some argue, because not even an apology or promise that it won’t happen again can change the fact of the original harm. Although there are pragmatic reasons for ceasing to be angry and moving on, is eternal anger moral? Is anger righteous? In this collection, contributors consider these and other questions about the causes and consequences of anger.

Leading off the debate, philosopher Agnes Callard argues that anger is not righteous rage; it is not an effort to solve a problem. Instead, it reflects a cry for help—a recognition that something shared is broken. And only in acknowledging the value of that shared project, she argues, can we begin together to repair it. Anger, then, is a starting point. But could there ever be the end of anger?

Bringing together today’s leading thinkers on anger, this volume raises questions critical to our intimate and public lives.

Agnes Callard is Associate Professor in Philosophy at the University of Chicago and the author of Aspiration: The Agency of Becoming.

April | 6 x 9, 176 pp.
$15.95T/£12.99 paper
978-1-946511-54-6
Distributed for Boston Review
Glitterworlds
The Future Politics of a Ubiquitous Thing
Rebecca Coleman

Glitter is everywhere, from crafting to makeup, from vagazelling to glitter-bombing, from fashion to fish. Glitter also gets everywhere. It sticks to what it is and isn’t supposed to, and travels beyond its original uses, eliciting reactions ranging from delight to irritation.

In Glitterworlds, Rebecca Coleman examines this ubiquity of glitter, following it as it moves across different popular cultural worlds and exploring its effect on understandings and experiences of gender, sexuality, class, and race. Coleman investigates how girls engage with glitter in collaging workshops to imagine their futures; how glitter can adorn the outside and the inside of the body; how glitter features in the films Glitter and Precious; and how LGBTQ* activists glitter bomb homophobic and transphobic people.

Throughout, Coleman attends to the plurality of politics that glitter generates, approaching this through the concepts of hope, wonder, fabulation, and prefigurative politics—all of which indicate the making of different, better worlds, although often not in ways that are straightforward or conventional. She develops an original account of future politics, where time is nonlinear and sometimes non-progressive. Coleman’s argument brings together feminist cultural theory, feminist new materialisms, and theories on futures and temporality, in order to propose that we should understand glitter as a thing—vibrant, processual, transformational, and traversing boundaries between media and material, culture and nature, bodies and environments.

Rebecca Coleman is Reader in the Sociology Department, Goldsmiths, University of London. She is the author of Transforming Images: Screens, Affect, Futures and The Becoming of Bodies: Girls, Images, Experience.

An original examination of the ubiquity of glitter—from bodily adornment to activist glitter bombing—and its vibrant and transformational properties.
Scratch Music
edited by Cornelius Cardew
preface by Sharon Gal and John Harries

Cornelius Cardew cofounded the Scratch Orchestra in 1969 with Howard Skempton and Michael Parsons. The orchestra was a culmination of the ideals expressed in Cardew’s own innovative and experimental music through the 1960s. *Scratch Music* is a collection of the repertory the Scratch Orchestra created. Brought back into print with a new preface by John Harries and Sharon Gal, this reissued edition of a classic work makes a key title in sound studies available to new audiences.

*Scratch Music* is as much graphic and visual as it is musical and descriptive. After all, scratch music itself is meant to be perceived by the eye and all the senses—not just by ear—so the notation used in preparing the scores for performance might be graphic, collage, verbal, or musical. The scores in *Scratch Music* are composed of written words, photographs, maps, graphs, diagrams, musical flow charts, conventional musical notation, whimsical drawings, playing cards, crossword puzzles, and other devices. Contemporary musicians, artists, and critics have long recognized both Cardew’s music and this text as influential and significant. *Scratch Music* demonstrates the extraordinary richness of this particular compositional matrix, and gives the reader a sense of the excitement and creative vibrancy of a scratch music event.

Cornelius Cardew (1936–1981) was an important and influential figure in British new music whose innovative and challenging scores emphasize graphic and verbal instructions. His works include *Treatise*, which consists of 193 pages of beautiful graphic notation; *The Great Learning*, dedicated to the Scratch Orchestra; and *We Sing for the Future*. Sharon Gal is an interdisciplinary artist, performer, vocalist, free improviser, and composer. John Harries is a Lecturer in Music at Goldsmiths, University of London, specializing in fringe, underground, and experimental musics.
The Presence Project
second edition

Bill Gaver
introduction by Phoebe Sengers

The influential Presence Project brought together an international group of collaborators in 2001 to investigate how technology can be used to increase the presence of older people in their local communities. This became a groundbreaking project for practice-based design research, exploring approaches and methods that have resonated since. The design team rejected a problem-solving approach, focusing instead on creating new and unusual situations for communication and insight. They introduced cutting-edge methods and developed challenging designs that they tested in the communities themselves.

This book documents the Presence Project’s development of key concepts in contemporary technology design, including cultural probes, design workbooks, and speculative design. Original Presence Project participants may have been surprised that the methods they invented became standard practice; the theme of the project was to break out of conventional approaches and try something radically new.

With a new preface by Bill Gaver and an introduction by Phoebe Sengers, this reissue of The Presence Project gives readers a glimpse into the thinking behind this influential project and ideas about how to bring it to bear on today’s design problems.

Bill Gaver is Professor of Design and Codirector of the Interaction Research Studio at Goldsmiths, University of London. His research on design-led methodologies and innovative technologies for everyday life led him to develop an internationally recognized studio that brings the skills of designers together with expertise in ubiquitous computing and sociology.

The account of an influential 2001 project in technology design documents the development of key concepts that have since become standard practice.

April
5 3/4 x 8, 272 pp.
100 illus.
$30.00T/£28.00 paper
978-1-912685-46-2
PERC Papers
Distributed for Goldsmiths Press
Tony Cokes’s video works are eviscerating critiques and affective art works, bringing together color theory, sound, music, and texts, and quoting a polyphony of voices including Aretha Franklin, Mark Fisher, David Bowie, Public Enemy, and Donald Trump. Combining political and social commentary with cultural theory and a critique of capitalism, Cokes’s works viscerally confront the social condition, particularly the prejudices and threats suffered by black subjects. This book is the first monograph on his practice, creating a visual cartography of a body of work that spans twenty years.

It features four critical pathways into Cokes’s decades-long practice, with essays contributed by notable academics, and conversations between Cokes and artist Kerry Tribe. Cokes’s work deals with mediation and distribution, and the book itself becomes another conduit for the dissemination of theory, critique, and counter-narrative—a process that Cokes so powerfully engages in as an artist.

This book accompanies Cokes’s solo exhibition, *If UR Reading This It’s 2 Late: Vol. 1–3*, across three international art institutions: Goldsmiths Centre for Contemporary Art, London; Carpenter Center for the Visual Arts, Harvard University; and ARGOS centre for audiovisual arts, Brussels.

Natasha Hoare is Curator of Goldsmiths Centre for Contemporary Art.
The Broadcast 41
Women and the Anti-Communist Blacklist
Carol A. Stabile

How forty-one women—including Dorothy Parker, Gypsy Rose Lee, and Lena Horne—were forced out of American television and radio in the 1950s “Red Scare.”

At the dawn of the Cold War era, forty-one women working in American radio and television were placed on a media blacklist and forced from their industry. The ostensible reason: so-called Communist influence. But in truth these women—among them Dorothy Parker, Lena Horne, and Gypsy Rose Lee—were, by nature of their diversity and ambition, a threat to the traditional portrayal of the American family on the airwaves. This book from Goldsmiths Press describes what American radio and television lost when these women were blacklisted, documenting their aspirations and achievements.

Through original archival research and access to FBI blacklist documents, The Broadcast 41 details the blacklisted women’s attempts in the 1930s and 1940s to depict America as diverse, complicated, and inclusive. The all-white, male-dominated Leave it to Beaver America about which conservative politicians wax nostalgic existed largely because of the forcible silencing of these forty-one women and others like them. This book offers an urgent reminder of the myths we perpetuate when a select few dominate the airwaves.

Carol A. Stabile is Chair of the Department of Women’s Studies at the University of Maryland and the author of Feminism and the Technological Fix, White Victims, Black Villains: Gender, Race, and Crime News in US Culture, and other books.

Bikes and Bloomers
Victorian Women Inventors and Their Extraordinary Cycle Wear
Kat Jungnickel

An illustrated history of the evolution of British women’s cycle wear.

The bicycle in Victorian Britain is often celebrated as a vehicle of women’s liberation. Less noted is another critical technology with which women forged new and mobile public lives—cycle wear. This illustrated history of women’s cycle wear from Goldsmiths Press brings together Victorian engineering and radical feminist invention to supply a missing chapter in the history of feminism.

Pioneering women not only imagined, made, and wore radical new forms of cycle wear but also patented their inventive designs. Drawing on in-depth archival research and inventive practice, Kat Jungnickel brings to life in rich detail the little-known stories of six inventors of the 1890s. Alice Bygrave, a dressmaker of Brixton, registered four patents for a skirt with a dual pulley system built into its seams. Julia Gill, a court dressmaker of Haverstock Hill, patented a skirt that drew material up the waist using a mechanism of rings or eyelets. Mary and Sarah Pease, sisters from York, patented a skirt that could be quickly converted into a fashionable high-collar cape. Henrietta Müller, a women’s rights activist of Maidenhead, patented a three-part cycling suit with a concealed system of loops and buttons to elevate the skirt. And Mary Ann Ward, a gentlewoman of Bristol, patented the “Hyde Park Safety Skirt,” which gathered fabric at intervals using a series of side buttons on the skirt.

Kat Jungnickel is a Senior Lecturer in the Sociology department of Goldsmiths, University of London and the editor of Transmissions (MIT Press).
Toward Urban Vibrancy
Patterns and Practices in Asia New Cities

edited by Siqi Zheng, Jianfeng Wu, Zhengzhen Tan, and Victor Jansson

Since 2000, the emergence of new planned cities has established a significant trend in urbanization across Asian countries. Central planners explicitly conceptualize these projects primarily as long-term investments for urban economic vibrancy. They hope that new cities will allow their jurisdictions to leap into higher-skill sectors, diversify the existing economy, trigger creative clusters and innovation hubs, and cultivate vibrant urban environments that will attract talented workers and productive firms.

The interplay of internal and external forces has prompted many Asian new cities to engage in global production and distribution chains. This book aims to present new cities in Asia from the perspective of economic vibrancy, identifying key mechanisms for measuring success. The analytical framework addresses the mechanisms along three dimensions: underlying forces that foster the dense and diverse production and consumption activities; creative financing; and the digitalization of urban systems.

Siqi Zheng leads the China Future City Lab at MIT, where she is also Samuel Tak Lee Associate Professor in the Department of Urban Studies and Planning, and Center for Real Estate. Jianfeng Wu is an Associate Professor at the School of Economics and China Center for Economic Studies at Fudan University, Shanghai, where he is also the associate director of the Shanghai-Hong Kong Development Institute. Zhengzhen Tan is the executive director of the MIT China Future City Lab. Victor Jansson is the Head of JLL Industrial for the West China region.
Letters and Other Texts

Gilles Deleuze
edited by David Lapoujade
translated by Ames Hodges

*Letters and Other Texts* is the third and final volume of the posthumous texts of Gilles Deleuze, collected for publication in French on the twentieth anniversary of his death. It contains several letters addressed to his contemporaries (Michel Foucault, Pierre Klossowski, François Châtelet, and Clément Rosset, among others). Of particular importance are the letters addressed to Félix Guattari, which offer an irreplaceable account of their work as a duo from *Anti-Oedipus* to *What is Philosophy?* Later letters provide a new perspective on Deleuze’s work as he responds to students’ questions.

This volume also offers a set of unpublished or hard-to-find texts, including some essays from Deleuze’s youth, a few unusual drawings, and a long interview from 1973 on *Anti-Oedipus* with Guattari.

Gilles Deleuze (1925–1995) was Professor of Philosophy at the University of Paris VIII, Vincennes/Saint Denis. He published twenty-five books, including five in collaboration with Félix Guattari.

A posthumous collection of writings by Deleuze, including letters, youthful essays, and an interview, many previously unpublished.

June 6 x 9, 320 pp.
$19.95T/£15.99 paper
978-1-63590-127-6

Also in this series

Two Regimes of Madness
Texts and Interviews 1975–1995
Gilles Deleuze
edited by David Lapoujade
978-1-58435-062-0
$19.95T/£15.99 paper
Uranus, the frozen giant, is the coldest planet in the solar system as well as a deity in Greek mythology. It is also the inspiration for uranism, a concept coined by the writer Karl Heinrich Ulrich in 1864 to define the “third sex” and the rights of those who “love differently.” Following Ulrich, Paul B. Preciado dreams of an apartment on Uranus where he might live beyond existing power, gender and racial strictures invented by modernity. “My trans condition is a new form of uranism,” he writes. “I am not a man. I am not a woman. I am not heterosexual. I am not homosexual. I am not bisexual. I am a dissident of the genus-gender system. I am the multiplicity of the cosmos trapped in a binary political and epistemological system, shouting in front of you. I am a uranist confined inside the limits of technoscientific capitalism.”

This book recounts Preciado’s transformation from Beatriz into Paul B., but it is not only an account of gender transitioning. Preciado also considers political, cultural, and sexual transition, reflecting on issues that range from the rise of neo-fascism in Europe to the technological appropriation of the uterus, from the harassment of trans children to the role museums might play in the cultural revolution to come. An Apartment on Uranus is a bold, transgressive, and necessary book.

Paul B. Preciado is a writer, philosopher, curator, and one of the leading thinkers in the study of gender and sexual politics. He is the author of Pornotopia (Zone Books) for which he was awarded the Sade Prize in France, and other books. Virginie Despentes is a writer whose books include the controversial rape-revenge story Baise-Moi, the 2000 film adaptation of which was the first film to be banned in France in twenty-eight years.

“Paul Preciado has the magic ability to fire off imperatives that don’t feel bossy, but rather incite us to join him in whatever crackling energy, urgent curiosity, and dynamic nomadism is flowing through him. Reading these chronological missives offers the real pleasure of Preciado’s company in time, and inspires us not just to stay with our trouble, but to greet it with unstoppable speech, complex solidarity, glitter, and defiance.”

—Maggie Nelson, author of The Argonauts
**Reverse Cowgirl**

**McKenzie Wark**

Another genre for another gender.

What if you were trans and didn’t know it? What if there were some hole in your life and you didn’t even know it was there? What if you went through life not knowing why you only felt at home in your body at peak moments of drugs and sex? What if you expended your days avoiding an absence, a hole in being? _Reverse Cowgirl_ is not exactly a memoir. The author doesn’t, in the end, have any answers as to who she really is, or was, although maybe she figures out what she could become.

Traveling from Sydney in the 1980s to New York today, _Reverse Cowgirl_ is a comedy of errors, chronicling the author’s failed attempts at being gay and at being straight across the shifting political and media landscapes of the late twentieth century. Finding that the established narratives of being transgender don’t seem to apply to her, Wark borrows from the genres of autofiction, fictocriticism, and new narrative to create a writing practice that can discover the form of a life outside existing accounts of trans experience: an auto-ethnography of the opacity of the self.

_McKenzie Wark_ (she/her), awarded the 2019 Thoma Prize for writing in digital art, is the author of _A Hacker Manifesto_, _Gamer Theory_, and _The Beach Beneath the Street_. Wark’s correspondence with Kathy Acker was published by Semiotext(e) as _I’m Very Into You_.

“In McKenzie Wark’s _Reverse Cowgirl_, little black book meets commonplace book. Wark’s wild ride through the dream of the 70s and 80s (and beyond) smartly complicates whatever we already knew about transition memoirs—and transition, and memoirs. Wark’s life is refracted through fashion and theory and music and fucking (so much fucking!). I’m stunned and grateful for the time spent in the company of this luminous book.”

— Andrea Lawlor, author of _Paul Takes the Form of a Mortal Girl_

“What is a sex life, and what other ‘lives’ does it jostle out of the way to assert itself as the essential spine of an autobiography? In _Reverse Cowgirl_, McKenzie Wark relates in careful ways the work that goes into the synthesis of a life out of fragments of experience, identity, and intellection.”

— Grace E. Lavery, University of California, Berkeley
Reynaldo Rivera

Provisional Notes for a Disappeared City
edited by Hedi El Kholti and Lauren Mackler
with Luis Bauz, Vaginal Davis, and Chris Kraus

Photographs by Reynaldo Rivera that document a vanished LA of cheap rent, house parties, subversive fashion, underground bands, and long-closed gay and transvestite bars.

Throughout the 1980s and 1990s, Reynaldo Rivera took personal photos of the Los Angeles that he lived in and knew: a world of cheap rent, house parties, subversive fashion, underground bands, and a handful of Latino gay and transvestite bars: Mugi’s, The Silverlake Lounge, and La Plaza. Most of these bars are long closed and many of the performers have died. But in Rivera’s photographs, these men and women live on in a silvery landscape of makeshift old-style cinematic glamour, a fabulous flight from unacceptable reality.

As a teenager, Rivera took refuge in used bookstores and thrift stores, where he discovered old photo books of Mexican film stars and the work of Lisette Model, Brassai, and Bresson. Inspired, he bought a camera and began photographing people at his hotel. In 1981 he moved to Echo Park and began taking photos for LA Weekly.

This book is an ensemble of almost 200 images selected by Hedi El Kholti and Lauren Mackler spanning more than two decades in Los Angeles and Mexico.

Reynaldo Rivera is an artist from Mexicali, Mexico, who now lives in Los Angeles, where he documents the ongoing relationship between the city and its people.

March | 7 3/4 x 11 1/2, 200 pp. | 190 photographs
$34.95/£28.00 paper
978-1-63590-112-2
Distributed for Semiotext(e)

Dodie Bellamy Is on Our Mind
edited by Anthony Huberman and Jeanne Gerrity

Examining the genre-bending writing of Dodie Bellamy, whose work has focused on sexuality, politics, feminism, narrative experimentation, and all things queer.

Dodie Bellamy (b. 1951, in North Hammond, Indiana) has lived and worked in San Francisco since 1978. A vital contributor to the Bay Area’s avant-garde literary scene, Bellamy is a novelist and poet whose work has focused on sexuality, politics, feminism, narrative experimentation, and all things queer. In her words, she champions “the vulnerable, the fractured, the disenfranchised, the fucked-up.”

Dodie Bellamy Is on Our Mind is the first major publication to address Bellamy’s prolific career as a genre-bending writer. Megan Milks made several trips to San Francisco in order to spend time with Bellamy and craft a provocative and fascinating profile of the writer. Originally delivered as a lecture at the Wattis Institute, Andrew Durbin’s text takes the form of a personal essay, expertly weaving anecdotes of his own encounters with Bellamy’s writing with insights into broader themes in her work. Academic Kaye Mitchell takes a close look at the role of shame and its relationship to femininity in particular texts by Bellamy. And Bellamy and her late husband Kevin Killian offer deeply personal, emotionally wrenching ruminations on topics from the mundane (drawing) to the profound (mortality).

Anthony Huberman is the Director and Chief Curator of the Wattis Institute for Contemporary Arts in San Francisco and Founding Director of the Artist’s Institute in New York. Jeanne Gerrity is the Deputy Director and Head of Publications at the Wattis and has written for such publications as Artforum, Art Agenda, and Frieze.

