

The MIT Press    Fall 2019





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## Contents

**Trade** 1-84

**Paperback reprints** 85-87

**Academic Trade** 88-91

**Professional** 92-112

**Journals** 113-115

**The Digital MIT Press** 116

**Order Information** 117-119

**Index** 120-122

**Rights Restricted Titles** 123

**Essential Knowledge Backlist** 124-127

**Paperback Highlights** 128-129

**Recent Highlights** 130-131

**Gift Books** 132-inside back cover

## Distributed By The MIT Press

**Afterall Books** 45

**Boston Review** 46-47

**Goldsmiths Press** 48-52

**Semiotext(e)** 53-55

**Sequence Press** 56-57

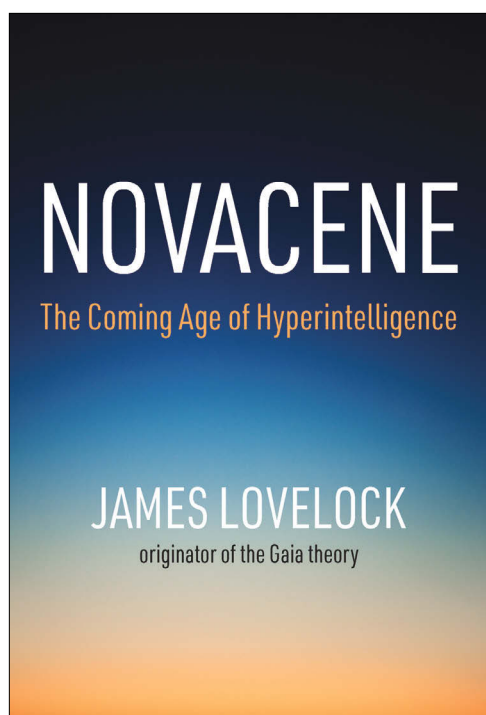
**Sternberg Press** 58-71

**Strange Attractor Press** 72-76

**Terra Nova Press** 77

**Urbanomic** 78-82

**Zone Books** 83-84



**The originator of the Gaia theory offers the vision of a future epoch in which humans and artificial intelligence together will help the Earth survive.**

5 3/8 x 7 3/4, 152 pp.

**\$22.95T cloth**

978-0-262-04364-9

For sale in the United States of America, its dependencies, and the Philippines only

## Novacene

The Coming Age of Hyperintelligence

**James Lovelock**

James Lovelock, creator of the Gaia hypothesis and the greatest environmental thinker of our time, has produced an astounding new theory about future of life on Earth. He argues that the Anthropocene—the age in which humans acquired planetary-scale technologies—is, after 300 years, coming to an end. A new age—the Novacene—has already begun.

In the Novacene, new beings will emerge from existing artificial intelligence systems. They will think 10,000 times faster than we do and they will regard us as we now regard plants. But this will not be the cruel, violent machine takeover of the planet imagined by science fiction. These hyperintelligent beings will be as dependent on the health of the planet as we are. They will need the planetary cooling system of Gaia to defend them from the increasing heat of the sun as much as we do. And Gaia depends on organic life. We will be partners in this project.

It is crucial, Lovelock argues, that the intelligence of Earth survives and prospers. He does not think there are intelligent aliens, so we are the only beings capable of understanding the cosmos. Perhaps, he speculates, the Novacene could even be the beginning of a process that will finally lead to intelligence suffusing the entire cosmos. At the age of 100, James Lovelock has produced the most important and compelling work of his life.

**James Lovelock** is the originator of the Gaia hypothesis (now Gaia theory). His many books on the subject include *Gaia: A New Look at Life on Earth*, *The Revenge of Gaia*, *The Vanishing Face of Gaia*, and *A Rough Ride to the Future*. The author of more than 200 scientific papers, he was elected a Fellow of the Royal Society in 1974.

"A prophet who deserves every honour the human race can bestow"

—*Guardian*

"The greatest scientific thinker of our time"

—*Sunday Times*

## Growth

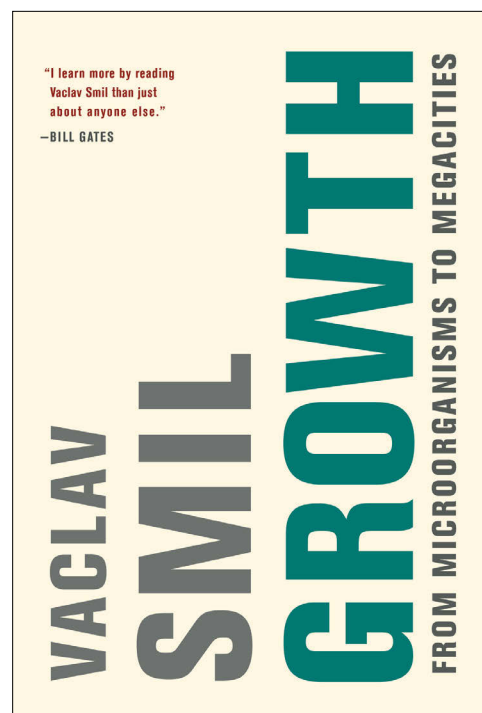
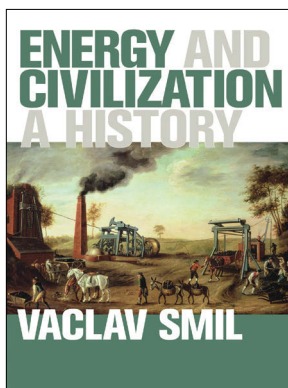
From Microorganisms to Megacities

**Vaclav Smil**

Growth has been both an unspoken and an explicit aim of our individual and collective striving. It governs the lives of microorganisms and galaxies; it shapes the capabilities of our extraordinarily large brains and the fortunes of our economies. Growth is manifested in annual increments of continental crust, a rising gross domestic product, a child's growth chart, the spread of cancerous cells. In this magisterial book, Vaclav Smil offers systematic investigation of growth in nature and society, from tiny organisms to the trajectories of empires and civilizations.

Smil takes readers from bacterial invasions through animal metabolisms to megacities and the global economy. He begins with organisms whose mature sizes range from microscopic to enormous, looking at disease-causing microbes, the cultivation of staple crops, and human growth from infancy to adulthood. He examines the growth of energy conversions and man-made objects that enable economic activities—developments that have been essential to civilization. Finally, he looks at growth in complex systems, beginning with the growth of human populations and proceeding to the growth of cities. He considers the challenges of appraising the growth trajectories of empires and civilizations, explaining that we can chart the growth of organisms across individual and evolutionary time, but that the progress of societies and economies, not so linear, encompasses both decline and renewal. The trajectory of modern civilization, driven by competing imperatives of material growth and biospheric limits, Smil tells us, remains uncertain.

**Vaclav Smil** is Distinguished Professor Emeritus at the University of Manitoba. He is the author of forty books, including *Energy and Civilization*, published by the MIT Press. In 2010 he was named by *Foreign Policy* as one of the Top 100 Global Thinkers. In 2013 Bill Gates wrote on his website that "there is no author whose books I look forward to more than Vaclav Smil."



**A systematic investigation of growth in nature and society, from tiny organisms to the trajectories of empires and civilizations.**

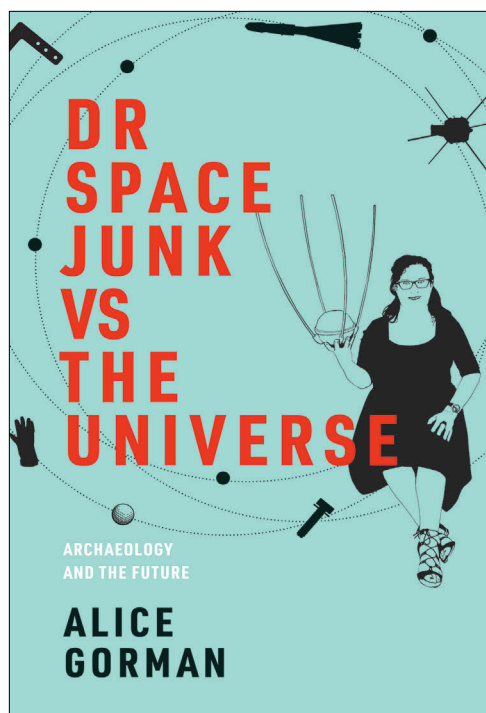
September  
6 x 9, 688 pp.  
178 illus.

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978-0-262-04283-3

*Also available*

**Energy and Civilization**  
A History  
**Vaclav Smil**  
\$19.95T/£14.99 paper  
978-0-262-53616-5





**A pioneering space archaeologist explores artifacts left behind in space and on Earth, from moon dust to Elon Musk's red sports car.**

October  
5 3/8 x 8, 304 pp.

**\$27.95T/£22.50 cloth**  
978-0-262-04343-4

Not for sale in Australia and New Zealand

## Dr Space Junk vs The Universe

Archaeology and the Future

**Alice Gorman**

foreword by Adam Roberts

Alice Gorman is a space archaeologist: she examines the artifacts of human encounters with space. These objects, left behind on Earth and in space, can be massive (dead satellites in eternal orbit) or tiny (discarded zip ties around a defunct space antenna). They can be bold (an American flag on the moon) or hopeful (messages from Earth sent into deep space). They raise interesting questions: Why did Elon Musk feel compelled to send a red Tesla into space? What accounts for the multiple rocket-themed playgrounds constructed after the Russians launched Sputnik? Gorman—affectionately known as “Dr Space Junk”—takes readers on a journey through the solar system and beyond, deploying space artifacts, historical explorations, and even the occasional cocktail recipe in search of the ways that we make space meaningful.

Engaging and erudite, Gorman recounts her background as a (nonspace) archaeologist and how she became interested in space artifacts. She shows us her own piece of space junk: a fragment of the fuel tank insulation from Skylab, the NASA spacecraft that crash landed in Western Australia in 1979. She explains that the conventional view of the space race as “the triumph of the white, male American astronaut” seems inadequate; what really interests her, she says, is how everyday people engage with space. To an archaeologist, objects from the past are significant because they remind us of what we might want to hold on to in the future.

**Alice Gorman** is a leader in the emerging field of space archaeology. Her work has been featured in *National Geographic*, the *New Yorker*, and the *Atlantic*. She is a Senior Member of the American Institute of Aeronautics and Astronautics and Senior Lecturer at Flinders University, Adelaide. She tweets as @drspacejunk.

science

# Handprints on Hubble

An Astronaut's Story of Invention

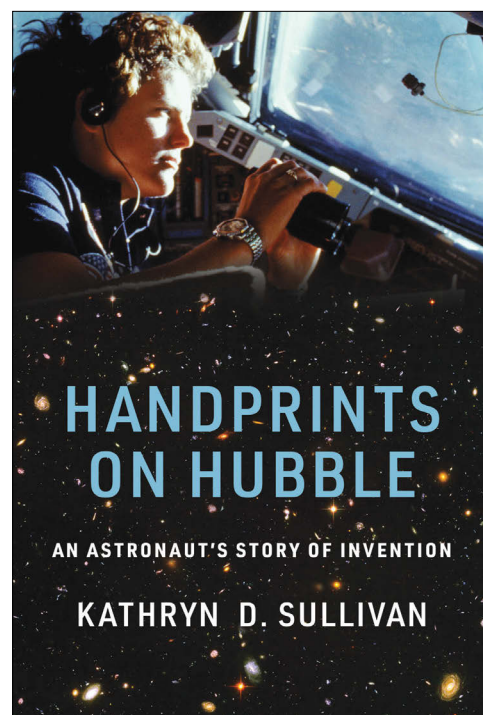
**Kathryn D. Sullivan**

The Hubble Space Telescope has revolutionized our understanding of the universe. It has, among many other achievements, revealed thousands of galaxies in what seemed to be empty patches of sky; transformed our knowledge of black holes; found dwarf planets with moons orbiting other stars; and measured precisely how fast the universe is expanding. In *Handprints on Hubble*, retired astronaut Kathryn Sullivan describes her work on the NASA team that made all of this possible. Sullivan, the first American woman to walk in space, recounts how she and other astronauts, engineers, and scientists launched, rescued, repaired, and maintained Hubble, the most productive observatory ever built.

Along the way, Sullivan chronicles her early life as a “Sputnik Baby,” her path to NASA through oceanography, and her initiation into the space program as one of “thirty-five new guys.” (She was also one of the first six women to join NASA’s storied astronaut corps.) She describes in vivid detail what liftoff feels like inside a spacecraft (it’s like “being in an earthquake and a fighter jet at the same time”), shows us the view from a spacewalk, and recounts the temporary grounding of the shuttle program after the Challenger disaster.

Sullivan explains that “maintainability” was designed into Hubble, and she describes the work of inventing the tools and processes that made on-orbit maintenance possible. Because in-flight repair and upgrade was part of the plan, NASA was able to fix a serious defect in Hubble’s mirrors—leaving literal and metaphorical “handprints on Hubble.”

**Kathryn D. Sullivan** is a NASA astronaut (retired), former Under Secretary of Commerce for Oceans and Atmosphere of the National Oceanic and Atmospheric Administration (NOAA), and an inductee in the Astronaut Hall of Fame.



**The first American woman to walk in space recounts her experience as part of the team that launched, rescued, repaired, and maintained the Hubble Space Telescope.**

November  
6 x 9, 248 pp.  
44 color illus.

**\$26.95T/£20.00 cloth**

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Lemelson Center Studies in Invention  
and Innovation series



**From baby pictures in the cloud to a high school's digital surveillance system: how adults unwittingly compromise children's privacy online.**

September  
6 x 9, 232 pp.  
9 illus.

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**<strong ideas> series**

## Sharenthood

Why We Should Think before We before We Post about Our Kids

**Leah Plunkett**

foreword by John Palfrey

Our children's first digital footprints are made before they can walk—even before they are born—as parents use fertility apps to aid conception, post ultrasound images, and share their baby's hospital mug shot. Then, in rapid succession come terabytes of baby pictures stored in the cloud, digital baby monitors with built-in artificial intelligence, and real-time updates from daycare. When school starts, there are cafeteria cards that catalog food purchases, bus passes that track when kids are on and off the bus, electronic health records in the nurse's office, and a school surveillance system that has eyes everywhere. Unwittingly, parents, teachers, and other trusted adults are compiling digital dossiers for children that could be available to everyone—friends, employers, law enforcement—forever. In this incisive book, Leah Plunkett examines the implications of “sharenthood”—adults' excessive digital sharing of children's data. She outlines the mistakes adults make with kids' private information, the risks that result, and the legal system that enables “sharenting.”

Plunkett describes various modes of sharenting—including “commercial sharenting,” efforts by parents to use their families' private experiences to make money—and unpacks the faulty assumptions made by our legal system about children, parents, and privacy. She proposes a “thought compass” to guide adults in their decision making about children's digital data: play, forget, connect, and respect. Enshrining every false step and bad choice, Plunkett argues, can rob children of their chance to explore and learn lessons. The Internet needs to forget. We need to remember.

**Leah Plunkett** is Associate Dean for Administration, Associate Professor of Legal Skills, and Director of Academic Success at the University of New Hampshire School of Law. She is Faculty Associate at the Berkman Klein Center for Internet and Society at Harvard University.

# The Joy of Search

A Google Insider's Guide to Going Beyond the Basics

**Daniel M. Russell**

We all know how to look up something online by typing words into a search engine. We do this so often that we have made the most famous search engine a verb: we Google it—"Japan population" or "Nobel Peace Prize" or "poison ivy" or whatever we want to know. But knowing how to Google something doesn't make us search experts; there's much more we can do to access the massive collective knowledge available online. In *The Joy of Search*, Daniel Russell shows us how to be great online researchers. We don't have to be computer geeks or a scholar searching out obscure facts; we just need to know some basic methods. Russell demonstrates these methods with step-by-step searches for answers to a series of intriguing questions—from "what is the wrong side of a towel?" to "what is the most likely way you will die?" Along the way, readers will discover essential tools for effective online searches—and learn some fascinating facts and interesting stories.

Russell explains how to frame search queries so they will yield information and describes the best ways to use such resources as Google Earth, Google Scholar, Wikipedia, and Wikimedia. He shows when to put search terms in double quotes, how to use the operator (\*), why metadata is important, and how to triangulate information from multiple sources. By the end of this engaging journey of discovering, readers will have the definitive answer to why the best online searches involve more than typing a few words into Google.

**Daniel M. Russell** is Senior Research Scientist for Search Quality and User Happiness at Google. He has taught many classes on search methods, and more than four million students have taken his online power searching course.

"As Dan Russell travels the world, he is constantly observing and questioning. His trick is to discover the clues and then to know how to use searching techniques to solve the mystery. Every chapter is a fascinating journey where we learn interesting things about the world, and, incidentally, how to become master searchers ourselves."

—**Don Norman, Professor and Director, Design Lab, University of California, San Diego;**  
author of *The Design of Everyday Things*

"Dan Russell is the number one search expert in the world and here is a captivating book to help everyone learn how to search. It should be required reading in every classroom in the world. There is a reason he is in charge of 'User Happiness' at Google. Easily finding the information you want will make you happy and successful."

—**Esther Wojcicki, Founder, Media Arts Program at Palo Alto High School; Vice Chair of Creative Commons; journalist for the *Huffington Post***

"Everything you ever need to know about search, but that you never asked because you never thought these things were even possible."

—**Vint Cerf, Vice President and Chief Internet evangelist for Google since October 2005**



A Google Insider's  
Guide to Going  
Beyond the Basics

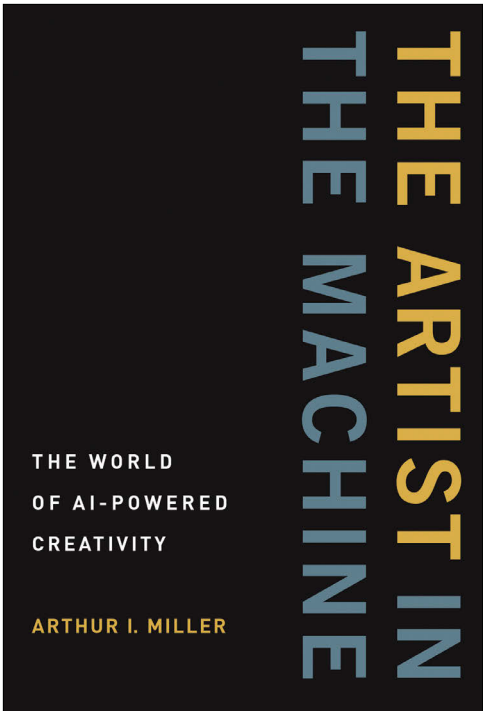
Daniel M. Russell

Senior Research Scientist for Search Quality  
and User Happiness at Google

**How to be a great online searcher, demonstrated with step-by-step searches for answers to a series of intriguing questions (for example, "Is that plant poisonous?").**

September  
6 x 9, 336 pp.  
182 color photographs

**\$29.95T/£22.50 cloth**  
978-0-262-04287-1



**An authority on creativity introduces us to AI-powered computers that are creating art, literature, and music that may well surpass the creations of humans.**

September  
6 x 9, 368 pp.  
4 color plates, 32 b&w illus.  
**\$29.95T/£22.50 cloth**  
978-0-262-04285-7

# The Artist in the Machine

The World of AI-Powered Creativity

Arthur I. Miller

Today’s computers are composing music that sounds “more Bach than Bach,” turning photographs into paintings in the style of Van Gogh’s *Starry Night*, and even writing screenplays. But are computers truly creative—or are they merely tools to be used by musicians, artists, and writers? In this book, Arthur I. Miller takes us on a tour of creativity in the age of machines.

Miller, an authority on creativity, identifies the key factors essential to the creative process, from “the need for introspection” to “the ability to discover the key problem.” He talks to people on the cutting edge of artificial intelligence, encountering computers that mimic the brain and machines that have defeated champions in chess, *Jeopardy!*, and Go. In the central part of the book, Miller explores the riches of computer-created art, introducing us to artists and computer scientists who have, among much else, unleashed an artificial neural network to create a nightmarish, multi-eyed dog-cat; taught AI to imagine; developed a robot that paints; created algorithms for poetry; and produced the world’s first computer-composed musical, *Beyond the Fence*, staged by Android Lloyd Webber and friends.

But, Miller writes, in order to be truly creative, machines will need to step into the world. He probes the nature of consciousness and speaks to researchers trying to develop emotions and consciousness in computers. Miller argues that computers can already be as creative as humans—and someday will surpass us. But this is not a dystopian account; Miller celebrates the creative possibilities of artificial intelligence in art, music, and literature.

**Arthur I. Miller** is Emeritus Professor of History and Philosophy of Science at University College London. He is the author of *Colliding Worlds: How Cutting-Edge Science Is Redefining Contemporary Art* and other books including *Einstein, Picasso: Space, Time, and the Beauty That Causes Havoc*.

## SEVEN HALLMARKS OF CREATIVITY

- The need for introspection
- The need to know your strengths
- The need to focus, persevere, and not be afraid to make mistakes
- The need for collaboration and competition
- The need to beg, borrow, or steal great ideas
- The need to thrive on ambiguity
- The need for experience and suffering

science

## Fire, Ice, and Physics

The Science of *Game of Thrones*

**Rebecca C. Thompson**

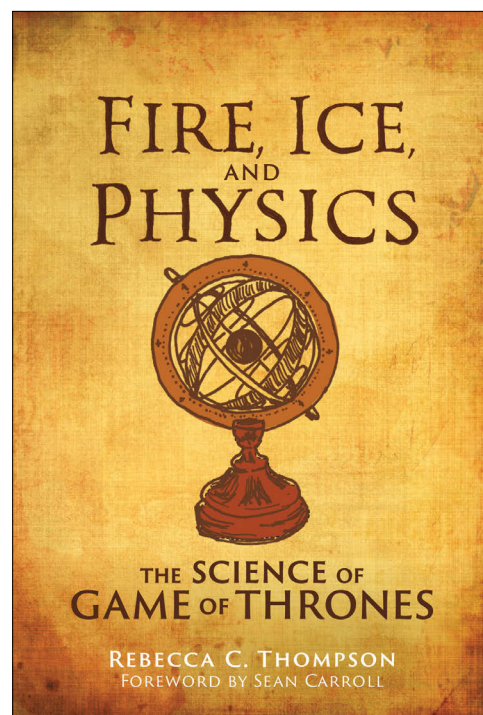
Foreword by Sean Carroll

*Game of Thrones* is a fantasy that features a lot of made-up science—fabricated climatology (when is winter coming?), astronomy, metallurgy, chemistry, and biology. Most fans of George R. R. Martin’s fantastical world accept it all as part of the magic. A trained scientist, watching the fake science in *Game of Thrones*, might think, “But how would it work?” In *Fire, Ice, and Physics*, Rebecca Thompson turns a scientist’s eye on *Game of Thrones*, exploring, among other things, the science of an ice wall, the genetics of the Targaryen and Lannister families, and the biology of beheading. Thompson, a PhD in physics and an enthusiastic *Game of Thrones* fan, uses the fantasy science of the show as a gateway to some interesting real science, introducing *GOT* fandom to a new dimension of appreciation.

Thompson starts at the beginning, with winter, explaining seasons and the very elliptical orbit of the Earth that might cause winter to come (or not come). She tells us that ice can behave like ketchup, compares regular steel to Valyrian steel, explains that dragons are “bats, but with fire,” and considers Targaryen inbreeding. Finally she offers scientific explanations of the various types of fatal justice meted out, including beheading, hanging, poisoning (reporting that the effects of “the Strangler,” administered to Joffrey at the Purple Wedding, resemble the effects of strychnine), skull crushing, and burning at the stake.

Even the most faithful *Game of Thrones* fans will learn new and interesting things about the show from Thompson’s entertaining and engaging account. *Fire, Ice, and Physics* is an essential companion for all future bingeing.

**Rebecca Thompson**, PhD, is a physicist and author of the popular Spectra series of comic books about physics. She is Head of Public Engagement for the American Physical Society.



Exploring the science in  
George R. R. Martin’s fantastical  
world, from the physics of an ice  
wall to the genetics of the  
Targaryens and Lannisters.

October  
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27 illus.

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**Provocative, hopeful essays  
imagine a future that is not  
reduced to algorithms.**

September  
5 3/8 x 8, 200 pp.  
17 illus.

**\$17.95T/£12.99 paper**  
978-0-262-04314-4



Photo Credit: Diana Levine

## Resisting Reduction

Designing Our Complex Future with Machines

**edited by Joi Ito**

When Joi Ito published an essay, “Resisting Reduction: A Manifesto,” about human flourishing in an age of machine intelligence, his argument against industrial optimizations in the pursuit of growth and for the importance of natural complexity and resilience received such an impassioned response that he invited writers to develop full-length essays continuing the conversation. *Resisting Reduction* is the result: Ito’s manifesto and nine equally provocative responses, all imagining a future that is not limited by a worldview defined by algorithm. Rather than await our inevitable domination by machines, Ito and his respondents argue, we should work toward a future of interconnected complex systems.

Ito blames Silicon Valley’s “groupthink” and “cult of technology” for claiming that narrow technical solutions can resolve the world’s complex problems. More computing power does not make us more “intelligent,” he tell us, only more computationally powerful. In their responses, the other writers offer persuasive and compelling variations on Ito’s argument. Among other things, they call for a “Human+AI Centaur” as the best way to augment intelligence; draw on indigenous epistemology to argue for an extended “circle of relationships” that includes the nonhuman and robotic; debunk the myth of the lone pioneer and propose instead a model of adaptive interconnectivity; cast “Snow White” as a tale of AI featuring a “smart mirror”; point out the “cishnormativity” of security protocol algorithms; and consider the limits of moral mathematics.

**Joi Ito** is Director of the MIT Media Lab, where he is also Professor of the Practice of Media Arts and Sciences. He is the coauthor of *Whiplash: How to Survive Our Faster Future*.

### Contributors

Noelani Arista, Nicky Case, Sasha Costanza-Chock, Vafa Ghazavi, Kat Holmes, Joi Ito, Suzanne aka Kite, Cathryn Klusmeier, Jason Edward Lewis, Molly McCue, Archer Pechawis, Jaclyn Sawyer, Gary Zhexi Zhang, Snoweria Zhang

## Beyond the Valley

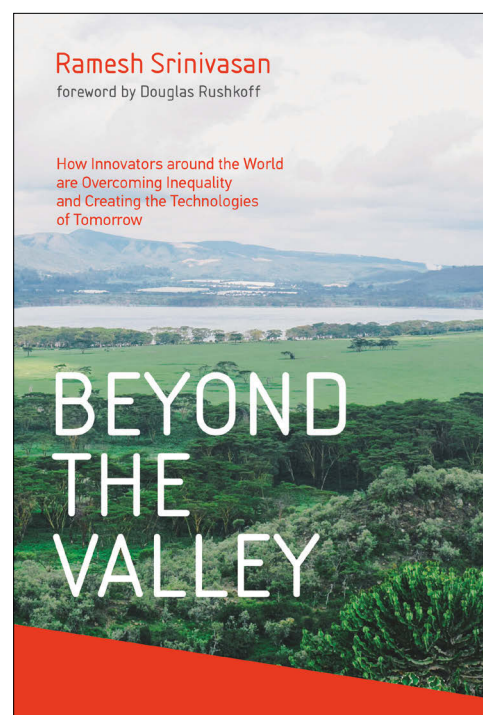
How Innovators around the World Are Overcoming Inequality and Creating the Technologies of Tomorrow

**Ramesh Srinivasan**

In this provocative book, Ramesh Srinivasan describes the internet as both an enabler of frictionless efficiency and a dirty tangle of politics, economics, and other inefficient, inharmonious human activities. We may love the immediacy of Google search results, the convenience of buying from Amazon, and the elegance and power of our Apple devices, but it's a one-way, top-down process. We're not asked for our input, or our opinions—only for our data. The internet is brought to us by wealthy technologists in Silicon Valley and China. It's time, Srinivasan argues, that we think in terms beyond the Valley.

Srinivasan focuses on the disconnection he sees between designers and users, producers and consumers, and tech elites and the rest of us. The recent Cambridge Analytica and Russian misinformation scandals exemplify the imbalance of a digital world that puts profits before inclusivity and democracy. In search of a more democratic internet, Srinivasan takes us to the mountains of Oaxaca, East and West Africa, China, Scandinavia, North America, and elsewhere, describing, among other things, AI labs in Uganda, mobile money in Kenya, and indigenous community-created and -owned cell phone and Internet networks in Mexico. He talks to a range of high-profile public figures—including Elizabeth Warren, David Axelrod, Eric Holder, Noam Chomsky, Lawrence Lessig, and the founders of Reddit, as well as community organizers, labor leaders, and human rights activists. To make a better internet, Srinivasan says, we need a new ethic of diversity, openness, and inclusivity, empowering those now excluded from decisions about how technologies are designed, who profits from them, and who are surveilled and exploited by them.

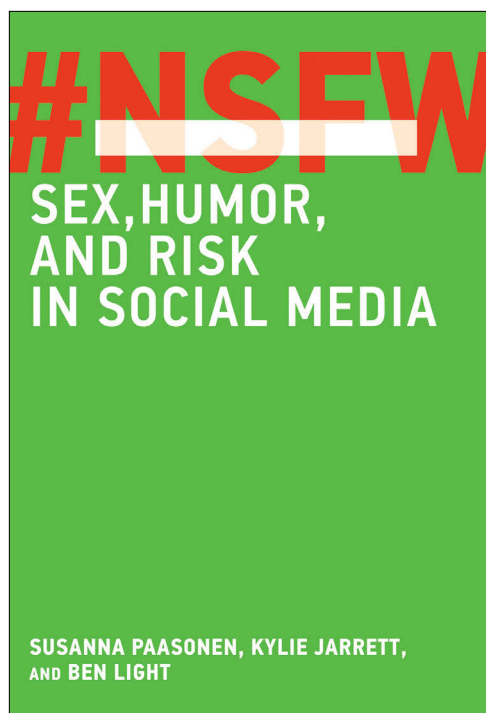
**Ramesh Srinivasan** is Professor of Information Studies and Design Media Arts at UCLA. He makes regular appearances on *NPR*, *The Young Turks*, *MSNBC*, and *Public Radio International*, and his writings have been published in the *Washington Post*, *Quartz*, *Huffington Post*, *CNN*, and elsewhere.



**How to repair the disconnect between designers and users, producers and consumers, and tech elites and the rest of us: toward a more democratic internet.**

November  
6 x 9, 392 pp.  
30 illus.

**\$29.95T/£22.50 cloth**  
978-0-262-04313-7



An exploration of how and why  
social media content is tagged  
as “not safe for work” and an  
argument against conflating  
sexual content with risk.

October  
6 x 9, 224 pp.  
Cover with fluorescent green ink  
12 illus.

**\$27.95T/£22.50 cloth**  
978-0-262-04305-2

## NSFW

Sex, Humor, and Risk in Social Media

**Susanna Paasonen, Kylie Jarrett, and Ben Light**

The hashtag #NSFW (not safe for work) acts as both a warning and an invitation. NSFW tells users, “We dare you to click on this link! And by the way, don’t do it until after work!” Unlike the specificity of movie and television advisories (“suggestive dialogue,” “sexual content”), NSFW signals, nonspecifically, sexually explicit content that ranges from nude selfies to pornography. *NSFW* looks at how and why social media content is tagged “not safe” and shows how this serves to conflate sexual content and risk. The authors argue that the notion of “unsafety” extends beyond the risk of losing one’s job or being embarrassed at work to an unspecified sense of risk attached to sexually explicit media content and sexual communication in general.

The authors examine NSFW practices of tagging and flagging on a range of social media platforms; online pornography and its dependence on technology; user-generated NSFW content—in particular, the dick pic and associated issues of consent, desire, agency, and social power; the deployment of risqué humor in the workplace; and sexist and misogynist online harassment that functions as an enforcer of inequalities. They argue against the categorical effacement of sexual content by means of an all-purpose hashtag and urge us to shift considerations of safety from pictorial properties to issues of context and consent.

**Susanna Paasonen** is Professor of Media Studies at the University of Turku, Finland. She is the author of *Carnal Resonance: Affect and Online Pornography* (MIT Press) and *Many Splendored Things: Thinking Sex and Play* (Goldsmiths Press). **Kylie Jarrett** is Head of the Department of Media Studies at Maynooth University, Ireland, and author of *Feminism, Labour and Digital Media: The Digital Housewife*. **Ben Light** is Professor of Digital Society at the University of Salford, Manchester, UK, and the author of *Disconnecting with Social Networking Sites*.

philosophy

## A Theory of Jerks and Other Philosophical Misadventures

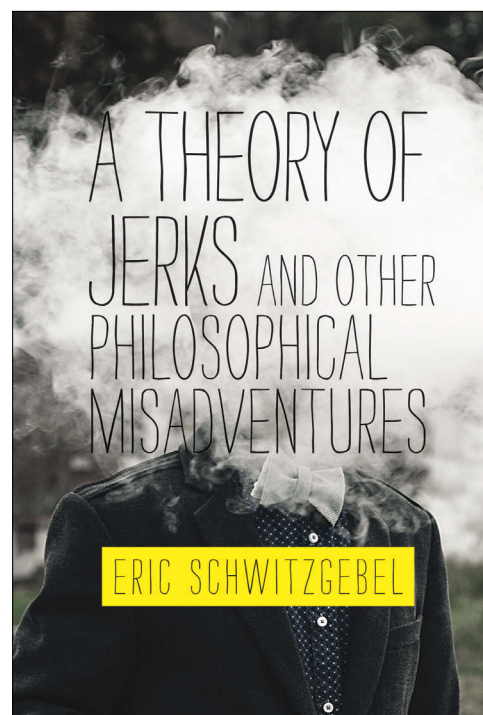
Eric Schwitzgebel

Have you ever wondered about why some people are jerks? Asked whether your driverless car should kill you so that others may live? Found a robot adorable? Considered the ethics of professional ethicists? Reflected on the philosophy of hair? In this engaging, entertaining, and enlightening book, Eric Schwitzgebel turns a philosopher's eye on these and other burning questions. In a series of quirky and accessible short pieces that cover a mind-boggling variety of philosophical topics, Schwitzgebel offers incisive takes on matters both small (the consciousness of garden snails) and large (time, space, and causation).

A common theme might be the ragged edge of the human intellect, where moral or philosophical reflection begins to turn against itself, lost among doubts and improbable conclusions. The history of philosophy is humbling when we see how badly wrong previous thinkers have been, despite their intellectual skills and confidence. (See, for example, "Kant on Killing Bastards, Masturbation, Organ Donation, Homosexuality, Tyrants, Wives, and Servants.") Some of the texts resist thematic categorization—thoughts on the philosophical implications of dreidels, the diminishing offensiveness of the most profane profanity, and fatherly optimism—but are no less interesting.

Schwitzgebel has selected these pieces from the more than one thousand that have appeared since 2006 in various publications and on his popular blog, *The Splintered Mind*, revising and updating them for this book. Philosophy has never been this much fun.

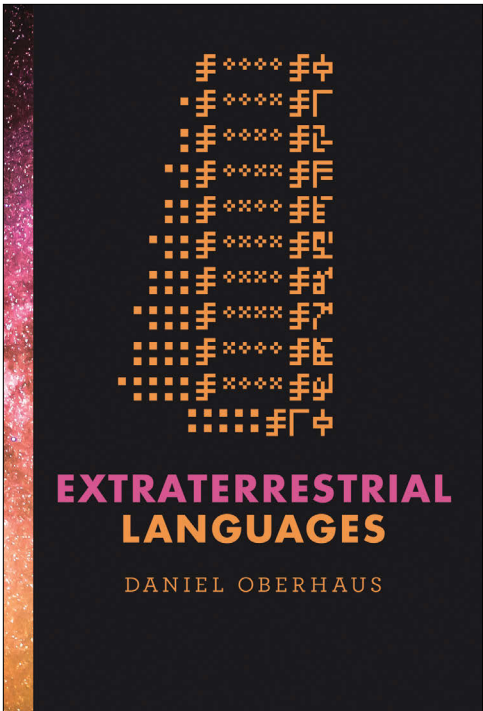
**Eric Schwitzgebel** is Professor of Philosophy at the University of California, Riverside, and the author of *Perplexities of Consciousness* (MIT Press). His short, accessible essays on philosophical topics have appeared in a range of publications and on his popular blog, *The Splintered Mind*.



**A collection of quirky, entertaining, and reader-friendly short pieces on philosophical topics that range from a theory of jerks to the ethics of ethicists.**

October  
5 3/8 x 8, 400 pp.  
14 illus.

**\$27.95T/£22.50 cloth**  
978-0-262-04309-0



If we send a message into space, will extraterrestrial beings receive it? Will they understand?

October  
5 3/8 x 8, 248 pp.  
8 illus.

\$24.95T/£20.00 cloth  
978-0-262-04306-9

Also available

Impossible Languages  
Andrea Moro  
\$21.95T/£16.99 cloth  
978-0-262-03489-0

# Extraterrestrial Languages

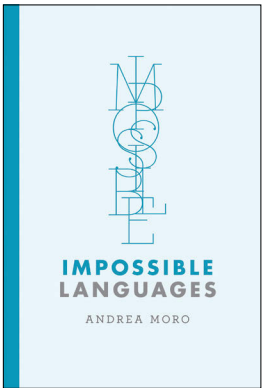
Daniel Oberhaus

The endlessly fascinating question of whether we are alone in the universe has always been accompanied by another, more complicated one: if there is extraterrestrial life, how would we communicate with it? In this book, Daniel Oberhaus leads readers on a quest for extraterrestrial communication. Exploring Earthlings’ various attempts to reach out to non-Earthlings over the centuries, he poses some not entirely answerable questions: If we send a message into space, will extraterrestrial beings receive it? Will they answer? What languages will they (and we) speak? Is there not merely a universal grammar (as Noam Chomsky has posited), but a grammar of the universe?

Oberhaus describes, among other things, a late-nineteenth-century idea to communicate with Martians via Morse code and mirrors; the emergence in the twentieth century of SETI (the search for extraterrestrial life), CETI (communication with extraterrestrial life), and finally METI (messaging extraterrestrial life); the one-way space voyage of Ella, an artificial intelligence agent that can play cards, tell fortunes, and recite poetry; and the launching of a theremin concert for aliens. He considers media used in attempts at extraterrestrial communication, from microwave systems to plaques on spacecrafts to formal logic, and discusses attempts to formulate a language for our message, including Astraglossa and two generations of Lincos (*lingua cosmica*).