February | 6 x 8, 186 pp. | 18 color illus. and 50 b&w illus.
$25.00T/£20.00 paper
978-0-9802055-7-2
Distributed for Semiotext(e)
Written in Invisible Ink
Selected Stories
Hervé Guibert
translated by Jeffrey Zuckerman

Stories that map the writer’s artistic development, written with candor, detachment, and passion.

Hervé Guibert published twenty-five books before dying of AIDS in 1991 at age 36. An originator of French “autofiction” of the 1990s, Guibert wrote with aggressive candor, detachment, and passion, mixing diary writing, memoir, and fiction. Best known for the series of books he wrote during the last years of his life, chronicling his coexistence with illness, he has been a powerful influence on many contemporary writers.

Written in Invisible Ink maps the writer’s artistic development, from his earliest texts—fragmented stories of queer desire—to the unnervingly photorealistic descriptions in Vice and the autobiographical sojourns of Singular Adventures. Propaganda Death, his harsh, visceral debut, is included in its entirety. The volume concludes with a series of short, jewel-like pieces are translated into English for the first time by Jeffrey Zuckerman.

From midnight encounters with strangers to tormented relationships with friends, from a blistering sequence written for Roland Barthes to a tender summoning of Michel Foucault upon his death, these texts lay bare Guibert’s relentless obsessions in miniature.

Hervé Guibert (1955–1991) was a writer, a photography critic for Le Monde, a photographer, and a filmmaker. In 1984 he and Patrice Chereau were awarded a César for best screenplay for L’Homme Blessé. Shortly before his death from AIDS, he completed La Pudeur ou L’impudeur, a video work that chronicles the last days of his life.

To the Friend Who Did Not Save My Life
Hervé Guibert
introduction by Andrew Durbin
afterword by Edmund White
translated by Linda Coverdale

A novel that describes, with devastating, darkly comic clarity, its narrator’s experience of being diagnosed with AIDS.

First published by Gallimard in 1990, To the Friend Who Did Not Save My Life describes, with devastating, darkly comic clarity, its narrator’s experience of being diagnosed with AIDS. Guibert chronicles three months in the penultimate year of the narrator’s life as, in the wake of his friend Muzil’s death, he goes from one quack doctor to another, describing the progression of the disease and recording the reactions of his many friends.

The novel scandalized the French media, which quickly identified Muzil as Guibert’s close friend Michel Foucault. To the Friend became a bestseller, and Guibert a celebrity. Guibert continued to document the daily experiences of his body in a series of novels and diaries, mostly published posthumously. To the Friend has since attained a cult following for its intimate and candid tone, its fragmented and slippery form. As Edmund White observed, “[Guibert’s] very taste for the grotesque, this compulsion to offend, finally affords him the necessary rhetorical panache to convey the full, exhilarating horror of his predicament.” In his struggle to piece together a language suited to his suffering, Hervé Guibert catapulted himself into notoriety and sealed his reputation for uncompromising, transgressive prose.

“A relentlessly honest, extraordinarily truthful book.”
—Kirkus Reviews

April | 5 3/8 x 8, 264 pp.
$16.95T/£13.99 paper
978-1-63590-123-8
Native Agents series
Distributed for Semiotext(e)
The Disintegration of a Critic

Jill Johnston
edited by Fiona McGovern, Megan Francis Sullivan, and Axel Wieder
with contributions by Ingrid Nyeboe, Bruce Hainley, and Jennifer Krasinski

Jill Johnston—cultural critic, auto/biographer, and lesbian icon—began her career at the Village Voice as a critic of dance and performance, writing about Merce Cunningham, Martha Graham, the activities at Judson Church, Allan Kaprow and Happenings, Fluxus, and the downtown New York art scene. The column eventually became more personal than critical, allowing her to discuss her life, her sexuality, and her politics. This book brings together thirty texts Johnston wrote for the Voice between 1960 and 1974, beginning with her early dance coverage and continuing though the time when, as she put it, the column moved “from the theatre of dance and happenings toward the theatre of my life.”

As Johnston abandoned an objective critical standpoint, her column interwove forms and formats, and political, literary, art-historical, and critical perspectives, taking turns and loops, reflecting its time and contexts—with the one constant being Johnston’s unmistakable, witty, intimate voice. As a person and as a writer she pioneered a model that not only challenged notions of writerly appropriateness but also performed and created a new lesbian identity.

This collection includes texts by Ingrid Nyeboe, Johnston’s long-time partner and spouse; Bruce Hainley; and Jennifer Krasinski. An appendix collects material related to a 1969 panel discussion organized by Johnston (featuring Andy Warhol, Ultra Violet, and Carolee Schneemann, among others) that gives this volume its title: “The Disintegration of a Critic: An Analysis of Jill Johnston.”

One Number Is Worth One Word

Luis Camnitzer

For more than half a century, the artist Luis Camnitzer has been concerned with the same things. The essays gathered in this book outline a radically democratic and frequently provocative vision of both art and education. In the first essay, written in 1960, Camnitzer proposes curricular change of the Escuela Nacional de Bellas Artes in Uruguay, part of a collective effort to bring the school up to the ideal level Camnitzer and fellow artists, students, and educators desired. And in the final essay Camnitzer sums up what he would want an art school to be if he applied to one today—suggesting (with typical dry wit) that the first effort to improve art education may not have succeeded.

Working across such mediums as printmaking, sculpture, language, and installations, Camnitzer’s work investigates how power is exercised and can be challenged in society. An influential teacher over the six decades covered by this volume, he has interrogated the power structures inherent to the practice of art at the same time as he explores its liberating potential.

Many of these texts are published here for the first time. The book offers a singularly authoritative—yet also anti-authoritative—gathering of a life’s work in art, education, and activism.

Luis Camnitzer (b. 1937) is one of the most important conceptual artists to emerge from South America in the 1960s. Born in Germany and raised in Uruguay, he moved to New York in 1964 and was at the vanguard of Conceptualism.
The Place Is Here
The Work of Black Artists in 1980s Britain
edited by Nick Aikens and Elizabeth Robles

A richly illustrated collection of artworks, essays, and conversations that offers a range of perspectives on black art in Thatcherite Britain.

The Place Is Here begins to write a missing chapter in British art history: work by black artists in the Thatcherite 1980s. Richly illustrated, with more than two hundred color images, it brings together artworks, essays, archives, and conversations that map the varying perspectives and approaches of a group of artists who challenged the dominance of white heterosexual men in the canon of contemporary art. The many artists discussed and displayed here do not make up a “movement” or a school or a chronological progression, but represent the diverse interests and activities of artists across a decade and beyond. They grapple with black nationalism, anti-colonialism and postcolonialism, anti-Thatcherism, black feminism, black queer subjectivity, psychoanalysis, and forms of narrative and documentary image-making, in different ways and through different modes of representation across a range of media.

Nick Aikens is a curator at the Van Abbemuseum in the Netherlands. Elizabeth Robles is a researcher and teacher in the history of art at Bristol University.

Contributors
Nick Aikens, Sonia Boyce, Laura Castagnini, Deborah Cherry, Alice Correia, Chandra Frank, June Givanni, Sunil Gupta, Evan Ifekoya, Claudette Johnson, Raisa Kabir, Gail Lewis, Amna Malik, Sarmia Malik, Priyesh Mistry, Dorothy Price, susan pui san lok, Raju Rage, Elizabeth Robles, Ashwani Sharma, Marlene Smith, Leon Wainwright, Michelle Williams Gamaker, Rehana Zaman

Available | 7 1/2 x 10, 432 pp. | 204 color illus., 142 b&w illus.
$35.00T paper
978-3-95679-466-7
Distributed for Sternberg Press
Not for sale in the UK and Europe

Of Other Spaces
Where Does Gesture Become Event?
edited by Sophia Yadong Hao

A symposium and exhibit that documented feminist practices of resistance, collectivity, and self-organization.

Resonating with the ethos of open dialogue and the experimentation of women artists’ collectives in the 1970s and 1980s, Of Other Spaces constructs a dynamic, open, and collaborative arena that foregrounds practices of resistance, collectivity, and self-organization. Highlighting the inherent seditiousness that animates feminist thinking, the book seeks out the lodestone of a volatile politics that calls for and instigates urgent alternatives to the cultural, political, and economic machineries of power that haunt this world. The book documents an exhibition and symposium that brought together women artists, writers, and thinkers.

Sophia Yadong Hao is Curator of Cooper Gallery at Duncan of Jordanstone College of Art and Design, University of Dundee in Scotland.

Contributors
12, Anne Bean, James Bell, Laura Edbrook & Sarah Forrest, Rose English, Rebecca Gordon-Nesbitt, Althea Greenan, Margaret Harrison, Sophia Yadong Hao, Susan Hillier, Amelia Jones, Mary Kelly, Alexandra Kokoli, Linder, Kirsty Logan, Katherine Maynell, Lynda Morris, Laura Mulvey, Annabel Nicolson, Adele Patrick, Cullinan Richards, Su Richardson, Monica Ross, Hannah O’Shea, Catherine Spencer, Georgina Starr, Marina Vishmidt

“I would say, without doubt, Of Other Spaces was the most important exhibition of art informed by feminism that I have participated in since the 1980s. Thoughtfully curated with a focus on women artists in the UK who were also activists in the 1970s, the exhibition traced the reappearance of the past in the present in a way I found extremely timely.”
—Mary Kelly

Available | 5 3/8 x 8 1/4, 224 pp. | 20 color illus., 40 b&w illus.
$25.00T paper
978-3-95679-378-3
Distributed for Sternberg Press
Not for sale in the UK and Europe
The Art of Direct Action
Social Sculpture and Beyond
edited by Karen van den Berg, Cara Jordan, and Philipp Kleinmichel

Reflections, analysis, and debates address the shift in artistic practice from representation to direct social action.

One of the most significant shifts in contemporary art during the past two decades concerns artists and collectives who have moved their artistic focus from representation to direct social action. This book shows why this transition might change our understanding of artistic production in general and make us reconsider the role of art in society. The Art of Direct Action gathers internationally recognized artists, scholars, and experts in the field of socially engaged art to reflect upon historical developments in this field and explore the role that German artist Joseph Beuys’s concept of social sculpture played in its evolution. The contributions provide theoretical reflections, historical analysis, and critical debates about exemplary socially engaged art projects since the 1970s, examining the strategies, opportunities, and failures of this practice.

Karen van den Berg is Professor of Art Theory and Curating at Zeppelin University. Cara Jordan is an art historian, editor, writer, and educator. Philipp Kleinmichel is a philosopher and cultural theorist.

Contributors
Karen van den Berg, Mary. Jane Jacob, Cara Jordan, Grant Kester, Philipp Kleinmichel, Kuda Production, Daniel Joseph Martinez, Marina Naprushkina, Dan Peterman, Rainer Rappmann, Pedro Reyes, John Roberts, Gregory Sholette, Caroline Tisdall, Anton Vidokle, Caroline Woolard

Available | 5 3/8 x 8, 308 pp. | 56 illus.
$26.00T paper
978-3-95679-485-8
Distributed for Sternberg Press
Not for sale in the UK and Europe

Parapolitics
Cultural Freedom and the Cold War
edited by Anselm Franke, Nida Ghouse, Paz Guevara, and Antonia Majaca

An examination of the use of modernism in the twentieth-century battle for US hegemony, through the activities of the CIA-funded Congress for Cultural Freedom.

Parapolitics confronts the contemporary fate of intellectual autonomy and artistic freedom by revisiting the use of modernism in the twentieth-century battle for US hegemony. It builds on a major exhibition at Haus der Kulturen der Welt (2017–18) that took as its starting point the Congress for Cultural Freedom (CCF)—an organization covertly funded by the Central Intelligence Agency in order to steer the Left away from its remaining commitment to communism. Paying particular attention to CCF activities in the non-European world during a period of decolonization and the Civil Rights Movement, Parapolitics assembles archival documentation from five continents alongside a selection of historical artworks to explore the context in which artists negotiated the framing and meaning of their work. A rich reference book for future researchers and everybody interested in the legacy of modernism, the publication also presents more than thirty newly commissioned contributions by contemporary artists and scholars.

Anselm Franke has been Head of Visual Arts and Film at Haus der Kulturen der Welt (HKW) since 2013. Nida Ghouse is a writer and curator. Paz Guevara is a curator, researcher, and author based in Berlin. Antonia Majaca is a curator, and writer based in Berlin and Research Leader at the Institute for Contemporary Art at the Graz University of Technology.

January | 8 1/4 x 11 1/2, 504 pp. | 200 color illus.
$35.00T cloth
978-3-95679-508-4
Distributed for Sternberg Press
Not for sale in the UK and Europe
Politics of Food
edited by Dani Burrows and Aaron Cezar

Artists, anthropologists, activists, and others consider the global politics and ethics of food production, distribution, and consumption.

The last decade has witnessed a proliferation of artists and artist collectives interrogating the global politics and ethics of food production, distribution, and consumption. This book offers reflections on food by prominent artists, anthropologists, and activists. Interviews with chefs, policy makers, and agronomists critically assess and illuminate the ways the arts confront food-related issues. Newly commissioned essays and interviews across disciplines are interleaved with research projects by some of the key figures in the art world who are grappling with these ideas.

Dani Burrows works on special projects at Delfina Foundation, including curating The Politics of Food program, Adapting, in 2019. She was formerly Director of Strategy. Aaron Cezar is the founding Director of Delfina Foundation, where he develops, curates, and oversees its interrelated program of residencies, exhibitions, and public platforms.

Essays
Raj Patel and Harry G. West

Interviews
Ferran Adrià and Marta Arzak, Tamara Ben Ari and Asunción Molinos Gordo, Mark Hix and Patrick Holden, Michel Pimbert and Tomáš Uhnák, Michael Vazquez and Mike Rakowitz

Other contributors
Kathrin Böhm, Centre for Genomic Gastronomy, Leone Contini, Cooking Sections, Chris Fite-Wassilak, Amy Franceschini and Michael Taussig, Fernando García-Dory, Melanie Jackson, Dagna Jakubowska, Nick Laessing, Lantian Xie, Jane Lev, Poppy Lichfield, Candice Lin, Christine Mackey, Taus Makhacheva, Eka Nurivista, Senam Okudzeto, Thomas Pausz, Daniel Salomon, Vivien Sansour, Standart Thinking, Serkan Taycan, Raed Yassin

Curatorial Things
Cultures of the Curatorial 4
edited by Beatrice von Bismarck and Benjamin Meyer-Krahmer

Considerations of thingness, intertwining transdisciplinary discourses, transcultural perspectives, and methods of practice-theory.

The meaning, function, and status of things have changed decisively over the past two decades. This development can be traced back to a growing skepticism since the second half of the twentieth century that culture can be presented through things. The questioning of thingness is an integral part of presentation and has informed and shaped the social relevance of the field of the curatorial. Immanent to presentation as a mode of being (public) in the world, the curatorial has the potential to address, visualize, and question the central effects of the changing status and function of things. The presentational mode has played a generative role, vitally participating in the mobilization of things through its aesthetic, semantic, social, and, not least, economic dimensions. Intertwining transdisciplinary discourses, transcultural perspectives, and methods of practice-theory, the anthology Curatorial Things is a new orientation of the analysis of things.

Beatrice von Bismarck is Professor of Art History and Visual Studies at the Hochschule für Grafik und Buchkunst (HGB) / Academy of Fine Arts Leipzig.

Benjamin Meyer-Krahmer is Professor of “Cultures of the Curatorial” at the Hochschule für Grafik und Buchkunst (HGB) / Academy of Fine Arts Leipzig. He co-runs the MA program “Cultures of the Curatorial” with Beatrice von Bismarck.

Contributors

February | 5 1/2 x 8 1/4, 368 pp. | 108 illus.
$23.00T paper
978-3-95679-280-9

Distributed for Sternberg Press
Not for sale in the UK and Europe

February | 7 1/2 x 9 1/2, 256 pp.
$29.00T paper
978-1-9996389-1-7

Copublished by Delfina Foundation and Sternberg Press
Distributed for Sternberg Press
Not for sale in the UK and Europe
Spacing Philosophy
Lyotard and the Idea of the Exhibition
Daniel Birnbaum and Sven-Olov Wallenstein

The significance of Jean-François Lyotard’s innovative 1985 exhibition Les Immatériaux and the “curatorial turn” in critical theory.

In 1985, the philosopher Jean-François Lyotard curated Les Immatériaux at Centre Georges Pompidou. Though widely misunderstood at the time, the exhibition marked a “curatorial turn” in critical theory. Through its experimental layout and hybrid presentation of objects, technologies, and ideas, this pioneering exploration of virtuality reflected on the exhibition as a medium of communication and anticipated a deeper engagement with immersive and digital space in both art and theory. In Spacing Philosophy, Daniel Birnbaum and Sven-Olov Wallenstein analyze the significance and logic of Lyotard’s exhibition while contextualizing it in the history of exhibition practices, the philosophical tradition, and Lyotard’s own work on aesthetics and phenomenology. Les Immatériaux can thus be seen as a culmination and materialization of a life’s work as well as a primer for the many thought-exhibitions produced in the following decades.

Daniel Birnbaum is a Swedish art critic, theoretician, and curator. He was the director of the Museum of Modern Art (Modern Museum) in Stockholm from 2010 to 2018, and currently directs the VR company, Acute Art. Sven-Olov Wallenstein is Professor of Philosophy at Södertörn University, Stockholm, and Editor-in-Chief of Site.

Available | 4 3/4 x 7 1/2, 252 pp. | paperback with dust jacket | 4 illus.
$22.00T paper
978-3-95679-388-2
Institut für Kunstkritik series
Distributed for Sternberg Press
Not for sale in the UK and Europe

The Language of Secret Proof
Indigenous Truth and Representation
Nina Valerie Kolowratnik

New spatial notational systems for protecting and regaining Indigenous lands in the United States.

In The Language of Secret Proof, Nina Valerie Kolowratnik challenges the conditions under which Indigenous rights to protect and regain traditional lands are currently negotiated in United States legal frameworks. This tenth volume in the Critical Spatial Practice series responds to the urgent need for alternative modes of evidentiary production by introducing an innovative system of architectural drawing and notation.

Kolowratnik focuses on the double bind in which Native Pueblo communities in the United States find themselves when they become involved in a legal effort to reclaim and protect ancestral lands; the process of producing evidence runs counter to their structural organization around oral history and cultural secrecy. The spatial notational systems developed by Kolowratnik with Hemish tribal members from northern New Mexico and presented in this volume are an attempt to produce evidentiary documentation that speaks Native truths while respecting demands on secrecy. These systems also attempt to instigate a dialogue where there currently is none, working to deconstruct the fixed opposition between secrecy and disclosure within Western legal systems.

Nina Valerie Kolowratnik is an architect and researcher currently based in Vienna. Her practice is situated in the context of forced migration and cultural claims to territory and develops spatial notational systems that operate within human rights debates. Since 2014 she has been teaching graduate courses on borderlands, migration, and counter-narratives at Columbia University Graduate School of Architecture, Planning, and Preservation and Technische Universität Wien.