The chosen medium for interstellar communication reveals much about the technological sophistication of the civilization that sends it, Oberhaus observes, but even more interesting is the information embedded in the message itself. In *Extraterrestrial Languages*, he considers how philosophy, linguistics, mathematics, science, and art have informed the design or limited the effectiveness of our interstellar messaging.

Daniel Oberhaus is a science and technology journalist whose work has appeared in the *Atlantic*, *Popular Mechanics*, *Slate*, the *Baffler*, *Nautilus*, *Vice*, the *Awl*, and other publications.





art

# Face

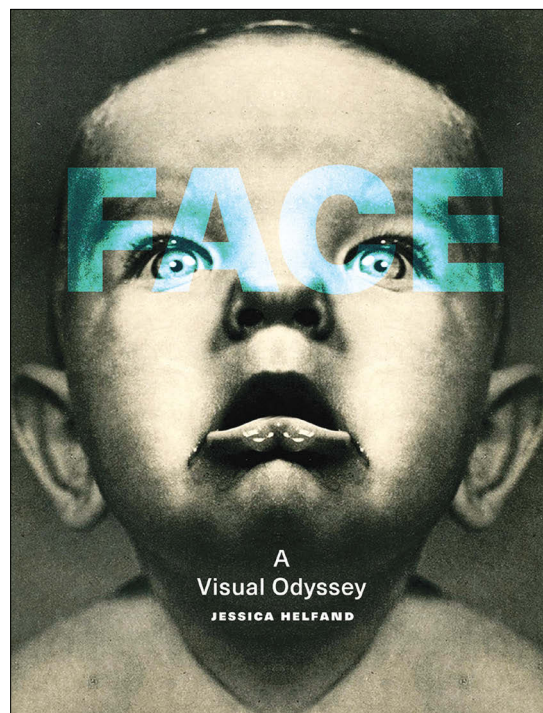
## A Visual Odyssey

**Jessica Helfand**

By turns alarming and awe-inspiring, *Face* offers up an elaborately illustrated A to Z—from the didactic anthropometry of the late-nineteenth century to the selfie-obsessed zeitgeist of the twenty-first.

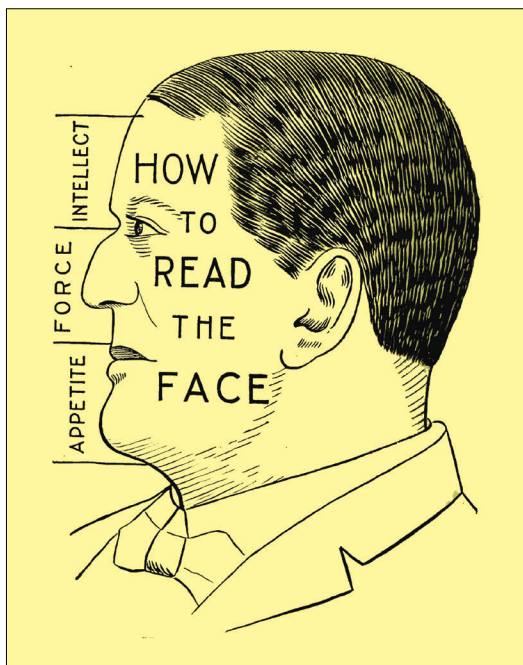
Jessica Helfand looks at the cultural significance of the face through a critical lens, both as social currency and as palimpsest of history. Investigating everything from historical mugshots to Instagram posts, she examines how the face has been perceived and represented over time; how it has been instrumentalized by others; and how we have reclaimed it for our own purposes. From vintage advertisements for a “nose adjuster” to contemporary artists who reconsider the visual construction of race, *Face* delivers an intimate yet kaleidoscopic adventure while posing universal questions about identity.

**Jessica Helfand** is the author of *Design: The Invention of Desire* and other books on design and visual culture. Cofounder of *Design Observer*, and coeditor of *Culture Is Not Always Popular: Fifteen Years of Design Observer* (MIT Press), she is on the faculty at Yale School of Art and a recipient of the AIGA Medal, the design profession's highest honor



**An elaborately illustrated A to Z of the face, from historical mugshots to Instagram posts.**

November  
7 x 10, 280 pp.  
171 color illus., 70 b&w illus.  
**\$39.95T/£30.00 cloth**  
978-0-262-04342-7



L.A. Vaught, from Vaught's *Practical Character Reader*, 1902. From *Face*.



## Innovation + Equality

How to Create a Future That Is More *Star Trek* Than *Terminator*

**Joshua Gans and Andrew Leigh**

foreword by Lawrence H. Summers

**“Ours is not a stuff-the-genie-back-in-the-bottle approach, but an attempt to think rigorously about how society should adapt to a world of rapid innovation. Our twin benchmarks for success are a reduction in the gap between rich and poor, and an increase in the number of valuable inventions.”**

**—*Innovation + Equality***

**How to get more innovation and more equality.**

October  
6 x 9, 168 pp.

**\$24.95T/£20.00 cloth**  
978-0-262-04322-9

Is economic inequality the price we pay for innovation? The amazing technological advances of the last two decades—in such areas as artificial intelligence, genetics, and materials—have benefited society collectively and rewarded innovators handsomely: we get cool smartphones and technology moguls become billionaires. This contributes to a growing wealth gap; in the United States, the wealth controlled by the top .01 percent of households equals that of the bottom ninety percent. Is this the inevitable cost of an innovation-driven economy? Economist Joshua Gans and policy maker Andrew Leigh make the case that pursuing innovation does not mean giving up on equality—precisely the opposite. In this book, they outline ways that society can become both more entrepreneurial and more egalitarian.

All innovation entails uncertainty; there's no way to predict which new technologies will catch on. Therefore, Gans and Leigh argue, rather than betting on the future of particular professions, we should consider policies that embrace uncertainty and protect people from unfavorable outcomes. To this end, they suggest policies that promote both innovation and equality. If we encourage innovation in the right way, our future can look more like the cheerful techno-utopia of *Star Trek* than the dark techno-dystopia of *The Terminator*.

**Joshua Gans** is Professor of Strategic Management and holds the Jeffrey S. Skoll Chair of Technical Innovation and Entrepreneurship at the University of Toronto's Rotman School of Management. He is the author of *The Disruption Dilemma* (MIT Press), *Prediction Machines*, and other books. **Andrew Leigh** is a Member of the Australian House of Representatives, a former economics professor, and author of *Battlers and Billionaires*, *Randomistas*, and other books.

“The wisdom in this book about the shape of the world we are entering and about how we can shape that world is profound. The more it is absorbed the sooner will come the day when our adjustment to the Knowledge Revolution will be seen as yet another demonstration of our country's capacity for self denying prophecies of doom.”

**—from the foreword by Lawrence H. Summers**

science

## The Feeling of Life Itself

Why Consciousness Is Widespread but Can't Be Computed

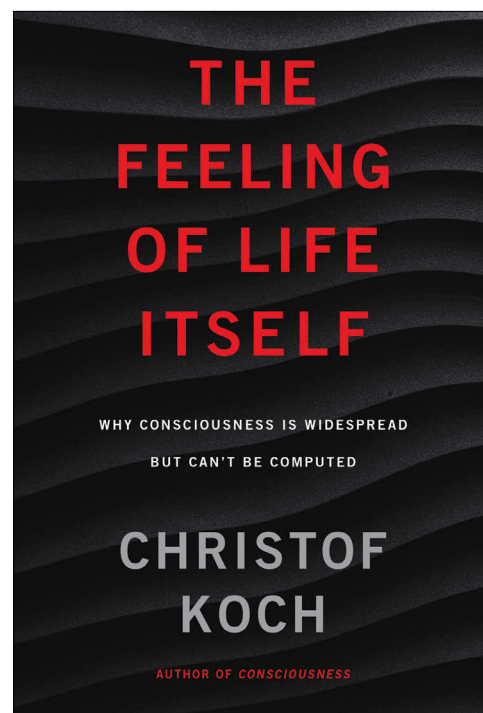
**Christof Koch**

In *The Feeling of Life Itself*, Christof Koch offers a straightforward definition of consciousness as any subjective experience, from the most mundane to the most exalted—the feeling of being alive.

Psychologists study which cognitive operations underpin a given conscious perception. Neuroscientists track the neural correlates of consciousness in the brain, the organ of the mind. But why the brain and not, say, the liver? How can the brain, three pounds of highly excitable matter, a piece of furniture in the universe, subject to the same laws of physics as any other piece, give rise to subjective experience? Koch argues that what is needed to answer these questions is a quantitative theory that starts with experience and proceeds to the brain. In *The Feeling of Life Itself*, Koch outlines such a theory, based on integrated information.

Koch describes how the theory explains many facts about the neurology of consciousness and how it has been used to build a clinically useful consciousness meter. The theory predicts that many, and perhaps all, animals experience the sights and sounds of life; consciousness is much more widespread than conventionally assumed. Contrary to received wisdom, however, Koch argues that programmable computers will not have consciousness. Even a perfect software model of the brain is not conscious. Its simulation is fake consciousness. Consciousness is not a special type of computation—it is not a clever hack. Consciousness is about being.

**Christof Koch** is President and Chief Scientist of the Allen Institute for Brain Science in Seattle, following twenty-seven years as a Professor at the California Institute of Technology. He is the author of *Consciousness: Confessions of a Romantic Reductionist* (MIT Press), *The Quest for Consciousness: A Neurobiological Approach*, and other books.



**An argument that consciousness, more widespread than previously assumed, is the feeling of being alive, not a type of computation or a clever hack.**

September  
6 x 9, 272 pp.  
34 illus.

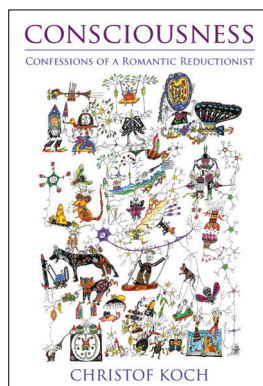
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978-0-262-04281-9

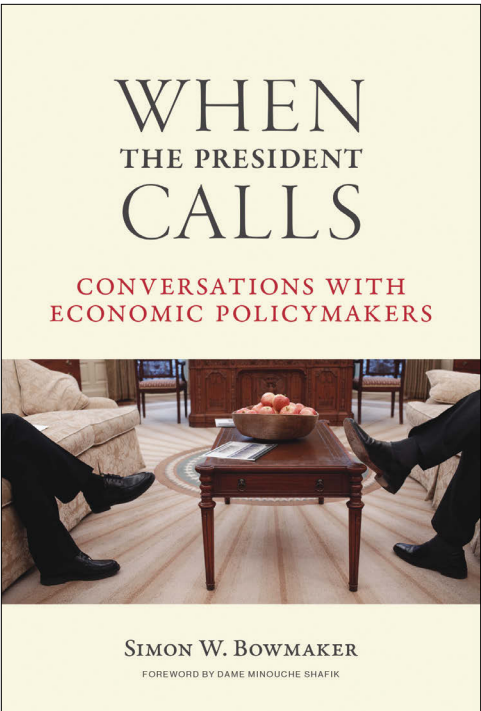
*Also available*

**Consciousness**

Christof Koch

\$16.95T/£12.99 paper  
978-0-262-53350-8





Interviews with thirty-five  
economic policymakers  
who advised presidents from  
Nixon to Trump.

October  
6 x 9, 680 pp.  
76 illus.

**\$39.95T/£30.00 cloth**  
978-0-262-04311-3

# When the President Calls

Conversations with Economic Policymakers

**Simon W. Bowmaker**

foreword by Dame Minouche Shafik

What is it like to sit in the Oval Office and discuss policy with the president? To know that the decisions made will affect hundreds of millions of people? To know that the wrong advice could be calamitous? *When the President Calls* presents interviews with thirty-five economic policymakers who served presidents from Nixon to Trump. These officials worked in the executive branch in a variety of capacities—the Council of Economic Advisers, the Office of Management and Budget, the Department of the Treasury, and the National Economic Council—but all had direct access to the policymaking process and can offer insights about the difficult tradeoffs made on economic policy. The interviews shed new light, for example, on the thinking behind the Reagan tax cuts, the economic factors that cost George H. W. Bush a second term, the constraints facing policymakers during the financial crisis of 2008, the differences in work styles between Bill Clinton and Barack Obama, and the Trump administration’s early budget process.

*When the President Calls* offers a unique, behind-the-scenes perspective on US economic policymaking, with specific and personal detail—the turmoil, the personality clashes, the enormous pressure of trying to do the right thing while the clock is ticking.

**Simon W. Bowmaker** is Clinical Associate Professor of Economics at New York University Stern School of Business.

### Interviews with

Nicholas F. Brady, Lael Brainard, W. Michael Blumenthal, Michael J. Boskin, Stuart E. Eizenstat, Martin S. Feldstein, Stephen Friedman, Jason Furman, Austan D. Goolsbee, Alan Greenspan, Kevin A. Hassett, R. Glenn Hubbard, Alan B. Krueger, Arthur B. Laffer, Edward P. Lazear, Jacob J. Lew, N. Gregory Mankiw, David C. Mulford, John Michael Mulvaney, Paul H. O’Neill, Peter R. Orszag, Henry M. Paulson, Alice M. Rivlin, Harvey S. Rosen, Robert E. Rubin, George P. Shultz, Charles L. Schultze, John W. Snow, Gene B. Sperling, Joseph E. Stiglitz, Lawrence H. Summers, John B. Taylor, Paul A. Volcker, Murray L. Weidenbaum, Janet L. Yellen

## Break on Through

Radical Psychiatry and the American Counterculture

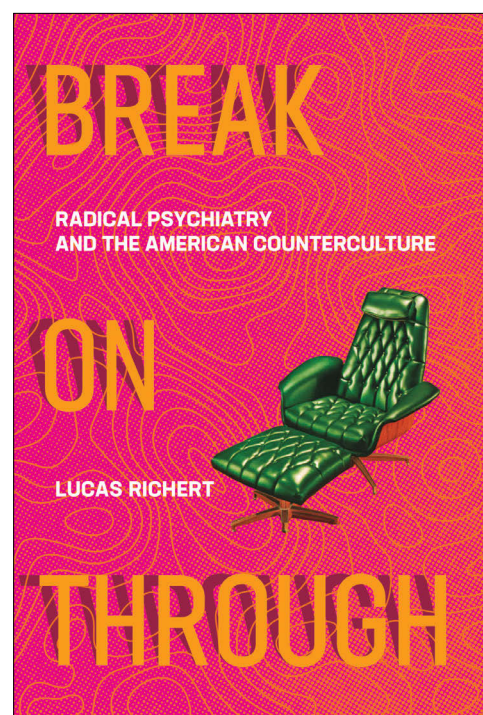
**Lucas Richert**

The upheavals of the 1960s gave way to a decade of disruptions in the 1970s, and among the rattled fixtures of American society was mainstream psychiatry. A “Radical Caucus” formed within the psychiatric profession and the “antipsychiatry” movement arose. Critics charged that the mental health establishment was complicit with the military-industrial complex, patients were released from mental institutions, and powerful antipsychotic drugs became available. Meanwhile, practitioners and patients experimented with new approaches to mental health, from primal screaming and the therapeutic use of psychedelics to a new reliance on quantification. In *Break on Through*, Lucas Richert investigates the radical challenges to psychiatry and to the conventional treatment of mental health that emerged in the 1970s and the lessons they offer for current debates.

Drawing on archives and government documents, medical journals, and interviews, and interweaving references to pop (counter)culture into his account, Richert offers fascinating stories of the decade’s radical mental health practices. He discusses anti-Vietnam War activism and the new diagnosis of post-traumatic stress disorder given to some veterans; the radical psychiatrists who fought the system (and each other); the entry of New Age-style therapies, including Esalen’s Human Potential Movement, into the laissez-faire therapeutic marketplace of the 1970s; the development of DSM III; and the use of LSD, cannabis, and MDMA.

Many of these issues have resonance today. Debates over medical marijuana and microdoses of psychedelics echo debates of the 1970s. With rising rates of such disorders as anxiety and depression, practitioners and patients continue to search for therapeutic breakthroughs.

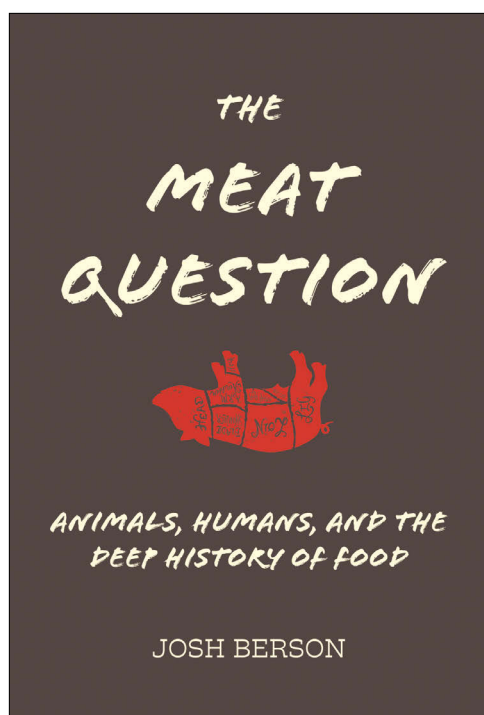
**Lucas Richert** is George Urdang Chair in the History of Pharmacy at the University of Wisconsin–Madison. He is the author of *Strange Trips: Science, Culture, and the Regulation of Drugs* and coeditor-in-chief of *Social History of Drugs: An Interdisciplinary Journal*.



**“Antipsychiatry,” Esalen, psychedelics, and DSM III: Radical challenges to psychiatry and the conventional treatment of mental health in the 1970s.**

October  
6 x 9, 224 pp.  
7 illus.

**\$26.95T/£20.00 cloth**  
978-0-262-04282-6



**A provocative argument  
that eating meat is not  
what made humans human  
and that the future is not  
necessarily carnivorous.**

October  
6 x 9, 312 pp.

**\$29.95T/£22.50 cloth**  
978-0-262-04289-5

## The Meat Question

Animals, Humans, and the Deep History of Food

**Josh Berson**

Humans are eating more meat than ever. Despite ubiquitous Sweetgreen franchises and the example set by celebrity vegans, demand for meat is projected to grow at twice the rate of demand for plant-based foods over the next thirty years. Between 1960 and 2010, per capita meat consumption in the developing world more than doubled; in China, meat consumption grew ninefold. It has even been claimed that meat made us human—that our disproportionately large human brains evolved because our early human ancestors ate meat. In *The Meat Question*, Josh Berson argues that not only did meat not make us human, but the contemporary increase in demand for meat is driven as much by economic insecurity as by affluence. Considering the full sweep of meat's history, Berson concludes provocatively that the future is not necessarily carnivorous.

Berson, an anthropologist and historian, argues that we have the relationship between biology and capitalism backward. We may associate meat-eating with wealth, but in fact, meat-eating is a sign of poverty; cheap meat—hunger killing, easy to prepare, eaten on the go—enables a capitalism defined by inequality. To answer the meat question, says Berson, we need to think about meat-eating in a way that goes beyond Paleo diets and PETA protests to address the deeply entwined economic and political lives of humans and animals past, present, and future.

**Josh Berson** is an independent social scientist based in Berlin. He has held research appointments at the Berggruen Institute and the Max Planck Institute for Human Cognitive and Brain Sciences, among other places. He is the author of *Computable Bodies: Instrumented Life and the Human Somatic Niche*.



## Propaganda Art in the 21st Century

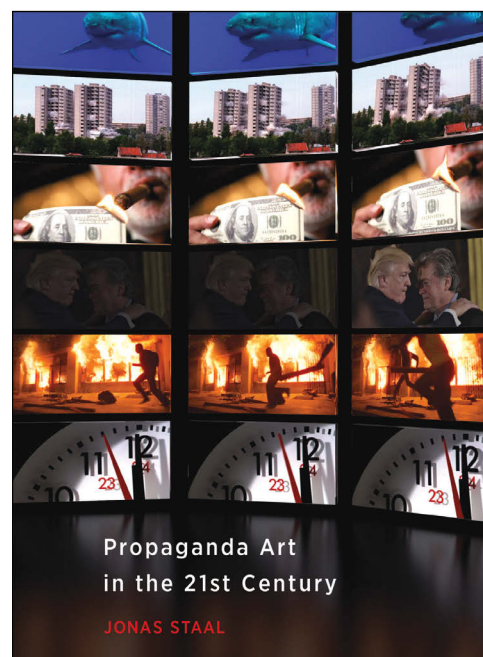
Jonas Staal

Propaganda art—whether a depiction of happy workers in the style of socialist realism or a film produced by Steve Bannon—delivers a message. But, as Jonas Staal warns in this illuminating and timely book, propaganda does not merely make a political point; it aims to construct reality itself. Political regimes have shaped our world according to their interests and ideology; today, popular mass movements push back by constructing other worlds with their own propagandas. In *Propaganda Art in the 21st Century*, Staal offers an essential guide for understanding propaganda art in the post-truth era.

Staal shows that propaganda is not a relic of a totalitarian past but occurs today even in liberal democracies. He considers different historical forms of propaganda art, from avant-garde to totalitarian and modernist, and he investigates the *us versus them* dichotomy promoted in War on Terror propaganda art—describing, among other things, a fictional scenario from the Department of Homeland Security, acted out in real time, and military training via videogame. He discusses artistic and cultural productions developed by popular mass movements of the twenty-first century, including the Occupy and undocumented protest actions, as well as struggles for national liberation and self-government in such countries as Mali and Syria.

Staal, both a scholar of propaganda and a self-described propaganda artist, proposes a new model of emancipatory propaganda art—one that acknowledges the relation between art and power and takes both an aesthetic and a political position in the practice of world making.

**Jonas Staal** is founder of New World Summit, an artistic and political organization dedicated to providing “alternative parliaments” to those excluded from democracy. His artwork has been exhibited at venues including the 7th Berlin Biennale, the Stedelijk Museum in Amsterdam, and the Victoria and Albert Museum in London.

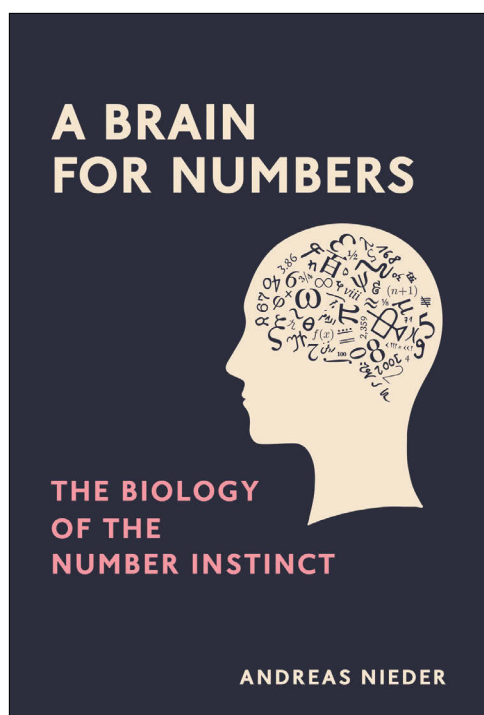


**How to understand propaganda art in the post-truth era—and how to create a new kind of emancipatory propaganda art.**

September  
6 x 8 1/4, 240 pp.  
47 color illus.

**\$29.95T/£22.50 cloth**  
978-0-262-04280-2





**How our intuitive understanding of numbers is deeply rooted in our biology, traceable through both evolution and development.**

November  
6 x 9, 344 pp.  
50 illus.

**\$34.95T/£28.00 cloth**  
978-0-262-04278-9

## A Brain for Numbers

The Biology of the Number Instinct

**Andreas Nieder**

Humans' understanding of numbers is intuitive. Infants are able to estimate and calculate even before they learn the words for numbers. How have we come to possess this talent for numbers? In *A Brain for Numbers*, Andreas Nieder explains how our brains process numbers. He reports that numerical competency is deeply rooted in our biological ancestry; it can be traced through both the evolution of our species and the development of our individual minds. It is not, as it has been traditionally explained, based on our ability to use language. We owe our symbolic mathematical skills to the nonsymbolic numerical abilities that we inherited from our ancestors. The principles of mathematics, Nieder tells us, are reflections of the innate dispositions wired into the brain.

Nieder explores how the workings of the brain give rise to numerical competence, tracing flair for numbers to dedicated "number neurons" in the brain. Drawing on a range of methods including brain imaging techniques, behavioral experiments, and twin studies, he outlines a new, integrated understanding of the talent for numbers. Along the way, he compares the numerical capabilities of humans and animals, and discusses the benefits animals reap from such a capability. He shows how the neurobiological roots of the brain's nonverbal quantification capacity are the evolutionary foundation of more elaborate numerical skills. He discusses how number signs and symbols are represented in the brain; calculation capability and the "neuromythology" of mathematical genius; the "start-up tools" for counting and developmental of dyscalculia (a number disorder analogous to the reading disorder dyslexia); and how the brain processes the abstract concept of zero.

**Andreas Nieder** is Professor of Animal Physiology and Director of the Institute of Neurobiology at the University of Tübingen.

astronomy

## The Lost Planets

Peter van de Kamp and the Vanishing Exoplanets  
around Barnard's Star

**John Wenz**

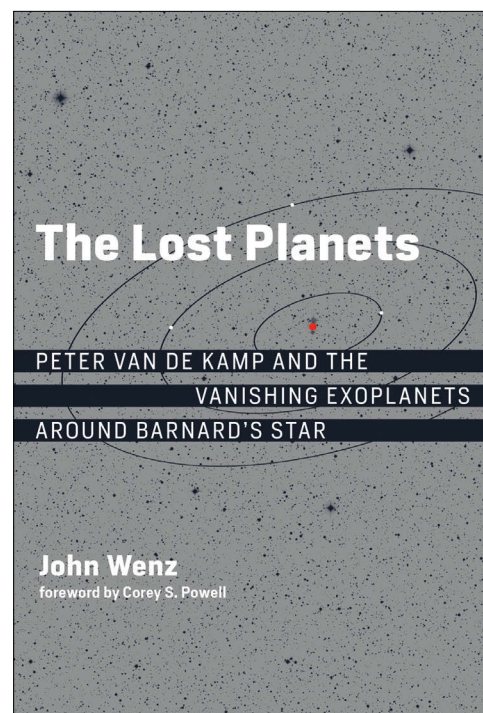
foreword by Corey S. Powell

There are innumerable planets revolving around innumerable stars across our galaxy. Between 2009 and 2018, NASA's Kepler space telescope discovered thousands of them. But exoplanets—planets outside the solar system—appeared in science fiction before they appeared in telescopes. Astronomers in the early decades of the twentieth century spent entire careers searching for planets in other stellar systems. In *The Lost Planets*, John Wenz offers an account of the pioneering astronomer, Peter van de Kamp, who was one of the first to claim discovery of exoplanets.

Van de Kamp, working at Swarthmore College's observatory, announced in 1963 that he had identified a planet around Barnard's star, the second-closest star system to the Sun. He cited the deviations in Barnard's star's path—"wobbles" that suggested a large object was lurching around the star. Van de Kamp became something of a celebrity (appearing on a television show with "Mr. Wizard," Don Henry), but subsequent research did not support his claims. Wenz describes van de Kamp's stubborn refusal to accept that he was wrong, discusses the evidence found by other researchers, and explains recent advances in exoplanet detection, including transit, radial velocity, direct imaging, and microlensing.

Van de Kamp retired from Swarthmore in 1972, and died in 1995 at 93. In 2009, Swarthmore named its new observatory the Peter van de Kamp Observatory. In the 1990s, astronomers discovered and confirmed the first planet outside our solar system. In 2018, an exoplanet was detected around Barnard's star—not, however, the one van de Kamp thought he had discovered in 1963.

**John Wenz** is a freelance science and technology writer whose work has appeared in publications including *Scientific American*, *Discover*, *New Scientist*, *Daily Beast*, *Vice Magazine*, *Wired*, and the *Atlantic*.



**A fascinating account  
of the pioneering astronomer  
who claimed (erroneously)  
to have discovered a planet  
outside the solar system.**

October  
5 3/8 x 8, 208 pp.  
Cover with metallic silver ink  
3 illus.

**\$24.95T/£20.00 cloth**  
978-0-262-04286-4

## The Householders

Robert Duncan and Jess

Tara McDowell

**How the poet Robert Duncan and the artist Jess made the household part of their separate and collaborative creative practice.**

October  
7 x 9, 244 pp.  
44 color illus., 38 b&w illus.

**\$29.95T/£22.50 cloth**  
978-0-262-04271-0

“I’m a householder,” the poet Robert Duncan once explained. “My whole idea of being able to work was to have a household.” In this book, Tara McDowell examines the household (physical and conceptual) that Duncan established with the artist Jess, beginning in 1951 when the two men exchanged marriage vows, and ending with Duncan’s death in 1988. For Duncan and Jess, the household—rather than the studio, gallery, or collective—provided the support structure for their art. Indeed, McDowell argues convincingly, their work was coextensive with their household. The material surroundings of their house in San Francisco and the daily rhythms of their domestic lives became part of their creative practice.

Duncan wrote poetry that is romantic, ornate, and obscure; Jess (born Burgess Franklin Collins) created multi-imaged, complex collages and assemblages. McDowell explores their life and work—reading Duncan and Jess with and against each other, in alignment and misalignment. She examines their illustrated book *Caesar’s Gate*, a collaborative effort that led them to reject collaboration; considers each man’s lifelong preoccupation with an unfinished project, Jess’s *Narkissos* and Duncan’s *The H.D. Book*; and discusses their “origin myths” and self-made genealogies, describing them as a form of witness in the face of the calamities of the twentieth century.

Duncan and Jess made the household a necessary precondition for their art making. Doing so, they reclaimed and rehabilitated the domestic—from which gay couples were traditionally excluded—for their own uses. The household permitted them to reimagine the world. McDowell’s portrait of a couple expands to encompass broader issues, urgent in midcentury America and still resonant today: belonging and kinship, alienation, and catastrophe.

**Tara McDowell** is Associate Professor and Director of Curatorial Practice at Monash University in Melbourne, Australia. She has worked as a curator at the CCA Wattis Institute for Contemporary Arts, San Francisco Museum of Modern Art, and Massachusetts Museum of Contemporary Art.



Robert Duncan and Jess at Stinson Beach, circa 1959. Photo by Helen Adam. The Poetry Collection of the University Libraries, University at Buffalo, The State University of New York. From *The Householders*.

art

## Radical Virtuosity

Ana Mendieta and the Black Atlantic

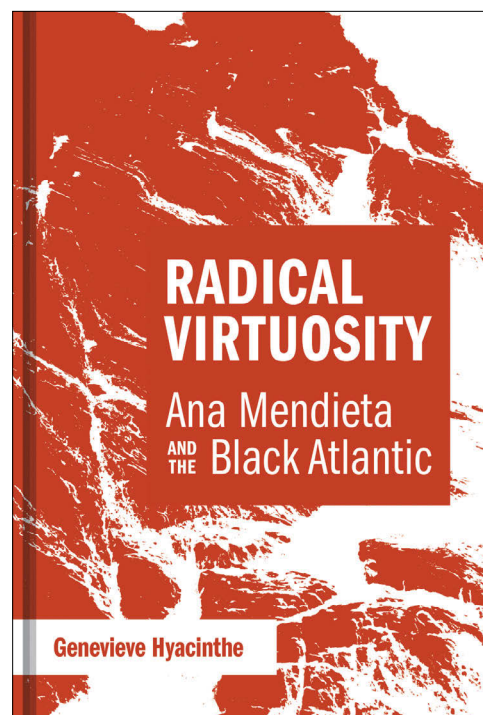
**Genevieve Hyacinthe**

The artist Ana Mendieta (1948–1985) is remembered as the creator of powerful works expressing a vibrant and unflinching second-wave feminist sensibility. In *Radical Virtuosity*, art historian Genevieve Hyacinthe offers a new view of Mendieta, connecting her innovative artwork to the art, cultural aesthetics and concerns, feminisms, and sociopolitical messages of the black Atlantic.

Mendieta left Cuba as a preteen, fleeing the Castro regime, and spent years in U.S. foster care. Her sense of exile, Hyacinthe argues, colors her work. Hyacinthe examines the development of Mendieta's performative artworks—particularly the *Siluetta* series (1973–1985), which documented the silhouette of her body in the earth over time (a series “without end,” Mendieta said)—and argues that these works were shaped by Mendieta's appropriation and reimagining of Afro-Cuban ritual. Mendieta's effort to create works that invited audience participation, Hyacinthe says, signals her interest in forging connections with the marginalized, particularly those of the black Atlantic and Global South. Hyacinthe describes the “counter entropy” of Mendieta's small-scale earthworks (contrasting them with more massive works created by Robert Smithson and other male artists); considers the resonance of Mendieta's work with the contemporary practices of black Atlantic female artists including Wangechi Mutu, Renee Green, and Damali Abrams; and connects Mendieta's artistic and political expressions to black Atlantic feminisms of such popular artists as Princess Nokia.

Mendieta's life and work are often overshadowed in popular perception by her early and tragic death—at thirty-six, she plunged from the window of the thirty-fourth floor Greenwich Village apartment she shared with her husband, the artist Carl Andre. (Andre was charged with her murder and acquitted.) Hyacinthe's account—profusely illustrated, with many images in color—reclaims Mendieta's work and legacy for its artistic significance.

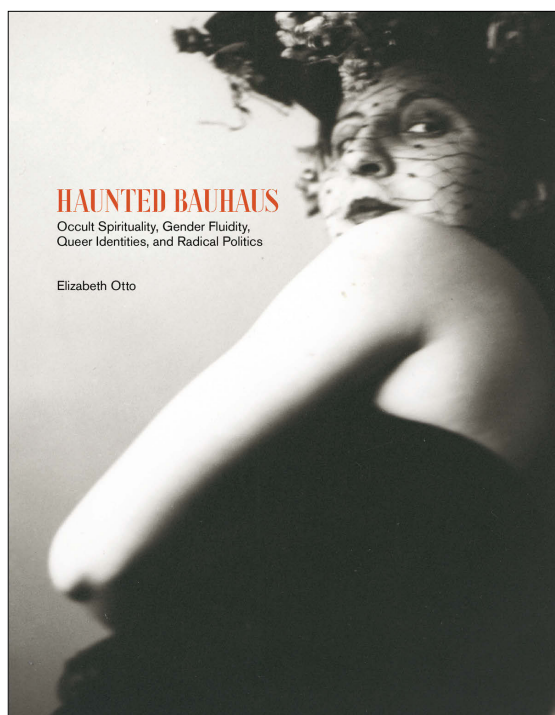
**Genevieve Hyacinthe** is Assistant Professor of Visual Studies at California College of the Arts in San Francisco.



**Reclaiming the artist  
Ana Mendieta as a formally  
innovative maker of  
performative art who  
forged connections  
to the marginalized  
around the world.**

October  
6 x 9, 352 pp.  
Silkscreened cloth over board  
78 color illus., 16 b&w illus.

**\$39.95T/£30.00 cloth**  
978-0-262-04270-3



**An investigation of the  
irrational and the  
unconventional currents  
swirling behind the  
Bauhaus's signature  
sleek surfaces and  
austere structures.**

September  
7 x 9, 296 pp.  
55 color photographs, 26 illus.

**\$34.95T/£28.00 cloth**  
978-0-262-04329-8

## Haunted Bauhaus

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

**Elizabeth Otto**

The Bauhaus (1919–1933) is one of the twentieth century's most influential art, architecture, and design schools, celebrated as the archetypal movement of rational modernism and famous for bringing functional and elegant design to the masses. In *Haunted Bauhaus*, art historian Elizabeth Otto liberates Bauhaus history, uncovering a movement that is vastly more diverse and paradoxical than previously assumed. Otto traces the surprising trajectories of the school's engagement with occult spirituality, gender fluidity, queer identities, and radical politics. The Bauhaus, she shows us, is haunted by these untold stories.

The Bauhaus is most often associated with a handful of famous artists, architects, and designers—notably Paul Klee, Walter Gropius, László Moholy-Nagy, and Marcel Breuer. Otto enlarges this narrow focus by reclaiming the historically marginalized lives and accomplishments of many of the more than 1,200 Bauhaus teachers and students (the so-called *Bauhäusler*), arguing that they are central to our understanding of this movement. Otto reveals Bauhaus members' spiritual experimentation, expressed in double-exposed “spirit photographs” and enacted in breathing exercises and nude gymnastics; their explorations of the dark sides of masculinity and emerging female identities; the “queer hauntology” of certain Bauhaus works; and the role of radical politics on both the left and the right—during the school's Communist period, when some of the *Bauhäusler* put their skills into the service of the revolution, and, later, into the service of the Nazis.

With *Haunted Bauhaus*, Otto not only expands our knowledge of a foundational movement of modern art, architecture, and design, she also provides the first sustained investigation of the irrational and the unconventional currents swirling behind the Bauhaus's signature sleek surfaces and austere structures. This is a fresh, wild ride through the Bauhaus you thought you knew.

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

“Elizabeth Otto offers a unique reexamination of the Bauhaus's legacy. With new areas of inquiry—ranging from the school's engagement with spirituality to its queering aesthetics and to the bracingly innovative role played by women artists—*Haunted Bauhaus* is an invaluable resource for anyone interested in an expanded view of modernism.