February | 4 1/4 x 6, 152 pp. | paperback with dust jacket | 39 illus.
$20.00T paper
978-3-95679-097-3
Critical Spatial Practice series
Distributed for Sternberg Press
Not for sale in the UK and Europe
In the Meantime
Speculations on Art, Curating, and Exhibitions
Jens Hoffmann

Writings by exhibition maker and writer Jens Hoffmann, charting a highly unique curatorial trajectory.

This volume brings together a wide selection of writings by exhibition maker and writer Jens Hoffmann that outline his deep understanding of the interconnections among art, curating, theater, film, and literature. The nearly fifty texts include essays on artists, exhibitions, and curating; reviews of large-scale international group exhibitions; catalogue texts from exhibitions Hoffmann curated; and interviews and conversations with artists and other cultural practitioners. Collectively, these texts map the development of Hoffman’s thoughts and agenda, articulating a highly unique curatorial trajectory.

Jens Hoffmann is a writer and exhibition maker based in New York, Milan, and San José, Costa Rica. He has curated more than one hundred exhibitions worldwide and written more than three hundred essays, articles, and reviews on art and exhibition making since the late 1990s. Hoffmann is currently Senior Curator at Despacio Center for Contemporary Art in San José.

February | 6 3/4 x 8 1/2, 304 pp. | 6 color illus.
$26.00T paper
978-3-95679-491-9
Distributed for Sternberg Press
Not for sale in the UK and Europe

Love and Ethnology
The Colonial Dialectic of Sensitivity (after Hubert Fichte)
edited by Diedrich Diederichsen and Anselm Franke

Essays, artistic text contributions, and curatorial statements on the German writer Hubert Fichte’s fascination with Afro-diasporic arts and religions.

Can the ethnological observations and feelings on Afro-diasporic cultures from a German writer be “restituted”? What are the possibilities and limits of using self-reflection and gay sexuality as research tools? Since 2017, the exhibition and publication project Hubert Fichte: Love and Ethnology has followed this question through Hubert Fichte’s cycle of novels History of Sensitivity. Fascinated by Afro-diasporic arts and religions, Fichte (1935–1986) traveled to cities including Salvador da Bahia, Santiago de Chile, Dakar, New York, and Lisbon. Translations of Fichte’s novels became the basis for critical local receptions and new artistic works in these cities.

This book brings together essays, artistic text contributions, and curatorial statements from the projects in Salvador da Bahia, Rio de Janeiro, Santiago de Chile, Dakar, New York, and Lisbon, as well as extensive photo series depicting the artistic works from the exhibition at Haus der Kulturen der Welt.

Love and Ethnology is a collaboration between Goethe-Institut and Haus der Kulturen der Welt, supported by S. Fischer Stiftung and S. Fischer Verlag.

Diedrich Diederichsen is Professor of Theory, Practice, and Communication of Contemporary Art at the Academy of Fine Art in Vienna. Anselm Franke has been Head of Visual Arts and Film at Haus der Kulturen der Welt (HKW) since 2013.

January | 8 x 10 1/4, 220 pp. | 117 color illus., 43 b&w illus.
$35.00T cloth
978-3-956795-03-9
Distributed for Sternberg Press
Not for sale in the UK and Europe
The New Model
An Inquiry
edited by Lars Bang Larsen and Maria Lind

Revisiting a project that concatenated art, research, and urban activism into a visionary hybrid framework.

For three weeks in October 1968, Stockholm’s Moderna Museet was transformed into a sprawling adventure playground that was free to access for all of the city’s children. It concatenated art, research, and urban activism into a visionary hybrid framework.

Half a century later, through a series of seminars, exhibitions, and new artworks, The New Model revisits this utopian intervention, reviving discussions of public participation, children’s agency, and shifting ideals of collective being.

Curated by Lars Bang Larsen and Maria Lind, these inquiries took place from 2011 to 2015 at and around Tensta konsthall, in one of Stockholm’s late-modernist suburbs. Through essays, exhibition documentation, and dialogues with the participating artists—among them Palle Nielsen, Magnus Bärtås, Hito Steyerl, Ane Hjort Guttu, and Dave Hullfish Bailey—this volume charts the evolution of two artistic, curatorial, and institutional experiments.

Lars Bang Larsen is an art historian and curator. He is coeditor of several volumes published by Sternberg Press, including Fundamentalisms of the New Order and The Phantom of Liberty. Maria Lind is a curator, writer, and educator based in Stockholm and Berlin. In 2010, Selected Maria Lind Writing was published by Sternberg Press.

Contributions by
Dave Hullfish Bailey, Magnus Bärtås, Jessica Gogan, Ane Hjort Guttu, Lars Bang Larsen, Gunilla Lundahl, Palle Nielsen, and Hito Steyerl, with an artistic intervention from Metahaven

January | 8 1/4 x 11 3/4, 176 pp. | 93 illus.
$26.00T paper
978-3-95679-449-0
Distributed for Sternberg Press
Not for sale in the UK and Europe

Seven Years
The Rematerialisation of Art from 2011–2017

Maria Lind

Seven years in twenty-first century contemporary art, as seen in a series of columns by curator and writer Maria Lind.

Seven Years offers a subjective chronicle of contemporary art during the second decade of the twenty-first century, seen through a series of columns by curator, writer, and educator Maria Lind. Writing for the print edition of ArtReview, Lind considers individual artworks and exhibitions and contributes to conversations and debates developing in the art world and beyond. She explores work by Haegue Yang, Hassan Khan, Uglycute, Tania Perez-Cordova, and Walid Raad, among others, and discusses such exhibitions as dOCUMENTA (13), the Sharjah Biennial 12, the 3rd Ural Industrial Biennial, and several editions of the Venice Biennale.

Lind’s writings are accompanied by other texts: artists Goldin+Senneby discuss Lind’s materialist approach through the use of the word “hand” in the introduction to the volume; Sofia Hernández Chong Cuy reflects on how writing can affect curatorial work, and vice versa; artist Ahmet Öğüt conducts an imagined interview with Lind; and Philippe Parreno weaves a summary of the years between 2010 and 2018, highlighting the notion of potentiality. A postscript by Lind’s fellow curator Joanna Warsza compiles a glossary of the book’s key ideas and terms.

Maria Lind is a curator, writer, and educator based in Stockholm and Berlin. In 2010, Selected Maria Lind Writing was published by Sternberg Press.

Contributors
Goldin+Senneby, Sofia Hernández Chong Cuy, Ahmet Öğüt, Philippe Parreno, Joanna Warsza

February | 6 x 9, 240 pp. | 86 illus.
$26.00T paper
978-3-95679-463-6
Distributed for Sternberg Press
Not for sale in the UK and Europe
Anachrony, Contemporaneity, and Historical Imagination
Jacob Lund

Taking its point of departure in an “anachronic” exhibition, Soulèvements (2016–18), this book is a theoretical exploration of how the notion of contemporaneity—understood as the coming together of different times in the same historical present—relates to the end of a certain history of art. Critical of hitherto dominant chronological, ahistorical, and/or culturally restricted notions of the contemporary, Lund’s overall aim is to make an argument for “the contemporary contemporary” as the point of departure for any anachronic relationship with time today, and as the inescapable point of departure for any possible historical imagination.

Jacob Lund is an Associate Professor in the Department of Aesthetics and Communications at Aarhus University, Denmark.

Knowledge Beside Itself
Contemporary Art’s Epistemic Politics
Tom Holert

Questioning the role and function of contemporary art in economic and political systems that increasingly manage data and affect, Knowledge Beside Itself delves into the peculiar emphasis placed in recent years, curatorially and institutionally, on such notions as “research” and “knowledge production.” Contemporary art’s various liaisons with the humanities and the social and natural sciences, as well as its practitioners’ frequent embeddedness within transdisciplinary research environments and educational settings, have created a sense of epistemo-aesthetic departure, which concurs with the growing relevance of art as conduit or catalyst of knowledge.

Tom Holert is a writer and curator. In 2015 he cofounded the Harun Farocki Institut in Berlin. With Anselm Franke he curated the 2018 exhibition Neolithic Childhood: Art in a False Present, c. 1930, at Haus der Kulturen der Welt, Berlin.

The Last Resident
edited by Verina Gfader

From the sun-drenchedness of the Dubaian atmosphere to a feathery encounter in a secret printing workshop, words and materials are discreetly—spectrally, outspokenly—put forward: a bunch of residents cruising the seas of nine temporary realities, the result of an ongoing swapping of facts and speculations from the earthly realm. At one end of the spectrum, players, voyagers, entering the machinery (cacophony) of thought processing. At the other, the anchoring point, The Last Resident, the one who opens a possible scene.

Verina Gfader is an artist and researcher who works at the intersection of performance, art direction, and publishing.

From a History of Exhibitions Towards a Future of Exhibition-Making
China and Southeast Asia
edited by Biljana Ciric

This book is the result of various ongoing assembly platforms linked together under the same name, all organized and initiated by Biljana Ciric and hosted by St Paul St Gallery AUT (2013), Rockbund Art Museum (2018), and Guangdong Times Museum (2019). In the texts presented, writers, curators, and art practitioners in the region revisit the importance of exhibitions as a form and medium presented at assemblies. The book draws further awareness to the specificity and diversity of practices found within Asia—and thereby looks to contribute decisively to a (re)mapping of exhibition practices and histories using the different perspectives and local contexts found in this region.

Biljana Ciric is an independent curator.
Stop and Go
Nodes of Transformation and Transition
edited by Michael Hieslmair and Michael Zinganel

Stop and Go is a research project on the transformation of informal hubs, terminals, and nodes along Pan-European transport corridors in Eastern Europe and Vienna. Following the fall of the Iron Curtain and the expansion of the EU, the need to improve infrastructure and develop faster connections between places affected the public realm at the margins and even in the center of cities. Stop and Go investigates the people in transit across these transnational networks with descriptive text, images, and maps.

Michael Hieslmair is an artist and architect currently teaching at the Faculty of Architecture of the University of Technology in Graz. Michael Zinganel works as a cultural historian, writer, and curator, in Vienna.

Available | 6 1/2 x 8 1/2, 256 pp. | 47 color illus., 21 b&w illus.  
$26.00T paper | 978-3-95679-495-7
 Publication Series of the Academy of Fine Arts Vienna
Distributed for Sternberg Press | Not for sale in the UK and Europe

Swamps and the New Imagination
On the Future of Cohabitation in Art, Architecture, and Philosophy
edited by Nomeda Urbonas, Gediminas Urbonas, and Kristupas Sabolius

In a time marked by radical instability and threats of total war and environmental collapse, Swamps and the New Imagination invokes the vital urgency of human cohabitation with other forms of life. A swamp is both a place for manifold symbiotic relationships and a locus of imagination, fostering dialogue with possible futures. The contributors expand the swampy notions by researching the global and speculative art and architecture, intercalating queer theory, and filtering through the lens of posthumanist ecology, visual studies, and the imagination.

Nomeda Urbonas is cofounder of US: the Urbonas Studio, an interdisciplinary research practice. Gediminas Urbonas is an Associate Professor at MIT and an artist, activist, and educator. Kristupas Sabolius is Associate Professor of Philosophy at Vilnius University, Lithuania.

May | 6 3/4 x 9 1/2, 410 pp. | 130 color illus., 35 b&w illus.  
$50.00T cloth | 978-3-95679-484-1
 Distributed for Sternberg Press | Not for sale in the UK and Europe

Our Happy Life
Architecture and Well-Being in the Age of Emotional Capitalism
edited by Francesco Garutti

How do we design our cities when our most intimate experiences are incessantly tracked and our feelings become the base of new modes of production that prioritize the immaterial over the material? Our Happy Life investigates the architectural implications of this trend by dissecting and questioning the political, economic, and emotional conditions that generate space today. Organized as a visual narrative, the book reveals architecture, city, and landscape as contested surfaces, caught between the intangible guidelines of happiness indexes, the new marketplace of emotions, and the relentless ideology of positivity.

This volume is published in conjunction with an exhibition organized by and presented at the Canadian Centre of Architecture in Montreal from May 8, 2019 to October 13, 2019.

Francesco Garutti is a contemporary art and architecture curator and editor and Curator at the Canadian Centre of Architecture in Montreal.

Available | 6 3/4 x 9 1/2, 328 pp. | 126 color illus. 3 b&w illus. | color-printed edges 
$42.00T paper | 978-3-95679-486-5
 Distributed for Sternberg Press | Not for sale in the UK and Europe
Waiting for Omar Gatlato
A Survey of Contemporary Art from Algeria and Its Diaspora
edited by Natasha Marie Llorens

Artists who belong to Algeria are caught between a national mythology that does not represent them and a historical space blanked out by state-sanctioned amnesia on both sides of the Mediterranean. This book presents the work of twenty-five such artists. They offer diverse representations of everyday life and are rigorously critical in their engagement with the legacies of Orientalist figuration, modernist abstraction, monumental public art, Conceptual art, and postmodern media theory after 1962, in a postindependence context.

The book is published in conjunction with the exhibition Waiting for Omar Gatlato, curated by Natasha Marie Llorens and organized by the Miriam and Ira D. Wallach Art Gallery at Columbia University, October 26, 2019–March 15, 2020.

Natasha Marie Llorens is an independent curator and writer based in Rotterdam and Marseille and is a core tutor in critical theory at Piet Zwart in Rotterdam.

Critique in Practice
Renzo Martens’s Episode III (Enjoy Poverty)
edited by Anthony Downey

This volume collects critical reactions to Renzo Martens’s provocative film Episode III (Enjoy Poverty) following its premiere in 2008, along with newly commissioned essays on the film’s impact and enduring legacy. Investigating the emotional and economic value of the Democratic Republic of the Congo’s lucrative exports (namely, filmed poverty), Martens’s film was and remains a landmark intervention into debates concerning the role of art in contemporary cultural practices, engaged critique, documentary ethics, the global impact of humanitarian aid, documentary form, and the neoliberal politics of decolonization.

Anthony Downey is Professor of Visual Culture in the Middle East and North Africa within the Faculty of Arts, Design and Media at Birmingham City University.

Irma Blank
Eigenschriften, 1968–1973
Archivio Irma Blank, Milan

Linguistic and visual representation intersect in Irma Blank’s pastel-colored, script-like Eigenschriften (Self-Writings, 1968–73), a series of drawings considered the starting point of the artist’s mature work. The cycle stems from Blank’s experience moving to Italy in the 1960s from Germany. No longer surrounded by her native language and unable to express herself through words, this form of writing became a type of escape for Blank. The slender lines of these works are reminiscent of writing, but one that is incomprehensible. Without any specific meaning, the work is pure sensation transmitted from the hand to the surface of the page, from the body to the work. This volume offers more than three hundred full-color reproductions of the Eigenschriften works with texts by Douglas Fogle and Luca Lo Pinto.

Irma Blank was born in Germany in 1934; she currently lives and works in Milan, Italy.

Florian Hecker
Halluzination, Perspektive, Synthese

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The catalogue collects essays by curators, researchers, theorists, and art historians on Hecker’s work.

Vanessa Joan Müller is Head of Dramaturgy at the Kunsthalle Wien.

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Essays, conversations, and documentation map the work of the artist Janek Simon.

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Meditations inspired by Polys Peslikas’s exhibition at the Cyprus Pavilion at the 2017 Venice Biennale.

January | 5 3/4 x 9, 80 pp. | 15 color illus.

$22.00 | 978-3-95679-416-2

Copublished with the Cyprus Ministry of Education and Culture
Distributed for Sternberg Press | Not for sale in the UK and Europe
America Over the Water
A Historic Journey into the Cultural Roots of Traditional American Music
revised and expanded edition
Shirley Collins

In America Over the Water, celebrated English folksinger Shirley Collins offers an affecting account of her year-long stint as assistant to legendary musical historian and folklorist Alan Lomax. Collins describes a journey both emotional and musical, as she and Lomax work tirelessly to uncover the traditional music of the American South. Together, they traveled to Virginia, Kentucky, Alabama, Mississippi, Arkansas, and Georgia, encountering Mississippi Fred McDowell, Muddy Waters, and many others.

Collins first met Lomax at a party hosted by English folksinger Ewan MacColl (who later married Peggy Seeger, half-sister of American folksinger and activist Pete Seeger). Collins’s chronicle of her year with Lomax, with whom she became romantically involved, recounts the discovery of a world of beauty and dignity in the face of deprivation and prejudice among America’s traditional folk and blues musicians.

Shirley Collins is a renowned folk singer. She is the president of the English Folk Dance and Song Society in London. Her critically lauded album Lodestar, released in 2016, marked a triumphant return to performance after a thirty-year absence. She is the author of All in the Downs: Reflections on Life, Landscape, and Song (Strange Attractor).
Delinquent Elementals
The Very Best of Pagan News
edited by Phil Hine and Rodney Orpheus

Delinquent Elementals: The Very Best of Pagan News collects some of the finest articles, news reports, interviews, and humor that appeared in this singular publication, providing a fascinating glimpse into the pagan counterculture. It charts the historical timeline of the Satanic Panic scandal of the late 1980s, documents previously uncollected information, and provides a wide selection of practical knowledge and insight into occult practice. It reveals how occult practitioners interacted with the wider culture—bringing about what is now termed “occulture”: the intersection of esoteric themes with popular culture, political activism, and the struggle for LGBTQ rights and recognition.

Wonderfully unpretentious and absurdly funny, this is the definitive guide to the magazine that redefined the nature of late-twentieth century occultism.

Phil Hine is a British writer, book reviewer, and occultist. He became known internationally through his written works Pseudomonicon, Condensed Chaos, and Prime Chaos, as well as several essays on the topics of chaos magic and Cthulhu Mythos magic. Rodney Orpheus is a Northern Irish musician, record producer, writer, lecturer, and technologist. He is known for his work with the musical group The Cassandra Complex and for his book on the magick of Aleister Crowley, Abrahadabra.
The Possibility of Reddish Green
Wittgenstein outside Philosophy

David Rothenberg

The expression of his eyes remained the same: a cold, piercing sadness. Yet his final words were “Tell them I had a happy life.” This poetic book examines the way Ludwig Wittgenstein has influenced artists of the word beyond his own field, thereby touching the subject of how philosophy can be relevant at large. By studying the ways Wittgenstein’s theories have been bent, transformed, and expanded, David Rothenberg shows that responses to the reading of philosophy can take many deep, reflective, and different forms. Aphoristically constructed in the style of E. M. Cioran or Edmond Jabès, carefully illustrated with paintings and drawings by Doug Hall, Leif Haglund, and Debra Pughe, The Possibility of Reddish Green situates Wittgenstein in the age of the sound bite and the artistic fragment, promoting the aesthetic of detachment and yet seeking to find a route through the sea of disconnected, jumbled ideas and changes that mark our time.