—**Roxana Marcoci**, Senior Curator of Photography, Museum of Modern Art; author of *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola*



## Find Your Path

Unconventional Lessons from 36 Leading Scientists and Engineers

**Daniel Goodman**

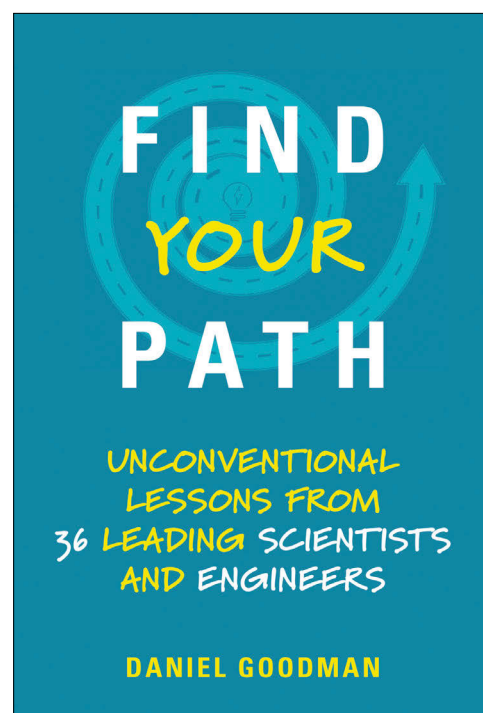
This insightful book offers essential life and career lessons for newly minted STEM graduates and those seeking a career change. Thirty-six leading scientists and engineers (including two Nobel Prize winners) describe the challenges, struggles, successes, satisfactions, and U-turns encountered as they established their careers. Readers learn that there are professional possibilities beyond academia, as contributors describe the paths that took them into private industry and government as well as to college and university campuses. They discuss their varying preferences for solitary research or collaborative teamwork; their attempts to achieve work-life balance; and unplanned changes in direction that resulted in a more satisfying career. Women describe confronting overt sexism and institutional gender bias; scientists of color describe the experience of being outsiders in their field.

One scientist moves from startup to startup, enjoying a career of serial challenges; another spends decades at one university; another has worked in academia, industry, and government. Some followed in the footsteps of parents; others were the first in their family to go to college. Many have changed fields, switched subjects, or left established organizations for something new. Taken together, these essays make it clear that there is not one path to a profession in science, but many.

**Daniel Goodman** is Director of Advanced Technology at ASM NEXX, a Massachusetts-based company that produces semiconductor capital equipment, and Director of the Fannie and John Hertz Foundation, which provides graduate fellowships in applied science.

### Contributors

Stephon Alexander, Norman Augustine, Wanda Austin, Kimberly Budil, Wendy Cieslak, Jay Davis, Tamara Doering, Stephen Fantone, Kathleen Fisher, David Galas, Kathy Gisser, Sandra Glucksmann, Daniel Goodman, Renee Horton, Richard Lethin, Christopher Loose, John Mather, Richard Miles, Paul Nielsen, Michael O'Hanlon, Deirdre Olynick, Jennifer Park, Ellen Pawlikowski, Ethan Perlstein, Richard Post, William Press, Beth Reid, Jennifer Roberts, Jessica Seeliger, David Spergel, Ellen Stofan, Daniel Theobald, Shirley Tilghman, Jami Valentine, Z. Jane Wang, Rainer Weiss

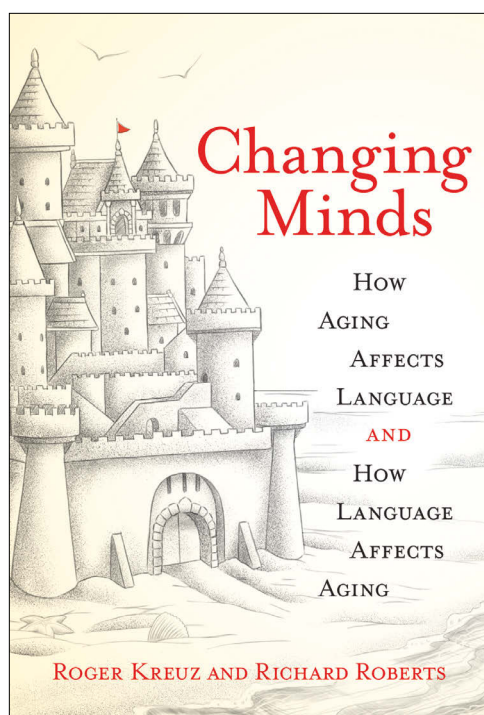


**Scientists offer personal accounts of the challenges, struggles, successes, U-turns, and satisfactions encountered in their careers in industry, academia, and government.**

December  
6 x 9, 408 pp.  
160 illus.

**\$19.95T/£14.99 paper**  
978-0-262-53754-4





**Why the language ability  
remains resilient and how  
it shapes our lives.**

October  
5 3/8 x 8, 288 pp.  
13 illus.

**\$27.95T/£22.50 cloth**  
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Cross-Cultural Communication

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## Changing Minds

How Aging Affects Language and How Language  
Affects Aging

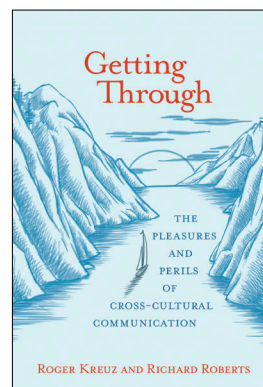
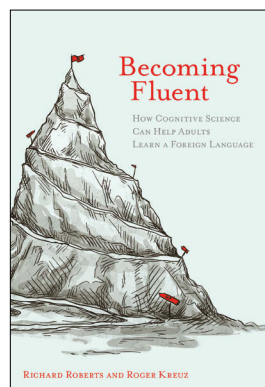
**Roger Kreuz and Richard Roberts**

We acquire our native language, seemingly without effort, in infancy and early childhood. Language is our constant companion throughout our lifetime, even as we age. Indeed, compared with other aspects of cognition, language seems to be fairly resilient through the process of aging. In *Changing Minds*, Roger Kreuz and Richard Roberts examine how aging affects language—and how language affects aging.

Kreuz and Roberts report that what appear to be changes in an older person's language ability are actually produced by declines in such other cognitive processes as memory and perception. Some language abilities, including vocabulary size and writing ability, may even improve with age. And certain language activities—including reading fiction and engaging in conversation—may even help us live fuller and healthier lives.

Kreuz and Roberts explain the cognitive processes underlying our language ability, exploring in particular how changes in these processes lead to changes in listening, speaking, reading, and writing. They consider, among other things, the inability to produce a word that's on the tip of your tongue—and suggest that the increasing incidence of this with age may be the result of a surfeit of world knowledge. For example, older people can be better storytellers, and (something to remember at a family reunion) their perceived tendency toward off-topic verbosity may actually reflect communicative goals.

**Roger Kreuz** is Associate Dean and Director of Graduate Studies in the College of Arts and Sciences and Professor of Psychology at the University of Memphis. **Richard Roberts** is a Foreign Service Officer currently serving as the Public Affairs Officer at the US Consulate General in Okinawa, Japan. Kreuz and Roberts are coauthors of *Becoming Fluent: How Cognitive Science Can Help Adults Learn a Foreign Language* and *Getting Through: The Pleasures and Perils of Cross-Cultural Communication*, both published by the MIT Press.



## Handmade Pixels

Independent Video Games and the Quest for Authenticity

Jesper Juul

Video games are often dismissed as mere entertainment products created by faceless corporations. The last twenty years, however, have seen the rise of independent, or “indie,” video games: a wave of small, cheaply developed, experimental, and personal video games that react against mainstream video game development and culture. In *Handmade Pixels*, Jesper Juul examines the paradoxical claims of developers, players, and festivals that portray independent games as unique and hand-crafted objects in a globally distributed digital medium.

Juul explains that independent video games are presented not as mass market products, but as cultural works created by people, and are promoted as authentic alternatives to mainstream games. Writing as a game player, scholar, developer, and educator, Juul tells the story of how independent games—creative, personal, strange, and experimental—became a historical movement that borrowed the term “independent” from film and music while finding its own kind of independence.

Juul describes how the visual style of independent games signals their authenticity—often by referring to older video games or analog visual styles. He shows how developers use strategies for creating games with financial, aesthetic, and cultural independence; discusses the aesthetic innovations of “walking simulator” games; and explains the controversies over what is and what isn’t a game. Juul offers examples from independent games ranging from *Dys4ia* to *Firewatch*. The text is richly illustrated with many color images.

**Jesper Juul** is Associate Professor in the School of Design at the Royal Danish Academy of Fine Arts. He is the author of *Half-Real: Video Games between Real Rules and Fictional Worlds*; *A Casual Revolution: Reinventing Video Games and Their Players*; and *The Art of Failure: An Essay on the Pain of Playing Video Games*, all published by the MIT Press.



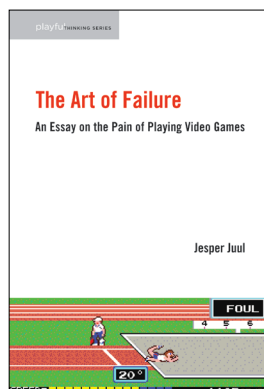
**An investigation of independent video games—creative, personal, strange, and experimental—and their claims to handcrafted authenticity in a purely digital medium.**

September  
7 x 9, 328 pp.  
238 color illus.

**\$39.95T/£30.00 cloth**  
978-0-262-04279-6

*Also available*

**The Art of Failure**  
An Essay on the Pain of Playing Video Games  
Jesper Juul  
\$16.95T/£12.99 paper  
978-0-262-52995-2



## Deep Learning

John D. Kelleher

**An accessible introduction to the artificial intelligence technology that enables computer vision, speech recognition, machine translation, and driverless cars.**

Deep learning is an artificial intelligence technology that enables computer vision, speech recognition in mobile phones, machine translation, AI games, driverless cars, and other

applications. When we use consumer products from Google, Microsoft, Facebook, Apple, or Baidu, we are often interacting with a deep learning system. In this volume in the MIT Press Essential Knowledge series, computer scientist John Kelleher offers an accessible and concise but comprehensive introduction to the fundamental technology at the heart of the artificial intelligence revolution.

Kelleher explains that deep learning enables data-driven

decisions by identifying and extracting patterns from large datasets; its ability to learn from complex data makes deep learning ideally suited to take advantage of the rapid growth in big data and computational power. Kelleher also explains some of the basic concepts in deep learning, presents a history of advances in the field, and discusses the current state of the art. He describes the most important deep learning architectures, as well as such recent developments as Generative Adversarial Networks and capsule networks. He also provides a comprehensive (and comprehensible) introduction to fundamental algorithms in deep learning. Finally, Kelleher considers the future of deep learning—major trends, possible developments, and significant challenges.

**John D. Kelleher** is Academic Leader of the Information, Communication, and Entertainment Research Institute at the Technological University Dublin. He is the coauthor of *Data Science* (also in the MIT Press Essential Knowledge series) and *Fundamentals of Machine Learning for Predictive Data Analytics* (MIT Press).

September | 5 x 7, 272 pp. | 34 illus.

**\$15.95T/£11.95 paper**

978-0-262-53755-1

The MIT Press Essential Knowledge series

## Fake Photos

Hany Farid

**A concise and accessible guide to techniques for detecting doctored and fake images in photographs and digital media.**

Stalin, Mao, Hitler, Mussolini, and other dictators routinely doctored photographs so that the images aligned with their

messages. They erased people who were there, added people who were not, and manipulated backgrounds. They knew if they changed the visual record, they could change history.

Once, altering images required hours in the darkroom; today, it can be done with a keyboard and mouse. Because photographs are so easily faked, fake photos are everywhere—supermarket tabloids, fashion magazines, political ads, and social media. How can we tell if an

image is real or false? In this volume in the MIT Press Essential Knowledge series, Hany Farid offers a concise and accessible guide to techniques for detecting doctored and fake images in photographs and digital media.

Farid, an expert in photo forensics, has spent two decades developing techniques for authenticating digital images. These techniques model the entire image-creation process in order to find the digital disruption introduced by manipulation of the image. Each section of the book describes a different technique for analyzing an image, beginning with those requiring minimal technical expertise and advancing to those at intermediate and higher levels. There are techniques for, among other things, reverse image searches, metadata analysis, finding image imperfections introduced by JPEG compression, image cloning, tracing pixel patterns, and detecting images that are computer generated. In each section, Farid describes the techniques, explains when they should be applied, and offers examples of image analysis.

**Hany Farid** is Professor in the School of Information and the School of Computer Science and Electrical Engineering at the University of California, Berkeley. He is the author of *Photo Forensics* (MIT Press).

September | 5 x 7, 256 pp. | 21 color photographs, 63 b&w illus.

**\$15.95T/£11.95 paper**

978-0-262-53749-0

The MIT Press Essential Knowledge series

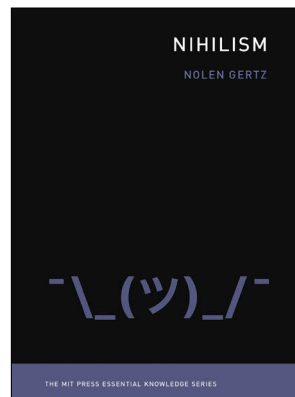
philosophy

## Nihilism

**Nolen Gertz**

**An examination of the meaning of meaninglessness: why it matters that nothing matters.**

When someone is labeled a nihilist, it's not usually meant as a compliment. Most of us associate nihilism with destructiveness



and violence. Nihilism means, literally, “an ideology of nothing. “Is nihilism, then, believing in nothing? Or is it the belief that life is nothing? Or the belief that the beliefs we have amount to nothing? If we can learn to recognize the many varieties of nihilism, Nolen Gertz writes, then we can learn to distinguish what is meaningful from what is meaningless. In this addition to the MIT Press Essential Knowledge series, Gertz traces the history of

nihilism in Western philosophy from Socrates through Hannah Arendt and Jean-Paul Sartre.

Although the term “nihilism” was first used by Friedrich Jacobi to criticize the philosophy of Immanuel Kant, Gertz shows that the concept can illuminate the thinking of Socrates, Descartes, and others. It is Nietzsche, however, who is most associated with nihilism, and Gertz focuses on Nietzsche’s thought. Gertz goes on to consider what is *not* nihilism—pessimism, cynicism, and apathy—and why; he explores theories of nihilism, including those associated with Existentialism and Postmodernism; he considers nihilism as a way of understanding aspects of everyday life, calling on Adorno, Arendt, Marx, and prestige television, among other sources; and he reflects on the future of nihilism. We need to understand nihilism not only from an individual perspective, Gertz tells us, but also from a political one.

**Nolen Gertz** is Assistant Professor of Applied Philosophy at the University of Twente in the Netherlands.

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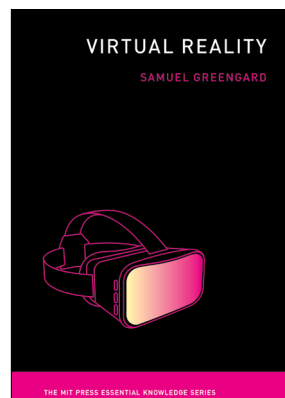
computer science

## Virtual Reality

**Samuel Greengard**

**A comprehensive overview of developments in augmented reality, virtual reality, and mixed reality—and how they could affect every part of our lives.**

After years of hype, extended reality—augmented reality (AR), virtual reality (VR), and mixed reality (MR)—has entered the



mainstream. Commercially available, relatively inexpensive VR headsets transport wearers to other realities—fantasy worlds, faraway countries, sporting events—in ways that even the most ultra-high-definition screen cannot. AR glasses receive data in visual and auditory forms that are more useful than any laptop or smartphone can deliver. Immersive MR environments blend physical and virtual reality to create a new reality.

In this volume in the MIT Press Essential Knowledge series, technology writer Samuel Greengard offers an accessible overview of developments in extended reality, explaining the technology, considering the social and psychological ramifications, and discussing possible future directions.

Greengard describes the history and technological development of augmented and virtual realities, including the latest research in the field, and surveys the various shapes and forms of VR, AR, and MR, including head-mounted displays, mobile systems, and goggles. He examines the way these technologies are shaping and reshaping some professions and industries, and explores how extended reality affects psychology, morality, law, and social constructs. It’s not a question of whether extended reality will become a standard part of our world, he argues, but how, when, and where these technologies will take hold. Will extended reality help create a better world? Will it benefit society as a whole? Or will it merely provide financial windfalls for a select few? Greengard’s account equips us to ask the right questions about a transformative technology.

**Samuel Greengard** is a business and technology writer whose work has appeared in *Wired*, *Entrepreneur*, *CIO Insight*, and other publications. He is the author of *Finding the Work You Love* and *The Internet of Things*, also in the MIT Press Essential Knowledge series.

September | 5 x 7, 240 pp. | 9 illus.

**\$15.95T/£11.95 paper**  
978-0-262-53752-0

The MIT Press Essential Knowledge series

## Citizenship

**Dimitry Kochenov**

**The story of citizenship as a tale not of liberation, dignity, and nationhood but of complacency, hypocrisy, and domination.**

The glorification of citizenship is a given in today's world, part of a civic narrative that invokes liberation, dignity, and nationhood. In reality, explains Dimitry Kochenov, citizenship is a story of complacency, hypocrisy, and domination, flattering to citizens and demeaning for noncitizens. In this volume in the MIT Press Essential Knowledge series, Kochenov explains the state of citizenship in the modern world.

Kochenov offers a critical introduction to a subject most often regarded uncritically, describing what citizenship

is, what it entails, how it came about, and how its role in the world has been changing. He examines four key elements of the concept: status, considering how and why the status of citizenship is extended, what function it serves, and who is left behind; rights, particularly the right to live and work in a state; duties, and what it means to be a “good citizen”; and politics, as enacted in the granting and enjoyment of citizenship.

Citizenship promises to apply the attractive ideas of dignity, equality, and human worth—but to strictly separated groups of individuals. Those outside the separation aren't citizens as currently understood, and they do not belong. Citizenship, Kochenov warns, is too often a legal tool that justifies violence, humiliation, and exclusion.

**Dimitry Kochenov** is Professor of EU Constitutional Law at the University of Groningen, the Netherlands. He has held visiting appointments and fellowships, among other places, at Princeton University (LAPA), the College of Europe (Natolin), the University of Turin, NYU Law School (Emile Noël Fellow), and the Institute for Global Studies (Basel).

November | 5 x 7, 304 pp. | 9 illus.

**\$15.95T/£11.95 paper**

978-0-262-53779-7

The MIT Press Essential Knowledge series

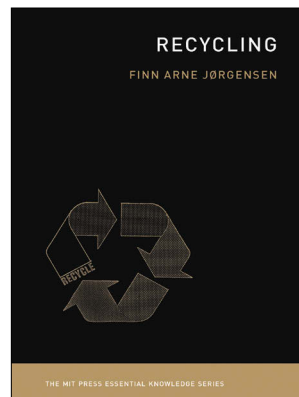


## Recycling

**Finn Arne Jørgensen**

**An overview of recycling as an activity and a process, following different materials through the waste stream.**

Is there a point to recycling? Is recycling even good for the environment? In this volume in the MIT Press Essential



Knowledge series, Finn Arne Jørgensen answers (drumroll, please): it depends. From a technical point of view, recycling is a series of processes—collecting, sorting, processing, manufacturing. Recycling also has a cultural component; at its core, recycling is about transformation and value, turning material waste into something useful—plastic bags into patio furniture, plastic bottles into T-shirts.

Jørgensen offers an accessible and engaging overview of recycling as an activity and as a process at the intersection of the material and the ideological.

Jørgensen follows a series of materials as they move back and forth between producer and consumer, continually transforming in form and value, in a never-ceasing journey toward becoming waste. He considers organic waste and cultural contamination; the history of recyclable writing surfaces from papyrus to newsprint; discarded clothing as it moves from the the Global North to the Global South; the shifting fate of glass bottles; the efficiency of aluminum recycling; the many types of plastic and the difficulties of informed consumer choice; e-waste and technological obsolescence; and industrial waste. Finally, re-asking the question posed by John Tierney in an infamous 1996 *New York Times* article, “is recycling garbage?” Jørgensen argues that recycling is necessary—as both symbolic action and physical activity that has a tangible effect on the real world.

**Finn Arne Jørgensen** is Professor of Environmental History at the University of Stavanger, Norway.

October | 5 x 7, 192 pp. | 1 illus.

**\$15.95T/£11.95 paper**

978-0-262-53782-7

The MIT Press Essential Knowledge series



# Activists Under Surveillance

The FBI Files

edited by JPat Brown, B. C. D. Lipton, and Michael Morisy

foreword by Jameel Jaffer

The FBI has always kept tabs on political activists. During the directorship of J. Edgar Hoover, it was a Bureau-wide obsession. Did you see that guy who didn't quite look like a journalist, taking pictures at a demonstration? He was probably FBI. Did you say something mildly subversive in a radio interview? It went in your file. Did you attend a meeting of a left-leaning organization? The attendee who didn't contribute but took copious notes was possibly an informant. This third volume of selected FBI files liberated by *MuckRock* documents the FBI's pursuit of activists and dissenters ranging from Margaret Sanger to Malcolm X.

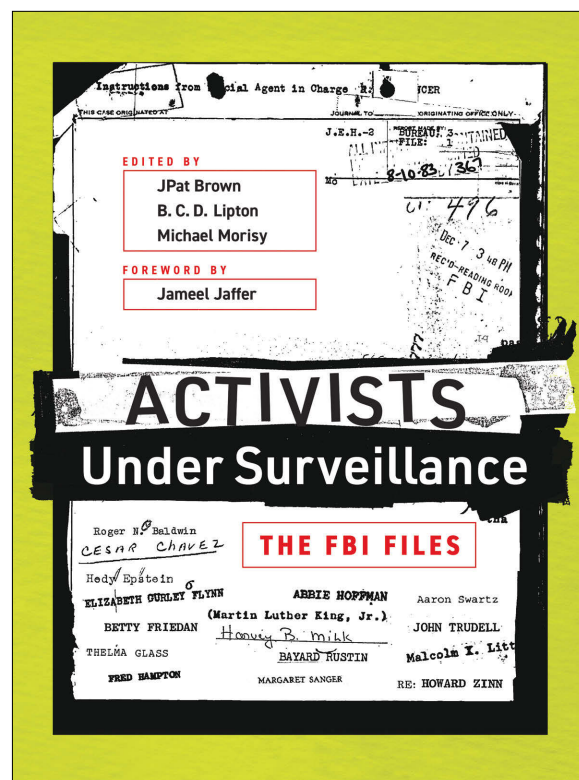
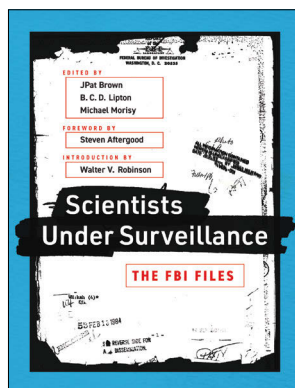
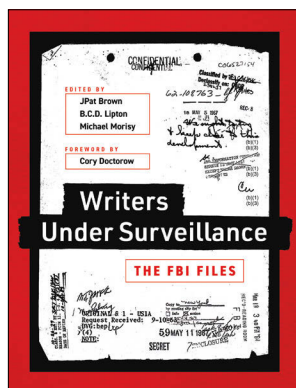
Despite the absence of evidence, Hoover suspected Communist influence in every political protest. He grilled Martin Luther King, Jr., about Communist sympathizers in the civil rights movement (while offering reporters off-the-record hints about King's extramarital affairs). The Bureau investigated the supposed threat posed by Cesar Chavez and the United Farm Workers but not threats to them, even after the detonation of a bomb in their office. The Bureau persevered: files on Holocaust survivor Hedy Epstein cover six decades, from unfounded rumors of Communist connections to her participation in a Black Lives Matter demonstration.

Recently, we hoped against hope that a former FBI director would save us from our current political predicament. These documents remind us of the FBI's troubling history.

**JPat Brown** is Executive Editor of *MuckRock*. **B. C. D. Lipton** is Senior Reporter at *MuckRock*. **Michael Morisy** is cofounder of *MuckRock*.

## The Activists

Roger Nash Baldwin, Cesar Chavez, Hedy Epstein, Elizabeth Gurley Flynn, Betty Friedan, Thelma Glass, Fred Hampton, Abbie Hoffman, Martin Luther King, Jr., Harvey Milk, Bayard Rustin, Margaret Sanger, Aaron Swartz, John Trudell, Malcolm X, Howard Zinn



**Selections from FBI files on political activists including Betty Friedan, Abbie Hoffman, Martin Luther King, Jr., Aaron Swartz, and Malcolm X.**

September  
8 x 10 1/2, 392 pp.

**\$24.95T/£20.00 paper**  
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Also available

**Writers Under Surveillance**  
The FBI Files

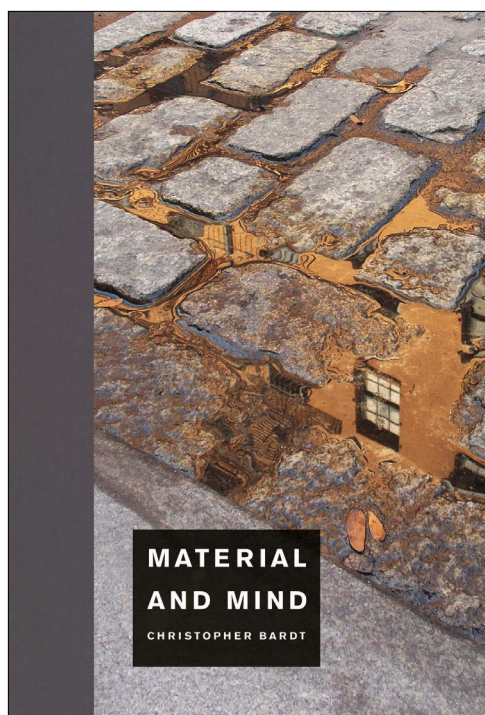
edited by JPat Brown, B. C. D. Lipton,  
and Michael Morisy

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**Scientists Under Surveillance**  
The FBI Files

edited by JPat Brown, B. C. D. Lipton,  
and Michael Morisy

\$24.95T/£20.00 paper  
978-0-262-53688-2



**An in-depth exploration of the interaction between mind and material world, mediated by language, image, and making—in design, the arts, culture, and science.**

September  
6 x 9, 384 pp.  
Three-piece case  
104 illus.

**\$34.95T/£28.00 cloth**  
978-0-262-04272-7

## Material and Mind

**Christopher Bardt**

In *Material and Mind*, Christopher Bardt delves deeply into the interaction of mind and material world, mediated by language, image, and the process of making. He examines thought not as something “pure” and autonomous but as emerging from working with material, and he identifies this as the source of imagination and creative insight. This takes place as much in such disciplines as cognitive science, anthropology, and poetry as it does in the more obvious painting, sculpture, and design. In some fields, the medium of work is, in fact, the very medium of thinking—as fabric is for the tailor.

Drawing on the philosophical notions of the “extended mind” and the “enactive mind,” and looking beyond the world of material-based arts, Bardt investigates the realms in which material and mind interweave through metaphor, representation, projection, analogues, tools, and models. He considers words and their material origins and discusses the paradox of representation. He draws on the design process, scientific discovery, and cultural practice, among others things, to understand the dynamics of human thinking, to illuminate some of the ways we work with materials and use tools, and to demonstrate how our world continues to shape us as we shape it. Finally, he considers the seamless “immaterial” flow of imagery, text, and data and considers the place of material engagement in a digital storm.

**Christopher Bardt** is a Professor of Architecture at the Rhode Island School of Design, where he has taught since 1988. He is a founding partner (with Kyna Leski) of 3six0 Architecture in Providence, Rhode Island.

“This eloquent book demonstrates the ways that imagination and creativity are intertwined with physical material. Framing the problem of creativity through enactive cognition, it vindicates the precedence of the maker’s embodied engagement with materials across disciplines and historical perspectives, revealing both shortcomings and possibilities for our age of technological obsessions.”

—**Prof. Alberto Perez-Gomez, School of Architecture, McGill University;**  
**author of *Attunement***

# Propositions for Non-Fascist Living

Tentative and Urgent

edited by Maria Hlavajova and Wietske Maas

*Propositions for Non-Fascist Living* begins from the urgent need to model a world decidedly void of fascisms during a time when the rise of contemporary fascisms threatens the very foundations of a possibility for common life. Borrowing from Michel Foucault's notion of "non-fascist living" as an "art of living counter to all forms of fascism," including that which "causes us to love power, to desire the very thing that dominates and exploits us," the book addresses the practice of living rather than the mere object of life.

Artists, theorists, activists, and scholars offer texts and visual essays that engage varied perspectives on practicing life and articulate methods that support multiplicity and difference rather than vaunting power and hierarchy. Architectural theorist Eyal Weizman, for example, describes an "unlikely common" in gathering evidence against false narratives; art historian and critic Sven Lütticken develops a non-fascist proposition drawn from the intersection of art, technology, and law; philosopher Rosi Braidotti explores an ethics of affirmation and the practices of dying.

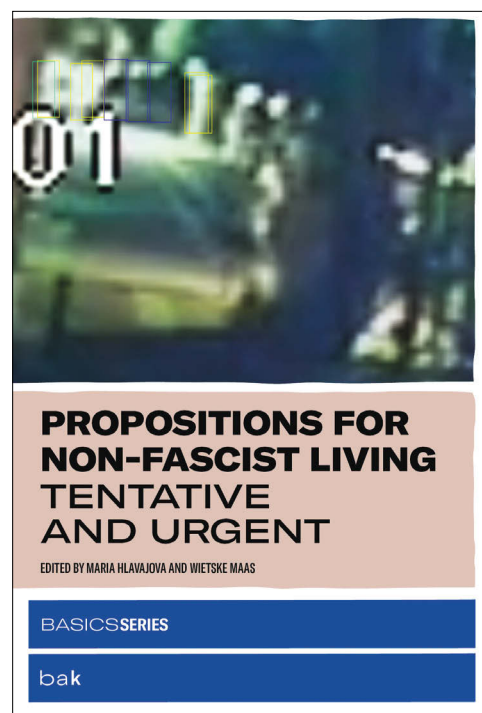
*Propositions for Non-Fascist Living* is the first in a BASICS series of readers from BAK, basis voor actuele kunst, Utrecht, engaging some of the most urgent problems of our time through theoretically informed and politically driven artistic research and practice.

**Maria Hlavajova** is the Founding General and Artistic Director of BAK, basis voor actuele kunst, Utrecht. She is coeditor of *Former West: Art and the Contemporary after 1989*.

**Wietske Mass** is curator for Discourse and Public Programs at BAK and was the managing editor for *Former West*.

## Contributors include

Rosi Braidotti, Denise Ferreira da Silva and Thiago de Paula Souza, Forensic Architecture, Marina Gržinić, Stefano Harney and Fred Moten, Patricia Kaersenhout, Sven Lütticken, Jumana Manna, Dan McQuillan, Shela Sheikh, Eyal Weizman, Mick Wilson

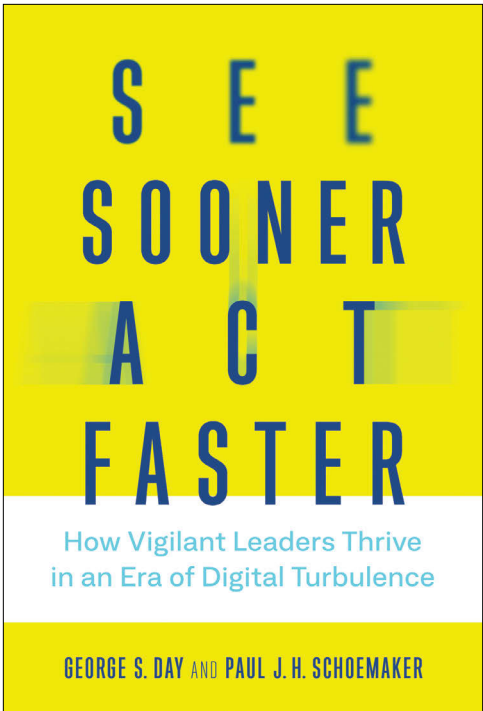


**Artists, theorists, activists, and scholars propose concrete forms of non-fascist living as the rise of contemporary fascisms threatens the foundations of common life.**

November  
4 5/8 x 6 1/2, 150 pp.  
24 color illus.

**\$19.95T/£14.99 paper**  
978-0-262-53789-6

Copublished with BAK,  
basis voor actuele kunst



**How organizations can anticipate threats, spot opportunities, and act faster when the time is right; with rich examples including Adobe, MasterCard, and Amazon.**

October  
6 x 9, 152 pp.  
17 illus.

**\$29.95T/£22.50 cloth**  
978-0-262-04331-1

Management on the Cutting Edge series,  
published in cooperation with MIT Sloan  
Management Review

# See Sooner, Act Faster

How Vigilant Leaders Thrive in an Era of Digital Turbulence

**George S. Day and Paul J. H. Schoemaker**

When turbulence is the new normal, an organization’s survival depends on vigilant leadership that can anticipate threats, spot opportunities, and act quickly when the time is right. In *See Sooner, Act Faster*, strategy experts George Day and Paul Schoemaker offer tools for thriving when digital advances intensify turbulence.

Vigilant firms have greater foresight than their rivals, while vulnerable firms often miss early signals of external threats and organizational challenges. Charles Schwab, for example, was early to see and act on the promise of “robo-advisors”; Honeywell, on the other hand, stumbled when Nest Labs came out first with a “smart” thermostat. Day and Schoemaker show leaders how to assess their vigilance capabilities and cultivate insight and foresight throughout their organizations. They draw on a range of cases, including Adobe and Intuit’s move to the cloud, Shell’s investment in clean energy, and MasterCard’s early recognition of digital challenges.

Day and Schoemaker describe how to allocate the scarce resource of attention, how to detect weak signals and separate them from background noise, and how to respond strategically before competitors do. The challenge is not just to act faster but to act wisely, and the authors suggest ways to create dynamic portfolios of options. Finally, they offer an action agenda, with tips for fostering vigilance and agility throughout an organization. The rewards are stronger market positions, higher profits and growth, more motivated employees, and organization longevity.

**George S. Day** is Geoffrey T. Boisi Professor Emeritus at the Wharton School of the University of Pennsylvania, where he founded the Mack Institute for Innovation Management. **Paul J. H. Schoemaker** founded and served as CEO and Chairman of Decision Strategies, Inc., and cofounded Strategic Radar, Inc. He has also served on the faculties of the University of Chicago and the Wharton School.

**FIVE LESSONS IN VIGILANCE**

**Vigilance comes from well-honed capabilities that enable an organization to act with agility.**

**Vigilance is far more about anticipation, situational awareness, and curiosity than prediction.**

**Noticing a signal is not the same as comprehending what it means or knowing how to act.**

**Strategic leaders stimulate vigilance throughout their organization.**

**Incumbents can fight back: Digital turbulence is not necessarily disruptive.**

# Designed for Digital

How to Architect Your Business for Sustained Success

**Jeanne W. Ross, Cynthia M. Beath, and Martin Mocker**

Most established companies have deployed such digital technologies as the cloud, mobile apps, the internet of things, and artificial intelligence. But few established companies are designed for digital. This book offers an essential guide for retooling organizations for digital success. In the digital economy, rapid pace of change in technology capabilities and customer desires means that business strategy must be fluid. As a result, the authors explain, business design has become a critical management responsibility. Effective business design enables a company to quickly pivot in response to new competitive threats and opportunities. Most leaders today, however, rely on organizational structure to implement strategy, unaware that structure inhibits, rather than enables, agility. In companies that are designed for digital, people, processes, data, and technology are synchronized to identify and deliver innovative customer solutions—and redefine strategy. Digital design, not strategy, is what separates winners from losers in the digital economy.

*Designed for Digital* offers practical advice on digital transformation, with examples that include Amazon, BNY Mellon, DBS Bank, LEGO, Philips, Schneider Electric, USAA, and many other global organizations. Drawing on five years of research and in-depth case studies, the book is an essential guide for companies that want to disrupt rather than be disrupted in the new digital landscape.

**Jeanne W. Ross** is Principal Research Scientist at the MIT Sloan Center for Information Systems Research. **Cynthia M. Beath** is Professor Emerita at the University of Texas McCombs School of Business. **Martin Mocker** is Professor at ESB Business School at Reutlingen University, Germany, and Research Scientist at the MIT Sloan Center for Information Systems Research.

## FIVE BUILDING BLOCKS OF DIGITAL BUSINESS SUCCESS

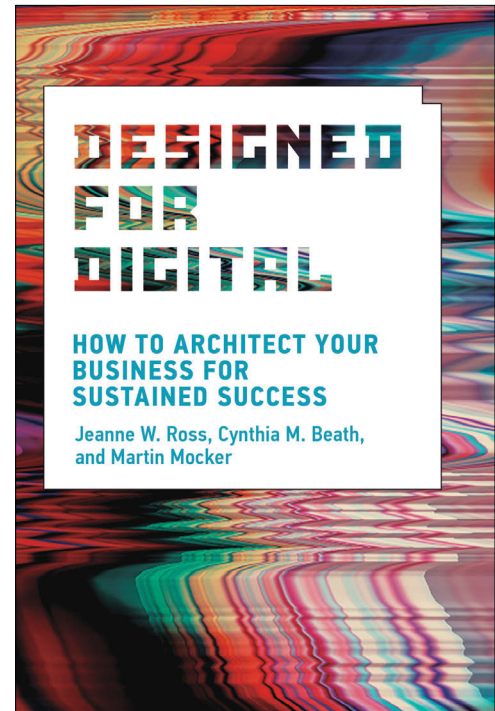
Shared Customer Insights

Operational Backbone

Digital Platform

Accountability Framework

External Developer Platform



**Practical advice for redesigning “big, old” companies for digital success, with examples from Amazon, BNY Mellon, LEGO, Philips, USAA, and many other global organizations.**

September  
6 x 9, 208 pp.  
16 illus.

**\$34.95/£28.00 cloth**  
978-0-262-04288-8

Management on the Cutting Edge series,  
published in cooperation with MIT Sloan  
Management Review





**Experts offer strategies  
for managing people in  
technocentric times.**

August  
5 3/8 x 8, 200 pp.  
6 illus.

**\$19.95T/£14.99 paper**  
978-0-262-53757-5

The Digital Future of Management series,  
published in cooperation with MIT Sloan  
Management Review

*Also in this series*

**Who Wins in a Digital World?**  
MIT Sloan Management Review

\$19.95T/£14.99 paper  
978-0-262-53674-5

## Why Humans Matter More Than Ever

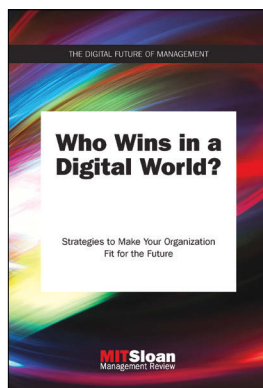
### MIT Sloan Management Review

In these technocentric times, it is more important than ever to manage people well. Companies—employees and managers—may feel overwhelmed by the never-ending disruptions caused by new technologies. This volume in the Digital Future of Management series shows why we should step back, take stock, and seize just a bit more control over how our world is evolving. In *Why Humans Matter More Than Ever*, management experts from both industry and academia offer strategies for managing people in our brave new digital world.