Musician and philosopher David Rothenberg is the author of Why Birds Sing, Bug Music, Survival of the Beautiful, and many other books, published in at least eleven languages. His more than twenty CDs include One Dark Night I Left My Silent House and, most recently, Berlin Bulbul and Cool Spring. He has performed or recorded with Pauline Oliveros, Peter Gabriel, Scanner, Elliott Sharp, and Suzanne Vega. Nightingales in Berlin is his latest book, CD, and film. A 2019 Safina Center Fellow, he is Distinguished Professor at the New Jersey Institute of Technology.
Imagine an episodic memoir that braids together insights about Alfred Hitchcock’s movies with the narrative of a woman’s life: scenes of growing up in Brooklyn in the sixties and seventies as the daughter of a schizophrenic mother and a traveling salesman father, adolescent sexual traumas, and adult botched marriages and relationships—all refracted through the lens of ten of Alfred Hitchcock’s iconic movies.

In each chapter, the narrator—an award-winning poet—trains her idiosyncratic lens on a different film and then onto the uncanny connections they conjure up from her own life. A singular cliffhanging tale, reminiscent in style of Azar Nafisi’s *Reading Lolita in Tehran* and Helen Macdonald’s *H Is for Hawk*.

**Sharon Dolin** is the author of six poetry collections, most recently *Manual for Living* and *Whirlwind*. Her fourth book, *Burn and Dodge* won the AWP Donald Hall Prize for Poetry in 2008. She is Associate Editor at Barrow Street Press and she directs Writing about Art in Barcelona.

“Aheady cocktail of sex and trauma, refracted through the lens of ten of Alfred Hitchcock’s iconic movies.”

—Terrance Hayes

**Hitchcock Blonde**

**A Cinematic Memoir**

**Sharon Dolin**

June

5 1/2 x 8 1/4, 280 pp.

20 illus.

$26.95 / £22.00 cloth

978-1-949597-08-0

Distributed for Terra Nova Press
After Death
François J. Bonnet
translated by Amy Ireland

At least for the time being, we humans are still finite and mortal—but death isn’t what it used to be. As the body is technologically extended in space and time, we are split between our finitude and our doubled presence in a limitless web of signs, an “immortal” world of information.

*After Death* offers a penetrating philosophical diagnosis of our contemporary condition, describing not only an anesthesia, but an amnesia in which the compulsions of a hyper-present colonize both past and future, prevailing over any sense of duration, becoming, or appreciation of the “thickness of the real.”

Are we living in a kind of counterfeit eternity in which we are effectively already dead? Against the anxiety of the constant present, how can we hope to return to the experience of being in time and facing death?

*After Death* is a disturbing portrait of a society deliriously dreaming itself as eternal, instantaneous, and infinite.

François J. Bonnet is a composer, visual artist, recording artist (as Kassel Jaeger), Director of Groupe de Recherches Musicales of the National Audiovisual Institute (INA-GRM) in Paris, and part-time Lecturer at the Université de Paris 1.
Construction Site for Possible Worlds
edited by Amanda Beech, Robin Mackay, and James Wiltgen

Perspectives from philosophy, aesthetics, and art on how to envisage the construction site of possible worlds.

Given the highly coercive and heavily surveilled dynamics of the present moment, when the tremendous pressures exerted by capital on contemporary life produces an aggressively normative “official reality,” the question of the construction of other possible worlds is crucial and perhaps more urgent than ever.

This collection brings together different perspectives from the fields of philosophy, aesthetics, and art to discuss the mechanisms through which possible worlds are thought, constructed, and instantiated, forcefully seeking to overcome the contemporary moment’s deficit of conceptualizing alternate realities—its apparent fear of imagining possible new and compelling futures—to begin the arduous task of producing the political dynamics necessary for actual construction.

Implicit in this dynamic between the imaginary and the possible is the question of how thinking intertwines with both rationality and the inherited contingencies and structures of the world. With no ascertainable ground on which to build, with no confidence in any given that could guarantee our labors, how do we even envisage the construction site(s) of possible worlds, and with what kind of diagrams, tools, and languages can we bring them into being?

Amanda Beech is an artist and writer based in Los Angeles. Robin Mackay is a philosopher, Director of the UK arts organization Urbanomic, and Associate Researcher at Goldsmiths University of London. James Wiltgen is a Lecturer at the California Institute of the Arts.

May | 5 3/4 x 8 1/4, 136 pp.
$17.95T/£14.99 paper
978-1-913029-57-9
Distributed for Urbanomic

Hydroplutonic Kernow
edited by Robin Mackay
preface by Caitlin DeSilvey

A geophilosophical odyssey through the remains of Cornwall’s industrial past offers a historical portrait of geotrauma in action.

This unique document provides a pioneering case study in post-“site-specific” geophysics. Based on a weird field trip into Cornwall’s mining heartlands with geologists, philosophers, and ecologists as guides, Hydroplutonic Kernow drills down through nature, industry, and cultural capital to site the local within the global, unfolding the telluric plots that manipulated populations and devastated the landscape during the industrial age. In doing so, it provides a historical portrait of geotrauma in action.

This geophilosophical odyssey takes us through the remains of the region’s industrial past, reading them through the twisted prism of the geocosmic theory of trauma espoused by legendary “cryptographer” Dr. Daniel Barker and further developed by Iranian philosopher Reza Negarestani, and uncovering the deep plot of the Hydroplutonic Conspiracy, the collusion between water and the depths of the earth.

Along with full documentation of the trip, the book also contains exegetical materials including an essay by Reza Negarestani, a poem by Jake Chapman, a preface by Caitlin DeSilvey, and an in-depth interview with Mining Engineer Steve Tarrant.

Robin Mackay is a philosopher, Director of the UK arts organization Urbanomic, and is Associate Researcher at Goldsmiths University of London.

June | 5 3/4 x 8.25, 160 pp. | 32 color illus.
$19.95T/£15.99 paper
978-0-9575295-4-0
Redactions
Distributed for Urbanomic
Enchantment of the Virtual
Mathematics, Physics, Philosophy

Gilles Châtelet
translated by Taylor Adkins, Jack Cox, Matt Hare, John Paetsch, Robin Mackay, Cecile Malaspina, Dan Mellamphy, Thomas Murphy, and Ben Woodard
introduction by Charles Alunni

This rich collection brings together a set of newly translated essays, dialogues, and reviews by Gilles Châtelet (1944–1999). Châtelet was not only a philosopher, political theorist, theorist of individuation and of the magnification of human freedoms, but also a talented mathematician and an original theorist of the virtual, the diagram, and the gesture.

With their characteristic ebullience and speculative agility in transporting concepts between different fields, Châtelet’s polymath interrogations were an acknowledged inspiration to his fellow philosophers, including Gilles Deleuze and Alain Badiou.

In the essays collected in this volume, Châtelet explores the articulation between mathematics and physical reality, algebra and geometry, romanticism and science, finite beings and the infinite manifestations of nature, and gesture and abstraction. The book also offers interviews with Châtelet and review articles in which he reckons with contemporaries including Badiou, Deleuze, Roger Penrose, and René Thom.

The extensive introduction by Châtelet’s former colleague Charles Alunni outlines the life and career of this “last romantic philosopher” and the continuing importance of his work for our understanding of the relationships between the mathematical and the physical, the abstract and the concrete, and scientific thinking and the politics of liberation.

Gilles Châtelet (1944–1999) was a mathematician and philosopher and a leading member of the Front homosexuel d'action révolutionnaire (FHAR). He was Professor at the University of Paris VIII, and Program Director at the Collège Internationale de philosophie.
The Demon of Writing
Powers and Failures of Paperwork
Ben Kafka

A history and theory of the powers, the failures, and even the pleasures of paperwork.

Since the middle of the eighteenth century, political thinkers of all kinds—radical and reactionary, professional and amateur—have been complaining about “bureaucracy.” But what, exactly, are they complaining about?

In The Demon of Writing, Ben Kafka offers a critical history and theory of one of the most ubiquitous, least understood forms of media: paperwork. States rely on records to tax and spend, protect and serve, discipline and punish. But time and again, this paperwork proves to be unreliable. Examining episodes that range from the story of a clerk who lost his job and then his mind in the French Revolution to an account of Roland Barthes’s brief stint as a university administrator, Kafka reveals the powers, the failures, and even the pleasures of paperwork. Many of its complexities, he argues, have been obscured by the comic-paranoid style that characterizes much of our criticism of bureaucracy. Kafka proposes a new theory of what Karl Marx called the “bureaucratic medium.” Moving from Marx to Freud, he argues that this theory of paperwork must include both a theory of praxis and of parapraxis.

Ben Kafka, a psychoanalyst, cultural historian, and critic, is an Associate Professor of Media, Culture, and Communication at New York University.

March | 6 x 9. 184 pp. | 9 illus.
$19.95T/£15.99 paper
978-1-942130-35-2

cloth
978-1-935408-26-0
Distributed for Zone Books

Anachronic Renaissance
Alexander Nagel and Christopher S. Wood

A reconsideration of the problem of time in the Renaissance, examining the complex and layered temporalities of Renaissance images and artifacts.

In Anachronic Renaissance, two leading contemporary art historians offer a subtle and profound reconsideration of the problem of time in the Renaissance. Alexander Nagel and Christopher Wood examine the meanings, uses, and effects of chronologies, models of temporality, and notions of originality and repetition in Renaissance images and artifacts. They reveal a web of paths traveled by works and artists—a landscape obscured by art history’s disciplinary compulsion to anchor its data securely in time. Byzantine icons taken to be Early Christian antiquities, the acheiropoieton (or “image made without hands”), the activities of spoliation and citation, differing approaches to art restoration, legends about movable buildings, and forgeries and pastiches: all of these emerge as basic conceptual structures of Renaissance art.

Although a work of art does bear witness to the moment of its fabrication, Nagel and Wood argue that it is equally important to understand its temporal instability: how it points away from that moment, backward to a remote ancestral origin, to a prior artifact or image, even to an origin outside of time, in divinity. This book is not the story about the Renaissance, nor is it just a story. It imagines the infrastructure of many possible stories.

Alexander Nagel is Professor of Renaissance Art History at the Institute of Fine Arts at New York University and the author of Medieval Modern and other books. Christopher S. Wood is Professor and Chair in the Department German at New York University. He is the author of Albrecht Altdorfer and the Origins of Landscape, and the editor of The Vienna School Reader: Politics and Art Historical Method in the 1930s (Zone Books).

March | 7 1/4 x 10 3/8, 456 pp. | 120 illus.
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978-1-942130-34-5

cloth
978-1-935408-02-4
Distributed for Zone Books
What Is Health?
Allostasis and the Evolution of Human Design
Peter Sterling

An argument that health is optimal responsiveness and is often best treated at the system level.

Medical education centers on the venerable “no-fault” concept of homeostasis, whereby local mechanisms impose constancy by correcting errors, and the brain serves mainly for emergencies. Yet it turns out that most parameters are not constant; moreover, despite the importance of local mechanisms, the brain is definitely in charge. In this book, the eminent neuroscientist Peter Sterling describes a broader concept: allostasis (coined by Sterling and Joseph Eyer in the 1980s), whereby the brain anticipates needs and efficiently mobilizes supplies to prevent errors.

Allostasis evolved early, Sterling explains, to optimize energy efficiency, relying heavily on brain circuits that deliver a brief reward for each positive surprise. Modern life so reduces the opportunities for surprise that we are driven to seek it in consumption: bigger burgers, more opioids, and innumerable activities that involve higher carbon emissions. The consequences include addiction, obesity, type 2 diabetes, and climate change. Sterling concludes that solutions must go beyond the merely technical to restore possibilities for daily small rewards and revivify the capacities for egalitarianism that were hard-wired into our nature.

Sterling explains that allostasis offers what is not found in any medical textbook: principled definitions of health and disease: health as the capacity for adaptive variation and disease as shrinkage of that capacity. Sterling argues that since health is optimal responsiveness, many significant conditions are best treated at the system level.

Peter Sterling is Professor of Neuroscience at the University of Pennsylvania School of Medicine. He is the coauthor (with Simon Laughlin) of Principles of Neural Design (MIT Press).

February | 6 x 9, 264 pp. | 62 illus.
$30.00S/£25.00 cloth
978-0-262-04330-4

OD
Naloxone and the Politics of Overdose
Nancy D. Campbell

The history of an unnatural disaster—drug overdose—and the emergence of naloxone as a social and technological solution.

For years, drug overdose was unmentionable in polite society. OD was understood to be something that took place in dark alleys—an ugly death awaiting social deviants—neither scientifically nor clinically interesting. But over the last several years, overdose prevention has become the unlikely object of a social movement, powered by the miracle drug naloxone. In OD, Nancy Campbell charts the emergence of naloxone as a technological fix for overdose and describes the remaking of overdose into an experience recognized as common, predictable, patterned—and, above all, preventable. Naloxone, which made resuscitation, rescue, and “reversal” after an overdose possible, became a tool for shifting law, policy, clinical medicine, and science toward harm reduction. Liberated from emergency room protocols and distributed in take-home kits to non-medical professionals, it also became a tool of empowerment.

Campbell describes how naloxone emerged as a tool of harm reduction. She reports on naloxone use in far-flung locations that include post-Thatcherite Britain, rural New Mexico, and cities and towns in Massachusetts. Drawing on interviews with approximately sixty advocates, drug users, former users, friends, families, witnesses, clinicians, and scientists—whom she calls the “protagonists” of her story—Campbell tells a story of saving lives amid the complex, difficult conditions of an unfolding unnatural disaster.

Nancy D. Campbell is Professor and Head of the Department of Science and Technology Studies at Rensselaer Polytechnic Institute. She is the author of Discovering Addiction: The Science and Politics of Substance Abuse Research; and coauthor of The Narcotic Farm: The Rise and Fall of America’s First Prison for Drug Addicts.

March | 6 x 9, 416 pp. | 40 illus.
$35.00S/£28.00 cloth
978-0-262-04366-3
Inside Technology series
Design Justice

Community-Led Practices to Build the Worlds We Need

Sasha Costanza-Chock

An exploration of how design might be led by marginalized communities, dismantle structural inequality, and advance collective liberation and ecological survival.

What is the relationship between design, power, and social justice? “Design justice” is an approach to design that is led by marginalized communities and that aims explicitly to challenge, rather than reproduce, structural inequalities. It has emerged from a growing community of designers in various fields who work closely with social movements and community-based organizations around the world.

This book explores the theory and practice of design justice, demonstrates how universalist design principles and practices erase certain groups of people—specifically, those who are intersectionally disadvantaged or multiply burdened under the matrix of domination (white supremacist heteropatriarchy, ableism, capitalism, and settler colonialism)—and invites readers to “build a better world, a world where many worlds fit; linked worlds of collective liberation and ecological sustainability.” Along the way, the book documents a multitude of real-world community-led design practices, each grounded in a particular social movement. Design Justice goes beyond recent calls for design for good, user-centered design, and employment diversity in the technology and design professions; it connects design to larger struggles for collective liberation and ecological survival.

Sasha Costanza-Chock (they/them or she/her) is Associate Professor of Civic Media at MIT, a Faculty Associate at the Berkman-Klein Center for Internet & Society at Harvard University, a board member of Allied Media Projects (alliedmedia.org), and the author of numerous articles and two books, including Out of the Shadows, Into the Streets! Transmedia Organizing and the Immigrant Rights Movement (MIT Press).

March | 6 x 9, 344 pp. | 19 illus.
$25.00S/£20.00 paper
978-0-262-04345-8

Fake News

Understanding Media and Misinformation in the Digital Age
edited by Melissa Zimdars and Kembrew McLeod

New perspectives on the misinformation ecosystem that is the production and circulation of fake news.

What is fake news? Is it an item on Breitbart, an article in The Onion, an outright falsehood disseminated via Russian bot, or a catch phrase used by a politician to discredit a story he doesn’t like? This book examines the real fake news: the constant flow of purposefully crafted, sensational, emotionally charged, misleading or totally fabricated information that mimics the form of mainstream news. Rather than viewing fake news through a single lens, the book maps the various kinds of misinformation through several different disciplinary perspectives, taking into account the overlapping contexts of politics, technology, and journalism.

The contributors consider topics including fake news as “disorganized” propaganda; folkloric falsehood in the “Pizzagate” conspiracy; native advertising as counterfeit news; the limitations of regulatory reform and technological solutionism; Reddit’s enabling of fake news; the psychological mechanisms by which people make sense of information; and the evolution of fake news in America. A section on media hoaxes and satire features an oral history of and an interview with prankster-activists the Yes Men, famous for parodies that reveal hidden truths. Finally, contributors consider possible solutions to the complex problem of fake news—ways to mitigate its spread, to teach students to find factually accurate information, and to go beyond fact-checking.

Melissa Zimdars is Assistant Professor of Communication and Media at Merrimack College and the author of Watching Our Weights. Kembrew McLeod is Professor of Communication Studies at the University of Iowa and an independent documentary producer. He is the author of The Downtown Pop Underground, Pranksters, and other books.

March | 6 x 9, 400 pp. | 31 illus.
$35.00S/£28.00 paper
978-0-262-53836-7
**Downtime on the Microgrid**

Architecture, Electricity, and Smart City Islands  
Malcolm McCullough

**Something good about the smart city: a human-centered account of why the future of electricity is local.**

Resilience now matters most, and most resilience is local—even for that most universal, foundational modern resource: the electric power grid. Today that technological marvel is changing more rapidly than it has for a lifetime, and in our new grid awareness, community microgrids have become a fascinating catalyst for cultural value change. In *Downtime on the Microgrid*, Malcolm McCullough offers a thoughtful counterpoint to the cascade of white papers on smart clean infrastructure. Writing from an experiential perspective, McCullough avoids the usual smart city futurism, technological solutionism, policy acronyms, green idealism, critical theory jargon, and doomsday prepping to provide new cultural context for a subject long a favorite theme in science and technology studies.

McCullough describes the three eras of North American electrification: innovation, consolidation, and decentralization. He considers the microgrid boom and its relevance to the built environment as “architecture’s grid edge.” Finally, he argues that resilience arises from clusters; although a microgrid is often described as an island, future resilience will require archipelagos—clusters of microgrids, with a two-way, intermittent connectiveness that is very different from the always-on, top-down technofuture we may be expecting. With *Downtime on the Microgrid*, McCullough rises above techno-hype to find something good about the smart city and reassuring about local resilience.

Malcolm McCullough is Professor of Architecture at Taubman College of Architecture and Urban Planning at the University of Michigan. He is the author of *Abstracting Craft: The Practiced Digital Hand*, *Digital Ground: Architecture, Pervasive Computing, and Environmental Knowing*, and *Ambient Commons: Attention in the Age of Embodied Information*, all published by the MIT Press.

March | 5 3/8 x 8, 264 pp. | 62 illus.  
$35.00S/£28.00 cloth  
978-0-262-04351-9

**Achievement Relocked**

Loss Aversion and Game Design  
Geoffrey Engelstein

**How game designers can use the psychological phenomenon of loss aversion to shape player experience.**

Getting something makes you feel good, and losing something makes you feel bad. But losing something makes you feel worse than getting the same thing makes you feel good. So finding $10 is a thrill; losing $10 is a tragedy. On an “intensity of feeling” scale, loss is more intense than gain. This is the core psychological concept of loss aversion, and in this book game creator Geoffrey Engelstein explains, with examples from both tabletop and video games, how it can be a tool in game design.

Loss aversion is a profound aspect of human psychology, and directly relevant to game design; it is a tool the game designer can use to elicit particular emotions in players. Engelstein connects the psychology of loss aversion to a range of phenomena related to games, exploring, for example, the endowment effect—why, when an object is ours, it gains value over an equivalent object that is not ours—as seen in the Weighted Companion Cube in the game *Portal*; the framing of gains and losses to manipulate player emotions; *Deal or No Deal*’s use of the utility theory; and regret and competence as motivations, seen in the context of legacy games. Finally, Engelstein examines the approach to Loss Aversion in three games by Uwe Rosenberg, charting the designer’s increasing mastery.

Geoffrey Engelstein is an award-winning tabletop game designer and the co-host of the podcast Ludology. The author of *GameTek: The Math and Science of Gaming and Building Blocks of Tabletop Game Design*, he contributes a segment to the *Dice Tower* podcast on board games. He teaches game design at NYU.

March | 5 3/8 x 8, 152 pp. | 17 illus.  
$30.00S/£25.00 cloth  
978-0-262-04353-3

Playful Thinking series
Our Moral Fate
Evolution and the Escape from Tribalism
Allen Buchanan

A provocative and probing argument showing how human beings can for the first time in history take charge of their moral fate.

Is tribalism—the political and cultural divisions between Us and Them—an inherent part of our basic moral psychology? Many scientists link tribalism and morality, arguing that the evolved “moral mind” is tribalistic. Any escape from tribalism, according to this thinking, would be partial and fragile, because it goes against the grain of our nature. In this book, Allen Buchanan offers a counterargument: the moral mind is highly flexible, capable of both tribalism and deeply inclusive moralities, depending on the social environment in which the moral mind operates.

We can’t be morally tribalistic by nature, Buchanan explains, because quite recently there has been a remarkable shift away from tribalism and toward inclusiveness, as growing numbers of people acknowledge that all human beings have equal moral status, and that at least some nonhumans also have moral standing. And yet, he argues, moral progress is not inevitable but depends partly on whether we have the good fortune to develop as moral agents in a society that provides the right conditions for realizing our moral potential. But morality need not depend on luck. We can take charge of our moral fate by deliberately shaping our social environment—by engaging in scientifically informed “moral institutional design.” For the first time in human history, human beings can determine what sort of morality is predominant in their societies and what kinds of moral agents they are.

Allen Buchanan is Professor in the Department of Philosophy and Freedom Center at the University of Arizona and Distinguished Research Fellow at Oxford Uehiro Centre for Practical Ethics at the University of Oxford. He is the author of Institutionalizing the Just War, The Heart of Human Rights, and twelve other books.

April | 6 x 9, 288 pp.
$35.00S/£28.00 cloth
978-0-262-04374-8

Tower to Tower
Gigantism in Architecture and Digital Culture
Henriette Steiner and Kristin Veel

A cultural history of gigantism in architecture and digital culture, from the Eiffel Tower to the World Trade Center.

The gigantic is everywhere, and gigantism is manifest in everything from excessively tall skyscrapers to globe-spanning digital networks. In this book, Henriette Steiner and Kristin Veel map the trajectory of gigantism in architecture and digital culture—the convergence of tall buildings and networked infrastructures—from the Eiffel Tower to the World Trade Center. They show how these two forms of gigantism—the architectural stretch toward the sky and the digital enveloping of the globe—intersect in the figure of the skyscraper with a transmitting antenna on its roof, a gigantic building that is also a nodal point in a gigantic digital infrastructure.

Steiner and Veel focus on two paradigmatic tower sites: the Eiffel Tower and the Twin Towers of the destroyed World Trade Center (as well as their replacement, the One World Trade Center tower). They consider, among other things, philosophical interpretations of the Eiffel Tower; the design and destruction of the Twin Towers; the architectural debates surrounding the erection of One World Trade Center on the Ground Zero site; and such recent examples of gigantism across architecture and digital culture as Rem Koolhaas’s headquarters for China Central TV and the phenomenon of the “tech giant.” Examining the cultural, architectural, and media history of these towers, they analyze the changing conceptions of gigantism they represent, not just as physical structures but as sites for the projection of cultural ideas and ideals.

Henriette Steiner is Associate Professor at the Section for Landscape Architecture and Planning at the University of Copenhagen. Kristin Veel is Associate Professor at the Department for Arts and Cultural Studies at the University of Copenhagen.

May | 6 x 9, 248 pp. | 62 color illus.
$40.00X/£32.00 cloth
978-0-262-04392-2
An Introduction to Statistical Genetic Data Analysis
Melinda C. Mills, Nicola Barban, and Felix C. Tropf

A comprehensive introduction to modern applied statistical genetic data analysis, accessible to those without a background in molecular biology or genetics.

Human genetic research is now relevant beyond biology, epidemiology, and the medical sciences, with applications in such fields as psychology, psychiatry, statistics, demography, sociology, and economics. With advances in computing power, the availability of data, and new techniques, it is now possible to integrate large-scale molecular genetic information into research across a broad range of topics. This book offers the first comprehensive introduction to modern applied statistical genetic data analysis that covers theory, data preparation, and analysis of molecular genetic data, with hands-on computer exercises. It is accessible to students and researchers in any empirically oriented medical, biological, or social science discipline; a background in molecular biology or genetics is not required.

The book first provides foundations for statistical genetic data analysis, including a survey of fundamental concepts, primers on statistics and human evolution, and an introduction to polygenic scores. It then covers the practicalities of working with genetic data, discussing such topics as analytical challenges and data management. Finally, the book presents applications and advanced topics, including polygenic score and gene-environment interaction applications, Mendelian Randomization and instrumental variables, and ethical issues. The software and data used in the book are freely available and can be found on the book’s website.

Melinda C. Mills is Professor at the University of Oxford and Nuffield College, where she is also Director of the Leverhulme Centre for Demographic Science. Nicola Barban is Associate Professor at the Institute for Social and Economic Research at the University of Essex. Felix C. Tropf is Assistant Professor at École Nationale de la Statistique et de l’Administration Économique (ENSAE) and Center for Research in Economics and Statistics (CREST), Paris.

February | 7 x 9, 384 pp. | 72 illus.
$40.00X/£32.00 paper
978-0-262-53838-1

Handbook of Game-Based Learning
edited by Jan L. Plass, Richard E. Mayer, and Bruce D. Homer

A comprehensive introduction to the latest research and theory on learning and instruction with computer games.

This book offers a comprehensive introduction to the latest research on learning and instruction with computer games. Unlike other books on the topic, which emphasize game development or best practices, Handbook of Game-Based Learning is based on empirical findings and grounded in psychological and learning sciences theory. The contributors, all leading researchers in the field, offer a range of perspectives, including cognitive, motivational, affective, and sociocultural. They explore research on whether (and how) computer games can help students learn educational content and academic skills; which game features (including feedback, incentives, adaptivity, narrative theme, and game mechanics) can improve the instructional effectiveness of these games; and applications, including games for learning in STEM disciplines, for training cognitive skills, for workforce learning, and for assessment.

The Handbook offers an indispensable reference both for readers with practical interests in designing or selecting effective game-based learning environments and for scholars who conduct or evaluate research in the field. It can also be used in courses related to play, cognition, motivation, affect, instruction, and technology.

Jan L. Plass is Professor of Educational Communication and Technology and the inaugural holder of the Paulette Goddard Chair of Digital Media and Learning Sciences in the Steinhardt School of Culture, Education, and Human Development at New York University. Richard E. Mayer is Distinguished Professor of Psychological and Brain Sciences at the University of California, Santa Barbara. Bruce D. Homer is Associate Professor of Educational Psychology and Human Development at the Graduate Center of City University New York.

January | 7 x 9, 600 pp. | 63 color illus.
$95.00X/£78.00 cloth
978-0-262-04338-0
Introduction to Static Analysis
An Abstract Interpretation Perspective
Xavier Rival and Kwangkeun Yi

A self-contained introduction to abstract interpretation-based static analysis, an essential resource for students, developers, and users.

Static program analysis, or static analysis, aims to discover semantic properties of programs without running them. It plays an important role in all phases of development, including verification of specifications and programs, the synthesis of optimized code, and the refactoring and maintenance of software applications. This book offers a self-contained introduction to static analysis, covering the basics of both theoretical foundations and practical considerations in the use of static analysis tools. By offering a quick and comprehensive introduction for nonspecialists, the book fills a notable gap in the literature, which until now has consisted largely of scientific articles on advanced topics.

The text covers the mathematical foundations of static analysis, including semantics, semantic abstraction, and computation of program invariants; more advanced notions and techniques, including techniques for enhancing the cost-accuracy balance of analysis and abstractions for advanced programming features and answering a wide range of semantic questions; and techniques for implementing and using static analysis tools. It begins with background information and an intuitive and informal introduction to the main static analysis principles and techniques. It then formalizes the scientific foundations of program analysis techniques, considers practical aspects of implementation, and presents more advanced applications. The book can be used as a textbook in advanced undergraduate and graduate courses in static analysis and program verification, and as a reference for users, developers, and experts.

Xavier Rival is Research Director at INRIA Paris and head of the research group on static analysis at Ecole Normale Supérieure/CNRS/INRIA/PSL.
Kwangkeun Yi is Professor in the Department of Computer Science & Engineering at Seoul National University and head of its Programming Research Laboratory.

January | 7 x 9, 320 pp. | 105 illus.
$65.00X/£55.00 cloth
978-0-262-04341-0

Introduction to Machine Learning
fourth edition
Ethem Alpaydin

A substantially revised fourth edition of a comprehensive textbook, including new coverage of recent advances in deep learning and neural networks.

The goal of machine learning is to program computers to use example data or past experience to solve a given problem. Machine learning underlies such exciting new technologies as self-driving cars, speech recognition, and translation applications. This substantially revised fourth edition of a comprehensive, widely used machine learning textbook offers new coverage of recent advances in the field in both theory and practice, including developments in deep learning and neural networks.

The book covers a broad array of topics not usually included in introductory machine learning texts, including supervised learning, Bayesian decision theory, parametric methods, semiparametric methods, nonparametric methods, multivariate analysis, hidden Markov models, reinforcement learning, kernel machines, graphical models, Bayesian estimation, and statistical testing. The fourth edition offers a new chapter on deep learning that discusses training, regularizing, and structuring deep neural networks such as convolutional and generative adversarial networks; new material in the chapter on reinforcement learning that covers the use of deep networks, the policy gradient methods, and deep reinforcement learning; new material in the chapter on multilayer perceptrons on autoencoders and the word2vec network; and discussion of a popular method of dimensionality reduction, t-SNE. New appendixes offer background material on linear algebra and optimization. End-of-chapter exercises help readers to apply concepts learned. Introduction to Machine Learning can be used in courses for advanced undergraduate and graduate students and as a reference for professionals.

Ethem Alpaydin is Professor in the Department of Computer Engineering at Özyeğin University and Member of The Science Academy, Istanbul. He is the author of Machine Learning: The New AI, a volume in the MIT Press Essential Knowledge series.

February | 8 x 9, 712 pp. | 199 illus.
$65.00X/£55.00 cloth
978-0-262-04379-3
Adaptive Computation and Machine Learning series
computer science | engineering

The OpenMP Common Core
Making OpenMP Simple Again
Timothy G. Mattson, Yun (Helen) He, and Alice E. Koniges

How to become a parallel programmer by learning the twenty-one essential components of OpenMP.

This book guides readers through the most essential elements of OpenMP—the twenty-one components that most OpenMP programmers use most of the time, known collectively as the “OpenMP Common Core.” Once they have mastered these components, readers with no prior experience writing parallel code will be effective parallel programmers, ready to take on more complex aspects of OpenMP. The authors, drawing on twenty years of experience in teaching OpenMP, introduce material in discrete chunks ordered to support effective learning. OpenMP was created in 1997 to make it as simple as possible for applications programmers to write parallel code; since then, it has grown into a huge and complex system. The OpenMP Common Core goes back to basics, capturing the inherent simplicity of OpenMP.

After introducing the fundamental concepts of parallel computing and history of OpenMP’s development, the book covers topics including the core design pattern of parallel computing, the parallel and worksharing-loop constructs, the OpenMP data environment, and tasks. Two chapters on the OpenMP memory model are uniquely valuable for their pedagogic approach. The key for readers is to work through the material, use an OpenMP-enabled compiler, and write programs to experiment with each OpenMP directive or API routine as it is introduced. The book’s website (http://omp-core.com), updated continuously, offers a wide assortment of programs and exercises.

Timothy G. Mattson is Senior Principal Engineer at Intel Corporation. Yun (Helen) He is a High Performance Computing Consultant at the National Energy Research Supercomputing Center of Lawrence Berkeley National Laboratory. Alice E. Koniges is a Computer Scientist and research principal investigator at the University of Hawaii.

Probabilistic Machine Learning for Civil Engineers
James-A. Goulet

An introduction to key concepts and techniques in probabilistic machine learning for civil engineering students and professionals; with many step-by-step examples, illustrations, and exercises.

This book introduces probabilistic machine learning concepts to civil engineering students and professionals, presenting key approaches and techniques in a way that is accessible to readers without a specialized background in statistics or computer science. It presents different methods clearly and directly, through step-by-step examples, illustrations, and exercises. Having mastered the material, readers will be able to understand the more advanced machine learning literature from which this book draws.

The book presents key approaches in the three subfields of probabilistic machine learning: supervised learning, unsupervised learning, and reinforcement learning. It first covers the background knowledge required to understand machine learning, including linear algebra and probability theory. It goes on to present Bayesian estimation, which is behind the formulation of both supervised and unsupervised learning methods, and Markov chain Monte Carlo methods, which enable Bayesian estimation in certain complex cases. The book then covers approaches associated with supervised learning, including regression methods and classification methods, and notions associated with unsupervised learning, including clustering, dimensionality reduction, Bayesian networks, state-space models, and model calibration. Finally, the book introduces fundamental concepts of rational decisions in uncertain contexts and rational decision-making in uncertain and sequential contexts. Building on this, the book describes the basics of reinforcement learning, whereby a virtual agent learns how to make optimal decisions through trial and error while interacting with its environment.

James-A. Goulet is Associate Professor of Civil Engineering at Polytechnique Montreal.

November | 8 x 9, 320 pp. | 107 illus.
$40.00X/£32.00 paper
978-0-262-53886-2
Scientific and Engineering Computation series

April | 8 x 10, 320 pp. | 367 color illus.
$50.00X/£40.00 paper
978-0-262-53870-1
Letters, Power Lines, and Other Dangerous Things
The Politics of Infrastructure Security
Ryan Ellis

An examination of how post-9/11 security concerns have transformed the public view and governance of infrastructure.

After September 11, 2001, infrastructures—the mundane systems that undergird much of modern life—were suddenly considered “soft targets” that required immediate security enhancements. Infrastructure protection quickly became the multibillion dollar core of a new and expansive homeland security mission. In this book, Ryan Ellis examines how the long shadow of post-9/11 security concerns have remade and reordered infrastructure, arguing that it has been a stunning transformation. Ellis describes the way workers, civic groups, city councils, bureaucrats, and others used the threat of terrorism as a political resource, taking the opportunity not only to address security vulnerabilities but also to reassert a degree of public control over infrastructure.

Nearly two decades after September 11, the threat of terrorism remains etched into the inner workings of infrastructures through new laws, regulations, technologies, and practices. Ellis maps these changes through an examination of three U.S. infrastructures: the postal system, the freight rail network, and the electric power grid. He describes, for example, how debates about protecting the mail from anthrax and other biological hazards spiraled into larger arguments over worker rights, the power of large-volume mailers, and the fortunes of old media in a new media world; how environmental activists leveraged post-9/11 security fears over shipments of hazardous materials to take on the rail industry and the chemical lobby; and how otherwise marginal federal regulators parlayed new mandatory cybersecurity standards for the electric power industry into a robust system of accountability.

Ryan Ellis is Assistant Professor of Communication Studies at Northeastern University. He is the coeditor of Rewired: Cybersecurity Governance.

We Are Not Users
Dialogues, Diversity, and Design
Eswaran Subrahmanian, Yoram Reich, and Sruthi Krishnan

A call to reclaim and rethink the field of designing as a liberal art where diverse voices come together to shape the material world.

We live in a material world of designed artifacts, both digital and analog. We think of ourselves as users; the platforms, devices, or objects provide a service that we can use. But is this really the case? We Are Not Users argues that people cannot be reduced to the entity called “user”; we are not homogenous but diverse. That buzz of dissonance that we hear reflects the difficulty of condensing our diversity into “one size fits all.” This book proposes that a new understanding of design could resolve that dissonance, and issues a call to reclaim and rethink the field of designing as a liberal art where diverse voices come together to shape the material world. The authors envision designing as a dialogue, simultaneously about the individual and the social—an act enriched by diversity of both disciplines and perspectives.

The book presents the building blocks of a language that can conceive designing in all its richness, with relevance for both theory and practice. It introduces a theoretical model, terminology, examples, and a framework for bringing together the social, cultural, and political aspects of designing. It will be essential reading for design theorists and for designers in areas ranging from architecture to software design and policymaking.

Eswaran Subrahmanian is Research Professor at the Engineering Research Accelerator and Engineering and Public Policy Department at Carnegie Mellon University and is a cofounder of Fields of View, a not-for-profit research organization that designs games and simulations to for real-world social problems. Yoram Reich is Professor in the School of Mechanical Engineering and cofounder and head of the Systems Engineering Research Initiative at Tel Aviv University. Sruthi Krishnan is a writer and cofounder of Fields of View.

January | 6 x 9, 200 pp. | 36 illus.
$35.00X/£28.00 cloth
978-0-262-04336-6
Critical Code Studies

Mark C. Marino

An argument that we must read code for more than what it does—we must consider what it means.

Computer source code has become part of popular discourse. Code is read not only by programmers but by lawyers, artists, pundits, reporters, political activists, and literary scholars; it is used in political debate, works of art, popular entertainment, and historical accounts. In this book, Mark Marino argues that code means more than merely what it does; we must also consider what it means. We need to learn to read code critically.

Marino presents a series of case studies—ranging from the Climategate scandal to a hactivist art project on the US-Mexico border—as lessons in critical code reading.

Marino shows how, in the process of its circulation, the meaning of code changes beyond its functional role to include connotations and implications, opening it up to interpretation and inference—and misinterpretation and reappropriation. The Climategate controversy, for example, stemmed from a misreading of a bit of placeholder code as a “smoking gun” that supposedly proved fabrication of climate data. A poetry generator created by Nick Montfort was remixed and reimagined by other poets, and subject to literary interpretation.

Each case study begins by presenting a small and self-contained passage of code—by coders as disparate as programming pioneer Grace Hopper and philosopher Friedrich Kittler—and an accessible explanation of its context and functioning. Marino then explores its extra-functional significance, demonstrating a variety of interpretive approaches.

Mark C. Marino is Professor of Writing at the University of Southern California, where he directs the Humanities and Critical Code Studies Lab. He is a coauthor of 10 PRINT CHR$(205.5+RND(1)); : GOTO 10 (MIT Press).