The contributors explain how new technologies, even the most sophisticated artificial intelligence agents, depend on human collaboration. Companies need to develop rules, principles, and clear ethical guidelines that structure smart object–human interactions. Moreover, in a world filled with technology distractions, we must learn to how to manage our most valuable personal resource: our attention. Leaders need to step up to prepare their organizations for the evolution of work, showing them how to adapt, be more collaborative, and learn new skills. As virtual collaborations take place across professions, locations, and industries, we must adopt the best practices in virtual communication. Finally, going beyond empathy and curiosity, leaders should be self-aware enough to remind themselves of what they may be missing—even the best managers don't know everything.

#### Contributors

Lynne Andersson, Robert D. Austin, Catherine Bailey, Kathryn M. Bartol, Daniel Han Ming Chng, Chris DeBrusk, Arati Deo, Kishore Durg, Lauren Eskreis-Winkler, Mallika Fernandes, Ayelet Fishbach, Fritz Fleischmann, Kristen Getchell, Bhaskar Ghosh, Brad Gilbreath, Rob Gleasure, Sergey Gorbato, Lynda Gratton, N. Sharon Hill, Beth Humbert, Bala Iyer, Tae-Yeol Kim, Frieda Klotz, Angela Lane, Scott Latham, Thomas W. Malone, Daniel McDuff, Alain Pinsonneault, Yasser Rahrovani, Fabrizio Salvador, Amanda Shantz, Antti Tenhiälä, Jan vom Brocke, Eoin Whelan



# The Promise of Artificial Intelligence

Reckoning and Judgment

**Brian Cantwell Smith**

In this provocative book, Brian Cantwell Smith argues that artificial intelligence is nowhere near developing systems that are genuinely intelligent. Second wave AI, machine learning, even visions of third-wave AI: none will lead to human-level intelligence and judgment, which have been honed over millennia. Recent advances in AI may be of epochal significance, but human intelligence is of a different order than even the most powerful calculative ability enabled by new computational capacities. Smith calls this AI ability “reckoning,” and argues that it does not lead to full human judgment—dispassionate, deliberative thought grounded in ethical commitment and responsible action.

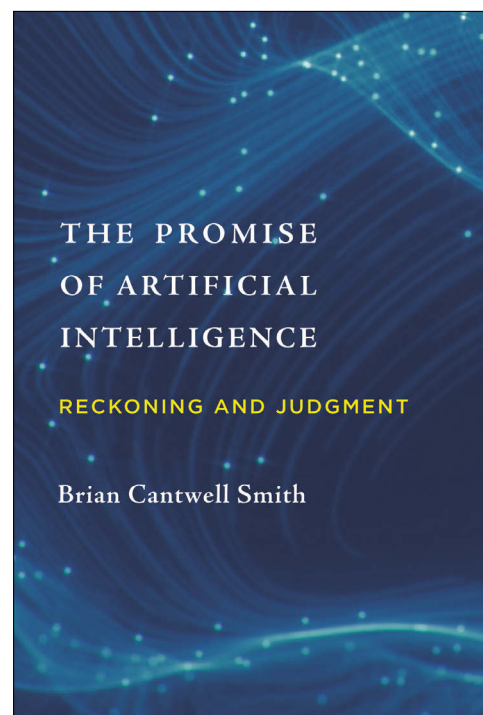
Taking judgment as the ultimate goal of intelligence, Smith examines the history of AI from its first-wave origins (“good old-fashioned AI,” or GOFAI) to such celebrated second-wave approaches as machine learning, paying particular attention to recent advances that have led to excitement, anxiety, and debate. He considers each AI technology’s underlying assumptions, the conceptions of intelligence targeted at each stage, and the successes achieved so far. Smith unpacks the notion of intelligence itself—what sort humans have, and what sort AI aims at.

Smith worries that, impressed by AI’s reckoning prowess, we will shift our expectations of human intelligence. What we should do, he argues, is learn to use AI for the reckoning tasks at which it excels while we strengthen our commitment to judgment, ethics, and the world.

**Brian Cantwell Smith** is Reid Hoffman Professor of Artificial Intelligence and the Human at the University of Toronto, where he is also Professor of Information, Philosophy, Cognitive Science, and the History and Philosophy of Science and Technology. He is the author of *On the Origin of Objects* (MIT Press).

“This is a remarkable book. It makes a plausible case for some controversial conclusions, and manages to be both profound and highly accessible. It will be essential reading for serious scholars of the future of intelligence.”

—**Huw Price, Bertrand Russell Professor of Philosophy, Cambridge, and Academic Director of the Leverhulme Centre for the Future of Intelligence.**



**An argument that—despite dramatic advances in the field—artificial intelligence is nowhere near developing systems that are genuinely intelligent.**

September  
6 x 9, 184 pp.  
12 illus.

**\$24.95T/£20.00 cloth**  
978-0-262-04304-5

## Antonin Artaud

Drawings and Portraits

**Paule Thévenin and Jacques Derrida**

translated by Mary Ann Caws

**Philosophical and biographical accounts of Antonin Artaud's late visual work, all reproduced in color.**

Antonin Artaud (1896–1948)—stage and film actor, director, writer, and visual artist—was a man of rage and genius. Expelled from the Surrealist movement for his refusal to renounce the theatre, he founded the Theater of Cruelty and wrote *The Theater and Its Double*, one of the key twentieth-century texts on the topic. Artaud spent nine years at the end of his life in asylums, undergoing electroshock treatments. Released to the care of his friends in 1946, he began to draw again. This book presents drawings and portraits

from this late resurgence, all in color reproductions. Accompanying the images are texts by Artaud's longtime friend and editor Paule Thévenin and the philosopher Jacques Derrida.

Derrida struggles with Artaud's peculiar language, punctuating his text with agitated footnotes and asides (asking at one point, “How will they translate this?”). Thévenin offers a more straightforward biographical and historical account. (It was on the walls of her apartment that Derrida first saw Artaud's paintings and drawings.) These two texts were previously published by the MIT Press as *The Secret Art of Antonin Artaud* without the artwork that is their subject. This book brings together art and text for the first time in English.

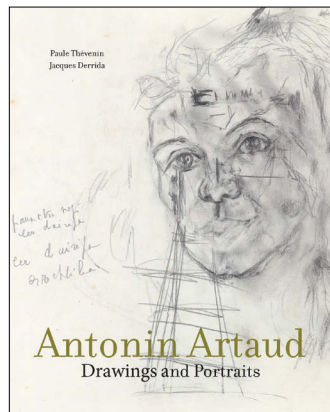
**Paule Thévenin** (1918–1993) knew Antonin Artaud well and edited his complete writings for the French publisher Éditions Gallimard. **Jacques Derrida** (1930–2004), an enormously influential philosopher, theoretician, critic, and deconstructionist, is the author of *Of Grammatology*, *The Post Card: From Socrates to Freud and Beyond*, *Aporias*, and many other books.

August | 7 1/2 x 9 1/2, 256 pp. | 53 color illus., 65 color plates

**\$45.00T/£35.00 cloth**

978-0-262-03998-7

Not for sale in continental Europe



## Prospecting Ocean

**Stefanie Hessler**

foreword by Bruno Latour

visual essay by Armin Linke

**Investigating the entanglement of industry, politics, culture, and economics at the frontier of ocean excavations through an innovative union of art and science.**

The oceans are crucial to the planet's well-being. They help regulate the global carbon cycle, support the resilience of ecosystems, and provide livelihoods for communities. The oceans as guardians of planetary health are threatened by many forces, including growing extractivist practices. Through the innovative lens of artistic research, *Prospecting Ocean* investigates the entanglement of industry, politics, culture, and economics at the frontier of ocean excavation. The result is a richly illustrated study that unites science and art to

examine the ecological, cultural, philosophical, and aesthetic reverberations of this current threats to the oceans.

*Prospecting Oceans* takes as its starting point an exhibition by the photographer and filmmaker Armin Linke, which was commissioned by TBA21–Academy, London, and first shown at the Institute of Marine Science (CNR-ISMAR) in Venice. But the book extends far beyond Linke's research, presenting the latest research from a variety of fields and employing art as the place where disciplines can converge. Integrating the work of artists with scientific, theoretical, and philosophical analysis, *Prospecting Ocean* demonstrates that visual culture offers new and urgent perspectives on ecological crises.

**Stefanie Hessler** is a writer and curator at TBA21–Academy in London and the editor of *Tidialectics: Imagining an Oceanic Worldview through Art and Science* (MIT Press/ TBA21-Academy). She is also cofounder of the art space Andquestionmark in Stockholm, Guest Professor in Art Theory at the Royal Institute of Art in Stockholm, and curator exhibitions around the world.

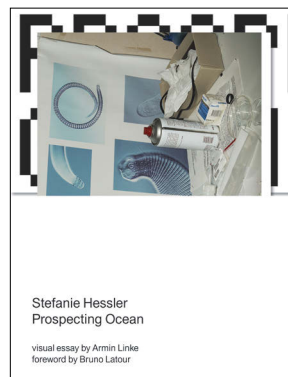
**Bruno Latour**, a philosopher and anthropologist, is the author of *Reassembling the Social: An Introduction to Actor-Network Theory*, *Down to Earth: Politics in the New Climatic Regime*, and many other books.

October | 6 x 8 1/4, 160 pp. | 48 color illus.

**\$29.95T/£22.50 cloth**

978-0-262-04327-4

Copublished with TBA21-Academy, London



philosophy

## Good Entertainment

A Deconstruction of the Western Passion Narrative

**Byung-Chul Han**

translated by Adrian Nathan West

**A philosopher traces the notion of entertainment through Kant, Zen Buddhism, Heidegger, Kafka, and Rauschenberg.**

In *Good Entertainment*, Byung-Chul Han examines the notion of entertainment—its contemporary ubiquity and its philosophical genealogy. Entertainment today, in all its totalizing variety, has an apparently infinite capacity for incorporation: infotainment, edutainment, servotainment, confrontainment. Han traces Western ideas of entertainment, considering, among other things, the scandal that arose from the first performance of Bach's *Saint Matthew's Passion* (deemed too beautiful, not serious enough); Kant's idea of morality as duty and the entertainment value of moralistic

literature; Heidegger's idea of the thinker as a man of pain; Kafka's hunger artist and the art of negativity, which takes pleasure in annihilation; and Robert Rauschenberg's refusal of the transcendent.

The history of the West, Han tells us, is a passion narrative, and passion appears as a killjoy. Achievement is the new formula for passion, and play is subordinated to production, "gamified." And yet, he argues, the pure meaninglessness of entertainment is adjacent to the pure meaning of passion. The fool's smile resembles the pain-racked visage of *Homo doloris*. In *Good Entertainment*, Han explores this paradox.

**Byung-Chul Han**, born in Seoul, is Professor of Philosophy and Cultural Studies at the Universität der Künste Berlin (UdK). One of the most widely read philosophers in Europe, he is the author of more than twenty books, including four previous volumes in the MIT Press Untimely Meditations series, *In the Swarm: Digital Prospects*; *The Agony of Eros*; *Shanzhai: Deconstruction in Chinese*; and *Topology of Violence*.

November | 4 1/2 x 7, 144 pp.

**\$14.95T/£11.99 paper**

978-0-262-53750-6

Untimely Meditations

architecture

## The Architectural Model

Histories of the Miniature and the Prototype, the Exemplar and the Muse

**Matthew Mindrup**

**An investigation of different uses for the architectural model through history—as sign, souvenir, funerary object, didactic tool, medium for design, and architect's muse.**

For more than five hundred years, architects have employed three-dimensional models as tools to test, refine, and illustrate their ideas. But, as Matthew Mindrup shows, the uses of physical architectural models extend beyond mere representation. An architectural model can also simulate, instruct, inspire, and generate architectural designs. It can be, among other things, sign, souvenir, toy, funerary object, didactic tool, medium, or muse. In this book, Mindrup surveys the history of architectural models by investigating

their uses, both theoretical and practical.

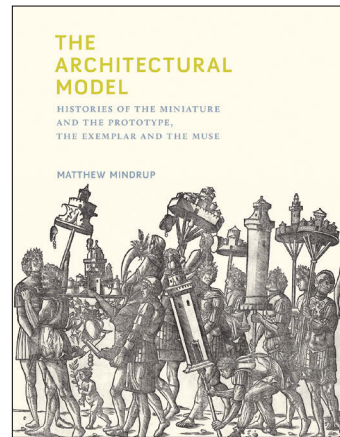
Tracing the architectural model's development from antiquity to the present, Mindrup also offers an interpretive framework for understanding each of its applications in the context of time and place, examining models meant to portray extant, fantastic, or proposed structures. Mindrup's histories show how the model can be a surrogate for the architectural structure itself, or for the experience of its formal, tactile, and sensory complexity; and beyond that, that the manipulation, play, experimentation, and dreaming enabled by models allow us to imagine architecture in new ways.

**Matthew Mindrup** is Senior Lecturer in the University of Sydney's School of Architecture, Design, and Planning. He is the author of *The Material Imagination: Reveries on Architecture and Matter*.

October | 7 x 9, 344 pp. | 50 color illus., 88 b&w illus.

**\$45.00T/£35.00 cloth**

978-0-262-04275-8





art

## Public Knowledge

Selected Writings by Michael Asher

**Michael Asher**

edited by Kirsi Peltomäki

**Writings by the conceptual artist Michael Asher—including notes, proposals, exhibition statements, and letters to curators and critics—most published here for the first time.**

The California conceptual artist Michael Asher (1943–2012) was known for rigorous site specificity and pioneering institutional critique. His decades of teaching at CalArts influenced generations of artists. Much of Asher's artistic practice was devoted to creating works that had no lasting material presence and often responded to the material, social, or ideological context of a situation. Because most of Asher's artworks have ceased to exist, his writings about them have special significance. *Public Knowledge* collects writings by Asher about his work—including preliminary notes and ideas, project proposals, exhibition statements, and letters to curators and critics—most of which have never been previously published.

Asher gave few interviews, didn't write art criticism, and rarely published extensive accounts of his own work. Yet writing was central to his artistic practice, serving as a tool for working out ideas, negotiating institutional parameters, and describing thought processes. Among other things, Asher provides his definition of site specificity, addresses the function of art in public space, and analyzes the intersection of teaching art and institutional models of education. Readers will see an artist at work, formulating ethical and political strategies for making art in a situational world.

**Michael Asher** was a conceptual artist often associated with site specificity and institutional critique. **Kirsi Peltomäki** is Associate Professor of Art History at Oregon State University and the author of *Situation Aesthetics: The Work of Michael Asher* (MIT Press).

October | 7 x 9, 208 pp. | 27 photographs, 14 illus.

**\$29.95T/£22.50 cloth**

978-0-262-04267-3

Writing Art series, edited by Roger Conover

art

## We Are in Open Circuits

Writings by Nam June Paik

**edited by John G. Hanhardt, Gregory Zinman, and Edith Decker-Philips**

**Essays, project plans, and correspondence from across Nam Jun Paik's career, much of it previously out of print or unpublished.**

Nam June Paik (1932–2006) is a pivotal figure in the history of modern art. Arguably the most important video artist of all time, and certainly among the most influential and prolific, Paik was a legendary innovator who transformed the electronic moving image into an artist's medium. He wrote incessantly—corresponding with friends, composing performance scores, making production notes for television projects, drafting plans for video installations, writing essays and articles. Celebrated for his visionary development of new artistic tools and for

his pioneering work in video and television, Paik often wrote to sharpen his thinking and hone his ideas. He used the typewriter to fashion sentences that broke apart and reassembled themselves as he wrote, producing both poetic texts and aesthetic objects on the page. This first extensive collection of Paik's writings includes many previously unpublished and out-of-print texts.

*We Are in Open Circuits* offers important but long-unavailable essays, unpublished writings, a substantial part of his compilation "Scrutable Chinese," and detailed plans for some of his groundbreaking broadcast works. It also includes nearly 150 pages that reproduce Paik's original typed and handwritten pages, letting readers see his writing in various stages of inspiration and execution.

**John G. Hanhardt** is an independent curator of film and the media arts and curator of Nam June Paik retrospectives at the Whitney Museum of American Art, Guggenheim Museum, and Smithsonian American Art Museum. **Gregory Zinman** is Assistant Professor in the School of Literature, Media, and Communication at Georgia Tech. **Edith Decker-Phillips** is an art historian and the author of *Nam June Paik: Paik Video*.

September | 8 1/2 x 11, 456 pp. | 37 color illus., 116 b&w illus.

**\$50.00T/£40.00 cloth**

978-0-262-03980-2

Writing Art series, edited by Roger Conover



art

## Marcel Duchamp and the Art of Life

Jacquelynn Baas

**A groundbreaking reading of Duchamp's work as informed by Asian "esoterism," energetic spiritual practices identifying creative energy with the erotic impulse.**

Considered by many to be the most important artist of the twentieth century, the object of intensive critical scrutiny and extensive theorizing, Marcel Duchamp remains an enigma.



Marcel Duchamp at the Pasadena Art Museum, 1963.  
Photo credit: Copyright 1963 © Julian Wasser

Toward the end of his life, he said, "If you wish, my art would be that of living: each second, each breath is a work which is inscribed nowhere, which is neither visual or cerebral."

In *Marcel Duchamp and the Art of Life*, Jacquelynn Baas offers a groundbreaking new reading of Duchamp, arguing in particular that his work may have been informed by Asian "esoterism," energetic spiritual practices that identify creative energy with the erotic impulse.

Duchamp drew on a wide range of sources for his art, from science and mathematics to alchemy. Largely overlooked, until now, have been Asian spiritual practices, including Indo-Tibetan tantra. Baas presents evidence that Duchamp's version of artistic realization was grounded in a western interpretation of Asian mind training and body energetics designed to transform erotic energy into mental and spiritual liberation. She offers close readings of many Duchamp works, beginning and ending with his final work, the mysterious, shockingly explicit *Étant donnés*.

Generously illustrated, with many images in color, *Marcel Duchamp and the Art of Life* speculates that Duchamp viewed art making as part of an esoteric continuum grounded in Eros. It asks us to unlearn what we think we know, about both art and life, in order to be open to experience.

**Jacquelynn Baas** is Director Emeritus at the University of California's Berkeley Art Museum and Pacific Film Archive (BAMPFA). She is the author of *Smile of the Buddha: Eastern Philosophy and Western Art from Monet to Today*.

November | 7 x 9, 400 pp. | 59 color illus., 62 b&w illus.

**\$50.00T/£40.00 cloth**  
978-0-262-04274-1

photography

## The Birth of the Idea of Photography

François Brunet

translated by Shane B. Lillis

**A milestone work that examines the democratic idea of photography and its expansion in common culture, particularly in the United States; generously illustrated.**

This influential text by French historian and theorist François Brunet considers the invention and history of photography

as the birth of an idea, rather than a new type of image. This "idea of photography" combines a logical theme—that of an art without artistry—and the democratic political promise of an art for all. Officially endorsed by the 1839 French law on the daguerreotype, this idea reverberated throughout the nineteenth century in Europe and America. Brunet shows how emerging image technologies and



practices in France and Britain were linked to this logical/political construction of photography, from the earliest researches of Nicéphore Niépce, Louis-Jacques-Mandé Daguerre, and Henry Fox Talbot up to the turn of the twentieth century. The parallel development of the Kodak camera and Alfred Stieglitz's "straight" vision in the United States then fulfilled, while also depreciating, the utopian promise of photography for all.

*The Birth of the Idea of Photography* has been enriched with more than fifty photographs, reproduced in color, from North American and European collections. This edition also features a new preface by the author.

**François Brunet** (1960–2018) was Professor of English Studies at the Université Paris-Diderot, France. An internationally renowned scholar, he was an editor at *History of Photography and American Art*, where he was the first non-American editorial board member. **Shane B. Lillis** is a researcher, translator, and lecturer at the University of Nantes, France.

December | 7 x 9, 304 pp. | 50 color illus.

**\$34.95T/£28.00 cloth**  
978-0-262-04326-7

RIC BOOKS (Ryerson Image Centre Books)

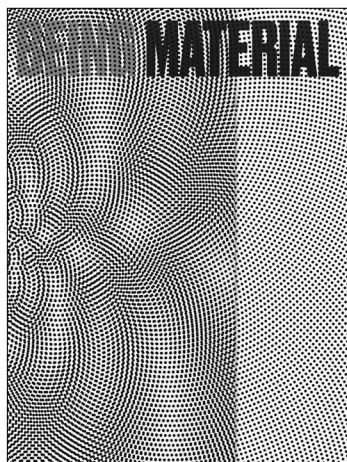
Copublished with Ryerson Image Centre, Toronto

## Being Material

edited by Marie-Pier Boucher, Stefan Helmreich,  
Leila W. Kinney, Skylar Tibbits, Rebecca Uchill,  
and Evan Ziporyn

Explorations of the many ways of being material in the digital age.

In his oracular 1995 book *Being Digital*, Nicholas Negroponte predicted that social relations, media, and commerce would move



from the realm of “atoms to bits”—that human affairs would be increasingly untethered from the material world. And yet in 2019, an age dominated by the digital, we have not quite left the material world behind. In *Being Material*, artists and technologists explore the relationship of the digital to the material, demonstrating that processes that seem wholly immaterial function within material constraints. Digital technologies them-

selves, they remind us, are material things—constituted by atoms of gold, silver, silicon, copper, tin, tungsten, and more.

The contributions take the form of reports, manifestos, philosophical essays, and artist portfolios, among other configurations. At once artist’s book, digitally activated object, and collection of scholarship, this book both demonstrates and chronicles the many ways of being material.

**Marie-Pier Boucher** is Assistant Professor of Media Studies at the University of Toronto and former Mellon Postdoctoral Research Fellow at MIT.

**Stefan Helmreich** is Elting E. Morison Professor of Anthropology at MIT.

**Leila W. Kinney** is Executive Director of Arts Initiatives at MIT and of the Center for Art, Science, & Technology (CAST). **Skylar Tibbits** is Assistant Professor in the Department of Architecture at MIT, where he is also the founder of the Self Assembly Lab. **Rebecca Uchill** is a full-time Lecturer on Art Education, Art History, and Media Studies at the University of Massachusetts Dartmouth and former Mellon Postdoctoral Research Fellow at MIT. **Evan Ziporyn**, a composer and clarinetist, is Kenan Sahin Distinguished Professor, Chair of the Music and Theater Arts Department, and inaugural Director of CAST at MIT.

October | 9 x 12, 270 pp. | 300 color illus.

**\$39.95T/£30.00 cloth**  
978-0-262-04328-1

Book design: E Roon Kang  
Electronics, interactions, and product designer: Marcelo Coelho

## Curating After the Global

Roadmaps for the Present

edited by Paul O'Neill, Lucy Steeds, Simon Sheikh,  
and Mick Wilson

What it means to be global—or to be local—in the context of artistic, curatorial, and theoretical knowledge and practice.

In this volume, an international, interdisciplinary group of writers discuss what it means to be global—or to be local—in the context of artistic, curatorial and theoretical knowledge and practice. Continuing the discussion begun in *The Curatorial Conundrum* (2016) and *How Institutions Think* (2017), *Curating After the Global* considers curating and questions of locality, geopolitical change, the reassertion of nation-states, and the violent diminishing of citizen and denizen rights across the globe.

It has become commonplace to talk of a globalized art world and even to speak of contemporary art as a driver of globalization. This universalization of what art is or can be is often presumed to be at the cost of local traditions and any sense of locality and embeddedness. But need this be the case? The contributors to *Curating After the Global* explore, among other things, specific curatorial projects that may offer roadmaps for the globalized present; new institutional approaches; and ways of thinking, vocabularies, and strategies for moving forward.

**Paul O'Neill**, an artist, curator, educator, and writer, is Artistic Director of Publics, Helsinki, and the author of *The Culture of Curating and the Curating of Culture* (MIT Press). **Lucy Steeds** is Reader in Art Theory and Exhibition History at Central Saint Martins, University of the Arts, London. **Simon Sheikh**, a curator and theorist, is Reader in Art and Programme Director of the MFA in Curating at Goldsmiths, University of London. **Mick Wilson** is an artist, educator, and researcher based in Sweden and Ireland. O'Neill, Steeds, and Wilson are coeditors of *The Curatorial Conundrum: What to Study? What to Research? What to Practice?* and *How Institutions Think*.

September | 6 1/4 x 9 1/2, 400 pp. | 60 color illus.

**\$39.95T/£30.00 paper**  
978-0-262-53790-2

Copublished with the Center for Curatorial Studies,  
Bard College/LUMA Foundation

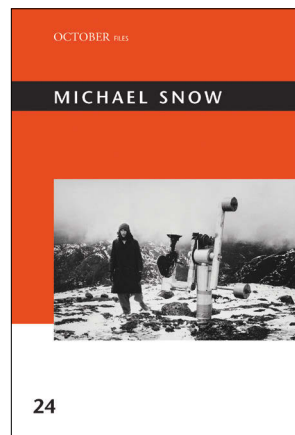
art

## Michael Snow

edited by Annette Michelson and Kenneth White

**Essential texts on the work of the influential artist Michael Snow: essays and interviews spanning more than four decades.**

Few filmmakers have had as large an impact on the recent avant-garde film scene as Canadian Michael Snow (b. 1928).



His works in a range of media—film, installation, video, painting, sculpture, sound, photography, drawing, writing, and music—address the fundamental properties of his materials, the conditions of perception and experience, questions of authorship in technologically reproducible media, and techniques of translation through written and pictorial representation. His film *Wavelength* (1967) is a milestone of avant-garde cinema and possibly the most frequently discussed

“structural” film ever made. This volume collects essential texts on Snow’s work, with essays and interviews spanning more than four decades.

**Annette Michelson** (1922–2018) was Professor Emeritus in the Department of Cinema Studies at New York University. A founding editor of the journal *October*, she wrote on art and cinema for more than five decades. Some of Michelson’s essays on film were recently published in *On the Eve of the Future: Selected Writings on Film* (MIT Press). **Kenneth White** is Assistant Professor of Film Studies in the Cinema Department at the State University of New York at Binghamton. He is editor of the book *Carolee Schneemann: Unforgivable*.

### Contributors

Noelani Arista, Nicky Case, Sasha Costanza-Chock, Vafa Ghazavi, Kat Holmes, Joi Ito, Suzanne aka Kite, Cathryn Klusmeier, Jason Edward Lewis, Molly McCue, Archer Pechawis, Jaclyn Sawyer, Gary Zhexi Zhang, Snowieria Zhang

October | 6 x 9, 288 pp. | 64 illus.

**\$24.95T/£20.00 paper**  
978-0-262-53772-8

**\$45.00X/£35.00 cloth**  
978-0-262-04302-1

October Files

art

## The Barbarian Invasions

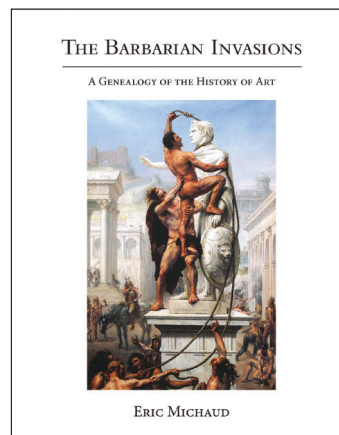
A Genealogy of the History of Art

**Éric Michaud**

translated by Nicholas Huckle

**How the history of art begins with the myth of the barbarian invasion—the romantic fragmentation of classical eternity.**

The history of art, argues Éric Michaud, begins with the romantic myth of the barbarian invasions. Artifacts of art



from then on would be considered as the natural product of “races” and “peoples” rather than the creation of individuals. The myth of the barbarian invasions achieved the fragmentation of classical eternity.

In this narrative, Michaud explains, local and historical particularities became weapons aimed at classicism’s universalism. The history of art linked its objects

with racial groups—denouncing or praising certain qualities as “Latin” or “Germanic.” Even today, Michaud points out, it is said that art best embodies the genius of peoples. In the globalized contemporary art market, the ethnic provenance of works—categorized as “African American,” “Latino,” or “Native American”—creates added value. The market displays the same competition of “races” that was present at the foundation of art history as a discipline.

**Éric Michaud** is Directeur d’études at the École des hautes études en sciences sociales, Paris, and a 2018–2019 Fellow at the Italian Academy at Columbia University.

November | 7 x 9, 288 pp. | 16 illus.

**\$35.00T/£28.00 cloth**  
978-0-262-04315-1

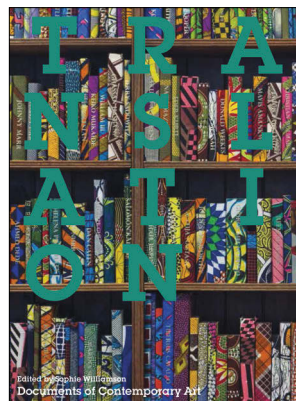
An October Book

## Translation

edited by **Sophie Williamson**

**Reflections on the cultural and political complexities of translation in global contemporary artistic practices.**

The movement of global populations, and subsequently the task of translation, underlies contemporary culture. Economic



and environmental migration, forced political exiles, and the plight of refugees are now superimposed upon the intricacies of ancient and modern diasporas, generations of colonization, and the transportation of slaves. This timely anthology considers translation's ongoing role in cultural navigation, empathy, and understanding disparate experiences. It explores the approaches of artists, poets, and theorists in negotiating increasingly protean identities

—from the intrinsic intimacy of language, to translation's embedded structures of knowledge production and interaction, to its limitations of expression, and, ultimately, its importance in a world of multiple perspectives.

**Sophie Williamson** is Programme Curator, Exhibitions, at Camden Arts Centre, London. She has written for *frieze*, *Art Monthly*, and *Aesthetica*, and was the first recipient of the Gasworks Curatorial Fellowship in 2016. She completed a research residency at SOMA, Mexico City, through which she built a body of research on cultural translation and molecular curation.

### Artists surveyed include

Meric Algün, Geta Brătescu, Jesse Darling, Chohreh Feyzjdjou, Susan Hiller, Teresa Margolles, Shirin Neshat, Hélio Oiticica, Pratchaya Phinthong, Kurt Schwitters, Yinka Shonibare, Erika Tan, Kara Walker, Wu Tsang

### Writers include

Hannah Arendt, James Baldwin, Walter Benjamin, Judith Butler, Luis Camnitzer, Jean Fisher, Stuart Hall, bell hooks, Sarat Maharaj, Martha Rosler, Bertrand Russell, Simon Sheikh, Gayatri Spivak, Hito Steyerl, Lawrence Venuti

October | 5 3/8 x 8 1/4, 240 pp.

**\$24.95T paper**

978-0-262-53792-6

Documents of Contemporary Art series

Copublished with Whitechapel Gallery, London

Not for sale in the UK and Europe

## Perspecta 52

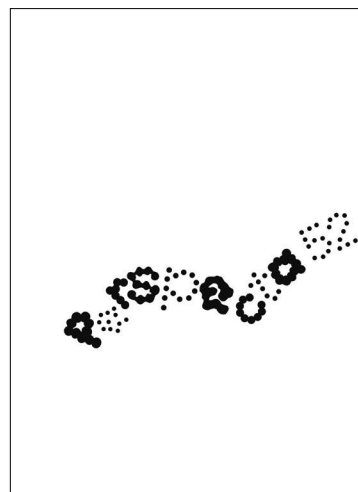
Ensemble

**The Yale Architectural Journal**

edited by Charlotte Algie and Alicia Pozniak

**Considering a redefinition of global space.**

This fifty-second issue of *Perspecta*—the oldest and most distinguished student-edited architectural journal in America—frames



speculation about a possible architecture of the city in a new continuum of the political and architectural histories of style. The cohort of cross-disciplinary contemporary speculations included in this issue encompasses writers in theories of global architectural history, literary theory, political theory, and nascent urban studies. They seek, through examinations of diverse geographic and cultural case studies, largely un-

studied previously, to establish the generative and projective basis for a redefinition of global public space.

**Charlotte Algie** is a graduate of the Yale School of Architecture and a designer based in New York City. **Alicia Pozniak** is a graduate of the Yale School of Architecture and a designer based in Sydney.

### Contributors

Hayden Bassett, Anya Bokov, Kim Bowes, Alex Bremner, Matteo Burioni, Swati Chattopadhyay, Jean-Louis Cohen, Mark Crinson, Nandini Das, Arko Datto, Sami Henni, Heyward Hart, Mark Jarzombek, Vladimir Kulić, Jimenez Lai, Hannah Le Roux, John Loring, Zahra Malkani and Shahana Rajani, Emily Mann, Christina Maranci, Edward Mitchell, Brian Norwood, Itohan Oyasimwese, Cristina Osswald, Curtis Roth, Tapati Guha-Thakurta, Hans Tursack, Yasmin Vobis and Aaron Forrest,

August | 9 x 12, 320 pp. | 16 color illus., 315 b&w illus.

**\$29.95T/£22.50 paper**

978-0-262-53787-2

## Six Impossible Things

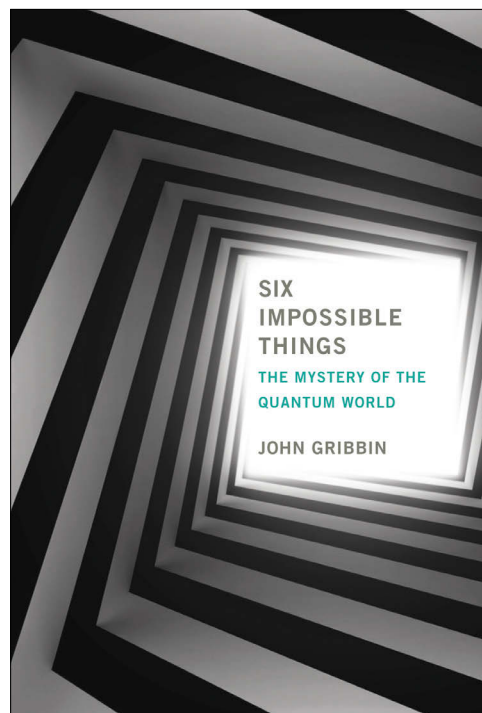
The Mystery of the Quantum World

**John Gribbin**

Rules of the quantum world seem to say that a cat can be both alive and dead at the same time and a particle can be in two places at once. And that particle is also a wave; everything in the quantum world can be described in terms of waves—or entirely in terms of particles. These interpretations were all established by the end of the 1920s, by Erwin Schrödinger, Werner Heisenberg, Paul Dirac, and others. But no one has yet come up with a common sense explanation of what is going on. In this concise and engaging book, astrophysicist John Gribbin offers an overview of six of the leading interpretations of quantum mechanics.

Gribbin calls his account “agnostic,” explaining that none of these interpretations is any better—or any worse—than any of the others. Gribbin presents the Copenhagen Interpretation, promoted by Niels Bohr and named by Heisenberg; the Pilot-Wave Interpretation, developed by Louis de Broglie; the Many Worlds Interpretation (termed “excess baggage” by Gribbin); the Decoherence Interpretation (“incoherent”); the Ensemble “Non-Interpretation”; and the Timeless Transactional Interpretation (which theorized waves going both forward and backward in time). All of these interpretations are crazy, Gribbin warns, and some are more crazy than others—but in the quantum world, being more crazy does not necessarily mean more wrong.

**John Gribbin**, described by the *Spectator* as “one of the finest and most prolific writers of popular science around,” is the author of *In Search of Schrödinger’s Cat*, *The Universe: A Biography*, *13.8: The Quest to Find the True Age of the Universe and the Theory of Everything*, and other books. He is a Visiting Fellow in Astronomy at the University of Sussex, UK.



**A concise and engaging investigation of six interpretations of quantum physics.**

October  
5 3/8 x 8, 96 pp.  
12 illus.

**\$19.95T/£14.99 cloth**  
978-0-262-04323-6

**For sale in US, Canada, and the Philippines only**





**A photographic journey  
through the architecture  
of North Korea's  
“model” utopia.**

October  
8 1/4 x 7 1/4, 224 pp.  
200 color illus.

**\$29.95T cloth**  
978-0-262-04333-5

**For sale in North America only**

## Model City

Pyongyang

**Cristiano Bianchi and Kristina Drapić**

preface by Pico Iyer

The story of Pyongyang is unique even in the annals of model cities and modernist utopias. Entirely rebuilt after the Korean War, North Korea's capital city was planned and fully implemented to embody a single ideological vision. This extraordinary, richly illustrated book takes readers on a photographic journey through the architecture of North Korea's “model” utopia.

Built as an ideological guide for its citizens, Pyongyang displays a unique architectural cohesion and narrative. From the city's large-scale monumental axes to its symbolic sports halls and experimental housing, *Model City* offers comprehensive visual access to Pyongyang's restricted buildings. The architecture of Pyongyang exists within a culture that favors construction and renewal over historical preservation, and in recent years many buildings have been redeveloped to

remove interior features or render facades unrecognizable. Often kitschy, colorful, and dramatic, Pyongyang's architecture makes it difficult to distinguish between reality and theater. As befits a culture that has carefully crafted its own narrative, the backdrop of each photograph in *Model City* has been replaced with a color gradient, evoking the pastel skies of North Korea's propaganda posters.

*Model City* features two hundred color illustrations of buildings rarely seen by non-North Koreans, diagrams and architectural drawings that reveal the planning behind the city's elaborate symbolism, and texts by experts on Korean architecture—including an excerpt from *On Architecture* by Kim Jong-il, father of the current leader Kim Jong-un.

**Cristiano Bianchi** and **Kristina Drapić** are Italian architects based in Beijing. They made their first visit to Pyongyang in 2015. Their research has been supported by Koryo Studio and Korea Cities Federation.

# An Underground Guide to Sewers

or: Down, Through, and Out in Paris, London, New York, &c.

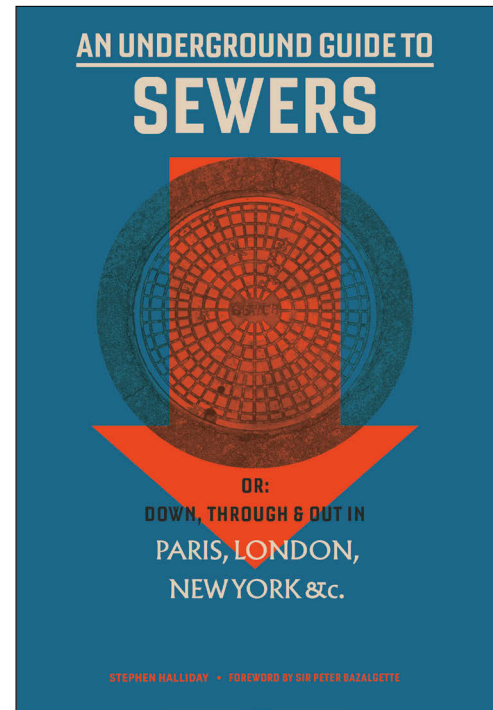
**Stephen Halliday**

foreword by Sir Peter Bazalgette

The sewer, in all its murkiness, filthiness, and subterranean seclusion, has been an evocative (and redolent) literary device, appearing in works by writers ranging from Charles Dickens to Graham Greene. This entertaining and erudite book provides the story behind, or beneath, these stories, offering a global guide to sewers that celebrates the magnificently designed and engineered structures that lie underneath the world's great cities. Historian Stephen Halliday leads readers on an expedition through the execrable evolution of waste management—the open sewers, the cesspools, the nightsoil men, the scourge of waterborne diseases, the networks of underground piping, the activated sludge, the fetid fatbergs, and the sublime super sewers.

Halliday begins with sanitation in the ancient cities of Mesopotamia, Greece, and Imperial Rome, and continues with medieval waterways (also known as “sewage in the street”); the civil engineers and urban planners of the industrial age, as seen in Liverpool, Boston, Paris, London, and Hamburg; and, finally, the biochemical transformations of the modern city. The narrative is illustrated generously with photographs, both old and new, and by archival plans, blueprints, and color maps tracing the development of complex sewage systems in twenty cities. The photographs document construction feats, various heroics and disasters, and ingenious innovations; new photography from an urban exploration collective offers edgy takes on subterranean networks in cities including Montreal, Paris, London, Berlin, and Prague.

**Stephen Halliday** is the author of *Water: A Turbulent History*, *Amazing and Extraordinary London Underground Facts*, and *The Great Stink: Sir Joseph Bazalgette and the Cleansing of the Victorian Metropolis*.

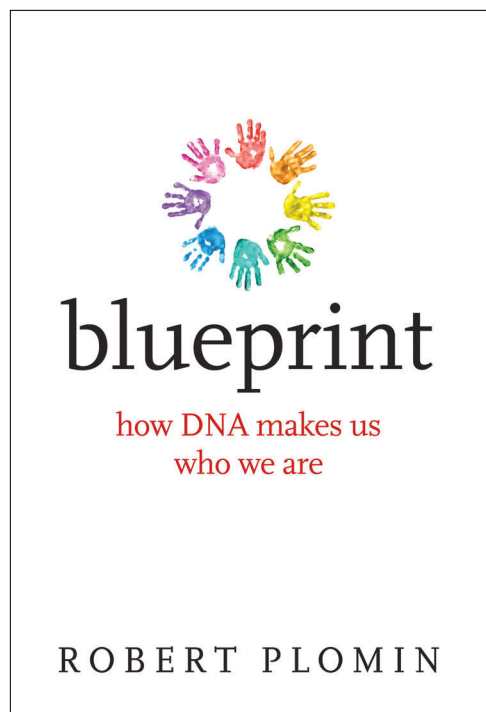


**A global guide to sewers that celebrates the magnificently designed and engineered structures beneath the world's great cities.**

November  
6 3/4 x 9 3/4, 256 pp.  
450 color illus.

**\$34.95T cloth**  
978-0-262-04334-2

**For sale in North America only**



**A top behavioral geneticist makes the case that DNA inherited from our parents at the moment of conception can predict our psychological strengths and weaknesses.**

August  
5 3/8 x 8, 296 pp.  
**\$17.95T paper**  
978-0-262-53798-8

cloth 2018  
978-0-262-03916-1

**Not for sale in UK or Commonwealth Countries**

## Blueprint

How DNA Makes Us Who We Are

**Robert Plomin**

with a new afterword

In *Blueprint*, behavioral geneticist Robert Plomin describes how the DNA revolution has made DNA personal by giving us the power to predict our psychological strengths and weaknesses from birth. A century of genetic research shows that DNA differences inherited from our parents are the consistent life-long sources of our psychological individuality—the blueprint that makes us who we are. Plomin reports that genetics explains more about the psychological differences among people than all other factors combined. Nature, not nurture, is what makes us who we are. Plomin explores the implications of these findings, drawing some provocative conclusions—among them that parenting styles don't really affect children's outcomes once genetics is taken into effect. This book offers readers a unique insider's view of the exciting synergies that came from combining genetics and psychology.

**Robert Plomin** is Professor of Behavioural Genetics at the Institute of Psychiatry, Psychology and Neuroscience at King's College London. He previously held positions at the University of Colorado Boulder and Pennsylvania State University. He was elected a Fellow of the Academy of Medical Sciences and of the British Academy for his twin studies and his groundbreaking work in behavioral genetics. He is the author or coauthor of many books, including *G Is for Genes: The Impact of Genetics on Education and Achievement* (with Kathryn Asbury).

"Persuasive . . . You can't read the book without seeing the world afresh."

—**Best Books of 2018, the *Guardian***

"A clear and engaging explanation of one of the hottest (and most interesting) fields in science, by perhaps its most distinguished practitioner."

—**Steven Pinker, Johnstone Professor of Psychology, Harvard University; author of *The Blank Slate* and *Enlightenment Now***

art

## Mark Leckey

*Fiorucci Made Me Hardcore*

Mitch Speed

In 1999, the British artist Mark Leckey released his video-montage *Fiorucci Made Me Hardcore*, a dreamscape vignette that communes with the rapturous promises of youth. Putting archive material to use, Leckey entwined footage of underground dance and street culture in Britain with audio gifted and recorded in the artist's studio. In this illustrated study, the first comprehensive examination of the work, Mitch Speed argues that by interweaving personal and collective memory, this work gives voice to the complexities of class and cultural transformation during Britain's Thatcherite era. Oscillating between local and expansive resonances, *Fiorucci Made Me Hardcore* takes form as a homage, love letter, and work of criticism that eschews analysis, instead incanting the deeper implications of its subject.

**Mitch Speed** is a contributing editor for *Momus* in Berlin. His writing has appeared in *Frieze*, *Camera Austria*, *Turps*, and *Canadian Art*. From 2011 until 2014, he was founder and coeditor of *Setup*, a journal of contemporary art and writing published by Publication Studio.

Mark Leckey

## *Fiorucci Made Me Hardcore*

Mitch Speed



Afterall Books: One Work

**An illustrated examination  
of Mark Leckey's celebrated  
video-montage.**

September  
6 x 8 1/2, 96 pp.  
32 color plates

**\$19.95T/£14.99 paper**

978-1-84638-207-9

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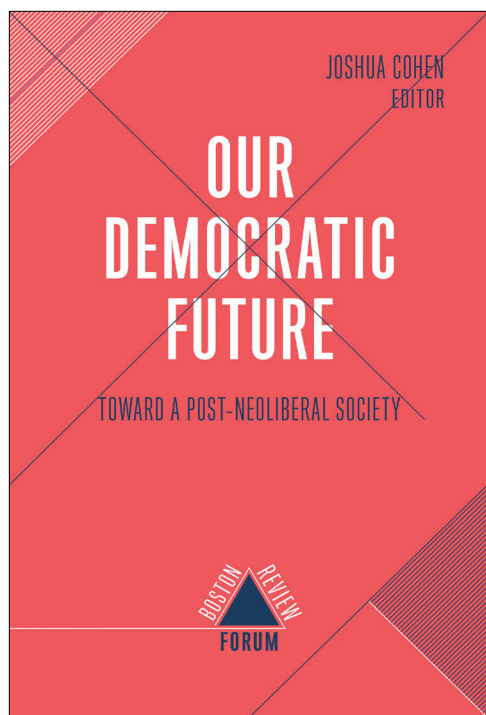
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Olivier Richon



Afterall Books: One Work



**How we can look beyond the  
tyranny of market logic in our  
public lives to reimagine the  
fundamentals of democracy.**

August  
6 x 9, 128 pp.

**\$16.00T/£12.99 paper**  
978-1-946511-45-4

Distributed for Boston Review

## Our Democratic Future

Toward a Post-Neoliberal Society

**edited by Joshua Cohen**

Popular books and articles warn of democracy's demise, and many are understandably skeptical about American society's future prospects. *Our Democratic Future* is grounded in the idea that a democratic future is possible, but that it depends on looking beyond the tyranny of market logic in our public lives and policy solutions and returning to basics. The contributors take as their starting point debates about fundamental values, principles, and democratic institutions. Who is a member of the polity? What do we owe each other?

Conceived by the renowned political philosopher Joshua Cohen, this collection brings together some of our most promising public intellectuals to reimagine the fundamentals of democracy: What might it look like, over the next generation, to have a society of equals—religiously pluralistic and multiracial—whose members are assured the rudiments of a decent life, have meaningful work, cooperate on fair terms, and argue together about a common future?

Foundational and constructive, *Our Democratic Future* explores potential policy options on six tentpole themes: civic membership and political boundaries; equality, fair opportunity, and social mobility; concentrated economic power, its roots, consequences, and remedies; democracy, information, and digital technologies; climate change; and new forms of multiracial politics.

**Joshua Cohen** is Coeditor-in-Chief of *Boston Review*, member of the faculty of Apple University, and Distinguished Senior Fellow in Law, Philosophy, and Political Science at the University of California, Berkeley.

### Contributors include

Danielle Allen, Henry Farrell, Adom Getachew, Bruce Schneier



## Allies

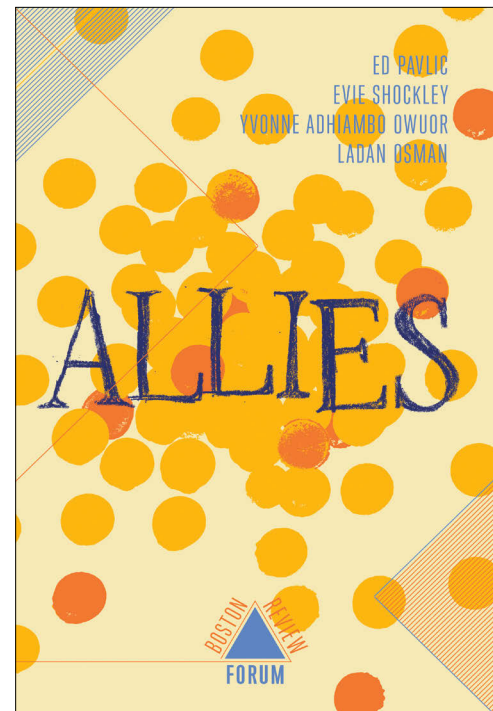
edited by Ed Pavlič, Evie Shockley,  
Yvonne Adhiambo Owuor, and Ladan Osman

How do we know who is on our side? Is it possible for someone who is not like us to share our hopes? Can links forged by empathy or mutual interest match those created by shared experience? What can we gain from alliances that we cannot achieve on our own?

These are difficult questions to answer even in intimate settings, and more so in arenas of cultural and political struggle. Through original poetry, fiction, and cultural criticism from both established writers and newcomers, *Allies* offers unique insights into issues of trust, bridge-building, difference, and betrayal. Drawing on the prophetic power of the imagination to conjure both the possible dangers and life-giving possibilities of alliances—be they political, private (such as marriage), therapeutic, or even aesthetic (between readers and writers, for example)—*Allies* will be essential reading for our times.

*Allies* is the first publication of *Boston Review*'s newly inaugurated Arts in Society department. A radical revisioning of the magazine's poetry and fiction, the department unites them—along with cultural criticism and belles lettres—into a project that explores how the arts can speak directly to the most pressing political and civic concerns of our age, from growing inequality and gender and racial regimes to a disempowered electorate and a collapsing natural world.

**Ed Pavlič** is the author of *Live at the Bitter End*; *Who Can Afford to Improvise?*; *James Baldwin and Black Music*; *the Lyric and the Listener*; *Let's Let That Be Not Yet: Inferno*; and other books. He is Distinguished Research Professor in the English Department and in the Institute for African American Studies at the University of Georgia. **Evie Shockley** is an American poet and author of the poetry collections *a half-red sea*, *the new black* and *semiautomatic*, a finalist for the 2019 Pulitzer Prize in Poetry. She is Professor of English at Rutgers University. **Yvonne Adhiambo Owuor** is a recipient of the Caine Prize for African Writing and author of the novels *Dust* and *The Dragonfly Sea*. **Ladan Osman** is the author of *Exiles of Eden* and won the Sillerman First Book Prize for *The Kitchen Dweller's Testimony*.



Original poetry, fiction,  
and cultural criticism explore  
issues of trust, bridge-building,  
difference, and betrayal,  
both political and private.

November  
6 x 9, 128 pp.

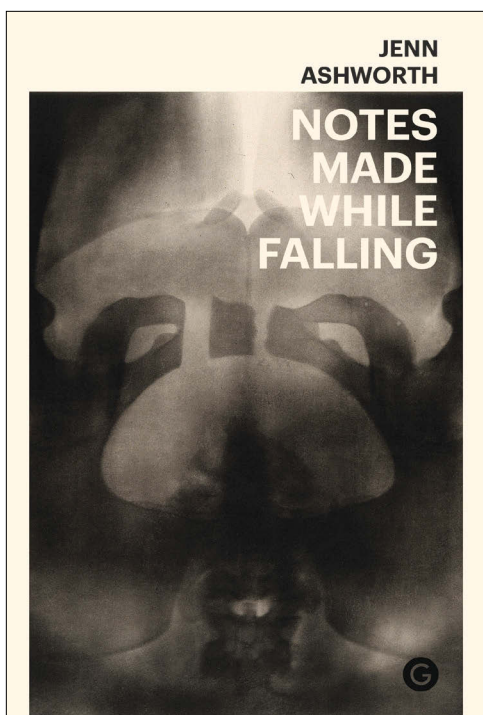
**\$16.00T/£12.99 paper**  
978-1-946511-49-2

Distributed for Boston Review

literature

## Notes Made While Falling

Jenn Ashworth



**A genre-bending meditation  
on sickness, spirituality,  
creativity, and the redemptive  
powers of writing.**

October  
5 3/8 x 8, 200 pp.  
1 illus.

**\$24.95T/£20.00 cloth**  
978-1-912685-19-6

Distributed for Goldsmiths Press

*Notes Made While Falling* is both a genre-bending memoir and a cultural study of traumatized and sickened selves in fiction and film. It offers a fresh, visceral, and idiosyncratic perspective on creativity, spirituality, illness, and the limits of fiction itself. At its heart is a story of a disastrously traumatic childbirth, its long aftermath, and the out-of-time roots of both trauma and creativity in an extraordinary childhood.

Moving from fairgrounds to Agatha Christie, from literary festivals to neuroscience and the Bible, from Chernobyl to King Lear, Ashworth takes us on a fantastic journey through familiar landscapes transformed through unexpected encounters and comic combinations. The everyday provides the ground for the macabre and the absurd, as the narration twists and stretches time. Hovering on the edge of madness, writing, it seems, might keep us sane—or might just allow us to keep on living.

In *Notes Made While Falling*, Ashworth calls for a redefinition of the creative work of thinking, writing, teaching, and being, and she underlines the necessity of a fearlessly compassionate and empathic attention to vulnerability and fragility.

**Jenn Ashworth** is a Fellow of the Royal Society of Literature and author of the novels *A Kind of Intimacy*, *Cold Light*, *The Friday Gospels*, and *Fell*. She is Senior Lecturer in the Department of English Literature and Creative Writing at Lancaster University.

# Phone & Spear

A Yuṭa Anthropology

Miyarrka Media

*Yuṭa* is the Yolṣu word for new. *Phone & Spear: A Yuṭa Anthropology* is a project inspired by the gloriously cheeky and deeply meaningful audiovisual media made with and circulated by mobile phones by an extended Aboriginal family in northern Australia. Building on a ten-year collaboration by the community-based arts collective Miyarrka Media, the project is an experiment in the anthropology of co-creation. It is a multivoiced portrait of an Indigenous society using mobile phones inventively to affirm connections to kin and country amid the difficult and often devastating circumstances of contemporary remote Aboriginal life.

But this is not simply a book about Aboriginal art, mobile phones, and social renewal. If old anthropology understood its task as revealing one world to another, *yuṭa* anthropology is concerned with bringing different worlds into relationship. Following Yolṣu social aesthetics—or what Miyarrka Media translate as “the law of feeling”—the book is a relational technology in its own right: an object that combines color, pattern, and story to bring once distant worlds into new sensuously mediated connections.

**Miyarrka Media** is an Indigenous arts collective in northern Australia, led by Dhalwaṇu elder **Paul Gurrumuwuy** and academic and filmmaker **Jennifer Deger**, who has collaborated on Yolṣu media projects for more than twenty-five years. Their work has been screened and exhibited in the United States, Europe, Australia, and Taiwan. Recent projects include the films *Ringtone* and *Manapanmirr*, in *Christmas Spirit* and the exhibitions *Christmas Birrimbirr*, *Gapuwiyak Calling*, and *Warwuyu (Worry)*.



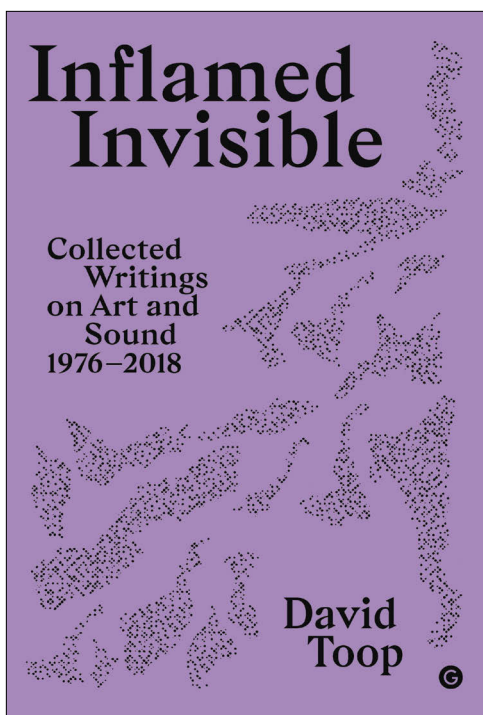
**A visually striking intercultural exploration of the use of mobile phones in Aboriginal communities in Australia.**

October  
6 1/2 x 9, 272 pp.  
160 color photographs

**\$21.95T/£16.99 paper**

978-1-912685-18-9

Distributed for Goldsmiths Press



**A rich collection of essays  
tracing the relationship  
between art and sound.**

November  
6 x 9, 280 pp.

**\$30.00T/£22.50 cloth**

978-1-912685-16-5

Sonics series

Distributed for Goldsmiths Press

## Inflamed Invisible

Collected Writings on Art and Sound, 1976–2018

**David Toop**

In the 1970s David Toop became preoccupied with the possibility that music was no longer bounded by formalities of audience: the clapping, the booing, the short attention span, the demand for instant gratification. Considering sound and listening as foundational practices in themselves leads music into a thrilling new territory: stretched time, wilderness, video monitors, singing sculptures, weather, meditations, vibration and the interior resonance of objects, interspecies communications, instructional texts, silent actions, and performance art.

Toop sought to document the originality and unfamiliarity of this work from his perspective as a practitioner and writer. The challenge was to do so without being drawn back into the domain of music while still acknowledging the vitality and hybridity of twentieth-century musics as they moved toward art galleries, museums, and site-specificity. Toop focused on practitioners, whose stories are as compelling as the theoretical and abstract implications of their works.

*Inflamed Invisible* collects more than four decades of David Toop's essays, reviews, interviews, and experimental texts, drawing us into the company of artists and their concerns, not forgetting the quieter, unsung voices. The volume is an offering, an exploration of strata of sound that are the crossing points of sensory, intellectual, and philosophical preoccupations, layers through which objects, thoughts and air itself come alive as the inflamed invisible.

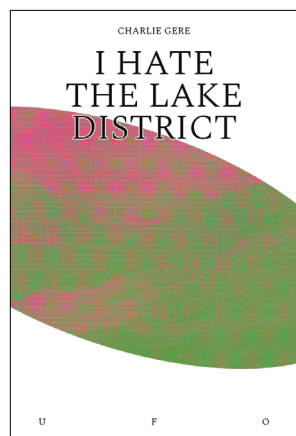
**David Toop** is a musician, writer, and Professor of Audio Culture and Improvisation at the London College of Communication, University of the Arts London. He is the author of *Ocean of Sound*, *Sinister Resonance*, *Into the Maelstrom*, and other books.

## I Hate the Lake District

Charlie Gere

**An alternative view of the North West of England that delves into the region's stranger past.**

*I Hate the Lake District* offers a different vision of the rural environment from those found in much contemporary nature writing.



Based on the author's trips around North West England, the book engages with nuclear power and nuclear war, slavery, imperialism, ghosts, love, God, cockroaches, and the sheer violence and contingency of "nature" itself—of which the human presence is merely a part. Each chapter starts with an account of a visit to a place in this remote part of England, the deep north, but digresses and wanders through multifarious themes and subjects.

Among the sites Gere visits are the defunct nuclear power station at Sellafield, home of all British nuclear waste; Lake Coniston, where Donald Campbell died trying to break the water speed record; Hadrian's Wall, furthestmost reach of the Roman Empire; the mysterious and deathly Morecambe Bay; sites of slavery in the North West; places where UFOs have been sighted, avant-garde artists created work, and Islamic terrorists trained; shantytowns where the navvies who built the railways lived with their families; and even the remains of Blobbyland in Morecambe.

In *I Hate the Lake District*, Gere challenges the bourgeois pastoralism of popular nature writing and reveals the landscape of North West England as profoundly unnatural and strange.

**Charlie Gere** is Professor of Media Theory and History in the Lancaster Institute for Contemporary Arts, Lancaster University. He is the author of *Digital Culture; Art, Time, and Technology*; and *Unnatural Theology: Religion, Art, and Media after the Death of God*.

October | 5 3/8 x 8, 190 pp.

**\$15.95T/£12.99 paper**

978-1-912685-11-0

Unidentified Fictional Objects series

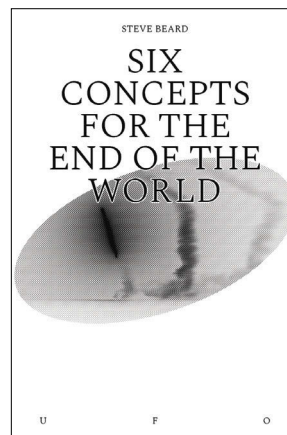
Distributed for Goldsmiths Press

## Six Concepts for the End of the World

Steve Beard

**A navigational aid to the apocalypse.**

Steve Beard's *Six Concepts for the End of the World* mixes scientific research with experimental fiction to produce a manual for



the apocalypse. The author examines six disciplines—technology, sociology, geography, psychology, theology, and narratology—and for each one creates a fictional scenario that both reflects and energizes the research, all under the guiding light of the philosopher Paul Virilio's theories. This approach allows Beard to create one surprising idea after another: Hollywood viewed as a research and development lab for the end times, a first-person account of a UFO abduction, a

blog on the disappearance of the Malaysian Airlines flight 370, a voice-over for an imaginary film by a doomsday cult member.

Highly original in both form and content, the book surprises and delights in its scope. The approach is multidisciplinary and multidirectional, and Beard's exploration ranges over many areas and themes, always bringing distinctive insights to bear. *Six Concepts for the End of the World* is an expertly guided tour through the author's imagination, and toward the end of the world.

**Steve Beard** is the author of various speculative novels and experimental fictions, including *Meat Puppet Cabaret*. He has been called "an uncannily accurate interpreter of Paul Virilio."

September | 5 3/8 x 8, 190 pp.

**\$15.95T/£12.99 paper**

978-1-912685-09-7

Unidentified Fictional Objects series

Distributed for Goldsmiths Press



art

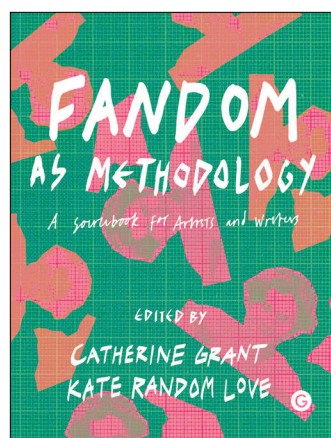
## Fandom as Methodology

A Sourcebook for Artists and Writers

edited by Catherine Grant and Kate Random Love

**An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts.**

*Fandom as Methodology* examines fandom as a set of practices for approaching and writing about art. The collection includes



experimental texts, autobiography, fiction, and new academic perspectives on fandom in and as art. Key to the idea of “fandom as methodology” is a focus on the potential for fandom in art to create oppositional spaces, communities, and practices, particularly from queer perspectives, but also through transnational, feminist and artist-of-color fandoms. The book provides a range of examples of artists and writers

working in this vein, as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history.

*Fandom as Methodology* proposes that many artists and art writers already draw on affective strategies found in fandom. With the current focus in many areas of art history, art writing, and performance studies around affective engagement with artworks and imaginative potentials, fandom is a key methodology that has yet to be explored.

**Catherine Grant** is a Senior Lecturer in the Art and Visual Cultures Departments at Goldsmiths, University of London. She is the coeditor of *Girls! Girls! Girls!* and *Creative Writing and Art History*. **Kate Random Love** is an independent art historian and writer.

November | 7 x 9, 304 pp. | 32 color illus., 35 b&w illus.

**\$35.00S/£28.00 cloth**

978-1-912685-13-4

Distributed for Goldsmiths Press

science, technology, and society | economics

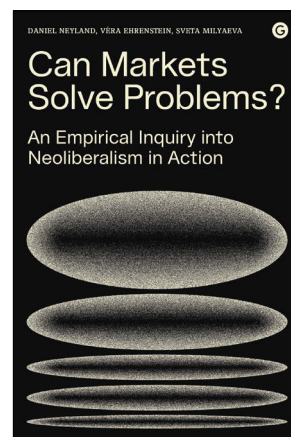
## Can Markets Solve Problems?

An Empirical Inquiry into Neoliberalism in Action

Daniel Neyland, Véra Ehrenstein, and Sveta Milyaeva

**A provocative analysis of market-based interventions into public problems and their consequences.**

Market-based interventions have been used in attempts to solve numerous public problems, from education to healthcare and



from climate change to privacy. Scholars have responded persuasively through critiques of neoliberalism. In *Can Markets Solve Problems?* Daniel Neyland, Véra Ehrenstein, and Sveta Milyaeva propose a different route forward.

There is no single entity knowable as “the market,” the authors argue. Instead, they examine in detail the devices, relations, and practices that underpin these market-based interventions. Drawing on recent work in science and technology

studies (STS), each chapter focuses on a different intervention and critically explores the market sensibility around which it is organized. Trade and exchange, competition, property and ownership, and investment and return all become the focus of a thorough exploration of what it means to intervene in public problems, how problems are composed, and how solutions are continually reworked.

*Can Markets Solve Problems?* offers the first book-length STS enquiry into markets and public problems. Weaving together rich empirical descriptions and conceptual discussions, the book provides in-depth insights into the workings of these markets, their continuous evolution, and their consequences.

**Daniel Neyland** is Professor of Sociology at Goldsmiths, University of London. **Véra Ehrenstein** is Research Fellow at the Institute of Advanced Studies, University College London. **Sveta Milyaeva** is Lecturer in Sociology at Bristol University.

October | 5 3/8 x 8, 336 pp.

**\$30.00S/£22.50 cloth**

978-1-912685-15-8

PERC Papers

Distributed for Goldsmiths Press

*fiction*

## Sleeveless

Fashion, Image, Media, New York 2011–2019

**Natasha Stagg**

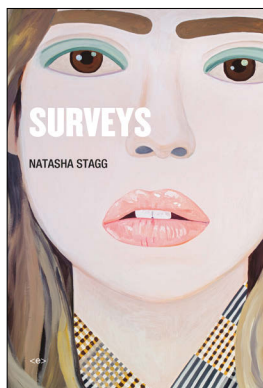
We were supposed to meet Rose McGowan at Café d'Alsace after the party, but she cancelled at the last minute. I saw on Twitter that she had been hit with a drug possession charge, which she insisted was a scheme to keep her Weinstein dirt quiet. I hadn't even read her Weinstein story...

I still wanted to know that the articles were being published, and in large quantities, but reading stories of abuse and humiliation was as stupefying as a hangover. I didn't feel empowered; I only felt more hopeless. I wanted to watch the patriarchy go up in flames, but I wasn't excited about what was being pitched to replace it. If we got all of it out in the open, what would we have left? My fear was that guilt would destroy the classics and there'd be no one left to fuck. All movies would be as low-budget and as puritanical as the stuff they play on Lifetime, all of New York would look like a Target ad, every book or article would be a cathartic tell-all, and I'd be sexually frustrated but too ashamed to hook up with assholes, or even to watch porn.

—from *Sleeveless*

Eve Babitz meets Roland Barthes in *Sleeveless*, Natasha Stagg's follow up to *Surveys*, her 2016 novel about internet fame. Composed of essays and stories commissioned by fashion, art, and culture magazines, *Sleeveless* is a scathing and sensitive report from New York in the 2010s. During those years, Stagg worked as an editor for *V* magazine and as a consultant, creating copy for fashion brands. Through these jobs, she met and interviewed countless industry luminaries, celebrities, and artists, and learned about the quickly evolving strategies of branding. In *Sleeveless*, she exposes the mechanics of personal identity and its monetization that propelled the narrator of *Surveys* from a mall job in Tucson to international travel and internet fame.

**Natasha Stagg** is the author of *Surveys: A Novel* (Semiotext(e)). Her work has appeared in *Artforum*, *Bookforum*, *Texte Zur Kunst*, *n+1*, *Spike Art*, *Flash Art*, *Dazed*, *V*, *Vice*, *032c*, and other publications.



October  
5 3/8 x 8, 240 pp.

**\$16.95T/£13.99 paper**  
978-1-63590-096-5

Native Agents series

Distributed for Semiotext(e)

*Also available*

**Surveys**

Natasha Stagg

\$15.95T/£12.99 paper  
978-1-58435-178-8

Native Agents series

Distributed for Semiotext(e)

political theory | cultural studies

## The Cybernetic Hypothesis

**Tiqqun**

translated by Robert Hurley

**An early text from Tiqqun that views cybernetics as a fable of late capitalism, and offers tools for the resistance.**

This early Tiqqun text has lost none of its pertinence. *The Cybernetic Hypothesis* presents a genealogy of our “technical” present that doesn’t point out the political and ethical dilemmas embedded in it as if they were puzzles to be solved, but rather unmasks an enemy force to be engaged and defeated. Cybernetics in this context is the *teknè* of threat reduction, which unfortunately has required the reduction of a “disturbing” humanity to packets of manageable information. According to the authors, cybernetics is the latest master fable, welcomed at a certain crisis juncture in late capitalism.

The “cybernetic hypothesis” is strategic. Readers of this little book are not likely to be naive. They may be already looking, at least in their heads, for a weapon, for a counter-strategy. Tiqqun here imagines an unbearable disturbance to a System that can take only so much: only so much desertion, only so much destituent gesture, only so much guerilla attack, only so much wickedness and joy.

**Tiqqun** is a French collective of authors and activists formed in 1999. The group published two journal volumes in 1999 and 2001 (in which the collective author “The Invisible Committee” first appeared) as well as the books *Introduction to Civil War*, *Preliminary Materials for a Theory of the Young-Girl*, and *This Is Not a Program* (all published by Semiotext(e)).

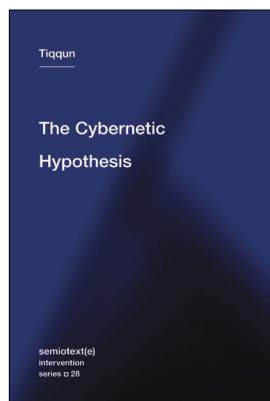
October | 4 1/2 x 7, 144 pp.

**\$13.95T/£10.99 paper**

978-1-63590-092-7

Intervention Series

Distributed for Semiotext(e)



literature

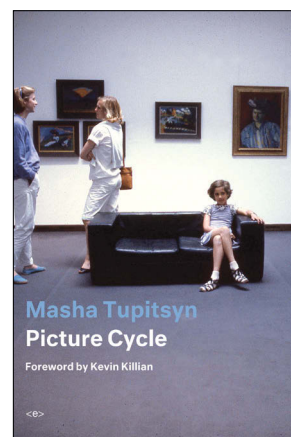
## Picture Cycle

**Masha Tupitsyn**

foreword by Kevin Killian

**A multigenre investigation of the personal and cultural annals of memory, identity, and spectatorship, both on and off the screen.**

With her debut collection *Beauty Talk & Monsters* (2007), Masha Tupitsyn melded film criticism, philosophy, and autobiography.



*Picture Cycle* continues Tupitsyn’s multigenre investigation of the personal and cultural annals of memory, identity, and spectatorship, both on and off the screen. Composed over a ten-year period, *Picture Cycle* is a pioneering collection with sharp and knowing vignette-like essays that create a critical autobiography of the daily images in our lives. Deftly covering a range of theoretical and cinematic frameworks, Tupitsyn traces here the quickly vanishing line between

onscreen and offscreen, predigital and postdigital. The result is a unique intellectual study of the uncanny formation of our life’s biographies through images.

**Masha Tupitsyn**, a writer, critic, and multimedia artist, teaches film and literature at the New School. She is the author of *Like Someone in Love: An Addendum to Love Dog*, *Love Dog*, *LACONIA: 1,200 Tweets on Film*, and *Beauty Talk & Monsters* (Semiotext(e)), and coeditor of the anthology *Life As We Show It: Writing on Film*. Her 24-hour film *Love Sounds* is an audio-essay and history of love in English-speaking cinema. Her ongoing essay film *DECADES* is a history of cinematic sound and scores organized by decade.

November | 6 x 9, 296 pp. | 50 illus.

**\$17.95T/£13.99 paper**

978-1-63590-104-7

Active Agents series

Distributed for Semiotext(e)

fiction

## Depraved Indifference

Gary Indiana

introduction by A. S. Hamrah

**The third of Gary Indiana's famed crime trilogy tells a story inspired by the virtuoso con artist of mother-and-son criminals Sante and Kenneth Kimes.**

First published in 2001, *Depraved Indifference* is the third of Gary Indiana's famed crime trilogy now being reissued by Semiotext(e). Inspired by the virtuoso con artistry of mother-and-son criminals Sante and Kenneth Kimes, *Depraved Indifference* follows Evangeline Slote, a dead ringer for Elizabeth Taylor "so compulsive she grifts herself when she runs out of other people" through the circus of calamity that her compulsions invoke. Evangeline, or "Evelyn Carson," or "Princess Shah Shah," among other pseudonyms, accompanied by her alcoholic husband Warren and fanatically devoted son Devin, moves from Las Vegas to Hawaii to Nassau in a maelstrom of forgery and fraud that constantly threatens to come undone. When Warren dies, Evangeline and her son embark upon an ever more brazen series of grifts, frauds, and crimes. Thriving on chaos, a master of manipulation and seduction, Evangeline concocts the scheme to end all schemes—which may take a murder to complete.

Reminiscent of Nathanael West's *The Day of the Locust*, Indiana's scathing, insightful prose is a mirror to the empty landscape of American culture.

**Gary Indiana** is a novelist, playwright, critic, essayist, filmmaker, and artist. Hailed by the *Guardian* as "one of the most important chroniclers of the modern psyche," he published a memoir, *I Can Give You Anything But Love*, in 2015. He is also the author of *Three Month Fever: The Andrew Cunanan Story* and *Resentment: A Comedy* (both published by Semiotext(e)).

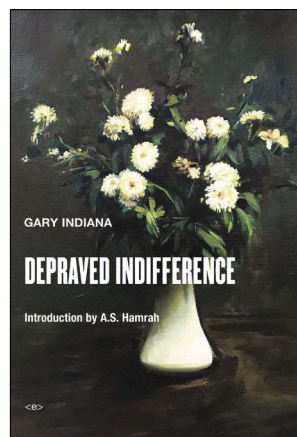
November | 6 x 9, 304 pp.

**\$15.95T paper**  
978-1-63590-108-5

Native Agents series

Distributed for Semiotext(e)

For sale in North America only



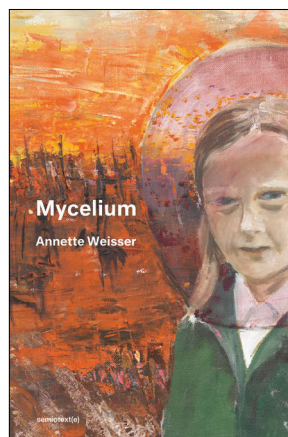
fiction

## Mycelium

Annette Weisser

**In a novel set against a transforming Berlin, an artist confronts a diagnosis of breast cancer.**

Going to openings and parties, setting up a studio and breaking up with her longtime boyfriend, Noora is living the post-art



school life in Berlin when, in 2005, she's diagnosed with breast cancer. Her entry into what she calls "Cancerland" forces her to question the assumptions by which she has lived her life so far. Uneasily, she realizes that the "relationships of the soul" she and her friends value over everything else might not be as indelible as family, after all.

In this sharp and picaresque first novel, conceptual artist Annette Weisser depicts the transformation of Berlin from the frontier city of the cold war to an international art hub as an analog and backdrop to the chaotic, corporeal transformation Noora undergoes through cancer and its treatments. Written in the casual, associative style of a female coming-of-age novel, *Mycelium* examines German trauma, art school dramas, and the inevitable parsing into winners and losers that members of her generation undergo as they enter their mid-thirties.

**Annette Weisser** is an artist and writer who lives in Berlin. From 2006 to 2019, she taught in the MFA program at Art Center College of Design in Pasadena. Her writings have appeared in *Die Zeit Online*, *Springerin*, *Texte zur Kunst*, *Afterall*, and other publications. She has had solo exhibitions at venues including Kunsthau Dresden, Westfälisches Landesmuseum, Münster, and Reception Gallery, Berlin.

November | 5 3/8 x 8, 136 pp.