February | 7 x 9, 290 pp. | 7 illus.
$30.00X/£25.00 cloth
978-0-262-04365-6
Software Studies series

Lives of the Laureates

Thirty-Two Nobel Economists

seventh edition

edited by Roger W. Spencer and David A. Macpherson

Autobiographical accounts by Nobel laureates reflect the richness and diversity of contemporary economic thought and offer insights into the creative process; with six new laureates.

Lives of the Laureates offers readers an informal history of modern economic thought as told through autobiographical essays by thirty-two Nobel Prize laureates in economics. The essays not only provide unique insights into major economic ideas of our time but also shed light on the processes of intellectual discovery and creativity. The accounts are accessible and engaging, achieving clarity without sacrificing inherently difficult content.

This seventh edition adds six Nobelists to its pages: Roger B. Myerson (co-recipient in 2007) describes his evolution as a game theorist and his application of game theory to issues that ranged from electoral systems to perverse incentives; Thomas J. Sargent (co-recipient in 2011), recounts the development of the rational expectations model, which fundamentally changed the policy implications for macroeconomic models; Amartya Sen (recipient in 1998) reflects on his use of a bicycle (later donated to the Nobel Museum) to collect data early in his career; A. Michael Spence (co-recipient in 2001) describes, among other things, his whiplash-inducing first foray into teaching an undergraduate class; Christopher A. Sims (co-recipient in 2011) discusses his “non-Nobel” research; and Alvin E. Roth (co-recipient in 2012) chronicles the “three insurrections” he has witnessed in mainstream economics.

Lives of the Laureates grows out of a continuing lecture series at Trinity University in San Antonio, which invites Nobelists from American universities to describe their evolution as economists in personal as well as technical terms.

Roger W. Spencer is Vernon F. Taylor Professor of Economics at Trinity University, San Antonio. David A. Macpherson is E. M. Stevens Professor of Economics at Trinity University, San Antonio.

June | 6 x 9, 464 pp. | 31 illus.
$55.00X/£45.00 cloth
978-0-262-04377-9
The Japanese Economy

second edition

Takatoshi Ito and Takeo Hoshi

The second edition of a comprehensive account of all the major aspects of the Japanese economy, substantially updated and expanded.

This textbook offers a comprehensive, rigorous but accessible account of all the major aspects of the Japanese economy, grounding its approach in mainstream economics. The second edition has been extensively revised and substantially updated, with new material that covers Japan’s period of economic stagnation between 1991 and 2010. The first edition, published in 1992, focused on Japan as a success story of catch-up economic development; this edition reflects the lessons learned from Japan’s Lost Two Decades.

After presenting the historical background, the book begins with macroeconomics, studying growth and business cycles. It then covers essential policy issues, with new material that takes into account the Japanese banking crisis of 1997–1998 and the global financial crisis of 2008–2009, discussing financial regulation, monetary policy, and fiscal policy. It goes on to examine saving, demography, and social security.ppers; international trade and international finance; and the Japan—U.S. relationship. A new chapter offers a detailed analysis of the Lost Two Decades, synthesizing and applying concepts discussed in previous chapters and offering insights into such issues as successful catch-up growth, demographic shifts, and credit booms and busts.

Takatoshi Ito is Professor in the School of International and Public Affairs at Columbia University and Senior Professor at the National Graduate Institute for Policy Studies in Tokyo. He has served as Deputy Vice Minister for International Affairs in Japan’s Ministry of Finance and as Senior Advisor in the Research Department of the International Monetary Fund. Takeo Hoshi is Professor of Economics at the University of Tokyo and coauthor of Corporate Finance and Governance in Japan: The Road to the Future (MIT Press).

January | 7 x 9, 600 pp. | 112 illus. $110.00X/£90.00 cloth 978-0-262-53824-4

Macroeconomic Analysis

Dirk Niepelt

A concise but rigorous and thorough introduction to modern macroeconomic theory.

This book offers an introduction to modern macroeconomic theory. It is concise but rigorous and broad, covering all major areas in mainstream macroeconomics today and showing how macroeconomic models build on and relate to each other. The self-contained text begins with models of individual decision makers, proceeds to models of general equilibrium without and with frictions, and, finally, presents positive and normative theories of economic policy.

After a review of the microeconomic foundations of macroeconomics, the book analyzes the household optimization problem, the representative household model, and the overlapping generations model. It studies risk and the implications for household choices and macroeconomic outcomes; equilibrium asset returns, prices, and bubbles; labor supply, growth, and business cycles; and open economy issues. It introduces frictions and analyzes their consequences in the labor market, financial markets, and for investment; studies money as a unit of account, store of value, and medium of exchange; and analyzes price setting in general equilibrium. Turning to government and economic policy, the book covers taxation, debt, social security, and monetary policy; optimal fiscal and monetary policies; and sequential policy choice, with applications in capital income taxation, sovereign debt and default, politically motivated redistribution, and monetary policy biases. Macroeconomic Analysis can be used by first-year graduate students in economics and students in master’s programs, and as a supplemental text for advanced courses.

Dirk Niepelt is Director of the Study Center Gerzensee and Professor at the University of Bern.

“An orderly and elegant presentation of essential ideas of modern macroeconomics with a perfect mix of tools and applications.”
—Thomas Sargent, Professor of Economics, New York University; Recipient of the 2011 Nobel Prize in Economic Sciences

January | 7 x 9, 320 pp. | 21 illus. $60.00X/£50.00 cloth 978-0-262-04347-2
Economic Dynamics in Discrete Time

second edition

Jianjun Miao

A unified and comprehensive introduction to the analytical and numerical tools for solving dynamic economic problems; substantially revised for the second edition.

This book offers a unified, comprehensive, and up-to-date treatment of analytical and numerical tools for solving dynamic economic problems. The focus is on introducing recursive methods—an important part of every economist’s set of tools—and readers will learn to apply recursive methods to a variety of dynamic economic problems. The book is notable for its combination of theoretical foundations and numerical methods. Each topic is first described in theoretical terms, with explicit definitions and rigorous proofs; numerical methods and computer codes to implement these methods follow. Drawing on the latest research, the book covers such cutting-edge topics as asset price bubbles, recursive utility, robust control, policy analysis in dynamic New Keynesian models with the zero lower bound on interest rates, and Bayesian estimation of dynamic stochastic general equilibrium (DSGE) models.

This second edition has been substantially updated. Responding to renewed interest in modeling with multiple equilibria, it incorporates new material on this topic throughout. It offers an entirely new chapter on deterministic nonlinear systems, and provides new material on such topics as linear planar systems, chaos, bifurcations, indeterminacy and sunspot solutions, pruning nonlinear solutions, the bandit problem, rational inattention models, bequests, self-fulfilling prophecies, the cyclical behavior of unemployment and vacancies, and the long-run risk model. The exposition of each chapter has been revised and improved, and many new figures, Matlab codes, and exercises have been added. A student solutions manual can be purchased separately.

Jianjun Miao is Professor of Economics at Boston University.

March | 7 x 9, 856 pp. | 78 illus.
$85.00X/£70.00 cloth
978-0-262-04362-5

Praise for the first edition of Economic Dynamics in Discrete Time

“...This book describes a remarkable and valuable collection of tools for the study of economic dynamics under uncertainty. Professor Miao explores the tractable formulation of stochastic models combined with methods for solving and analyzing such models. His book will be a valuable reference for researchers and students seeking a comprehensive treatment of important advances.
—Lars Peter Hansen, 2013 Nobel Laureate, Economics

Student Solutions Manual to Accompany Economic Dynamics in Discrete Time

second edition

Yue Jiang, Jianjun Miao, Zhouxiang Shen, Dongling Su, Zhiteng Zeng, and Fan Zhuo

Solutions to the odd-numbered exercises in the second edition of Economic Dynamics in Discrete Time.

This manual includes solutions to the odd-numbered exercises in the second edition of Economic Dynamics in Discrete Time. Some exercises are purely analytical, while others require numerical methods. Computer codes are provided for most problems. Many exercises ask the reader to apply the methods learned in a chapter to solve related problems, but some exercises ask the reader to complete missing steps in the proof of a theorem or in the solution of an example in the book.

February | 8 1/2 x 11, 166 pp.
$35.00X/£28.00 paper
978-0-262-53890-9
Creating Good Jobs
An Industry-Based Strategy
edited by Paul Osterman

Experts discuss improving job quality in low-wage industries including retail, residential construction, hospitals and long-term healthcare, restaurants, manufacturing, and long-haul trucking.

Americans work harder and longer than our counterparts in other industrialized nations. Yet prosperity remains elusive to many. Workers in such low-wage industries as retail, restaurants, and home construction live from paycheck to paycheck, juggling multiple jobs with variable schedules, few benefits, and limited prospects for advancement. These bad outcomes are produced by a range of industry-specific factors, including intense competition, outsourcing and subcontracting, failure to enforce employment standards, overt discrimination, outmoded production and management systems, and inadequate worker voice. In this volume, experts look for ways to improve job quality in the low-wage sector. They offer in-depth examinations of specific industries—long-term healthcare, hospitals and outpatient care, retail, residential construction, restaurants, manufacturing, and long-haul trucking—that together account for more than half of all low-wage jobs.

The book’s sector view allows the contributors to address industry-specific variations that shape operational choices about work. Drawing on deep industry knowledge, they consider important distinctions within and between these industries; the financial, institutional, and structural incentives that shape the choices employers make; and what it would take to make more jobs better jobs.

Paul Osterman is Professor of Human Resources and Management at the MIT Sloan School of Management and the coeditor of Working in America: A Blueprint for the New Labor Market.

Contributors
Eileen Appelbaum, Rosemary Batt, Dale Belman, Julie Brockman, Françoise Carré, Susan Helper, Matt Hinkel, Tashlin Lakhani, JaeEun Lee, Raphael Martins, Russell Ormiston, Paul Osterman, Can Ouyang, Chris Tilly, Steve Viscelli

March | 6 x 9, 344 pp. | 12 illus.
$65.00X/£55.00 cloth
978-0-262-04363-2

Playful Visions
Optical Toys and the Emergence of Children’s Media Culture
Meredith A. Bak

The kaleidoscope, the stereoscope, and other nineteenth-century optical toys analyzed as “new media” of their era, provoking anxieties similar to our own about children and screens.

In the nineteenth century, the kaleidoscope, the thaumatrope, the zoetrope, the stereoscope, and other optical toys were standard accessories of a middle-class childhood, used both at home and at school. In Playful Visions, Meredith Bak argues that the optical toys of the nineteenth century were the “new media” of their era, teaching children to be discerning consumers of media—and also provoking anxieties similar to contemporary worries about children’s screen time. Bak shows that optical toys—which produced visual effects ranging from a moving image to the illusion of depth—established and reinforced a new understanding of vision as an interpretive process. At the same time, the expansion of the middle class as well as education and labor reforms contributed to a new notion of childhood as a time of innocence and play. Modern media culture and the emergence of modern Western childhood are thus deeply interconnected.

Drawing on extensive archival research, Bak discusses, among other things, the circulation of optical toys, and the wide visibility gained by their appearance as printed templates and textual descriptions in periodicals; expanding conceptions of literacy, which came to include visual acuity; and how optical play allowed children to exercise a sense of visual mastery. She examines optical toys alongside related visual technologies including chromolithography—which inspired both chromatic delight and chromophobia. Finally, considering the contemporary use of optical toys in advertising, education, and art, Bak analyzes the endurance of nineteenth-century visual paradigms.

Meredith A. Bak is Assistant Professor of Childhood Studies at Rutgers University–Camden.

April | 6 x 9, 288 pp. | 8 color illus., 35 b&w illus.
$30.00X/£25.00 paper
978-0-262-53871-8
**Bring the World to the Child**

Technologies of Global Citizenship in American Education  
**Katie Day Good**

How, long before the advent of computers and the internet, educators used technology to help students become media-literate, future-ready, and world-minded citizens.

Today, educators, technology leaders, and policy makers promote the importance of “global,” “wired,” and “multimodal” learning; efforts to teach young people to become engaged global citizens and skilled users of media often go hand in hand. But the use of technology to bring students into closer contact with the outside world did not begin with the first computer in a classroom. In this book, Katie Day Good traces the roots of the digital era’s “connected learning” and “global classrooms” to the first half of the twentieth century, when educators adopted a range of media and materials—including lantern slides, bulletin boards, radios, and film projectors—as what she terms “technologies of global citizenship.”

Good describes how progressive reformers in the early twentieth century made a case for deploying diverse media technologies in the classroom to promote cosmopolitanism and civic-minded learning. To “bring the world to the child,” these reformers praised not only new mechanical media—including stereoscopes, photography, and educational films—but also humbler forms of media, created by teachers and children, including scrapbooks, peace pageants, and pen pal correspondence. The goal was a “mediated cosmopolitanism,” teaching children to look outward onto a fast-changing world—and inward, at their own national greatness. Good argues that the public school system became a fraught site of global media reception, production, and exchange in American life, teaching children to engage with cultural differences while reinforcing hegemonic ideas about race, citizenship, and US-world relations.

**Katie Day Good** is Assistant Professor in the Department of Media, Journalism, and Film at Miami University in Oxford, Ohio.

February | 6 x 9, 288 pp. | 30 illus  
$30.00X/£25.00 paper  
978-0-262-53802-2

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**Greening through Trade**

How American Trade Policy Is Linked to Environmental Protection Abroad  
**Sikina Jinnah and Jean-Frédéric Morin**

How the environmental provisions in US preferential trade agreements affect both the environmental policies of trading partners and the effectiveness of multilateral environmental agreements.

As trade negotiations within the World Trade Organization seem permanently stalled, countries turn increasingly to preferential trade agreements (PTAs) between smaller groups of nations. Many of these PTAs incorporate environmental provisions, some of which require trading partners to enact new domestic environmental laws, and use the enforcement mechanisms available within trade agreements as tools for environmental protection. In *Greening through Trade*, Sikina Jinnah and Jean-Frédéric Morin provide the first detailed examination of how the environmental provisions in US preferential trade agreements affect both the environmental policies of trading partners and the effectiveness of multilateral environmental agreements. They do so through a combination of in-depth qualitative case studies and quantitative analysis of an original dataset of 688 global PTAs.

Jinnah and Morin explore the effects of linkages between PTAs and environmental treaties and the diffusion of environmental norms and policy through PTAs. Centrally, they argue that US trade agreements can serve as mechanisms both to export environmental policies to trading partner nations and third-party countries and to enhance the effectiveness of multilateral environmental agreements by strengthening their enforcement capacity. They caution that PTAs are not a panacea for environmental governance; deeper problems of unsustainable consumption and differential power dynamics between trading partners must be carefully navigated in deploying trade agreements for environmental protection.

**Sikina Jinnah** is Associate Professor of Environmental Studies at the University of California, Santa Cruz, and the author of the award-winning book *Post-Treaty Politics: Secretariat Influence in Global Environmental Governance* (MIT Press).  
**Jean-Frédéric Morin** holds the Canada Research Chair in International Political Economy and is Full Professor of Political Science at Université Laval, Quebec.

March | 6 x 9, 232 pp. | 29 illus  
$30.00X/£25.00 paper  
978-0-262-53872-5
Carbon Captured
How Business and Labor Control Climate Politics
Matto Mildenberger

A comparative examination of domestic climate politics that offers a theory for cross-national differences in domestic climate policymaking.

Climate change threatens the planet, and yet policy responses have varied widely across nations. Some countries have undertaken ambitious programs to stave off climate disaster, others have done little, and still others have passed policies that were later rolled back. In this book, Matto Mildenberger opens the “black box” of domestic climate politics, examining policy making trajectories in several countries and offering a theoretical explanation for national differences in the climate policy process.

Mildenberger introduces the concept of double representation—when carbon polluters enjoy political representation on both the left (through industrial unions fearful of job loss) and the right (through industrial business associations fighting policy costs)—and argues that different climate policy approaches can be explained by the interaction of climate policy preferences and domestic institutions. He illustrates his theory with detailed histories of climate politics in Norway, the United States, and Australia, along with briefer discussions of policies in Germany, Japan, the United Kingdom, and Canada. He shows that Norway systematically shielded politically connected industrial polluters from costs beginning with its pioneering carbon tax; the United States, after the failure of carbon reduction legislation, finally acted on climate reform through a series of Obama administration executive actions; and Australia’s Labor and Green parties enacted an emissions trading scheme, which was subsequently repealed by a conservative Liberal party government. Ultimately, Mildenberger argues for the importance of political considerations in understanding the climate policymaking process and discusses possible future policy directions.

Matto Mildenberger is Assistant Professor of Political Science at the University of California, Santa Barbara.

February | 6 x 9, 352 pp. | 9 illus.
$35.00X/£28.00 paper
978-0-262-53825-1
American and Comparative Environmental Policy series

Gaming the Metrics
Misconduct and Manipulation in Academic Research
edited by Mario Biagioli and Alexandra Lippman

How the increasing reliance on metrics to evaluate scholarly publications has produced new forms of academic fraud and misconduct.

The traditional academic imperative to “publish or perish” is increasingly coupled with the newer necessity of “impact or perish”—the requirement that a publication have “impact,” as measured by a variety of metrics, including citations, views, and downloads. Gaming the Metrics examines how the increasing reliance on metrics to evaluate scholarly publications has produced radically new forms of academic fraud and misconduct. The contributors show that the metrics-based “audit culture” has changed the ecology of research, fostering the gaming and manipulation of quantitative indicators, which lead to the invention of such novel forms of misconduct as citation rings and variously rigged peer reviews.

The chapters, written by both scholars and those in the trenches of academic publication, provide a map of academic fraud and misconduct today. They consider such topics as the shortcomings of metrics, the gaming of impact factors, the emergence of so-called predatory journals, the “salami slicing” of scientific findings, the rigging of global university rankings, and the creation of new watchdogs and forensic practices.

Mario Biagioli is Distinguished Professor of Law and Communication at the University of California, Los Angeles. Alexandra Lippman is a Postdoctoral Affiliate with the Institute for Society and Genetics at the University of California, Los Angeles.

Contributors
Boris Barbour, Mario Biagioli, Paul S. Brookes, Finn Brunton, Alex Csiszar, Alessandro Delfanti, Emmanuel Didier, Sarah de Rijcke, Daniele Fanelli, Yves Gingras, James R. Griesemer, Catherine Guaspore, Marie-Andrée Jacob, Barbara M. Kehm, Cyril Labbé, Jennifer Lin, Alexandra Lippman, Burkhard Morganstern, Ivan Oransky, Michael Power, Sergio Sismondo, Brandon Stell, Tereza Stöckelová, Elizabeth Wager, Paul Wouters

February | 6 x 9, 306 pp. | 20 illus.
$30.00X/£25.00 paper
978-0-262-53793-3
Infrastructures series
Locally Played
Real-World Games for Stronger Places and Communities
Benjamin Stokes
foreword by Tracy Fullerton

How games can make a real-world difference in communities when city leaders tap into the power of play for local impact.

In 2016, city officials were surprised when Pokémon GO brought millions of players out into the public space, blending digital participation with the physical. Yet for local control and empowerment, a new framework is needed to guide the power of mixed reality and pervasive play. In Locally Played, Benjamin Stokes describes the rise of games that can connect strangers across zip codes, support the “buy local” economy, and build cohesion in the fight for equity. With a mix of high- and low-tech games, Stokes shows, cities can tap into the power of play for the good of the group, including healthier neighborhoods and stronger communities.