**\$15.95T/£12.99 paper**  
978-1-63590-100-9

Native Agents series

Distributed for Semiotext(e)



social science | death and dying

## Doomed and Famous

Selected Obituaries

Adrian Dannatt

illustrated by Hugo Guinness

**An obituarist opens his archive to celebrate the obscure and the eccentric.**

In *Doomed and Famous*, an obituarist opens his archive in celebration of the most marginal and improbable characters, creating a meta-fiction of extinction and obscurity. For many decades Adrian Dannatt tracked and dredged the dead, with a macabre disregard for the etiquette of mortality. His specialty, much in demand among even the most mainstream publications, was to memorialize those whose eccentricity or criminality made them unlikely candidates for the fleeting immortality of a newspaper necrology. Dannatt maintained a veritable lust, perverse certainly, for capturing

and celebrating such wayward existences. This book is a selection of some of the best—meaning most improbable—of these miniature biographies.

Here is arranged an almost fictive cast of characters including an imaginary Sephardic count in Wisconsin, a sadomasochist collector of the world's rarest clocks, a discreet Cuban connoisseur of invisibility, an alcoholic novelist in Rio, a Warhol Superstar gone wrong, a leading downtown Manhattan dominatrix, a conceptual artist who blew up a museum, and many others. Dannatt terminates this volume with his own putative extinction, performing the difficult if not dangerous task of penning his personal life history and ultimate end.

**Adrian Dannatt** is a writer, curator, editor, and artist. His fiction and poetry has been published in anthologies including *Best British Short Stories* and *PEN New Poetry*, and his books include the *U.S. Holocaust Memorial Museum, Wirm Delvoye*, and most recently *Les Lalanne: In the Domain of Dreams*.

November | 5 3/8 x 8, 304 pp. | 20 illus.

**\$30.00T/£24.00 cloth**

978-0-9975674-7-2

Distributed for Sequence Press

Fall 2019 | mitpress.mit.edu

art theory | philosophy

## Matter and Form, Self-evidence and Surprise

On Jean-Luc Moulène's Objects

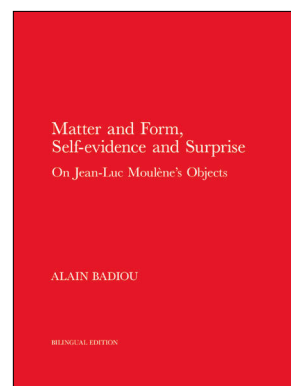
Alain Badiou

foreword by Miguel Abreu

translated by Robin Mackay

**The eminent French philosopher “dialecticizes” five of the artist Jean-Luc Moulène's objects with five conceptual formations from the history of Western philosophy.**

In this unique essay, first delivered as a lecture during a panel discussion with the artist and philosopher Reza Negarestani,



Alain Badiou identifies and “dialecticizes” five of the artist Jean-Luc Moulène's objects with five conceptual formations from the history of Western philosophy. Aristotle's complex of matter and form is called to mind to describe the inner logic of a hard foam sculpture. A bronze statue with holes activates Plato's notion of participation of the concrete world in the “injured Idea of the Beautiful.” A small metallic

and incomplete “angel” engages Leibniz's affirmation that “everything that exists is composed of an infinity of things.” Badiou's musings go on to pair a broken and repaired plastic chair with Victor Hugo; a “terrible” hand made of concrete with the Freudian unconscious; and a large-scale “red and blue monster” with rudimentary mechanisms of the Cartesian cogito, the famous “I think, therefore I am,” with unexpected inversions and variations.

Badiou refrains, of course, from claiming that Moulène thinks about any of these philosophers when making his specific works. What he points to, however, in this richly illustrated bilingual volume, is that the artist and his art are “on the side of philosophy.”

**Alain Badiou** is a French philosopher. He has published a number of major philosophical works, including *The Immanence of Truths*, the final installment of his *Being and Event* trilogy, released in French in 2018.

July | 6 x 8, 120 pp. | 57 color illus.

Bilingual edition: English/French

**\$20.00T/£14.99 cloth**

978-0-9975674-9-6

Distributed for Sequence Press



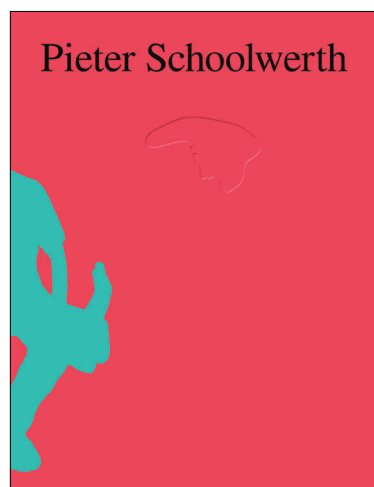
art

## Model as Painting

Pieter Schoolwerth

The first in-depth publication on the artist Pieter Schoolwerth's practice.

One of the clear characteristics of our digital age is that all things, even bodies, are suspended from their material sub-



stance. We as living beings are now confronting a structural split between the substance of things and their virtual double. Pieter Schoolwerth attempts to reverse this technocultural trend with his series of “in the last instance” paintings, in which the stuff of paint itself reappears only at the end of a complex, multimedia effort to produce a figurative picture.

*Model as Painting*

is the first in-depth publication on Schoolwerth's practice.

Conceived by Schoolwerth as a comprehensive overview of his work leading up to the “Model as Painting” series, and an analysis of the particular processes developed in this body of work, the volume was designed in collaboration with Tiffany Malakooti and offers richly illustrated ideas, critical essays, and documentation. An introductory text by the artist lays out the foundations of his painting processes, and the essays by art historian Molly Warnock and critic Peter Rostovsky respectively situate Schoolwerth's art produced over the last fifteen years, and set out to define his “practice [as] singular in its focus on language, labor, and the body's dispersal in today's technological landscape.”

**Pieter Schoolwerth** is an artist who lives and works in Brooklyn, New York. He has exhibited his work internationally for more than twenty years and has had one-person exhibitions at galleries in New York, Paris, Brussels, Milan, New Delhi, and elsewhere.

November | 9 x 11 3/4, 232 pp. | 204 color illus.

**\$40.00T/£30.00 paper**

978-1-7336281-2-9

Distributed for Sequence Press

photography

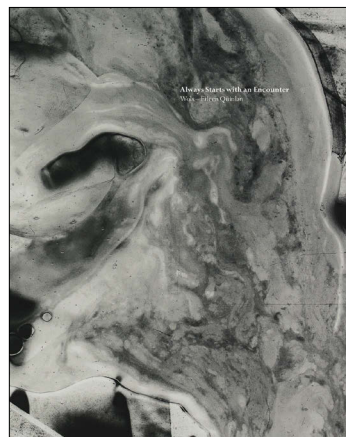
## Always Starts with an Encounter

Wols—Eileen Quinlan

edited by Helena Papadopoulos

An encounter across time and space between Wols, a pioneering artist of the early twentieth century, and Eileen Quinlan, a contemporary American artist.

Wols (1913–1951) was celebrated posthumously as one of the pioneering artists of the Art Informel movement. His distinctive



early photographic work of the 1930s is, however, very little known. In an unusual connection across time and space his work is discussed in relation to that of contemporary American artist Eileen Quinlan (b. 1972). This book, a companion to the exhibition *Always Starts with an Encounter: Wols—Eileen Quinlan*, curated by Helena Papadopoulos and organized by Radio Athènes at the Museum of Cycladic Art, Athens,

in 2016, further explores the relationship between the work of the two artists.

Spectral and suggestive, but also precise and factual, through an indexical structure, a variety of textual forms and inflections, different registers of images and textures, this richly illustrated book reflects on a circular idea of time as it wanders in the abstruse physicality of the photographic. It includes texts by Olivier Berggruen, Quinn Latimer, Helena Papadopoulos, and Laura Preston, as well as two interviews with Eileen Quinlan.

**Helena Papadopoulos** is a curator and writer based in Athens and founding director of Radio Athènes, Institute for the Advancement of Contemporary Visual Culture. She works closely with local and international artists, writers, curators, and institutions to produce exhibitions, performances, readings, and screenings in the fields of contemporary art, literature, philosophy, dance, and the applied arts.

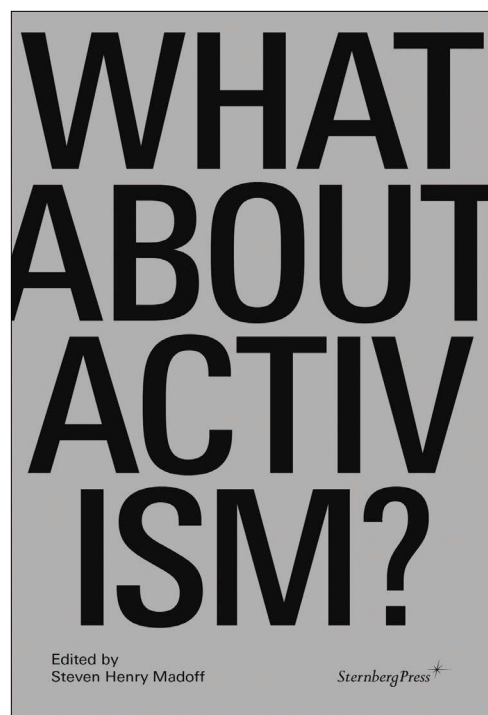
November | 7 1/4 x 9, 220 pp. | 20 color illus., 81 b&w illus.

Paperback with dust jacket

**\$37.00T/£29.00 paper**

978-1-7336281-3-6

Distributed for Sequence Press



**Curators and thinkers about contemporary art consider how to engage audiences in creative forms of protest and advocacy.**

September  
6 x 9, 264 pp.

**\$26.00T paper**  
978-3-95679-472-8

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

art | politics

## What about Activism?

edited by Steven Henry Madoff

With the global rise of a politics of shock, driven by nationalist and authoritarian regimes, what paths to resistance and sites of sanctuary can cultural institutions offer? In this book, more than twenty of the world's leading curators and thinkers about contemporary art offer powerful case studies from their own work, along with historical and theoretical perspectives, that point the way for cultural producers everywhere to engage audiences in creative forms of protest and advocacy capable of confronting the fierce political challenges of today and tomorrow.

**Steven Henry Madoff**, an award-winning writer, editor, and poet, has written extensively on contemporary art for such publications as *Artforum*, the *New York Times*, and *Time* magazine, and has published numerous monographs on leading artists. He is Senior Critic at Yale University's School of Art.

### Contributors

Defne Ayas, Ute Meta Bauer, Nicolas Bourriaud, Carolyn Christov-Bakargiev, Joshua Decker, Clémentine Deliss, Irmgard Emmelhainz, Boris Groys, Hou Hanru, Pi Li, Maria Lind, Steven Henry Madoff, Antonia Majaca, Gabi Ngcobo, Hans Ulrich Obrist, Jack Persekian with Alison Ramer, María Belén Saéz de Ibarra, Terry Smith, Nato Thompson, Mick Wilson, Brian Kuan Wood, Tirdad Zolghadr

## Sharks, Death, Surfers

An Illustrated Companion

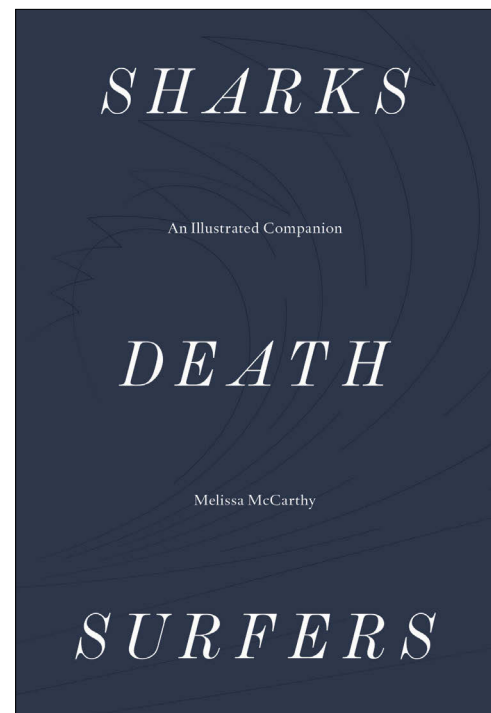
**Melissa McCarthy**

We encounter the world through surfaces: the screen, the page, our skin, the ocean's swell. Here on the sea is the surfer, positioned at the edge of the collapsing wave. And lurking underneath in a monstrous mirroring is the shark. When the two meet, carving along the surface, breaking through the boundary, death appears.

Steering her analysis from the newspaper obituary through literature and past cinema, Melissa McCarthy investigates a fundamental aspect of the human condition: our state of being between life and death, always in precarious and watery balance. *Sharks, Death, Surfers* observes how sharks have been depicted over centuries and across cultures, then flips the lens (and dissects the cornea) to consider what sharks see when they look back.

These refracted lines of inquiry—optical, philosophical, historical—converge at the focal point where we can fix the image of the surfer and the shark. This is the picture McCarthy frames: the cartilaginous companions gliding together in a perfect model of how to read, navigate, and exist.

**Melissa McCarthy** is the Chief Obituary Reviewer of the International Necronautical Society.



**How sharks have been depicted over centuries and across cultures—and what sharks see when they look back.**

July  
7 x 9 1/2, 152 pp.  
20 color illus., 12 b&w illus.

**\$25.00T paper**  
978-3-95679-424-7

Distributed for Sternberg Press

Not for sale in the UK and Europe

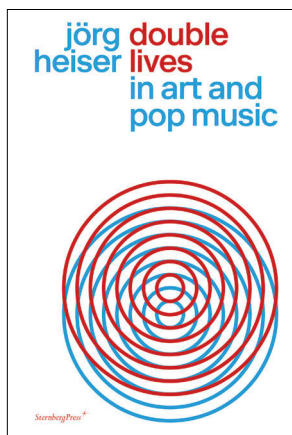
art | music

## Double Lives in Art and Pop Music

Jörg Heiser

Exploring the relationship between art and pop music over the last fifty years.

Why did Andy Warhol decide to enter the music business by producing the Velvet Underground, and what did the band expect to gain in return? What made Yoko Ono use the skills she developed in the artistic avant-garde in pop music, and what drew John Lennon, in turn, to visual art? Why, in 1982, did Joseph Beuys record the pop single “Sonne statt Reagan,” and why, around the same time, did West German artists such as Michaela Melián move into pop music?



In *Double Lives in Art and Pop Music*, Jörg Heiser argues that context shifting between art and pop music is an attempt to

find solutions for contradictions faced in one field of cultural production. Heiser looks closely at the careers of artists and pop musicians who work in both fields professionally. Exploring a pop and art history of more than fifty years, Heiser shows that those leading double lives in art and pop music may often be best able to detect these vested interests while he points toward radical alternatives.

**Jörg Heiser** (b. 1968) is a writer, editor, and curator who lives in Berlin.

September | 6 x 8 1/4, 352 pp. | 29 color illus., 19 b&w illus.

**\$29.00T paper**

978-3-95679-095-9

Distributed for Sternberg Press

Not for sale in the UK and Europe

art

## The Observer Effect

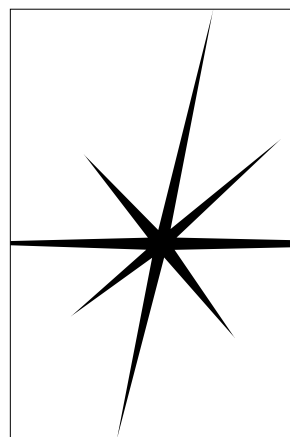
On Contemporary Painting

Barry Schwabsky

edited by Rob Colvin  
and Sherman Sam

A collection of writings on art by Barry Schwabsky.

“Many consider Barry Schwabsky to be *the* critic on painting today, even if he does write copiously on other art forms,”



write editors Rob Colvin and Sherman Sam in their foreword to this selection of Schwabsky’s writings. Written since the turn of the millennium, the texts in *The Observer Effect* include meditations on the broader context of painting today alongside reflections on such well-known American painters as Alex Katz, Kerry James Marshall, Nicole Eisenman, and Dana Schutz, as well as practitioners from Europe and beyond—Bernard Frize, Tal R, and Ha Chonghyun

among them. As Colvin and Sam point out, the book “documents a dialogue between abstraction and the image” in which “images serve less to represent their described subject than to articulate the sort of painting each one desires to be.”

**Barry Schwabsky** is an American art critic, art historian, and poet, and art critic who writes for the *Nation*.

September | 5 3/8 x 8, 328 pp.

**\$30.00T paper**

978-3-95679-460-5

Distributed for Sternberg Press

Not for sale in the UK and Europe

art

## An Exhibition Always Hides Another Exhibition

Texts on Hans Ulrich Obrist

edited by April Lamm

**Essays and portraits on the career and influence of curator Hans Ulrich Obrist.**

Hans Ulrich Obrist is the Kim Kardashian of the art world. That sounds absurd to those of you who know him. But there



are many who know just his name or just his initials, HUO. This book is here to tell you more. What does it mean to be HUO? What does it mean to be a curator? Is there anything less interesting to me (or you?) than selecting artists for exhibitions? In an era of, let's call it, "boutique" art shows, the issue seems about as relevant as Diet Coke (and the Kardashians). But if nothing else, Hans is the Real Thing. Hans is Coca-Cola. In this book you'll find personal, anecdotal remarks

on HUO's character, republished texts, and portraits (by artists including Alex Katz) that give context to the questions that frame the book: "Who is HUO?" and "What does HUO do?" More so, "What has he done?" If the art world were to seek out a supreme leader who was benevolent, kind, and fair, HUO would be it.

April Lamm is an art critic.

### Contributors

Manthia Diawara Sophia Al-Maria, Ed Atkins, Alan Pauls, Dominique Gonzalez-Foerster, D. T. Max, Jacques Herzog, Joseph Grigely, Yoko Ono, Ho Rui An, Michael Diers, Douglas Coupland, Bruce Altshuler, Agnès Varda, Andrew Durbin, Sophie Collins, Daniel Birnbaum, Boris Groys, Bruno Latour, Adam Thirlwell, Wong Hoy Cheung, Raqs Media Collective, Michael Bracewell, Stefano Boeri

July | 5 x 8, 240 pp. | 21 color illus., 7 b&w illus.

**\$22.00T paper**  
978-3-95679-288-5

Distributed for Sternberg Press

Not for sale in the UK and Europe

design

## Design by Accident

For a New History of Design

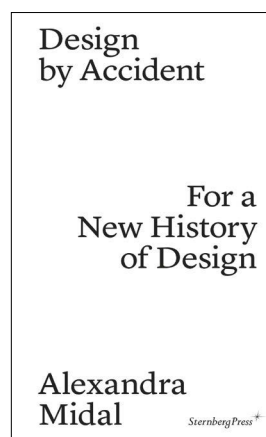
**Alexandra Midal**

preface by Michelle Millar Fisher

foreword by Paola Antonelli

**A counterhistory and new historiography of design.**

In *Design by Accident*, Alexandra Midal declares the autonomy of design, in and on its own terms. This meticulously



researched work proposes not only a counterhistory but a new historiography of design, shedding light on overlooked historical landmarks and figures while reevaluating the legacies of design's established luminaries from the nineteenth century to the present. Midal rejects both linear narratives of progress and the long-held perception of design as a footnote to the histories of fine art and architecture. By weaving critical analysis of the canon of design history and theory together, with special

attention to the writings of designers themselves, she draws out the nuances and radical potentials of the discipline—from William Morris's ambivalence toward industry, to Catharine Beecher's proto-feminist household appliances, to the Bauhaus's Expressionist origins, and the influence of Herbert Marcuse on Joe Colombo.

**Alexandra Midal** is an independent curator and professor at HEAD—Genève, combining research and curatorial activities in visual culture and design. She is the former director of the Frac Normandie Rouen and assistant to Dan Graham. Her latest book, *La manufacture du meurtre*, examines the relationship between serial killing and the assembly line.

August | 4 1/2 x 7 1/2, 408 pp., Color edging

**\$26.00T paper**  
978-3-95679-143-7

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art

## After the Wagnerian Bouillabaisse

Essays on European Avant-Garde Art, XX–XXI

John C. Welchman

**Critical analyses of some of the major European artists and movements in the twentieth century, delivered with verve and insight.**

The ten essays in *After the Wagnerian Bouillabaisse* offer original critical discussions of some of the major European artists and movements in the twentieth century, beginning with important reassessments of Italian Futurism and the unique and disruptively consequential compounding of words and images in Dada and Surrealism. Welchman writes with verve and insight about the production, and circumvention, of affect in the work of Henri Matisse and Fernand Léger; the delirious splits and metaphorical ricochets fired up by Salvador Dalí; and the social and philosophical ideas

mobilized by René Magritte. The second half of the volume examines mid- and later-twentieth century artists, offering a revisionist assessment of Hans Hartung; a new analysis of major themes and issues in the work of Antoni Tàpies; a meditation on “whiteness” in the practice and thinking of Günter Brus; and an exploration of exchanges between the US and the UK about sculpture between 1945 and the 1970s. The book concludes with an essay on the relations between writing and seeing in the work of Swiss artist Rémy Zaugg. The volume is the second in Welchman’s series XX–XXI on European art from this and the last century.

**John C. Welchman** is Professor of Modern Art History in the Visual Arts Department at the University of California, San Diego. He is the editor of *Minor Histories: Statements, Conversations, Proposals* (MIT Press), a collection of writings by the artist Mike Kelley.

July | 6 1/4 x 8 3/4, 376 pp. | 36 illus.

**\$32.00T paper**  
978-3-95679-101-7

Distributed for Sternberg Press

Not for sale in the UK and Europe



political science | Russia studies

## Red Love

A Reader on Alexandra Kollontai

**edited by Michele Masucci, Maria Lind, and Joanna Warsza**

**Revisiting the ideas of a Russian revolutionary and feminist on such topics as sexual politics, free love, and motherhood.**

Alexandra Kollontai was a prominent Russian revolutionary, a commissar of Social Welfare after the October revolution in

1917, and a long-term Soviet ambassador to Sweden. As a cofounder of the Zhenotdel, the “Women’s Department” in the communist party, she introduced abortion rights, secularized marriage, and provided paid maternity leave. Kollontai considered “comradely love” to be an important political force, elemental in shaping social bonds beyond the limitations of property relations.

*Red Love* stems from a year-long research by CuratorLab at Konstfack University together



with Tensta konsthall, that led up to Dora García’s exhibition *Red Love* and its related public programing. A number of artists and thinkers revisit Kollontai’s ideas on the politics of love and their relation to current political, social, and feminist struggles. The publication also includes the biographical play on Kollontai from 1977 by distinguished Swedish writer Agneta Pleijel.

Part critical analysis and part artist book, *Red Love* seeks to address the ongoing relevance of Kollontai’s thought and the increasingly complex sphere of love relations in advanced capitalism. Is there a place for Kollontai’s vision of comradely love today and how could it be formed?

**Alexandra Kollontai** was a Russian revolutionary feminist and the only female minister in Lenin’s first government after the revolution in 1917.

July | 4 3/4 x 8, 512 pp. | 63 color illus.

**\$26.00T paper**  
978-91-85549-43-6

Copublished with Konstfack Collections and Tensta konsthall

Distributed for Sternberg Press

Not for sale in the UK and Europe

biography | activism

## The Day I Am Free/Katitzi

Lawen Mohtadi and Katarina Taikon

introduction by Maria Lind

**The work and legacy of a Swedish human rights icon.**

Katarina Taikon was an epoch-changing human rights activist, a prolific writer, and a countercultural icon in Sweden whose

writing defined the Roma struggle for equal rights. Active in the 1960s through the 1970s, Taikon faced a Sweden in which the Roma minority was heavily discriminated against, excluded from housing, the education system, and the rights of citizenship provided by the welfare state.

This book tells the story of Taikon's life in three parts: a 2012 biography of Taikon by journalist Lawen Mohtadi; Taikon in her own words, including the first volume of

the autobiographical children's book series, *Katitzi*, in which Taikon writes about her struggle as part of an ethnic minority in Sweden; and an essay, written by curator Maria Lind for an exhibition at Tensta konsthall, that articulates the cultural impact of *Katitzi*.

Mohtadi's biography brought renewed attention to Taikon's literary and activist work and inspired a cultural reckoning that named Taikon one of the most important Swedish human rights figures of the twentieth century. The publication of this volume introduces Taikon's work and legacy to readers beyond Sweden.

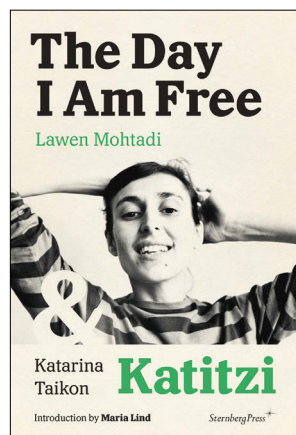
**Lawen Mohtadi** is a writer, editor, and documentary filmmaker. *The Day I Am Free*, Mohtadi's first book, was critically acclaimed when it was released in 2012, winning four awards. **Katarina Taikon** (1932–1995) was a Swedish civil rights activist and author. **Maria Lind** is a curator, writer, and educator based in Stockholm and Berlin. In 2010, *Selected Maria Lind Writing* was published by Sternberg Press.

July | 5 1/2 x 8 1/4, 328 pp. | 52 illus.

**\$25.00T paper**  
978-3-956793-63-9

Distributed for Sternberg Press

Not for sale in the UK and Europe



architecture | politics

## Para-Platforms

On the Spatial Politics of Right-Wing Populism

edited by Markus Miessen and Zoë Ritts

**An investigation of the social, spatial, and material reality of right-wing populism.**

*Para-Platforms* investigates the social, spatial, and material reality of right-wing populism. Three case studies—presented in a symposium organized by Markus Miessen at the Gothenburg Design Festival in November 2017—form the core from which this collection of essays has grown: journalist Hannes Grassegger on Trump and Brexit; architectural theorist Stephan Trüby on spaces of right-wing extremism in Germany; and Christina Varvia on Forensic Architecture's investigation of the murder of Halit Yozgat, a young German man of Turkish descent, at the hands of a far-right group in 2006. The presentations are reproduced along with the ensuing conversations with Miessen and the audience members.

An essay by anthropologist Mahmoud Keshavarz opens the book by discussing the capacity of design to create the conditions for certain politics. Among the other theoretical, artistic, and historical contributions, editor Zoë Ritts interviews artist Wolfgang Tillmans regarding his pro-EU poster series, the ongoing project *truth study centre*, and guest-edited volume *What Is Different?* The volume concludes with a comic by artist Liam Gillick animating a block of granite—culled from the Swedish quarry responsible for extracting the red granite intended for the Third Reich's architectural ambitions—as the messiah of spatial and material politics.

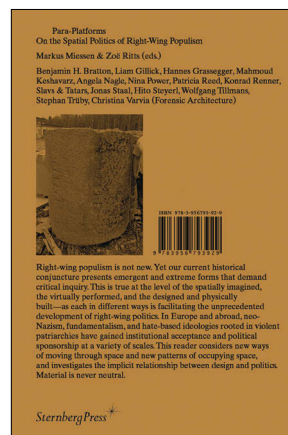
**Markus Miessen** is a Berlin-based architect, writer, and Professor at the Academy of Design, University of Gothenburg, Sweden. **Zoë Ritts** is an architectural designer based in Berlin.

July | 5 3/8 x 8, 208 pp. | 11 color illus., 25 b&w illus.

**\$24.95T paper**  
978-3-95679-392-9

Distributed for Sternberg Press

Not for sale in the UK and Europe



art

## Conflictual Aesthetics

Artistic Activism and the Public Sphere

Oliver Marchart

**A new political theory of art and artistic praxis.**

Leaping into current debates about the political efficacy of art, the essays in *Conflictual Aesthetics* critique the supposition that all art is inherently political.

Opposed to the political art defended by art world functionaries that hides behind “simplistic complexity,” Oliver Marchart argues for a straightforwardly political theory of art and artistic praxis. At the intersection of art theory and radical politics, he proposes an aesthetics of agitating, propagating, and organizing, through which he problematizes and evaluates art in relation to activism or political

propaganda, and addresses the radical potential of dance, theater, artistic re- and pre-enactments, public art, the curator, and the biennial.

**Oliver Marchart** is Professor of Political Theory in the Department of Political Science at University of Vienna.

August | 4 3/8 x 7, 192 pp.

**\$22.00T paper**

978-3-95679-204-5

Distributed for Sternberg Press

Not for sale in the UK and Europe



fiction

## Burial of the White Man

Erik Niedling

with Ingo Niermann

**A bildungsroman about an artist and writer who embark on increasingly outrageous projects—culminating in the burial of the entire subspecies of the white man.**

*Burial of the White Man* is a bildungsroman about the friendship between artist Erik Niedling and writer Ingo Niermann. Two

German men in their thirties, they begin collaborating on a series of projects of ever-increasing ambition and scope: a tomb for all humans, a dissident replica of the US army, a German-Mozambican youth and liberation movement, a ritual of living one year as if it were your last, a transformation of the oldest and most troubled German political party, a global fitness cult. . . . Each failure is answered with an even more outrageous endeavor—culminating in the

burial not only of themselves, but of the entire subspecies of the white man.

*Burial of the White Man* is an auto-fiction by Erik Niedling, interpolated by manifestos and proposals by Ingo Niermann and expanded by Austrian-American poet Ann Cotten and German novelist Jakob Nolte. The third volume of the Future of Art series, the book accompanies Erik Niedling's web series, *Pyramid Mountain: A Video Diary*.

**Erik Niedling** is a German artist. He is also known for his 2010 film *The Future of Art*, a documentary on the contemporary art scene. **Ingo Niermann** is a German novelist, writer, and artist.

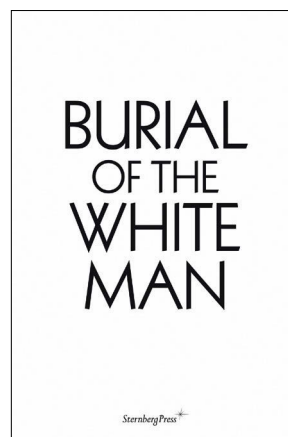
July | 5 1/2 x 7 3/4, 240 pp. | 100 b&w illus.

**\$26.00T paper**

978-3-95679-426-1

Distributed for Sternberg Press

Not for sale in the UK and Europe



art | literary criticism

## Bad Writing

Travis Jeppesen

**Essays that forge a path to a truly radical “bad” modernism in art and literature.**

What, exactly, constitutes the “bad”? Can one consciously produce in the name of “badness,” or is badness a value judgment that comes after the fact, from an Other? How does one begin to assign aesthetic value to an object? If one is to accept the “bad” as “good,” or to find aesthetic value in badness, then when does the bad succeed and when does it fail? If, pace Beckett, we are to embrace failure as an inevitable goal, then isn’t it necessary to invent a new mode of criticism that accommodates this aesthetic reality?

Travis Jeppesen’s *Bad Writing* offers a series of interconnected

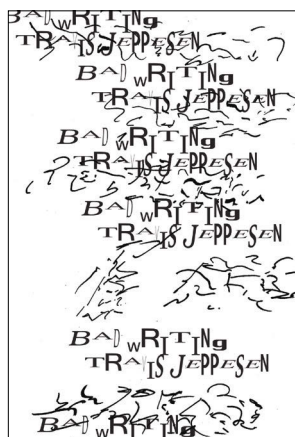
essays, many of which appear in print for the first time, forging a pathway for a truly radical “bad” modernism in art and literature. He explores the terrain of failure, assessing the situation of the twenty-first century literary avant-garde; considers the work of perennial outsiders; and offers “ficto-criticisms,” including his controversial, no-holds-barred takedown of the 2015 Venice Biennale, originally published in *Art in America*. Erudite, irreverent, witty, and occasionally controversial, *Bad Writing* reinvigorates the too-often staid medium of art criticism as an iconoclastic and inventive literary art form.

**Travis Jeppesen** (born 1979) is an American novelist, poet, artist, and art critic currently based in Berlin. He is the author of *The Suiciders* (Semiotext(e)), *Poems I Wrote While Watching TV*, *See You Again in Pyongyang*, and other books.

August | 5 3/8 x 8 1/4, 312 pp. | 5 illus.

**\$25.00T paper**  
978-3-95679-410-0

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architecture

## Productive Universals—Specific Situations

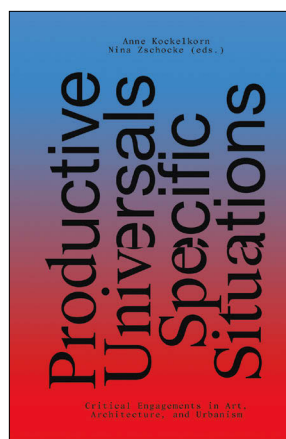
Clinical Engagements in Art, Architecture, and Urbanism

edited by Anne Kockelkorn and Nina Zschocke

**Essays chart the shift of the concept of universality from essence to modality, from the abstract and static to the performative and productive.**

In today’s increasingly digitalized and neoliberal societies, debates on universals and specifics have gained new momentum.

This volume discusses the entanglements of the universal in the fields of art, architecture, and urbanism from the nineteenth century to the present. Highlighting the interrelation of the specific and the universal in each historical situation, these essays venture an epistemic shift of the concept of universality: from essence to modality, from the abstract and static to the performative and productive.



**Anne Kockelkorn** is an architectural historian and urban researcher, and is a research fellow at the Center for Advanced Studies at ETH Zurich. **Nina Zschocke** is an art historian and a postdoctoral researcher and lecturer at the Department of Architecture at ETH Zurich.

### Contributors

Ursula Biemann, Gaia Caramellino, Filippo De Pieri, Johan F. Hartle, Samia Henni, Christa Kamleithner, Anne Kockelkorn, Katarzyna Ruchel-Stockmans, Emily E. Scott, Laila Seewang, Manuel Shvartzberg Carrió, Ariane Varela Braga, Khadija von Zinnenburg Carroll, Alla Vronskaya, Andrew Stefan Weiner, Nina Zschocke

August | 5 3/8 x 8 1/4, 448 pp. | Otobind, 82 color illus., 27 b&w illus.

**\$30.00T paper**  
978-3-95679-301-1

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

art theory

## Aesthetics of Standstill

edited by Reinhold Görling, Barbara Gronau,  
and Ludger Schwarte

**Essays consider the temporality and the aesthetics of “standstill.”**

“Standstill” could be the name for the kind of experience that is the hiatus between social expectations and real possibilities of agency. Standstill may also be the name of an aesthetic strategy to instill a nonlinear time of resistance and experience into the political protocol of progress. Finally, standstill can be the name for the temporal fissure in the midst of the subject, for the lapse between the subject of the enunciation and the subject of a statement, the limit that is the border between the inside and the outside. It can be the name for the mode of potentiality, for the moment of gesture, or, with



Walter Benjamin, the medium of the dialectical image. The essays of this book traverse these dimensions of standstill as an in-between of time.

**Reinhold Görling** is Professor of Media Studies at Heinrich Heine University Düsseldorf. **Barbara Gronau** is Professor of Theory and History of the Theater at the Berlin University of the Arts. **Ludger Schwarte** is Professor of Philosophy at the Kunstakademie Düsseldorf.

### Contributors

Georges Didi-Huberman, Reinhold Görling, Barbara Gronau, Adrian Heathfield, Erika Fischer-Lichte, Oliver Marchart, Rita McBride, Christoph Menke, Aernout Mik, Misha Kavka, David Lapoujade, Mirjam Lewandowsky, Via Lewandowsky, Peter Osborne, Christine Ross, Marcel Odenbach, Jacques Rancière, Ludger Schwarte, Martin Seel

July | 6 3/4 x 9 1/2, 304 pp. | 1 color illus., 41 b&w illus.

**\$28.00T paper**

978-3-95679-467-4

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art

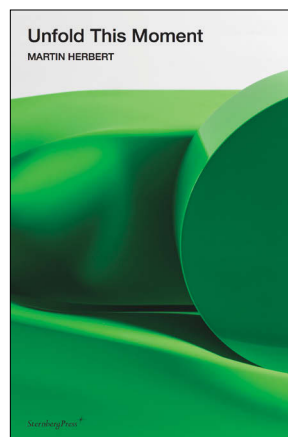
## Unfold This Moment

**Martin Herbert**

edited by Niamh Dunphy

**An examination of the work of the artist Carole Bove that opens into wider questions of artistic conduct and inspiration.**

*Unfold This Moment* explores the work of Carol Bove, one of the most inventive and protean artists of her generation, whose



practice has expanded—via numerous stylistic evolutions over two decades—from ethereal drawings of *Playboy* models to towering crushed-metal sculptures. Considering both her art and her life, this book offers a linear history of a figure who doesn't believe in linear time—her work evokes multiple temporalities simultaneously—and who harbors covertly radical ambitions for what art might do to the viewer's mind and body—not least how, without slipping into

esotericism, it might serve as a gateway to meditative states. The text refocuses Bove's artistic output into a prism for wider questions of artistic conduct and inspiration: reacting resourcefully to unhelpful frameworks of reception; maintaining curiosity while performing the increasingly professionalized role of being a successful artist; realizing the value of instinct and the unconscious in creativity; being open to magical coincidences; and acknowledging the overlap between the intellectual territory of contemporary art and some of the oldest spiritual philosophies.

**Martin Herbert** is a writer and critic based in Berlin. He is associate editor of *ArtReview* and contributes regularly to international art journals. He is the author of *Mark Wallinger, The Uncertainty Principle* (Sternberg Press), and *Tell Them I Said No* (Sternberg Press).

July | 4 1/2 x 7, 120 pp. | 30 illus.

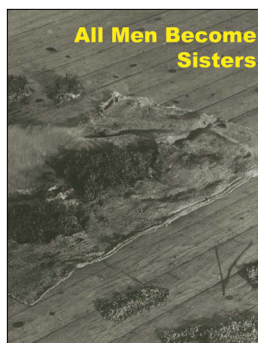
**\$26.00T paper**

978-3-95679-470-4

Distributed for Sternberg Press

Not for sale in the UK and Europe





art | women's studies

## All Men Become Sisters

edited by Joanna Sokołowska

This book is both a record and a theoretical expansion of the exhibition *All Men Become Sisters*. The creation of the exhibition was guided by art that resonated with feminist perspectives on work, production,

and reproduction. "Sisterhood" is a key concept and an impulse to work with imagination; built on the foundations of second-wave criticism of the patriarchal exploitation of women, it poses questions about the future from the perspective of feminist economics and ethics of care.