Stokes shows how impact is greatest when games “fit” to the local community—not just in terms of culture, but at the level of group identity and network structure. By pairing design principles with a range of empirical methods, Stokes investigates the impact of several games, including Macon Money, where an alternative currency encouraged people to cross lines of socioeconomic segregation in Macon, Georgia; Reality Ends Here, where teams in Los Angeles competed to tell multimedia stories around local mythology; and Pokémon GO, appropriated by several cities to serve local needs through local libraries and open street festivals.

Locally Played provides game designers with a model to strengthen existing networks tied to place and gives city leaders tools to look past technology trends in order to make a difference in the real world.

Benjamin Stokes, a cofounder of Games for Change, is Assistant Professor in the School of Communication at American University, where he works in the AU Game Lab.

February | 6 x 9, 288 pp. | 53 illus.
$45.00X/£38.00 cloth 978-0-262-04348-9

The Immigrant-Food Nexus
Borders, Labor, and Identity in North America
edited by Julian Agyeman and Sydney Giacalone

The intersection of food and immigration in North America, from the macroscale of national policy to the microscale of immigrants’ lived, daily foodways.

This volume considers the intersection of food and immigration at both the macroscale of national policy and the microscale of immigrant foodways—the intimate, daily performances of identity, culture, and community through food. Taken together, the chapters—which range from an account of the militarization of the agricultural borderlands of Yuma, Arizona, to a case study of Food Policy Council in Vancouver, Canada—demonstrate not only that we cannot talk about immigration without talking about food but also that we cannot talk about food without talking about immigration.

The book investigates these questions through the construct of the immigrant-food nexus, which encompasses the constantly shifting relationships of food systems, immigration policy, and immigrant foodways. The contributors, many of whom are members of the immigrant communities they study, write from a range of disciplines. Three guiding themes organize the chapters: borders—cultural, physical, and geopolitical; labor, connecting agribusiness and immigrant lived experience; and identity narratives and politics, from “local food” to “dietary acculturation.”

Julian Agyeman is Professor of Urban and Environmental Policy and Planning at Tufts University. He is the coauthor of Sharing Cities and the coeditor of Cultivating Food Justice and Food Trucks, Cultural Identity, and Social Justice, each published by the MIT Press. Sydney Giacalone is a scholar whose work focuses on critical geography and justice within the food system.

Contributors

January | 6 x 9, 320 pp. | 11 illus.
$45.00X/£38.00 paper 978-0-262-53841-1

Food, Health, and the Environment series
Bridging the Seas
The Rise of Naval Architecture in the Industrial Age, 1800–2000
Larrie D. Ferreiro

How the introduction of steam, iron, and steel required new rules and new ways of thinking for the design and building of ships.

In the 1800s, shipbuilding moved from sail and wood to steam, iron, and steel. The competitive pressure to achieve more predictable ocean transportation drove the industrialization of shipbuilding, as shipowners demanded ships that enabled tighter scheduling, improved performance, and safe delivery of cargoes. In *Bridging the Seas*, naval historian Larrie Ferreiro describes this transformation of shipbuilding, portraying the rise of a professionalized naval architecture as an integral part of the Industrial Age.

Picking up where his earlier book, *Ships and Science*, left off, Ferreiro explains that the introduction of steam, iron, and steel required new rules and new ways of thinking for designing and building ships. The characteristics of performance had to be first measured, then theorized. Ship theory led to the development of quantifiable standards that would ensure the safety and quality required by industry and governments, and this in turn led to the professionalization of naval architecture as an engineering discipline. Ferreiro describes, among other things, the technologies that allowed greater predictability in ship performance; theoretical developments in naval architecture regarding motion, speed and power, propellers, maneuvering, and structural design; the integration of theory into ship design and construction; and the emergence of a laboratory infrastructure for research.

Larrie D. Ferreiro is a naval architect and historian who served for more than thirty-five years in the US Navy, the US Coast Guard, and the Department of Defense. An Adjunct Professor of Engineering and History at George Mason University, he is the author of the award-winning *Ships and Science* (MIT Press) and *Brothers in Arms*, a Pulitzer Prize finalist in History.

February | 7 x 9, 408 pp. | 113 illus.
$50.00X/£40.00 paper
978-0-262-53807-7

Transformations: Studies in the History of Science and Technology
Development of Linguistic Linked Open Data Resources for Collaborative Data-Intensive Research in the Language Sciences
edited by Antonio Pareja-Lora, María Blume, Barbara C. Lust, and Christian Chiarcos

Making diverse data in linguistics and the language sciences open, distributed, and accessible: perspectives from language/language acquisition researchers and technical LOD (linked open data) researchers.

This volume examines the challenges inherent in making diverse data in linguistics and the language sciences open, distributed, integrated, and accessible, thus fostering wide data sharing and collaboration. It is unique in integrating the perspectives of language researchers and technical LOD (linked open data) researchers. Reporting on both active research needs in the field of language acquisition and technical advances in the development of data interoperability, the book demonstrates the advantages of an international infrastructure for scholarship in the field of language sciences.

With contributions by researchers who produce complex data content and scholars involved in both the technology and the conceptual foundations of LLOD (linguistics linked open data), the book focuses on the area of language acquisition because it involves complex and diverse data sets, cross-linguistic analyses, and urgent collaborative research. The contributors discuss a variety of research methods, resources, and infrastructures.

Antonio Pareja-Lora is Associate Professor in the Department of Computer Systems and Computation at the Universidad Complutense de Madrid. María Blume is Associate Professor of Linguistics in the Department of Humanities at Pontificia Universidad Católica del Perú. Barbara C. Lust is Professor Emerita in the Department of Human Development and Cognitive Science Program at Cornell University. Christian Chiarcos is Professor of Applied Computational Linguistics in the Department of Computer Science and Mathematics at Goethe University Frankfurt.

January | 7 x 9, 272 pp. | 52 illus.
$40.00X/£32.00 paper
978-0-262-53625-7

Language Acquisition and Development
A Generative Introduction
Misha Becker and Kamil Ud Deen

An introduction to the study of children’s language development that provides a uniquely accessible perspective on generative/universal grammar-based approaches.

How children acquire language so quickly, easily, and uniformly is one of the great mysteries of the human experience. The theory of Universal Grammar suggests that one reason for the relative ease of early language acquisition is that children are born with a predisposition to create a grammar. This textbook offers an introduction to the study of children’s acquisition and development of language from a generative/universal grammar-based theoretical perspective, providing comprehensive coverage of children’s acquisition while presenting core concepts crucial to understanding generative linguistics more broadly.

After laying the theoretical groundwork, including consideration of alternative frameworks, the book explores the development of the sound system of language—children’s perception and production of speech sound; examines how words are learned (lexical semantics) and how words are formed (morphology); investigates sentence structure (syntax), including argument structure, functional structure, and tense; considers such “nontypical” circumstances as acquiring a first language past infancy and early childhood, without the abilities to hear or see, and with certain cognitive disorders; and studies bilingual language acquisition, both simultaneously and in sequence.

Each chapter offers a summary section, suggestions for further reading, and exercises designed to test students’ understanding of the material and provide opportunities to practice analyzing children’s language. Appendixes provide charts of the International Phonetic Alphabet (with links to websites that allow students to listen to the sounds associated with these symbols) and a summary of selected experimental methodologies.

Misha Becker is Professor of Linguistics at the University of North Carolina at Chapel Hill. Kamil Ud Deen is Professor of Linguistics at the University of Hawai’i at Mānoa.

February | 7 x 9, 336 pp. | 34 illus.
$55.00X/£45.00 cloth
978-0-262-04358-8
Probes and Their Horizons
Stefan Keine

A comprehensive theory of selective opacity effects—configurations in which syntactic domains are opaque to some processes but transparent to others—within a Minimalist framework.

In this book, Stefan Keine investigates in detail “selective opacity”—configurations in which syntactic domains are opaque to some processes but transparent to others—and develops a comprehensive theory of these syntactic configurations within a contemporary Minimalist framework. Although such configurations have traditionally been analyzed in terms of restrictions on possible sequences of movement steps, Keine finds that analogous restrictions govern long-distance dependencies that do not involve movement. He argues that the phenomenon is more widespread and abstract than previously assumed. He proposes a new approach to such effects, according to which probes that initiate the operation Agree are subject to “horizons,” which terminate their searches.

Selective opacity effects raise important questions about the nature of locality in natural language, the representation of movement-type asymmetries, correlations between clause structure and locality, and possible interactions between syntactic dependencies. With a focus on in-depth case studies of Hindi-Urdu and German, Keine offers detailed investigations of movement dependencies, long-distance agreement, wh-dependencies, the A/A’ distinction, restructuring, freezing effects, successive cyclicity, and phase theory. Keine’s account offers a thorough understanding of selective opacity and the systematic overarching generalizations to which it is subject.

Stefan Keine is Assistant Professor of Linguistics at the University of Southern California and the author of Case and Agreement from Fringe to Core: A Minimalist Approach.

February | 6 x 9, 384 pp.
$55.00X/£45.00 paper
978-0-262-53827-5
$110.00X/£90.00 cloth
978-0-262-04361-8
Linguistic Inquiry Monographs

Practical Finance for Operations and Supply Chain Management
Alejandro Serrano and Spyros D. Lekkakos
foreword by James B. Rice, Jr.

An introduction to financial tools and concepts from an operations perspective, addressing finance/operations trade-offs and explaining financial accounting, working capital, investment analysis, and more.

Students and practitioners in engineering and related areas often lack the basic understanding of financial tools and concepts necessary for a career in operations or supply chain management. This book offers an introduction to finance fundamentals from an operations perspective, enabling operations and supply chain professionals to develop the skills necessary for interacting with finance people at a practical level and for making sound decisions when confronted by tradeoffs between operations and finance. Readers will learn about the essentials of financial statements, valuation tools, and managerial accounting.

The book first discusses financial accounting, explaining how to create and interpret balance sheets, income statements, and cash flow statements, and introduces the idea of operating working capital—a key concept developed in subsequent chapters. The book then covers financial forecasting, addressing such topics as sustainable growth and the liquidity/profitability tradeoff; concepts in managerial accounting, including variable versus fixed costs, direct versus indirect costs, and contribution margin; tools for investment analysis, including net present value and internal rate of return; creation of value through operating working capital, inventory management, payables, receivables, and cash; and such strategic and tactical tradeoffs as offshoring versus local and centralizing versus decentralizing. The book can be used in undergraduate and graduate courses and as a reference for professionals. No previous knowledge of finance or accounting is required.

Alejandro Serrano is Professor of Supply Chain Management at the MIT–Zaragoza International Logistics Program, Lecturer at IESE Business School, and Research Affiliate at the MIT Center for Transportation and Logistics.
Spyros D. Lekkakos is Assistant Professor at the MIT–Zaragoza International Logistics Program and Research Affiliate at the MIT Center for Transportation and Logistics.

February | 7 x 9, 472 pp. | 123 illus.
$110.00X/£90.00 cloth
978-0-262-04359-5
MATERIAL WITNESS
Media, Forensics, Evidence
Susan Schuppli

The evidential role of matter—when media records trace evidence of violence—explored through a series of cases drawn from Kosovo, Japan, Vietnam, and elsewhere.

In this book, Susan Schuppli introduces a new operative concept: material witness, an exploration of the evidential role of matter as both registering external events and exposing the practices and procedures that enable matter to bear witness. Organized in the format of a trial, MATERIAL WITNESS moves through a series of cases that provide insight into the ways in which materials become contested agents of dispute around which stakeholders gather.

These cases include an extraordinary videotape documenting the massacre at Izbica, Kosovo, used as war crimes evidence against Slobodan Milošević; the telephonic transmission of an iconic photograph of a South Vietnamese girl fleeing an accidental napalm attack; radioactive contamination discovered in Canada’s coastal waters five years after the accident at Fukushima Daiichi; and the ecological media or “disaster film” produced by the Deep Water Horizon oil spill in the Gulf of Mexico. Each highlights the degree to which a rearrangement of matter exposes the contingency of witnessing, raising questions about what can be known in relationship to that which is seen or sensed, about who or what is able to bestow meaning onto things, and about whose stories will be heeded or dismissed.

An artist-researcher, Schuppli offers an analysis that merges her creative sensibility with a forensic imagination rich in technical detail. Her goal is to relink the material world and its affordances with the aesthetic, the juridical, and the political.

Susan Schuppli is Director of the Centre for Research Architecture in the Department of Visual Cultures at Goldsmiths, University of London.

February | 7 x 9, 384 pp. | 140 color photographs
$40.00X/£32.00 cloth
978-0-262-04357-1
A Leonardo Book

The Infographic
A History of Data Graphics in News and Communications
Murray Dick

The first serious, theoretically rigorous exploration of infographics and data visualization as a cultural phenomenon, from eighteenth-century print culture to today’s data journalism.

Infographics and data visualization are ubiquitous in our everyday media diet, particularly in news—in print newspapers, on television news, and online. It has been argued that infographics are changing what it means to be literate in the twenty-first century—and even that they harmonize uniquely with human cognition. In this first serious exploration of the subject, Murray Dick traces the cultural evolution of the infographic, examining its use in news—and resistance to its use—from eighteenth-century print culture to today’s data journalism. He identifies six historical phases of infographics in popular culture: the proto-graphic, the classical, the improving, the commercial, the ideological, and the professional.

Dick describes the emergence of infographic forms within a wider history of journalism, culture, and communications, focusing his analysis on the UK. He considers their use in the partisan British journalism of late eighteenth and early nineteenth-century print media; their later deployment as a vehicle for reform and improvement; their mass-market debut in the twentieth century as a means of explanation (and sometimes propaganda); and their use for both ideological and professional purposes in the post–World War II marketized newspaper culture. Finally, he proposes best practices for news infographics and defends infographics and data visualization against a range of criticism. Dick offers not only a history of how the public has experienced and understood the infographic, but also an account of what data visualization can tell us about the past.

Murray Dick is Lecturer in Multimedia Journalism at Newcastle University. He is the author of Search: Theory and Practice in Journalism Online.

April | 6 x 9, 248 pp. | 16 color illus., 26 b&w illus.
$35.00X/£28.00 cloth
978-0-262-04382-3
History and Foundations of Information Science series
The Cognitive Neurosciences

sixth edition

edited by David Poeppel, George R. Mangun, and Michael S. Gazzaniga

The sixth edition of the foundational reference on cognitive neuroscience, with entirely new material that covers the latest research, experimental approaches, and measurement methodologies.

Each edition of this classic reference has proved to be a benchmark in the developing field of cognitive neuroscience. The sixth edition of The Cognitive Neurosciences continues to chart new directions in the study of the biological underpinnings of complex cognition—the relationship between the structural and physiological mechanisms of the nervous system and the psychological reality of the mind. It offers entirely new material, reflecting recent advances in the field, covering the latest research, experimental approaches, and measurement methodologies.

This sixth edition treats such foundational topics as memory, attention, and language, as well as other areas, including computational models of cognition, reward and decision making, social neuroscience, scientific ethics, and methods advances. Over the last twenty-five years, the cognitive neurosciences have seen the development of sophisticated tools and methods, including computational approaches that generate enormous data sets. This volume deploys these exciting new instruments but also emphasizes the value of theory, behavior, observation, and other time-tested scientific habits.

David Poeppel is Professor of Psychology and Neural Science at New York University, and Director of the Department of Neuroscience at the Max Planck Institute for Empirical Aesthetics. George R. Mangun is Director of the Center for Mind and Brain, Distinguished Professor of Psychology and Neurology, and Director of the Kavli Summer Institute in Cognitive Neuroscience at the University of California, Davis, and coeditor of the fifth edition of The Cognitive Neurosciences (MIT Press). Michael S. Gazzaniga is Professor of Psychological and Brain Sciences and Director of the SAGE Center for the Study of the Mind at the University of California, Santa Barbara, Codirector of the Kavli Summer Institute in Cognitive Neuroscience, and editor or coeditor of the five previous editions of The Cognitive Neurosciences (all published by the MIT Press).

Contingency and Convergence

Toward a Cosmic Biology of Body and Mind

Russell Powell

Can we use the patterns and processes of convergent evolution to make inferences about universal laws of life, on Earth and elsewhere?

In this book, Russell Powell investigates whether we can use the patterns and processes of convergent evolution to make inferences about universal laws of life, on Earth and elsewhere. Weaving together disparate philosophical and empirical threads, Powell offers the first detailed analysis of the interplay between contingency and convergence in macroevolution, as it relates to both complex life in general and cognitively complex life in particular. If the evolution of mind is not a historical accident, the product of convergence rather than contingency, then, Powell asks, is mind likely to be an evolutionarily important feature of any living world?

Stephen Jay Gould argued for the primacy of contingency in evolution. Gould’s “radical contingency thesis” (RCT) has been challenged, but critics have largely failed to engage with its core claims and theoretical commitments. Powell fills this gap. He first examines convergent regularities at both temporal and phylogenetic depths, finding evidence that both vindicates and rebuffs Gould’s argument for contingency. Powell follows this partial defense of the RCT with a substantive critique. Among the evolutionary outcomes that might defy the RCT, he argues, cognition is particularly important—not only for human-specific issues of the evolution of intelligence and consciousness but also for the large-scale ecological organization of macroscopic living worlds. Turning his attention to complex cognitive life, Powell considers what patterns of cognitive convergence tell us about the nature of mind, its evolution, and its place in the universe. If complex bodies are common in the universe, might complex minds be common as well?

Russell Powell is Associate Professor of Philosophy at Boston University.

January | 6 x 9, 328 pp. | 29 illus.
$55.00X/£45.00 cloth
978-0-262-04339-7

Vienna Series in Theoretical Biology
Science and the Production of Ignorance
When the Quest for Knowledge Is Thwarted
edited by Janet Kourany and Martin Carrier

An introduction to the new area of ignorance studies that examines how science produces ignorance—both actively and passively, intentionally and unintentionally.

We may think of science as our foremost producer of knowledge, but for the past decade, science has also been studied as an important source of ignorance. The historian of science Robert Proctor has coined the term agnotology to refer to the study of ignorance, and much of the ignorance studied in this new area is produced by science. Whether an active or passive construct, intended or unintended, this ignorance is, in Proctor’s words, “made, maintained, and manipulated” by science. This volume examines forms of scientific ignorance and their consequences.

A dialogue between Proctor and Peter Galison offers historical context, presenting the concerns and motivations of pioneers in the field. Essays by leading historians and philosophers of science examine the active construction of ignorance by biased design and interpretation of experiments and empirical studies, as seen in the “false advertising” by climate change deniers; the “virtuous” construction of ignorance—for example, by curtailing research on race- and gender-related cognitive differences; and ignorance as the unintended by-product of choices made in the research process, when rules, incentives, and methods encourage an emphasis on the beneficial and commercial effects of industrial chemicals, and when certain concepts and even certain groups’ interests are inaccessible in a given conceptual framework.

Janet Kourany is Associate Professor of Philosophy and concurrent Associate Professor of Gender Studies at the University of Notre Dame. Martin Carrier is Professor of Philosophy at Universität Bielefeld, Germany.

Contributors
Martin Carrier, Carl F. Cranor, Peter Galison, Paul Hoyningen-Huene, Philip Kitcher, Janet Kourany, Hugh Lacey, Robert Proctor, Londa Schiebinger, Miriam Solomon, Torsten Wilholt

January | 6 x 9, 328 pp. | 18 illus.
$35.00X/£28.00 paper
978-0-262-53821-3

Youth Mental Health
A Paradigm for Prevention and Early Intervention
edited by Peter J. Uhlhaas and Stephen J. Wood

Experts discuss the potential of early intervention to transform outcomes for people with mental disorders.

Mental illness represents one of the largest disease burdens worldwide, yet treatments have been largely ineffective in improving the quality of life for millions of affected individuals—in part because approaches taken have focused on late-stage disorders in adulthood. This volume shifts the focus by placing the developmental stage of “youth” at the center of mental health. The contributors challenge current nosology, explore mechanisms that underlie the emergence of mental disorders, and propose a framework to guide early intervention. Offering recommendations for the future, the book holds that early intervention in youth has the potential to transform outcomes for people with mental disorders and to reconfigure the landscape of mental health.

The contributors discuss epidemiology, classification, and diagnostic issues, including the benefits of clinical staging; the context for emerging mental disorders, including both biological and sociocultural processes; biological mechanisms underlying risk for psychopathology, including aspects of neural circuitry; and developing and implementing prevention and early intervention, including assessment and intervention modalities and knowledge translation in early treatment of schizophrenia.

Peter J. Uhlhaas is Professor of Translational Neuroscience and Clinical Psychology at the University of Glasgow’s Institute of Neuroscience and Psychology. Stephen J. Wood is Professor of Clinical and Translational Neuroscience at Orygen, the National Centre of Excellence in Youth Mental Health, and at the University of Melbourne’s Centre for Youth Mental Health.

February | 6 x 9, 400 pp. | 25 illus.
$70.00X/£58.00 cloth
978-0-262-04397-7
Strüngmann Forum Reports
The Science of Bureaucracy
Risk Decision-Making and the US Environmental Protection Agency
David Demortain

How the US Environmental Protection Agency designed the governance of risk and forged its legitimacy over the course of four decades.

The US Environmental Protection Agency was established in 1970 to protect the public health and environment, administering and enforcing a range of statutes and programs. Over four decades, the EPA has been a risk bureaucracy, formalizing many of the methods of the scientific governance of risk, from quantitative risk assessment to risk ranking.

Demortain traces the creation of these methods for the governance of risk, the controversies to which they responded, and the controversies that they aroused in turn. He discusses the professional networks in which they were conceived; how they were used; and how they served to legitimize the EPA. Demortain argues that the EPA is structurally embedded in controversy, resulting in constant reevaluation of its credibility and fueling the evolution of the knowledge and technologies it uses to produce decisions and to create a legitimate image of how and why it acts on the environment. He describes the emergence and institutionalization of the risk assessment–risk management framework codified in the National Research Council’s Red Book, and its subsequent unraveling as the agency’s mission evolved towards environmental justice, ecological restoration, and sustainability, and as controversies over determining risk gained vigor in the 1990s.

Through its rise and fall at the EPA, risk decision-making enshrines the science of a bureaucracy that learns how to make credible decisions and to reform itself, amid constant conflicts about the environment, risk, and its own legitimacy.

David Demortain is a senior social scientist of the French Institut National de la Recherche Agronomique (INRA), based at Laboratoire Interdisciplinaire Sciences Innovations Sociétés (LISIS).

February | 6 x 9, 452 pp. | 28 illus.
$30.00X/£25.00 paper
978-0-262-53794-0
Inside Technology series

Beyond Bakelite
Leo Baekeland and the Business of Science and Invention
Joris Mercelis

The changing relationships between science and industry in the late nineteenth and early twentieth centuries, illustrated by the career of the “father of plastics.”

The Belgian-born American chemist, inventor, and entrepreneur Leo Baekeland (1863–1944) is best known for his invention of the first synthetic plastic—his near-namesake Bakelite—which had applications ranging from electrical insulators to Art Deco jewelry. Toward the end of his career, Baekeland was called the “father of plastics”—given credit for the establishment of a sector to which many other researchers, inventors, and firms inside and outside the United States had also made significant contributions. In Beyond Bakelite, Joris Mercelis examines Baekeland’s career, using it as a lens through which to view the changing relationships between science and industry on both sides of the Atlantic in the late nineteenth and early twentieth centuries. He gives special attention to the intellectual property strategies and scientific entrepreneurship of the period, making clear their relevance to contemporary concerns.

Mercelis describes the growth of what he terms the “science-industry nexus” and the developing interdependence of science and industry. After examining Baekeland’s emergence as a pragmatic innovator and leader in scientific circles, Mercelis analyzes Baekeland’s international and domestic IP strategies and his efforts to reform the US patent system; his dual roles as scientist and industrialist; the importance of theoretical knowledge to the science-industry nexus; and the American Bakelite companies’ research and development practices, technically oriented sales approach, and remuneration schemes. Mercelis argues that the expansion and transformation of the science-industry nexus shaped the careers and legacies of Baekeland and many of his contemporaries.

Joris Mercelis is Assistant Professor in the Department of History of Science and Technology at Johns Hopkins University.

March | 6 x 9, 352 pp. | 41 illus.
$55.00X/£45.00 paper
978-0-262-53869-5
Lemelson Center Studies in Invention and Innovation series
Making Time on Mars

Zara Mirmalek

An examination of how the daily work of NASA’s Mars Exploration Rovers was organized across three sites on two planets using local Mars time.

In 2004, mission scientists and engineers working with NASA’s Mars Exploration Rovers (MER) remotely operated two robots at different sites on Mars for ninety consecutive days. An unusual feature of this successful mission was that it operated on Mars time—the daily work was organized across three sites on two planets according to two Martian time zones. In Making Time on Mars, Zara Mirmalek shows that this involved more than a resetting of wristwatches; the team’s struggle to synchronize with Mars time involved technological and communication breakdowns, informal workarounds, and extra work to support the technology that was intended to support people. Her account of how NASA created an entirely new temporality for the MER mission offers insights about the assumptions behind the organizational relationship between clock time and work.

Mirmalek, herself a member of the mission team, offers an insider’s view of the MER workplace and community. She describes the discord among MER’s multiple temporalities and examines issues of professional identity that helped shape the experience of working according to Mars time. Considering time and work relationships through a multidisciplinary lens, Mirmalek shows how contemporary and historical human–technology relationships inform assumptions about the unalterability of clock time. She argues that the organizational connection between clock time and work, although still operational, is outdated.

Zara Mirmalek is a Research Scientist at the Bay Area Environmental Research Institute at NASA Ames Research Center and Senior Fellow with the Program on Science, Technology and Society at the John F. Kennedy School of Government at Harvard University.

May | 6 x 9, 176 pp. | 36 color illus., 30 b&w illus.
$35.00X/£28.00 paper
978-0-262-04385-4

Inside Technology series

Transmissions

Critical Tactics for Making and Communicating Research
edited by Kat Jungnickel

Researchers rethink tactics for inventing and disseminating research, examining the use of such unconventional forms as poetry, performance, catalogs, interactive machines, costume, and digital platforms.

Transmission is the research moment when invention meets dissemination—the tactical combination of making (how theory, methods, and data shape research) and communicating (how research is shown and shared). In this book, researchers from a range of disciplines examine tactics for the transmission of research, exploring such unconventional forms as poetry, performance, catalogs, interactive machines, costume, and digital platforms. Focusing on transmissions draws attention to a critical part of the research process commonly overlooked and undervalued. Too often, the results of radically experimental research methodologies are pressed into conventional formats. The contributors to Transmissions rethink tactics for making and communicating research as integral to the kind of projects they do, pushing against disciplinary edges with unexpected and creative combinations and collaborations.

Each chapter focuses on a different tactic of transmission. One contributor merges literary styles of the empirical and poetic; another uses an angle grinder to construct machines of enquiry. One project invites readers to participate in an exchange about value; another provides a series of catalog cards to materialize ordering systems of knowledge. All the contributors share a commitment to uniting the what with the how, firmly situating their transmissions in their research and in each unique chapter of this book.

Kat Jungnickel is Senior Lecturer in the Sociology Department of Goldsmiths, University of London, and the author of Bikes and Bloomers: Victorian Women Inventors and Their Extraordinary Cycle Wear (Goldsmiths Press).

Contributors
Nerea Calvillo, Rebecca Coleman, Larissa Hjorth, Janis Jefferies, Kat Jungnickel, Sarah Kempner, Max Liboiron, Kristina Lindström, Alexandra Lippman, Bonnie Mak, Julien McHardy, Julia Pollack, Ingrid Richardson, Åsa Ståhl, Laura Watts

February | 7 x 9, 256 pp. | 39 illus.
$35.00X/£28.00 cloth
978-0-262-04340-3
Sulphuric Utopias
A History of Maritime Fumigation
Lukas Engelmann and Christos Lynteris

How early twentieth century fumigation technologies transformed maritime quarantine practices and inspired utopian visions of disease-free global trade.

In the late nineteenth and early twentieth centuries, fumigation technologies transformed global practices of maritime quarantine through chemical and engineering innovation. One of these technologies, the widely used Clayton machine, blasted sulphuric acid gas through a docked ship in an effort to eliminate pathogens, insects, and rats while leaving the cargo and the structure of the vessel unharmed, shortening its time in quarantine and minimizing the risk of importing infectious diseases. In Sulphuric Utopias, Lukas Engelmann and Christos Lynteris examine this overlooked but historically crucial practice at the intersection of epidemiology, hygiene, applied chemistry, and engineering. They show how maritime fumigation inspired utopian visions of disease-free trade to improve global shipping and to encourage universally applicable standards of sanitation and hygiene.

Engelmann and Lynteris chart the history of ideas about fumigation, disinfection, and quarantine, and chronicle the development of the Clayton machine in 1880s New Orleans. Built by the Louisiana Board of Health and adapted and patented by Thomas Clayton, the machine offered a barrier against bacteria and pests and enabled a highway to global trade. Engelmann and Lynteris chronicle the Clayton machine’s success and examine its competitors, including carbon-based fumigation methods in Germany and the Ottoman Empire as well as the “Sulfurozador” in Argentina. They follow the international standardization of maritime fumigation and explore the Clayton machine’s decline after World War I, when visions of “sulphuric utopia” were replaced by a pragmatic acknowledgment of epidemiological complexity.

Lukas Engelmann is Chancellor’s Fellow in History and Sociology of Biomedicine at the University of Edinburgh. Christos Lynteris is Senior Lecturer in the Department of Social Anthropology at the University of St Andrews.

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Inside Technology series

AI & Humanity
Illah Reza Nourbakhsh and Jennifer Keating

An examination of the implications for society of rapidly advancing artificial intelligence systems, combining a humanities perspective with technical analysis; includes exercises and discussion questions.

AI & Humanity provides an analytical framing and a common language for understanding the effects of technological advances in artificial intelligence on society. Coauthored by a computer scientist and a scholar of literature and cultural studies, it is unique in combining a humanities perspective with technical analysis, using the tools of literary explication to examine the societal impact of AI systems. It explores the historical development of these technologies, moving from the apparently benign Roomba to the considerably more sinister semi-autonomous weapon system Harpy.

The book is driven by an exploration of the cultural and etymological roots of a series of keywords relevant to both AI and society. Works examined range from Narrative of the Life of Frederick Douglass, given a close reading for its themes of literacy and agency, to Simon Head’s critique of the effects of surveillance and automation on the Amazon labor force in Mindless.

Originally developed as a textbook for an interdisciplinary humanities-science course at Carnegie Mellon, AI & Humanity offers discussion questions, exercises (including journal writing and concept mapping), and reading lists. A companion website provides updated resources and a portal to a video archive of interviews with AI scientists, sociologists, literary theorists, and others.

Illah Reza Nourbakhsh is K&L Gates Professor of Ethics and Computational Technologies in the Robotics Institute at Carnegie Mellon University. He is the author of Robot Futures and coauthor of Introduction to Autonomous Mobile Robots (both published by the MIT Press). Jennifer Keating is Assistant Dean for Educational Initiatives at Dietrich College of Social Sciences and Special Faculty in the Department of English at Carnegie Mellon University. She is the author of Language, Identity, and Liberation in Contemporary Irish Literature and editor of McCabe’s Ireland.

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Inside Technology series
America by the Numbers
Quantification, Democracy, and the Birth of National Statistics
Emmanuel Didier
translated by Priya Varani Sen
foreword by Theodore M. Porter

How new techniques of quantification shaped the New Deal and American democracy.

When the Great Depression struck, the US government lacked tools to assess the situation; there was no reliable way to gauge the unemployment rate, the number of unemployed, or how many families had abandoned their farms to become migrants. In America by the Numbers, Emmanuel Didier examines the development in the 1930s of one such tool: representative sampling. Didier describes and analyzes the work of New Deal agricultural economists and statisticians who traveled from farm to farm, in search of information that would be useful for planning by farmers and government agencies. Didier shows that their methods were not just simple enumeration; these new techniques of quantification shaped the New Deal and American democracy even as the New Deal shaped the evolution of statistical surveys.

Didier explains how statisticians had to become detectives and anthropologists, searching for elements that would help them portray America as a whole. Representative surveys were one of the most effective instruments for their task. He examines pre-Depression survey techniques; the invention of the random sampling method and the development of the Master Sample; and the application of random sampling by employment experts to develop the “Trial Census of Unemployment.”

Emmanuel Didier is a Full Professor at the Centre Maurice Halbwachs at École Normale Supérieure, Paris, and a member of the Center for the Study of Invention and Social Process at Goldsmiths, University of London. He teaches at École Normale Supérieure and École Nationale de la Statistique et de l’Administration Economique, both in Paris, and has taught at the University of Chicago and UCLA.

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Infrastructures series

Embodyed Computing
Wearables, Implantables, Embeddables, Ingestibles
edited by Isabel Pedersen and Andrew Iliadis

Practitioners and scholars explore ethical, social, and conceptual issues arising in relation to such devices as fitness monitors, neural implants, and a toe-controlled computer mouse.

Body-centered computing now goes beyond the “wearable” to encompass implants, bionic technology, and ingestible sensors—technologies that point to hybrid bodies and blurred boundaries between human, computer, and artificial intelligence platforms. Such technologies promise to reconfigure the relationship between bodies and their environment, enabling new kinds of physiological interfacing, embodiment, and productivity. Using the term embodied computing to describe these devices, this book offers essays by practitioners and scholars from a variety of disciplines that explore the accompanying ethical, social, and conceptual issues.

The contributors examine technologies that range from fitness monitors to neural implants to a toe-controlled mouse. They discuss topics that include the policy implications of ingestibles; the invasive potential of body area networks, which transmit data from bodily devices to the internet; cyborg experiments, linking a human brain directly to a computer; the evolution of the ankle monitor and other intrusive electronic monitoring devices; fashiontech, which offers users an aura of “cool” in exchange for their data; and the “final frontier” of technosupremacism: technologies that seek to read our minds. Taken together, the essays show the importance of considering embodied technologies in their social and political contexts rather than in isolated subjectivity or in purely quantitative terms.

Isabel Pedersen is Canada Research Chair in Digital Life, Media, and Culture and Associate Professor at the Ontario Tech University. Andrew Iliadis is Assistant Professor in the Department of Media Studies and Production at Temple University.

March | 6 x 9, 264 pp. | 12 illus.
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Urban Humanities

New Practices for Reimagining the City

Dana Cuff, Anastasia Loukaitou-Sideris, Todd Presner, Maite Zubiaurre, and Jonathan Jae-an Crisman

Original, action-oriented humanist practices for interpreting and intervening in the city: a new methodology at the intersection of the humanities, design, and urban studies.

Urban humanities is an emerging field at the intersection of the humanities, urban planning, and design. It offers a new approach not only for understanding cities in a global context but also for intervening in them, interpreting their histories, engaging with them in the present, and speculating about their futures. This book introduces both the theory and practice of urban humanities, tracing the evolution of the concept, presenting methods and practices with a wide range of research applications, describing changes in teaching and curricula, and offering case studies of urban humanities practices in the field.

Urban humanities views the city through a lens of spatial justice, and its inquiries are centered on the microsettings of everyday life. The book's case studies report on real-world projects in mega-cities in the Pacific Rim—Tokyo, Shanghai, Mexico City, and Los Angeles—with several projects described in detail, including playful spaces for children in car-oriented Mexico City, a commons in a Tokyo neighborhood, and a rolling story-telling box to promote “literary justice” in Los Angeles.

Dana Cuff is Professor of Architecture and Urban Design at UCLA, where she is also Director and Founder of cityLAB. Anastasia Loukaitou-Sideris is Professor of Urban Planning and Associate Provost for Academic Planning at UCLA. Todd Presner is Ross Professor of Germanic Languages, Chair of the Digital Humanities Program, and Associate Dean of Digital Innovation at UCLA. Maite Zubiaurre is Professor and Associate Dean for Equity, Diversity, and Inclusion, Humanities Division, at UCLA. Jonathan Jae-an Crisman is Assistant Professor in Public and Applied Humanities at the University of Arizona. All five are leaders of the Urban Humanities Initiative, a UCLA program sponsored by the Andrew W. Mellon Foundation.

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Urban and Industrial Environments series

Installing Automobility

Emerging Politics of Mobility and Streets in Indian Cities

Govind Gopakumar

An examination of the process of prioritizing private motorized transportation in Bengaluru, a rapidly growing megacity of the Global South.

Automobiles and their associated infrastructures, deeply embedded in Western cities, have become a rapidly growing presence in the mega-cities of the Global South. Streets, once crowded with pedestrians, pushcarts, vendors, and bicyclists, are now choked with motor vehicles, many of them private automobiles. In this book, Govind Gopakumar examines this shift, analyzing the phenomenon of automobility in Bengaluru (formerly known as Bangalore), a rapidly growing city of about ten million people in southern India. He finds that the advent of automobility in Bengaluru has privileged the mobility needs of the elite while marginalizing those of the rest of the population.

Gopakumar connects Bengaluru’s burgeoning automobility to the city’s history and to the spatial, technological, and social interventions of a variety of urban actors. Automobility becomes a juggernaut, threatening to reorder the city to enhance automotive travel. He discusses the evolution of congestion and urban change in Bengaluru; the “regimes of congestion” that emerge to address the issue; an “infrastructurescape” that shapes the mobile behavior of all residents but is largely governed by the privileged; and the enfranchisement of an “automotive citizenship” (and the disenfranchisement of non-automobile-using publics). Gopakumar also finds that automobility in Bengaluru faces ongoing challenges from such diverse sources as waste flows, popular religiosity, and political leadership. These challenges, however, introduce messiness without upsetting automobility. He therefore calls for efforts to displace automobility that are grounded in reordering the mobility regime, relanscaping the city and its infrastructures, and reclaiming streets for other uses.

Govind Gopakumar is Chair and Associate Professor at the Centre for Engineering in Society at Concordia University, Montreal.

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