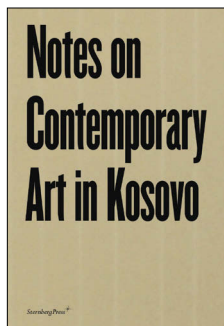
Joanna Sokołowska is Curator at Muzeum Sztuki in Łódź.

July | 7 3/4 x 9 3/4, 216 pp. | 109 color illus., 47 b&w illus.

**\$29.00T paper** | 978-3-95679-414-8

Copublished with Muzeum Sztuki, Łódź | Distributed for Sternberg Press

Not for sale in the UK and Europe



art

## Notes on Contemporary Art in Kosovo

edited by Katharina Schendl

In the 1990s Kosovars felt—as many other countries in the Balkan region did—the urgency to shape their own scene. This collection of writings and interviews offers insights from the

perspectives of curators, artists, and philosophers reflecting on how a local, prospering scene continuously raises new questions and addresses undiscovered topics—while reckoning with the region's historical struggles and Kosovo's status as the youngest state within Europe.

Katharina Schendl lives and works in Vienna and Pristina.

July | 4 1/2 x 7, 128 pp. | 128 illus. | **\$20.00T paper** | 978-3-95679-462-9

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



art

## What Do We Know? What Do We Have? What Do We Miss? What Do We Love?

Jahresring 65

edited by Brigitte Oetker  
and Nicolaus Schafhausen

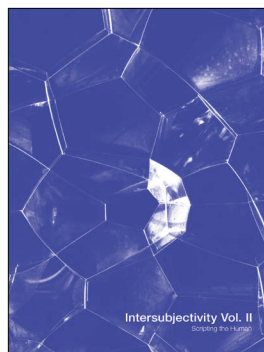
Fogo Island, a fishing settlement with approximately 2,500 inhabitants, located off the coast of Newfoundland, saw its livelihood almost devastated in the mid-twentieth century because of industrial overfishing. The island is now experiencing a social, economic, and cultural transformation, due in part to a recent series of art, social, business, and asset-based community development initiatives. Now, Fogo Island stands as an example of the potential (but also the contradictions) of contemporary alliances between art, design, and social entrepreneurship.

Brigitte Oetker is a German art historian and professor at the Institut für Kultur und Medienmanagement der Hochschule für Musik und Theater Hamburg.

Nicolaus Schafhausen is a German curator at the Documentation Center for the History of National Socialism in Munich.

July | 6 3/4 x 9 1/2, 240 pp. | **\$29.95T paper** | 978-3-95679-473-5

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



art

## Intersubjectivity

Scripting the Human

edited by Lou Cantor and  
Katherine Rochester

Encompassing both historical and speculative perspectives, this book explores the ways in which nonhuman (or trans/post-human) entities complicate notions of

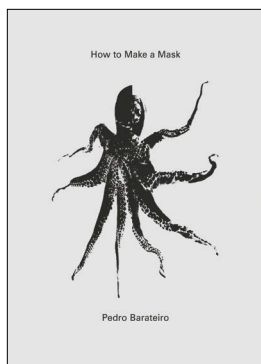
subjectivity and exert intersubjective pressures of their own on social, political, scientific, and philosophical discourses. Ranging from continental philosophy to more recent formulations that derive from systems theory, trans identity, and the emergent field of bot pedagogy, it approaches intersubjectivity as both historical phenomenon and nascent mode of present-day relation.

Lou Cantor is a Berlin-based artists' collective founded in 2011. Katherine Rochester is Associate Director of Curatorial Research at VIA Art Fund.

July | 7 1/2 x 10, 160 pp. | 47 illus. | Paperback with dust jacket

**\$22.00T paper** | 978-3-95679-34-6

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



art

## How to Make a Mask

edited by Pedro Barateiro,  
João Mourão, and Luís Silva

*How to Make a Mask* borrows its title from a 2011 performance by the Portuguese artist Pedro Barateiro in which he reflects upon the role of the individual within the sociopolitical situations of the collective through refer-

ences ranging from psychological tests to the history of theater. The performance was developed and first presented in a period when social media exposure had begun to define new forms of personal interaction. It is now apparent, after all these years, that such new forms of communication and interaction are easily manipulated, facilitating new forms of political control.

Along with the artist's own writings and visual material, this volume features new essays by Ana Teixeira Pinto and Anders Kreuger, an epilogue by Pieterl Vermoortel and Els Silvrants-Barclay, and an extended note by the editors João Mourão and Luís Silva.

**Pedro Barateiro** is a Portuguese artist who lives and works in Lisbon.

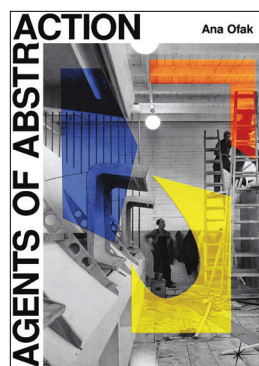
**João Mourão** and **Luís Silva** are a curatorial duo based in Lisbon, where they currently serve as codirectors of Kunsthalle Lissabon, a contemporary art institution they founded in 2009.

August | 7 3/4 x 10 3/4, 240 pp. | color illus., b&w illus. | paper with dust jacket

**\$34.00T paper** | 978-3-95679-361-5

Distributed for Sternberg Press

Not for sale in the UK and Europe



art

## Agents of Abstraction

Ana Ofak

As the Cold War gained momentum in Europe, Tito's break with Stalin led to Yugoslavia's expulsion from the Eastern bloc in 1948. Confronted with this new reality, the Yugoslav government decided to bridge the indeterminacy of its

cultural politics through a creative strategy: it commissioned young artists and architects to draft the aesthetics of a non-Soviet form of socialism. *Agents of Abstraction* frames the liaison of socialist cultural politics and modernist artistic practice by interlinking ideas of decentralization, experiments in state-funded arts and architecture, nonrepresentational forms, and self-reliance. The cultural and geopolitical contexts are accompanied by rare visual material, much of which appears in print for the first time.

**Ana Ofak** is a Berlin- and Zagreb-based historian of culture and media specializing in visual cultures of the sciences and the arts.

August | 7 1/2 x 10 1/2 192 pp. | 16 color illus., 70 b&w illus. | **\$30.00T paper**  
978-3-95679-457-5

Distributed for Sternberg Press

Not for sale in the UK and Europe



literature

## Richard Roe

A Memoir of a Legal Person

Tyler Coburn

Richard Roe is the fictional memoir of a legal person. The name is one of the oldest used in English law when the real name of someone is withheld, or when a corpse can't be identified.

Richard Roe is a known unknown, a one-size-fits-all, potentially everyone and actually no one.

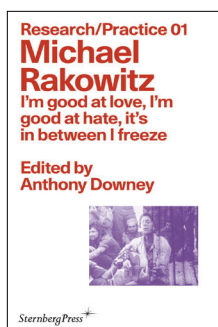
This memoir gives voice to the legal fictions that creep around the margins of selfhood, and draws on concepts of personhood from legal, psychological, linguistic, and metaphysical realms, including arguments from the last two centuries for the legal personhood of corporations, rivers, and other elements of the natural world.

**Tyler Coburn** is a writer and artist who lives and works in New York.

July | 4 1/4 x 7, 72 pp. | 10 color illus. | **\$26.00T paper** | 978-3-95679-464-3

Distributed for Sternberg Press

Not for sale in the UK and Europe



art | music

## I'm good at love, I'm good at hate, it's in between I freeze

**Michael Rakowitz**

edited by Anthony Downey

Michael Rakowitz charts the historical context and aftermath of a concert that never happened. In 2009, a

concert by the inimitable Leonard Cohen at the Ramallah Cultural Palace in Palestine was canceled. (The title of the book is a line from Cohen's "A Thousand Kisses Deep.") Conjoining the cultural histories of Palestine and Israel and the ethical dilemmas faced by performers and artists in the face of political intransigence, this volume brings to light the research that went into this multifaceted work and plots the future arc of its yet-to-be completed trajectory.

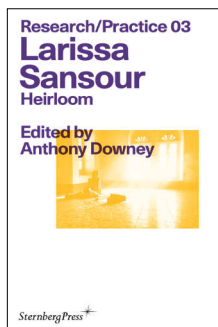
**Michael Rakowitz** (b. 1973, New York) is an artist living and working in Chicago and Professor of Art Theory and Practice at Northwestern University.

October | 4 3/4 x 7, 160 pp. | 90 color illus., 30 b&w illus.

**\$20.00T paper** | 978-3-95679-476-6

Research/Practice | Distributed for Sternberg Press

Not for sale in the UK and Europe



art

## Heirloom

**Larissa Sansour**

edited by Anthony Downey

*Heirloom* documents the development of the artistic research for Palestinian artist Larissa Sansour's project for the Danish Pavilion at the 58th Venice Biennale. It explores how recurrent notions in Sansour's oeuvre, such as memory, trauma,

identity, and belonging, intertwine with the discourses of science fiction and environmental disaster narratives.

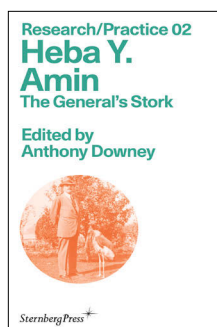
**Larissa Sansour** was born in East Jerusalem and studied fine art in Copenhagen, London, and New York. She lives and works in London.

October | 4 3/4 x 7, 160 pp. | 90 color illus., 30 b&w illus.

**\$20.00T paper** | 978-3-95679-475-9

Research/Practice | Distributed for Sternberg Press

Not for sale in the UK and Europe



art

## The General's Stork

**Heba Y. Amin**

edited by Anthony Downey

*The General's Stork* examines how military technologies were developed in the specific context of Middle Eastern geographies, exploring the extensive research that went into the development of Amin's multidimensional and

ongoing work. It also gives further background as to how, in 2013, the Egyptian authorities sought to detain a migratory stork that it accused of being an international spy.

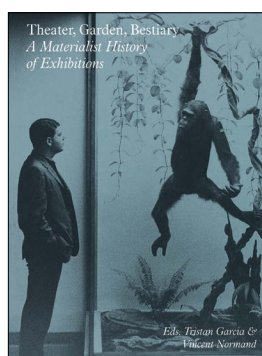
**Heba Y. Amin** is an Egyptian visual artist, researcher, and lecturer based in Berlin.

October | 4 3/4 x 7, 160 pp. | 90 color illus., 30 b&w illus.

**\$20.00T paper** | 978-3-95679-478-0

Research/Practice | Distributed for Sternberg Press

Not for sale in the UK and Europe



art | curatorial studies

## Theater, Garden, Bestiary

A Materialist History  
of Exhibitions

**edited by Tristan Garcia  
and Vincent Normand**

foreword by Stéphanie Moisdon

This volume proposes to draft a history of exhibitions sourced

from a corpus reaching beyond the framework of art institutions. It undertakes a transdisciplinary history at the nexus of art history, science studies, and philosophy, exploring the role the exhibition played in the construction of the conceptual categories of modernity, and outlines a historiographical model allowing the conceptualization of the exhibition as both an aesthetic and epistemic site.

**Tristan Garcia** is a philosopher and writer. **Vincent Normand** is an art historian, writer, and occasional curator.

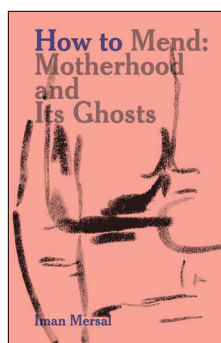
August | 8 1/4 x 11, 310 pp. | 88 color illus., 42 b&w illus.

**\$30.00T paper** | 978-3-95679-455-1

Copublished with ECAL/University of Art and Design Lausanne.

Research/Practice | Distributed for Sternberg Press

Not for sale in the UK and Europe



literature

## How to Mend

Motherhood and Its Ghosts

Iman Mersal

translated by Robin Moger

Iman Mersal intricately weaves a new narrative of motherhood, moving between interior and exterior landscapes, diaries, readings, and photographs to question old and current representa-

tions of motherhood and the related space of unconditional love, guilt, personal goals, and traditional expectations. What is hidden in narratives of motherhood in fictional and nonfictional texts as well as in photographs?

**Iman Mersal** is an Egyptian poet and Associate Professor of Arabic Literature and Middle Eastern Studies at the University of Alberta, Canada.

July | 3 3/4 x 5 3/4, 168 pp. | 10 illus. | **\$13.95T paper** | 978-3-95679-425-4

Distributed for Sternberg Press

Not for sale in the UK and Europe



Also available in Arabic

**How to Mend**  
Motherhood and Its Ghosts

Iman Mersal

Arabic edition

July | 3 3/4 x 5 3/4, 168 pp. | 10 illus.

**\$11.95T paper** | 978-3-95679-170-3

Distributed for Sternberg Press

Not for sale in the UK and Europe



art | mathematics

## How to Spell the Fight

Natascha Sadr Haghighian

To acquaint students who don't "like" math with abstract and systematical thinking, James R. Murphy, a math teacher in La Guardia, New York, put a piece of string in their hands and taught them to make string figures.

*How to Spell the Fight* follows a thread

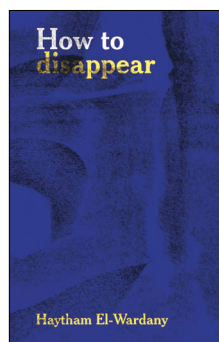
that has been running through our fingers from centuries past till the present day, morphing from the tangible string figures that join our hands in childhood to the more elusive computational algorithms that engage our fingers today, inviting us to rethink current paradigms of cognition, education, and power.

**Natascha Sadr Haghighian** is an artist living in Berlin.

July | 3 3/4 x 5 3/4, 80 pp. | 10 illus. | **\$9.00T paper** | 978-3-95679-453-7

Copublished with Kayfa ta | Distributed for Sternberg Press

Not for sale in the UK and Europe



cultural studies

## How to Disappear

Haytham El-Wardany

translated by Jennifer Leigh Peterson and Robin Moger

If this book had been titled "How to listen" or "How to be all ears," the title would have been appropriate to the content and directly explained the book's focus. Why, then, does the

title seem to obscure its subject rather than reveal it, running counter to a title's traditional function? Because this book is grounded in the experience of the unseen listener. The title of this book conceals its subject in a desire to protect the listener from returning to the spotlight once he or she has left it.

**Haytham El-Wardany** is an Egyptian writer currently residing in Berlin. He recently published *Kitab Al-Nawm* (*The Book of Sleep*).

July | 3 3/4 x 5 3/4, 64 pp. | 10 illus. | **\$9.00T paper** | 978-3-95679-369-1

Copublished with Kayfa ta | Distributed for Sternberg Press

Not for sale in the UK and Europe

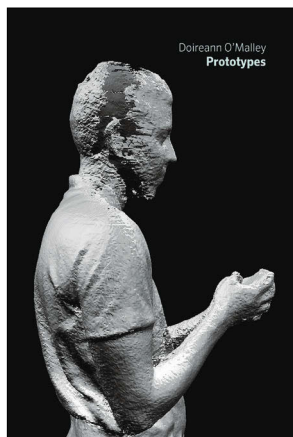
art

## Prototypes

Doireann O'Malley

**A series of dreamscapes interrogating trans semiotics.**

*Prototypes* by Doireann O'Malley is a multi-screen film installation, a series of dreamscapes interrogating trans semiotics through psychoanalytic practices, speculative technologies, and live action role-playing, addressing wider philosophical concerns relating to biology, gender embodiment, sexuality, utopianism, and biomolecular advancement in human evolution.



Doireann O'Malley is a Berlin-based Irish artist whose work draws on a wide range of feminist perspectives, including queer theory, psychoanalysis, quantum physics, genetics, and cybernetics.

Published in conjunction with Doireann O'Malley's exhibition *Prototypes* at Dublin City Gallery The Hugh Lane, 2018.

July | 4 3/4 x 9 1/2, 96 pp. | 56 color illus.

**\$30.00T cloth**

978-3-95679-408-7

Distributed for Sternberg Press

Not for sale in the UK and Europe

cultural studies | game studies

## Herewith the Clues

edited by Boy Vereecken

**An investigation of the Crime Dossiers, a form of literature as mystery game—an entirely new manifestation of gamified literature—developed in the interwar period.**

*Herewith the Clues* is a jaunt through the history of the Crime Dossiers, a form of literature as mystery game—developed in the interwar period—

where players solved puzzles much in the way that a detective in the 1920s might have solved a crime using forensics. These mass-produced games came in the form of binders, books, suitcases, or boxes containing crime-scene evidence (and literary red herrings), each piece of evidence itself a kind of riddle.

One could see these as an entirely new manifestation of gamified literature: storytelling as a riddle-solving game acted in the flesh, rather than existing solely in the minds of author and reader.

Edited and designed by Boy Vereecken

Boy Vereecken is an editorial designer, researcher, and publisher.

July | 8 1/4 x 10, 40 pp. | 16 color illus., 24 b&w illus.

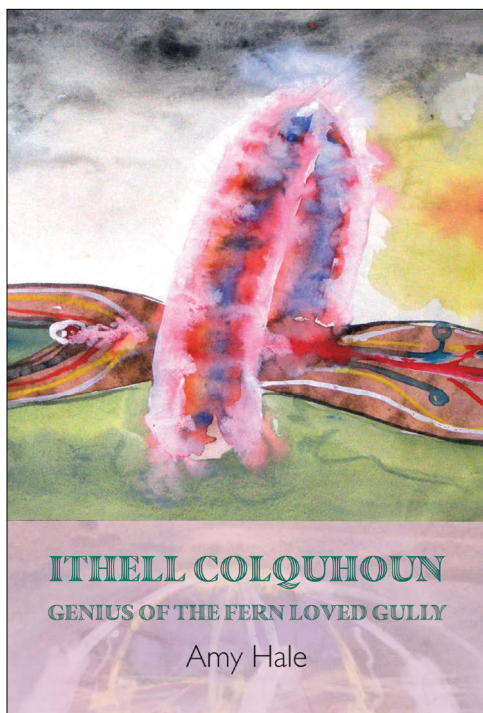
**\$22.00T paper**

978-3-956794-42-1

Copublished with Kunsthalle Wien | Distributed for Sternberg Press

Not for sale in the UK and Europe





**The first in-depth biographical  
study of the British surrealist  
and occultist Ithell Colquhoun.**

January  
5 3/4 x 8, 336 pp.  
20 color illus., 20 b&w illus.

**\$24.95T/£20.00 paper**  
978-1-907222-86-3

Distributed for Strange Attractor Press

*art*

## Ithell Colquhoun

Genius of the Fern Loved Gully

**Amy Hale**

This book offers the first in-depth biographical study of the British surrealist and occultist Ithell Colquhoun, situating her art within the magical contexts that shaped her imaginative life and work. After decades of neglect, Colquhoun's unique vision and hermetic life have become an object of great renewed interest, both for artists and for historians of magic.

Although her painting are represented in such major collections as Tate Britain and the National Portrait Gallery, Colquhoun's rejection of both avant-garde and occult orthodoxies resulted in a life of relative obscurity. Her visual and written works have only recently received adequate recognition as a precursor to contemporary experiments in magical autobiography and esoteric feminism.

After rejecting the hectic social expectations and magical orthodoxies of London's art and occult scenes, Colquhoun pursued a life of dedicated spiritual and artistic enquiry embodied in her retreat to Cornwall. This book balances engaging biography with art historical erudition and critical insight into the magical systems that underscored her art and writing.

**Amy Hale** is an anthropologist who specializes in contemporary occult and Pagan history, religions, and culture in the United States and the United Kingdom.

art

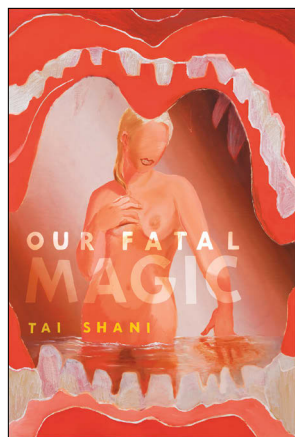
## Our Fatal Magic

Tai Shani

introduction by Bridget Crone

**Feminist science fiction that anticipates a post-patriarchal future.**

*Our Fatal Magic* is a collection of feminist science fiction by contemporary artist Tai Shani. Foregrounding explorations of sensation, experience, and interiority, these twelve fantastical prose vignettes refract their ideas through a series of curious characters, from Medieval Mystics to Cubes of Flesh, from Sirens to Neanderthal Hermaphrodites.



Drawing on the speculative narrative strategies pioneered by writers like Marge Piercy, Octavia Butler and others, *Our Fatal Magic* metabolizes new and necessary fictions from feminist and queer theory to propose an erotic, often violent

space of critique in which gender constructs are destabilized, alternative histories imagined, and post-patriarchal futures proposed.

**Tai Shani** is a Tutor in Contemporary Art Practice at the Royal College of Art. Shani's multidisciplinary practice, comprising performance, film, photography, and installation, revolves around experimental narrative texts. **Bridget Crone** is a curator and writer working at the intersection of political philosophy, media theory, contemporary performance, and moving image practices.

January | 4 1/2 x 7, 168 pp.

**\$16.95T/£12.99 paper**

978-1-907222-81-8

Distributed for Strange Attractor Press

literature

## In A Sound World

Victor Segalen

introductory essay by David Toop

translated and edited by Marie Roux and Rod Hunt

**Works by the polymathic French author Victor Segalen, including a previously untranslated essay, a novel, and a libretto.**

Victor Segalen (1878–1919) had one of France's most curious literary careers, applying his imagination to musicology, ethnography, exploration, medicine, synesthetics, Chinese history, and the occult. This collection gathers together his previously untranslated essay "Synesthetics and the Symbolist School" and his novel *In A Sound World*, a work of fantasy concerning an inventor lost in his own immersive harmonic space. Segalen's medical training (he had a career as a ship's doctor) inspired an interest in the link between the prevailing Symbolism of the time and synesthesia, the condition whereby one sense affects the perception of another.

This edition also includes an essay by the musician and cultural historian David Toop that explores the historical context of Segalen's ideas. Also included is Segalen's libretto for *Orpheus Rex*, a collaboration with the composer Claude Debussy, which he would use as an opportunity for further explorations of his synesthetic concepts. This book makes available all three texts for the first time in English.

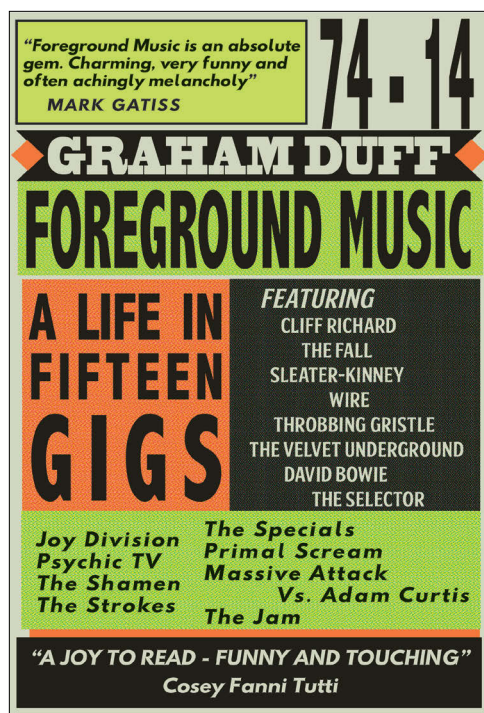
**Victor Segalen**, hailed by Jorge Luis Borges as one of the most brilliant writers of the age, was a polymathic author whose work included poetry, novels, and ethnographic essays including *Steles* (1912) *Rene Leys* (1922), and *Essay on Exoticism: An Aesthetics of Diversity*. **David Toop** is a musician, writer, and Professor of Audio Culture and Improvisation at the London College of Communication, University of the Arts London. He is the author of *Ocean of Sound*, *Sinister Resonance*, *Into the Maelstrom*, and other books

October | 4 1/2 x 7 1/4, 136 pp.

**\$15.95T/£12.99 paper**

978-1-907222-80-1

Distributed for Strange Attractor Press



**A chronicle of a lifetime's  
passion for gig-going, by one  
of British television's most  
respected writers.**

November  
5 3/8 x 8, 256 pp.  
20 photographs

**\$19.95T/£14.99 paper**  
978-1-907222-82-5

Distributed for Strange Attractor Press

music

## Foreground Music

A Life in Fifteen Gigs

**Graham Duff**

introduction by Mark Gatiss

"*Foreground Music* is an absolute gem. Charming, very funny, and often achingly melancholy, Graham Duff's memoir is suffused with a genuine passion for live music and its (occasionally eccentric) power."

—Mark Gatiss

The result of a lifetime's passion for gig-going by one of British television's most respected writers, *Foreground Music* is an engaging memoir of a life lived to the fullest, and a vivid, insightful, and humorous exploration of what music writing might be.

*Foreground Music* describes music performances that range from a Cliff Richard gospel concert, attended by Duff at the age of ten, to the fourteen-year-old Duff's first rock show, where the Jam played so loudly he blacks out, to a Joy Division gig that erupted into a full-scale riot. Duff goes on pub crawls with Mark E. Smith of the Fall, convinces Paul Weller to undertake his first acting role, and attempts to interview Genesis P. Orridge of Throbbing Gristle while tripping on LSD.

*Foreground Music* captures the energy and power of life-changing gigs, while tracing the evolution of forty years of musical movements and sub-cultures. Illustrated with photographs and ephemera from the author's private collection.

**Graham Duff** is a British TV comedy and drama scriptwriter whose credits include *Ideal* and *The Nightmare Worlds of H.G. Wells*. As an actor he has appeared in, among other things, two Harry Potter films, *Alan Partridge*, and *Dr. Who*.

## Hawkwind: Days of the Underground

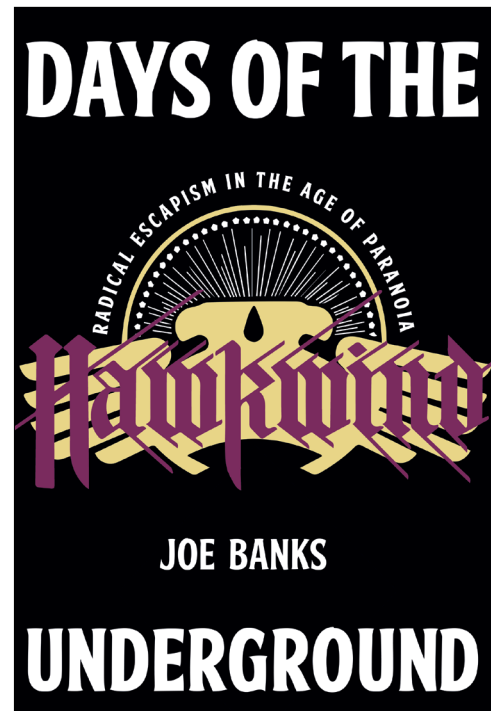
Radical Escapism in the Age of Paranoia

Joe Banks

Fifty years on from when it first formed, the English rock band Hawkwind continues to inspire devotion from fans around the world. Its influence reaches across the spectrum of alternative music, from psychedelia, prog, and punk, through industrial, electronica, and stoner rock. Hawkwind has been variously, if erroneously, positioned as the heir to both Pink Floyd and the Velvet Underground, and as Britain's answer to the Grateful Dead and Krautrock. It has defined a genre—space rock—while operating on a frequency that's uniquely its own. When other commentators confidently asserted that the countercultural experiment of the 1960s was over, Hawkwind took the underground to the provinces and beyond.

In *Hawkwind: Days of the Underground*, Joe Banks repositions Hawkwind as one of the most innovative and culturally significant bands of the 1970s. It's not an easy task. As with many bands of this era, a lazy narrative has built up around Hawkwind that doesn't do justice to the breadth of its ambition and achievements. Banks gives the lie to the popular perception of Hawkwind as one long lysergic soap opera; with this book, he shows us just how revolutionary Hawkwind was.

**Joe Banks** is a music journalist who writes regularly for *MOJO*, *PROG*, *Shindig!*, *Rock & Folk*, and *The Quietus*.



An account of the English rock band Hawkwind shows it to be one of the most innovative and culturally significant bands of the 1970s.

January  
6 x 8 1/2, 528 pp.  
150 color photographs, 50 b&w illus.

**\$30.00T/£22.00 paper**  
978-1-907222-84-9

Distributed for Strange Attractor Press

art

## Formless Irregular

**Babs Santini**

**The absurd, playful, and often deeply strange art of Steven Stapleton.**

Absurd, playful and often deeply strange, Steven Stapleton's art recalls the otherness in the work of Roland Topor, Hannah Höch, and Max Ernst. The images represent a vivid visual interpretation of Nurse With Wound's infamous designation as "purveyors of sinister whimsy," existing in a visual realm that reflects the early twentieth-century European avant-garde. Occasionally sinister, always enigmatic,

and often humorous, the counterpoints explored in Stapleton's assembled montages and paintings suggest a kind of suspended reality, where logic is replaced by something oddly familiar yet ultimately unknowable.

Produced in close collaboration with Stapleton, this beautifully designed and lavishly illustrated hardcover volume includes photographs and reproductions from his personal archive and from private collections around the world. Also included are essays by his long time collaborator David Tibet and his friend screenwriter Geoff Cox.

**Babs Santini** is the alter ego of Steven Stapleton, the driving force behind the legendary experimental music project Nurse With Wound.

"I admire Nurse With Wound, the self-proclaimed 'purveyors of sinister whimsy to the wretched,' not only for a staggering level of productivity, but for being so reliably unpredictable. Whatever you think you know about NWW will likely be confounded by whatever appears next."

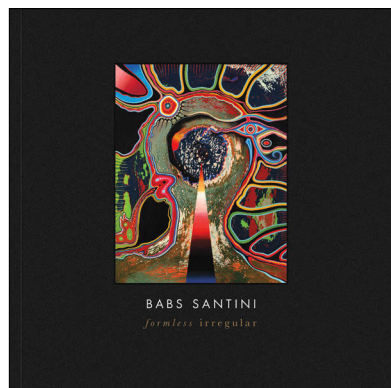
—**Bob Nickas, *Frieze***

November | 10 x 10, 256 pp. | 200 color illus.

**\$39.95T/£30.00 cloth**

978-1-907222-83-2

Distributed for Strange Attractor Press



history | travel | geography

## London's Lost Rivers

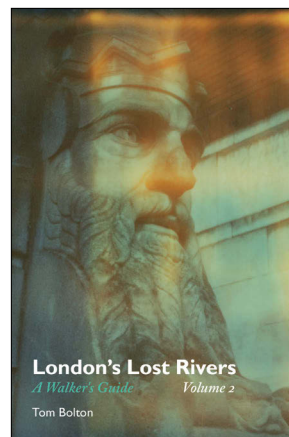
A Walker's Guide

Volume 2

**Tom Bolton**

**Tracking eleven rivers beneath London that have been culverted, placed in tunnels, or diverted into the sewer system.**

Below the pavements, out of sight, a network of secret rivers pulses beneath the capital's busy pavements. The second



volume of *London's Lost Rivers* explores eleven more rivers that have been buried, hidden or mislaid across the city—watercourses that have been culverted, placed in tunnels, or diverted into the sewer system. But while they may be hidden from view, clues remain, and this book will show you how to find them.

These eleven walks trace the routes of buried rivers, tracking the impression they have left on the landscape and cityscape of London. Walks include the

little-known Cock and Pye Ditch that shaped Covent Garden, Tottenham's Moselle River (not to be confused with the French version), the East End's unsavory-sounding Black Ditch, and the Ravensbourne, linking rural Bromley to the heart of the British Navy at Deptford.

Accompanied by S. F. Said's haunting and evocative Polaroid photographs, this guidebook tracks routes that are recorded on no map, stripping back the layers to reveal London's veins and arteries.

**Tom Bolton** is a researcher, walker, and photographer who lives and works in London. He writes regularly about the city and reviews theatre and music.

January | 4 1/4 x 6 1/2, 272 pp. | 8 color illus., 20 b&w photographs

**\$14.95T/£11.99 paper**

978-1-907222-85-6

Distributed for Strange Attractor Press



music

## To Be Nothing

Conversations with Knut Hamre, Hardanger Fiddle Master

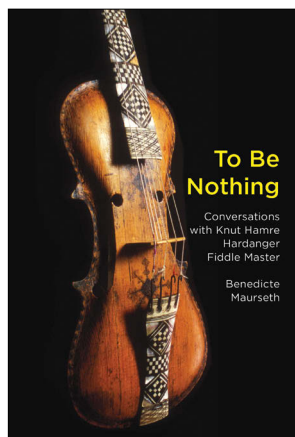
**Benedicte Maurseth**

translated by Bruce Thomson

foreword by Jon Fosse

**Dialogues between student and master about music, learning, teaching, the healing power of art, and the art of life itself.**

Knut Hamre has devoted his life to playing the Hardanger fiddle—a unique folk violin with resonating strings beneath,



like a sitar's—and to teaching new generations the secrets of this ancient music, rooted in a stark and beautiful land. Benedicte Maurseth is one of his most accomplished students, an internationally known artist who has recorded for the ECM label. In a book that brings to mind such classics as *Zen and the Art of Archery* and *Wabi Sabi*, the student and her master together explore the quest for excellence and originality in the heart of a living tradition.

At once mystical and practical, *To Be Nothing* is a series of dialogues about music, learning, teaching, the healing power of art, and the art of life itself. With photographs evoking the rugged landscapes and people from which this music springs and the exquisite beauty of the fiddles themselves, this is a work as serene as a fjord, and as deep.

**Knut Hamre** is one of Norway's leading players and teachers of the Hardanger fiddle. He has performed all over the world and has won numerous prizes, including Commander of the Order of St. Olav for his outstanding work in promoting Norwegian folk music. **Benedicte Maurseth** is a Norwegian folk musician, composer, and writer. She began her study of the Hardanger fiddle with Knut Hamre at the age of eight.

November | 5 1/2 x 8 1/4, 232 pp. | 40 color illus.

**\$26.95T/£20.00 cloth**

978-1-949597-05-9

Distributed for Terra Nova Press

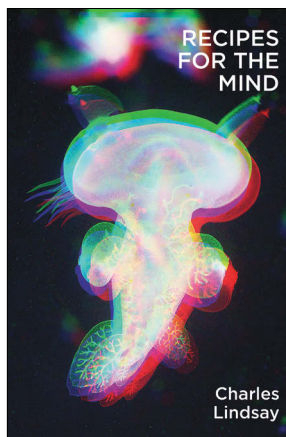
art

## Recipes for the Mind

**Charles Lindsay**

**A chronicle of re-remembering: an artist reflects on art, technology, consumption, near-death experiences, encounters with the wild, psychedelics, time travel, failure, and courage.**

Beginning in 2014, the artist Charles Lindsay began to dream “recipes” in the crepuscule of the subconscious. In this book,



these feverishly written texts, many of which began as bedside jottings, are joined with images: photographs from Lindsay's past, present, and imagined future. *Recipes for the Mind* offers a chronicle of re-remembering, a more nuanced mashup of chronologies than the linear documentary narratives Lindsay peddled earlier in life as a photojournalist, a return to words after the immersive environments, augmented realities, and new chemical and digital life forms in his recent artwork.

Lindsay reflects on art, technology, consumption, near-death experiences, encounters with the wild, psychedelics, time travel, failure, and courage. There are clues embedded in the pairings of words and images; solve the riddle, then come over for supper. Bring your friends—he will cook for you.

**Charles Lindsay** is director of the SETI (Search for Extra-Terrestrial Intelligence) Institute Artists in Residence program. His work has been featured in *Wired* and the *New York Times Magazine* and on CNN and NPR. The recipient of a Guggenheim Fellowship in photography, he is the author of *Mentawai Shaman*, *Upstream*, *Voices of the Land*, and other books.

November | 5 1/2 x 8 1/4, 232 pp. | 108 color illus.

**\$27.95T/£24.00 cloth**

978-1-949597-06-6

Distributed for Terra Nova Press

philosophy | art



**A unique fusion of comics culture and philosophical cogitation takes readers on a ride through time, space, and thought.**

November  
6 1/2 x 10 1/2, 104 pp.  
Graphic novel, illustrated in color throughout

**\$16.95T/£13.99 paper**  
978-1-913029-54-8

K-Pulp  
Distributed for Urbanomic

## Chronosis

**Reza Negarestani and Keith Tilford**

Approaching the comic medium as a supercollider for achieving maximum abstraction, in *Chronosis* philosopher Reza Negarestani and artist Keith Tilford create a graphically stunning and conceptually explosive universe in which the worlds of pop culture, modern art, philosophy, science fiction, and theoretical physics crash into one another.

Taking place after the catastrophic advent of the birth of time, *Chronosis* narrates the story of a sprawling multiverse at the center of which monazzeins, the monks of an esoteric time-cult, attempt to build bridges between the many fragmented tribes and histories of multiple possible worlds. Across a series of dizzying overlapping stories we glimpse worlds where time flows backward, where the universe can be recreated every five minutes, or where rigid facts are washed away by the tides of an infinite ocean of possibility.

A unique fusion of comics culture and philosophical cogitation, this conceptually and visually mind-expanding tale takes the reader on a dizzying rollercoaster ride through time, space, and thought.

This volume contains the entire *Chronosis* series in full color, along with additional background materials including early sketches, script notes, and alternative covers.

**Reza Negarestani** is an Iranian philosopher best known for pioneering the genre of "theory-fiction" with his book *Cyclonopedia*. **Keith Tilford** is an artist and theorist living in Brooklyn, New York, whose current art and research projects focus on the intersection of comics and artistic modernism in relation to diagrammatics, worldbuilding, abstraction, and technics.

## Dialectic of Pop

**Agnès Gayraud**

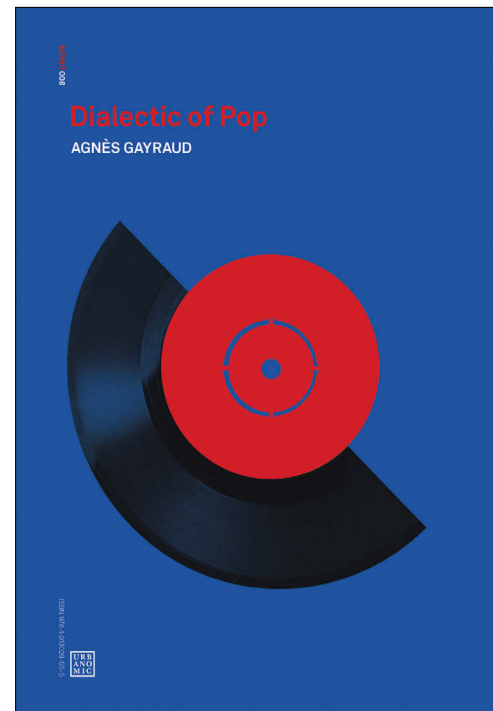
translated by Nina Power and Daniel Miller

In the first major philosophical treatise on the specificity of pop music as an art form, Agnès Gayraud explores all the paradoxes of pop: its in/authenticity, its mass production of emotion and personal resonance, its relation to consumer capitalism, and its engineering of mass seduction.

Through careful philosophical analyses drawing on philosophers including Adorno, Rousseau, and Kant, and such contemporary theorists as Greil Marcus and Simon Reynolds, as well as close readings of well-known hits by artists from ABBA and Beyoncé to Buddy Holly and Drake, in *Dialectic of Pop* Gayraud sings the praises of a constitutively impure art form, the result of an encounter between industrial production and the human predilection for song.

Producing its own specific forms and its own listening subject, pop scrambles notions of authenticity and inauthenticity, original and copy, medium and message. Inseparable from the materiality of its technical media (from the vinyl record to the synthesizer, from the radio to the MP3 player), indifferent and intractable to the perspectives of high culture, the culture of pop, far from being the artless and trivial mass-produced pabulum denigrated by Adorno, is revealed as a rich, self-reflexive art form with unsuspected depths.

**Agnès Gayraud** is a French musician and philosopher born in 1979. She teaches theory at the Villa Arson (National Art School) in Nice. She has gained critical acclaim for her musical practice (as La Féline) and is a regular writer for the daily paper *Libération*.



**A philosophical exploration  
of pop music that reveals a  
rich, self-reflexive art form  
with unsuspected depths.**

December  
5 3/4 x 8 1/4, 456 pp.

**\$32.95T/£26.00 paper**  
978-1-913029-55-5

Mono

Distributed for Urbanomic

art theory

## Duchamp Looked At (From the Other Side)

Undoing the Image

Éric Alliez

with Jean-Claude Bonne

translated by Robin Mackay

**A detailed examination of the motivations and precise coordinates of Duchamp's break from painting into the field of the linguistic sign.**

In this remarkably original study, Éric Alliez and Jean-Claude Bonne set out from what is apparently the most polemical

configuration possible: Matisse vs. Duchamp. But it is not enough merely to set Matisse's "perpetual Fauvism" against Duchamp's scorn for painting and his dedication to "mental artifices," so apparently contrary to the Bergsonian energetics of color. As Alliez and Bonne demonstrate, the problematic field from which contemporary art will emerge is not so simple.

Through close analyses of numerous works, from the *Nudes* through the preparatory

work and execution of the *Large Glass* to *Étant Donnés* and up to the "erotic objects" and installations of the 1940s–1950s, the authors reconstruct in detail the motivations and precise coordinates of Duchamp's break from painting into the field of the linguistic sign. Their intensively researched philosophical interrogation offers us a precise and thorough account of the new articulations Duchamp fabricated between painting and language, art and science, the aesthetic and the conceptual.

**Éric Alliez** is a philosopher and Professor at Université Paris 8 and at the Centre for Research in Modern European Philosophy at Kingston University, London. He is author of *The Brain-Eye: New Histories of Modern Painting* and other books. **Jean-Claude Bonne** is an art historian and Director of Studies at the École des Hautes Études en Sciences Sociales, Paris.

December | 7 x 9 3/4, 288 pp. | 5 color photographs, 41 b&w photographs  
paperback with flaps

**\$35.95T/£28.00 paper**

978-1-913029-67-8

Art Editions

Distributed for Urbanomic

art

## Atlas Europe Square

Yves Mettler

**An artist examines the plethora of Europe Squares, Europa Places, Places de l'Europe, and Europaplatzes and what they tell us about the ideality of "Europe."**

If the built environment is a record of our modes of organization and the compromises we make in order to live together,

then what are we to make of the plethora of Europe Squares, Europa Places, Places de l'Europe, and Europaplatzes? Public spaces that connect numerous disparate towns and cities through a "super-site" called Europe, they may appear as avatars of an idea in crisis, as "eurocentric values" and the concept of Europe as a unified political space are attacked and eroded from all sides.

*Atlas Europe Square*

documents a body of work by Swiss artist Yves Mettler who, since 2003, has engaged in an ongoing mapping and documentation of these sites, along with a series of projects triangulating between particular squares, interrogating their differing architectural, environmental, and public functions, and what they tell us about the ideality of "Europe" and the (im)possibility of its concrete instantiation.

Alongside extensive photographic documentation, *Atlas Europe Square* contains texts by the artist with essays by Reza Negarestani, Teresa Pullano, Laurent Thévenot, and Stephen Zepke discussing Mettler's work.

**Yves Mettler** is an artist with degrees in art and social sciences whose works have been shown internationally. He has previously published the book *My Flowers Aren't Always Hiding Secrets*.

December | 9 x 13, 192 pp. | 326 color illus.

**\$24.95T/£20.00 paper**

978-1-913029-53-1

Art Editions

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# Spinal Catastrophism

A Secret History

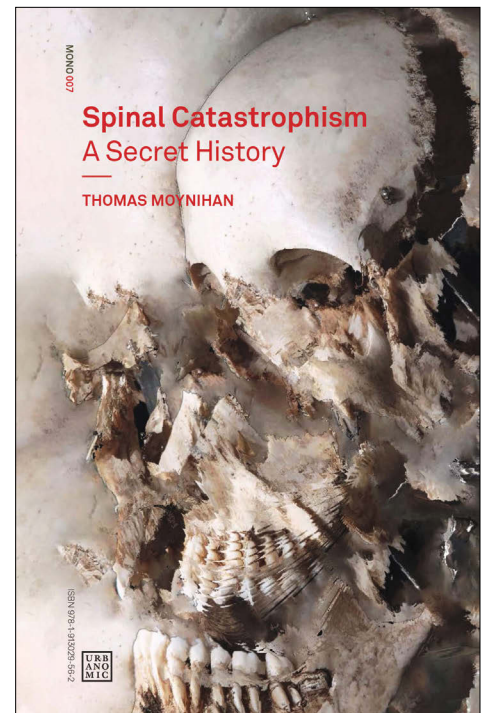
Thomas Moynihan

foreword by Ian Hamilton Grant

Drawing on cryptic intimations in the work of J. G. Ballard, Georges Bataille, William Burroughs, André Leroi-Gourhan, Elaine Morgan, and Friedrich Nietzsche, in the late twentieth century Daniel Barker formulated the axioms of *spinal catastrophism*: If human morphology, upright posture, and the possibility of language are the ramified accidents of natural history, then psychic ailments are ultimately afflictions of the spine, which itself is a scale model of biogenetic trauma, a portable map of the catastrophic events that shaped that atrocity exhibition of evolutionary traumata: the sick orthograde talking mammal.

Tracing its provenance through the biological notions of phylogeny and “organic memory” that fueled early psychoanalysis, back into idealism, nature philosophy, and romanticism, and across multiform encounters between philosophy, psychology, biology, and geology, Thomas Moynihan reveals the historical continuity of spinal catastrophism. From psychoanalysis and myth to geology and neuroanatomy, from bioanalysis to chronopathy, from spinal colonies of proto-minds to the retroparasitism of the CNS, from “railway spine” to Elizabeth Taylor’s lost gill-slits, this extravagantly comprehensive philosophical adventure uses the spinal cord as a guiding thread to rediscover forgotten pathways in modern thought.

**Thomas Moynihan** focuses on intellectual history and existential risk, aiming to supply a historically reflective dimension to the emerging field of “future studies.”



**The historical continuity of spinal catastrophism, traced across multiform encounters between philosophy, psychology, biology, and geology.**

November  
4 1/2 x 7, 112 pp. | 10 illus.

**\$12.95T/£9.99 paper**  
978-1-913029-56-2

Mono

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*philosophy*

# On Logic and the Theory of Science

## Jean Cavallès

translated by Knox Peden

preface by Gaston Bachelard

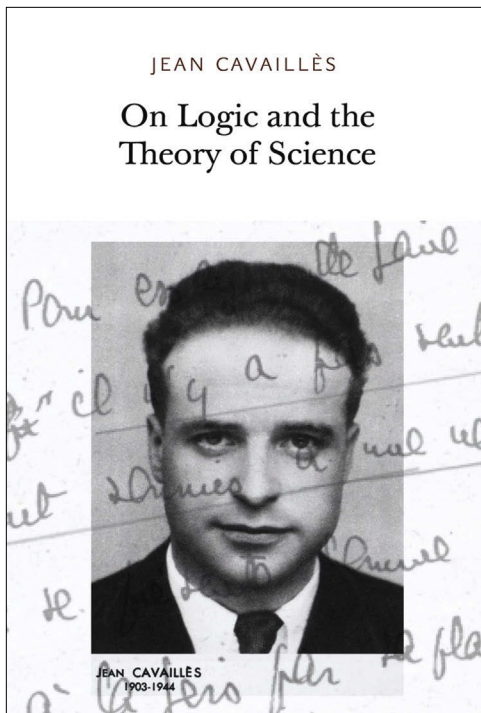
introduction by Georges Canguilhem and Charles Ehresmann

In this short, dense essay, Jean Cavaillès evaluates philosophical efforts to determine the origin—logical or ontological—of scientific thought, arguing that, rather than seeking to found science in original intentional acts, a priori meanings, or foundational logical relations, any adequate theory must involve a history of the concept.

Cavaillès insists on a historical epistemology that is conceptual rather than phenomenological, and a logic that is dialectical rather than transcendental. His famous call (cited by Foucault) to abandon “a philosophy of consciousness” for “a philosophy of the concept” was crucial in displacing the focus of philosophical enquiry from aprioristic foundations toward structural historical shifts in the conceptual fabric.

This new translation of Cavaillès's final work, written in 1942 during his imprisonment for Resistance activities, presents an opportunity to reencounter an original and lucid thinker. Cavaillès's subtle adjudication between positivistic claims that science has no need of philosophy, and philosophers' obstinate disregard for actual scientific events, speaks to a dilemma that remains pertinent for us today. His affirmation of the authority of scientific thinking combined with his commitment to conceptual creation yields a radical defense of the freedom of thought and the possibility of the new.

**Jean Cavailles** (1903–1944) was a French logician and philosopher who taught in Paris and Strasbourg. He was imprisoned as a member of the French Resistance and was executed by the Gestapo on February 17, 1944.



**A new translation of the final  
work of French philosopher  
Jean Cavallès.**

November  
4 1/2 x 7, 120 pp.

**\$16.95T/£12.99 paper**  
978-1-7336281-0-5

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art

## A Forest of Symbols

Art, Science, and Truth in the Long Nineteenth Century

**Andrei Pop**

In *A Forest of Symbols*, Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement. For Pop, “symbolist” denotes an art that is self-conscious about its modes of making meaning, and he argues that these symbolist practices, which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning-making (brushstrokes on a canvas, words on a page), are crucial to understanding the genesis of modern art. The symbolists saw art not as a social revolution, but as a revolution in sense and how to conceptualize the world. The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period, who were dissatisfied with the strict empiricism dominant in their disciplines, which made shared knowledge seem unattainable.

The problem of subjectivity in particular, of what in one’s experience can and cannot be shared, was crucial to the possibility of collaboration within science and to the communication of artistic innovation. Pop offers close readings of the literary and visual practices of Manet and Mallarmé, of drawings by Ernst Mach, William James, and Wittgenstein, of experiments with color by Bracquemond and Van Gogh, and of the philosophical systems of Frege and Russell—filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences.

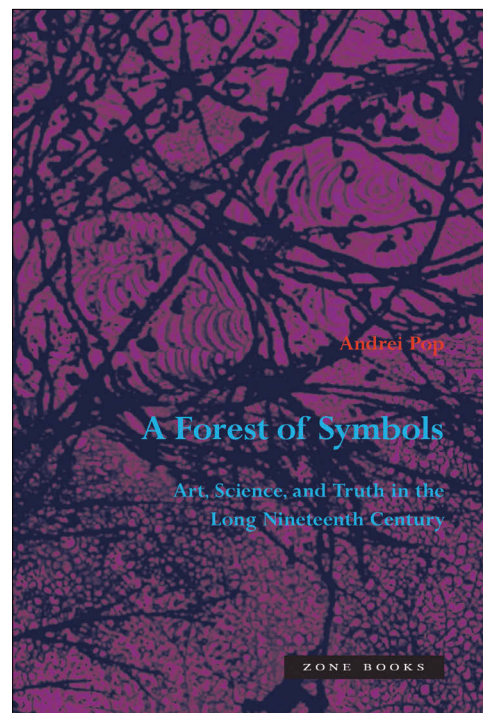
**Andrei Pop** is a member of the Committee on Social Thought and the Department of Art History at the University of Chicago.

“Vibrant and lucid, Andrei Pop’s new book is a superb account of symbolism in art, ideas, and culture in the nineteenth century. His history of art is grounded in a deep engagement with philosophical and literary reflections on the symbol in the period.”

—**Jas’ Elsner, Corpus Christi College and University of Chicago**

“This fascinating book proposes a completely new way of understanding the nineteenth-century movement called symbolism: that it is concerned with how art understands itself to have meaning. Pop’s book engages philosophy, science, and modernity in erudite, witty, and penetrating analyses. And his conclusion could not be more timely: aesthetic, scientific, moral, and political projects must, he insists, despite all subjectivity, have logical bases to be worked out, or we will never escape the tribalism of the twenty-first century.”

—**Françoise Meltzer, University of Chicago, Comparative Literature and the Divinity School**



**A groundbreaking reassessment of Symbolist artists and writers that investigates the concerns they shared with scientists of the period—the problem of subjectivity in particular.**

October  
6 x 9, 320 pp.  
8 color illus., 80 b&w illus.

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978-1-935408-36-9

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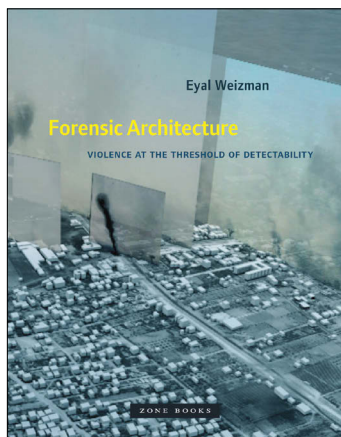
## Forensic Architecture

Violence at the Threshold of Detectability

Eyal Weizman

**A new form of investigative practice that uses architecture as an optical device to investigate armed conflicts and environmental destruction.**

In recent years, a little-known research group called Forensic Architecture has begun using novel research methods to under-



take a series of investigations into human rights abuses. Today, the group provides crucial evidence for international courts and works with a wide range of activist groups, NGOs, Amnesty International, and the UN. In *Forensic Architecture*, Eyal Weizman, the group's founder, explains in image and text how the Forensic Architecture team uses its research and investigative methods to confront state propagan-

da and secrets and to expose ever-new forms of state violence.

Weizman has collected an extensive array of images, maps, and detailed documentation recording the intricate work the group has performed across the globe, offering case studies that include the analysis of the shrapnel fragments in a room struck by drones in Pakistan, the resolution of a contested shooting in the West Bank, and the architectural reconstruction of a secret Syrian detention center from the memory of its survivors.

**Eyal Weizman** is Professor of Spatial and Visual Cultures at Goldsmiths College, University of London, and a Global Scholar at Princeton University.

"An eye-opening, essential read for architects, designers, planners as well as those looking to understand how powerful analytic thinking can be used towards fighting for human rights."

—*Spacing*

October | 7 1/2 x 9, 374 pp. | 260 color illus.

**\$34.95T/£27.00 paper**

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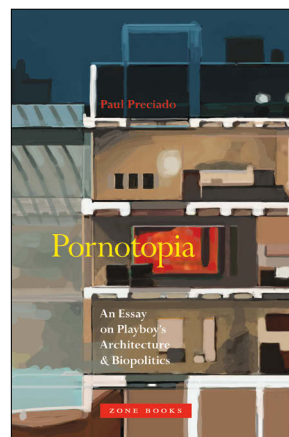
## Pornotopia

An Essay on *Playboy's* Architecture and Biopolitics

Paul Preciado

**Design objects, bachelor pads, and multimedia rotating beds as expressions of the relationships among architecture, gender, and sexuality.**

Published for the first time in 1953, *Playboy* was not only the first pornographic popular magazine in America, but also



came to embody an entirely new lifestyle that took place in a series of utopian multimedia spaces, from the fictional *Playboy's* Penthouse of 1956 to the *Playboy* Mansion of 1959 and the *Playboy* Clubs of the 1960s.

In *Pornotopia*, Paul Preciado examines popular culture and pornographic spaces as sites of architectural production. Preciado traces the strategic relationships among architecture, gender, and sexuality through popular sites related to the

production and consumption of pornography: design objects, bachelor pads, and multimedia rotating beds. Largely relegated to the margins of traditional histories of architecture, these sites are not mere spaces but a series of overlapping systems of representation. They are understood here not as inherently or naturally sexual, nor as perverted or queer, but rather as biopolitical techniques for governing sexual reproduction and the production of gender in modernity.

**Paul Preciado** is Professor of the Political History of the Body, Gender Theory, and the History of Performance at Paris VIII; the director of the Independent Studies Program of the Museum of Contemporary Art in Barcelona; and the author of *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* and *The Contrasexual Manifesto*.

"Compellingly written and funny as well as troubling, *Pornotopia* is certainly one of the architectural highlights of the year."

—*Times Higher Education*

October | 6 x 9, 304 pp. | 27 illus.

**\$24.95T/£20.00 paper**

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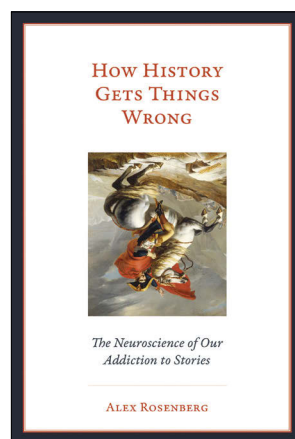
science | history

## How History Gets Things Wrong

The Neuroscience of Our Addiction to Stories

Alex Rosenberg

To understand something, you need to know its history. Right? Wrong, says Alex Rosenberg in *How History Gets Things Wrong*.



Narrative history is always, always wrong. Our love of stories is hard-wired. Neuroscience reveals that human evolution shaped a tool useful for survival into a defective theory of human nature. Stories historians tell, Rosenberg continues, are not only wrong but harmful. Israel and Palestine, for example, have dueling narratives of dispossession that prevent one side from compromising with the other. Henry Kissinger applied lessons drawn from the Congress of Vienna to American foreign policy with disastrous results. Human evolution improved primate mind reading—the ability to anticipate the behavior of others, whether predators, prey, or cooperators—to get us to the top of the African food chain. Now, however, this capacity makes us think we can understand history—what the Kaiser was thinking in 1914, why Hitler declared war—by uncovering the narratives of what happened and why. In fact, Rosenberg argues, we will only understand history if we don't make it into a story.

can foreign policy with disastrous results. Human evolution improved primate mind reading—the ability to anticipate the behavior of others, whether predators, prey, or cooperators—to get us to the top of the African food chain. Now, however, this capacity makes us think we can understand history—what the Kaiser was thinking in 1914, why Hitler declared war—by uncovering the narratives of what happened and why. In fact, Rosenberg argues, we will only understand history if we don't make it into a story.

**Alex Rosenberg** is R. Taylor Cole Professor of Philosophy at Duke University. He is the author of *The Atheist's Guide to Reality: Enjoying Life without Illusions* and other books.

"Rosenberg has written a fascinating and challenging book, one that every historian should read and take into account."

—*Choice*

"Carefully guide[s] the non-scientist through a history... of 20th-century neurological discoveries."

—*Times Higher Education*

September | 6 x 9, 304 pp. | 10 color illus., 37 b&w illus.

**\$17.95T/£12.99 paper**

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978-0-262-03857-7

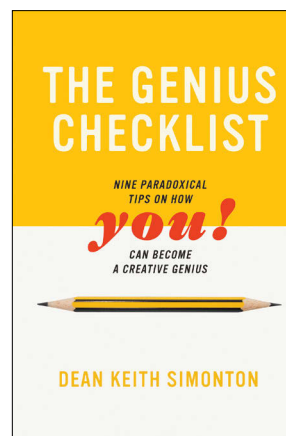
psychology

## The Genius Checklist

Nine Paradoxical Tips on How You Can Become a Creative Genius

Dean Keith Simonton

What does it take to be a genius? A high score on an IQ test? Be a child prodigy like Mozart, or a later bloomer like



Beethoven? Die tragically young, like Keats, or live to a ripe old age like Goethe? In *The Genius Checklist*, Dean Keith Simonton examines the key factors in creative genius and finds that they are more than a little contradictory. He draws on both scientific research and stories from the lives of famous creative geniuses that range from Isaac Newton to Vincent van Gogh to Virginia Woolf. He compares IQ scores with achieved eminence as measures of genius, and he draws

a distinction between artistic and scientific genius. Genius, Simonton explains, operates in ways so subtle that they seem contradictory. Genius is born and made, the domain of child prodigies and their elders. Simonton's checklist gives us a new, integrative way to understand geniuses—and perhaps even to nurture your own genius!

**Dean Keith Simonton**, an expert on creativity and genius, is Distinguished Professor Emeritus in the Department of Psychology at the University of California, Davis. He is the author of *Origins of Genius*, *Creativity in Science*, *Genius 101*, and other books.

"A surprisingly swift and wry overview of the occasionally contradictory factors that can foster creative genius."

—*Publishers Weekly*

"This book really nails the paradoxical nature of genius, written by a genius on the scientific study of genius!"

—**Scott Barry Kaufman**, author of *Wired to Create* and *Ungifted*

October | 5 3/8 x 8, 336 pp. | 8 illus.

**\$16.95T/£12.99 paper**

978-0-262-53795-7

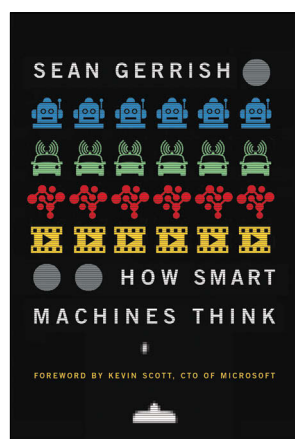
cloth 2018  
978-0-262-03811-9

## How Smart Machines Think

Sean Gerrish

foreword by Kevin Scott, CTO of Microsoft

In this book, Sean Gerrish offers an engaging and accessible overview of the breakthroughs in artificial intelligence and machine learning that have made today's machines so smart. He describes the software architecture that allows self-driving cars to stay on the road and to navigate crowded urban environments; the million-dollar Netflix competition for a better recommendation engine; and how programmers trained computers to perform certain behaviors by offering them treats, as if they were training a dog. He explains Watson's famous victory on *Jeopardy!*, and he looks at how computers play



games, describing *AlphaGo* and *Deep Blue*, which beat reigning world champions at the strategy games of Go and chess. Computers have not yet mastered everything, however; Gerrish outlines the difficulties in creating intelligent agents that can successfully play video games like *StarCraft* that have evaded solution—at least for now. Science and technology buffs will find this book an essential guide to a future in which machines can outsmart people.

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**Sean Gerrish** is a software engineer and machine learning geek. He has worked as an engineer at Teza Technologies and as an engineering manager for machine learning and data science teams at Google. He holds a PhD in machine learning from Princeton University.

"In this clear, accessible guide, Gerrish demonstrates a striking ability to illuminate the workings of the most impressive, complex AI applications... for both specialists and non-specialists alike."

—**Business Digest**

October | 6 x 9, 312 pp. | 62 illus.

**\$17.95T/£12.99 paper**

978-0-262-53797-1

cloth 2018

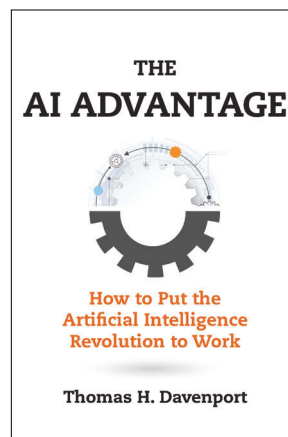
978-0-262-03840-9

## The AI Advantage

How to Put the Artificial Intelligence Revolution to Work

Thomas H. Davenport

In *The AI Advantage*, Thomas Davenport offers a guide to using artificial intelligence—also known as cognitive technologies—in



business. He cuts through the hype of the AI craze to explain how businesses can put artificial intelligence to work now, in the real world, describing what technologies are available and how companies can use them for business benefits and competitive advantage.

Davenport explains that the business value AI offers is solid rather than sexy or splashy. AI technologies won't replace human workers but rather augment their capabilities, with smart machines to work

alongside smart people. Davenport describes the major AI technologies and explains how they are being used, reports on the AI work done by large commercial enterprises like Amazon and Google, and outlines strategies and steps to becoming a cognitive corporation. This book provides an invaluable guide to the real-world future of business AI.

**Thomas H. Davenport** is President's Distinguished Professor of Information Technology and Management at Babson College. He is the author of *Only Humans Need Apply: Winners and Losers in the Age of Smart Machines* (with Julia Kirby) and other books.

"An essential guide to business."

—**Forbes**

"Davenport reports on what AI has accomplished so far, where it has failed, and where it might soon spectacularly succeed."

—**BizEd**

October | 6 x 9 x 0.6250, 248 pp. | 6 illus.

**\$19.95T/£14.99 paper**

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cloth 2018

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Management on the Cutting Edge series



## Plagues and the Paradox of Progress

Why the World Is Getting Healthier in Worrisome Ways

Thomas J. Bollyky

For the first time in recorded history, virus, bacteria, and other infectious diseases are not the leading cause of death or disability in any region of the world.

People are living longer, and fewer mothers are giving birth to many children in the hopes that some might survive. And yet, the news is not all good. Recent reductions in infectious disease have not been accompanied by the same improvements in income, job opportunities, and governance that occurred with these changes in wealthier countries decades ago. In this book, Thomas Bollyky explores the paradox in our fight against infectious

disease: the world is getting healthier in ways that should make us worry. He visits China and Kenya to illustrate how dramatic declines in plagues have affected national economies. He traces the role of infectious disease in the migrations from Ireland before the potato famine and to Europe from Syria and elsewhere today. Historic health achievements are remaking a world that is both worrisome and full of opportunities. Whether the peril or promise of that progress prevails, Bollyky explains, depends on what we do next.

Thomas J. Bollyky is the Director of the Global Health Program at the Council on Foreign Relations and an Adjunct Professor of Law at Georgetown University.

"A remarkable new book."

—**Financial Times**

"Bollyky's book can help to save many lives."

—**Michael Bloomberg**

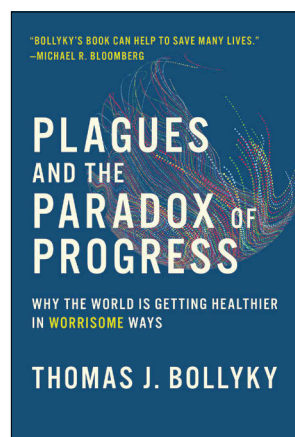
September | 6 x 9, 280 pp. | 52 illus.

**\$19.95T/£14.99 paper**

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978-0-262-03845-4



## The Cost-Benefit Revolution

Cass R. Sunstein

Opinions on government policies vary widely. Some people are alarmed about climate change and favor aggressive govern-

ment intervention. Others don't feel the need for any sort of climate regulation. In *The Cost-Benefit Revolution*, Cass Sunstein argues our major disagreements really involve facts, not values. It follows that government policy should not be based on public opinion, intuitions, or pressure from interest groups, but on numbers—meaning careful consideration of costs and benefits. As the Obama administration's "regulatory czar," Sunstein knows his subject in both theory and

practice. Drawing on behavioral economics and his well-known emphasis on "nudging," he celebrates the cost-benefit revolution in policy making, tracing its defining moments in the Reagan, Clinton, and Obama administrations (and pondering its uncertain future in the Trump administration). Policies should make people's lives better. Quantitative cost-benefit analysis, Sunstein argues, is the best available method for making this happen.

Cass R. Sunstein, Robert Walmsley University Professor at Harvard Law School, was Administrator of the White House Office of Information and Regulatory Affairs in the Obama administration from 2009 to 2012. He is the author of, among other books, *Choosing Not to Choose*, *The Ethics of Influence*, and (with Richard H. Thaler) *Nudge: Improving Decisions about Health, Wealth, and Happiness*.

"Clear, well-argued."

—**Forbes**

"A valuable study of a quiet victory for technocrats."

—**Financial Times**

"One of the very best Cass Sunstein books, the product of decades of reflection, remarkably well thought out on every page to an extent which is rare these days."

—**Tyler Cowen, *Marginal Revolution***

September | 6 x 9, 288 pp.

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economics

## The State of Economics, the State of the World

edited by Kaushik Basu, David Rosenblatt, and Claudia Sepúlveda

Leading economists address the ongoing challenges to economics in theory and practice in a time of political and economic crises.

More than a decade of financial crises, sovereign debt problems, political conflict, and rising xenophobia and protectionism has left the global economy unsettled and the ability of economics as a discipline to account for episodes of volatility uncertain. In this book, leading economists consider the state of their discipline in a world of ongoing economic and political crises.

The book is notable for its three sweeping essays by Nobel laureates Kenneth Arrow (in one of his last published works), Amartya Sen, and Joseph Stiglitz that offer a summary of the theoretical foundations of modern economics—the twin pillars of general equilibrium theory and welfare economics.

**Kaushik Basu** is C. Marks Professor of International Studies at Cornell University and former Senior Vice President and Chief Economist at the World Bank. He is the author of *Beyond the Invisible Hand: Groundwork for a New Economics*, *An Economist in the Real World: The Art of Policymaking in India* (MIT Press), and other books. **David Rosenblatt** is Manager of Strategy and Operations in the Development Economics Vice Presidency at the World Bank. **Claudia Sepúlveda** is Lead Economist in the Development Economics Vice Presidency at the World Bank.

### Contributors

Philippe Aghion, Ingela Alger, Kenneth Arrow, Abhijit Banerjee, Kaushik Basu, Lawrence Blume, Guillermo Calvo, Francesco Caselli, Asli Demirgüç-Kunt, Shantayanan Devarajan, Esther Duflo, Samuel Fankhauser, James Foster, Varun Gauri, Xavier Gine, G  el Giraud, Gita Gopinath, Robert Hockett, Karla Hoff, Ravi Kanbur, Aart Kraay, Michael Kremer, David McKenzie, C  lestin Monga, Maurice Obstfeld, Hamid Rashid, Martin Ravallion, Amartya Sen, Luis Serv  n, Hyun Song Shin, Nicholas Stern, Joseph Stiglitz, Cass Sunstein, Michael Toman, J  rgen Weibull

September | 6 x 9, 536 pp. | 37 illus.

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978-0-262-03999-4

game studies

## Real Games

What's Legitimate and What's Not in Contemporary Videogames

Mia Consalvo and Christopher A. Paul

How we talk about games as real or not-real, and how that shapes what games are made and who is invited to play them.

In videogame criticism, the worst insult might be “That’s not a real game!” For example, “That’s not a real game, it’s on Facebook!” and “That’s not a real game, it’s a walking simulator!” But how do people judge what is a real game and what is not—what features establish a game’s *gameness*? In this engaging book, Mia Consalvo and Christopher Paul examine the debates about the realness or not-realness of videogames and find that these discussions shape what games get made and who is invited to play them.

Consalvo and Paul look at three main areas often viewed as determining a game’s legitimacy: the game’s pedigree (its developer), the content of the game itself, and the game’s payment structure. They find, among other things, that even developers with a track record are viewed with suspicion if their games are on suspect platforms. They investigate game elements that are potentially troublesome for a game’s gameness, including genres, visual aesthetics, platform, and perceived difficulty. They explore payment models, particularly free-to-play—held by some to be a marker of illegitimacy—and they examine the debate around such so-called walking simulators as *Dear Esther* and *Gone Home*. And finally, they consider what purpose is served by labeling certain games “real.”

**Mia Consalvo** is Professor and Canada Research Chair in Game Studies and Design in the Department of Communication Studies at Concordia University in Montreal. She is the author of *Cheating: Gaining Advantage in Video Games* and *Atari to Zelda: Japan’s Videogames in Global Contexts*, both published by the MIT Press. **Christopher A. Paul** is Associate Professor of Communication and Chair of the Department of Communication at Seattle University. He is the author of *Wordplay and the Discourse of Video Games* and *The Toxic Meritocracy of Video Games*.

October | 5 3/8 x 8, 224 pp. | 9 photographs

**\$30.00S/  22.50 cloth**  
978-0-262-04260-4

Playful Thinking series

design

## LabOratory

Speaking of Science and its Architecture

**Sandra Kaji-O'Grady and Chris L. Smith**

**An illustrated examination of laboratory architecture and the work that it does to engage the public, recruit scientists, and attract funding.**

The laboratory building is as significant to the twenty-first century as the cathedral was to the thirteenth and fourteenth centuries. The contemporary science laboratory is built at the grand scales of cathedrals and constitutes as significant an architectural statement. The laboratory is a serious investment in architectural expression in an attempt to persuade us of the value of the science that goes on inside. In this lavishly illustrated book, Sandra Kaji-O'Grady and Chris L. Smith explore the architecture of modern life science laboratories, and the work that it does to engage the public, recruit scientists, and attract funding.

Looking at the varied designs of eleven important laboratories in North America, Europe, and Australia, all built between 2005 and 2019, Kaji-O'Grady and Smith examine the relationship between the design of contemporary laboratory buildings and the ideas and ideologies of science. Observing that every laboratory architect and client declares the same three aspirations—to eliminate boundaries, to communicate the benefits of its research programs, and to foster collaboration—Kaji-O'Grady and Smith organize their account according to the themes of boundaries, expression, and socialization. Through examples, they show how the architecture of the laboratory shapes the science that takes place within it.

**Sandra Kaji-O'Grady** is Professor of Architecture in the School of Architecture at the University of Queensland. **Chris L. Smith** is Associate Professor of Architectural Design and Techné at the University of Sydney. Kaji-O'Grady and Smith are coeditors (with Russell Hughes) of *Laboratory Lifestyles: The Construction of Scientific Fictions* (MIT Press).

October | 7 x 9, 336 pp. | 107 color photographs

**\$35.00S/£28.00 cloth**

978-0-262-04332-8

information science | technology

## The Paradoxes of Network Neutralities

**Russell Newman**

**An argument that the movement for network neutrality was of a piece with its neoliberal environment.**

Media reform activists rejoiced in 2015 when the FCC codified network neutrality, approving a set of Open Internet rules that prohibited provider discrimination against disfavored content and applications—only to have their hopes dashed two years later when the agency reversed itself. In this book, Russell Newman offers a unique perspective on these events, arguing that the movement for network neutrality was of a piece with its neoliberal environment rather than counter to it; perversely, it served to solidify the continued existence of a commercially dominant internet and even emergent modes of surveillance and platform capitalism. Going beyond the usual policy narrative of open versus closed networks, or public interest versus corporate power, Newman uses network neutrality as a lens through which to examine the ways that neoliberalism renews and reconstitutes itself, the limits of particular forms of activism, and the shaping of future regulatory processes and policies.

Newman explores the debate's roots in the 1990s movement for open access, the transition to network neutrality battles in the 2000s, and the currents, decades old, that provided the terms in which these battles were fought. By 2017, the debate had become unmoored from its own origins, and an emerging struggle against “neoliberal sincerity” points to a need to rethink activism surrounding media policy reform itself.

**Russell Newman** is Assistant Professor in the Institute for Liberal Arts and Interdisciplinary Studies at Emerson College. He is a coeditor of *The Future of Media: Resistance and Reform in the 21st Century*.

October | 6 x 9, 528 pp.

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Information Policy series

## 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).

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## Decomposed

The Political Ecology of Music

**Kyle Devine**

**The hidden material histories of music.**

Music is seen as the most immaterial of the arts, and recorded music as a progress of dematerialization—an evolution from physical discs to invisible digits. In *Decomposed*, Kyle Devine offers another perspective. He shows that recorded music has always been a significant exploiter of both natural and human resources, and that its reliance on these resources is more problematic today than ever before. Devine uncovers the hidden history of recorded music—what recordings are made of and what happens to them when they are disposed of.

Devine’s story focuses on three forms of materiality. Before 1950, 78 rpm records were made of shellac, a bug-based resin. Between 1950 and 2000, formats such as LPs, cassettes, and CDs were all made of petroleum-based plastic. Today, recordings exist as data-based audio files. Devine describes the people who harvest and process these materials, from women and children in the Global South to scientists and industrialists in the Global North. The supposed immateriality of music as data is belied by the energy required to power the internet and the devices required to access music online. We tend to think of the recordings we buy as finished products. Devine offers an essential backstory. He reveals how a range of apparently peripheral people and processes are actually central to what music is, how it works, and why it matters.

**Kyle Devine** is Head of Research and Associate Professor in the Department of Musicology at the University of Oslo.

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environment

## Recovering Lost Species in the Modern Age

Histories of Longing and Belonging

Dolly Jørgensen

**A groundbreaking study of how emotions motivate attempts to counter species loss.**

This groundbreaking book brings together environmental history and the history of emotions to examine the motivations behind species conservation actions. In *Recovering Lost Species in the Modern Age*, Dolly Jørgensen uses the environmental histories of reintroduction, rewilding, and resurrection to view the modern conservation paradigm of the recovery of nature as an emotionally charged practice. Jørgensen argues that the recovery of nature—identifying that something is lost and then going out to find it and bring it back—is a nostalgic practice that looks to a historical past and relies on the concept of belonging to justify future-oriented action. The recovery impulse depends on emotional responses to what is lost, particularly a longing for recovery that manifests itself in such emotions as guilt, hope, fear, and grief.

Jørgensen explains why emotional frameworks matter deeply—both for how people understand nature theoretically and how they interact with it physically. The identification of what belongs (the lost nature) and our longing (the emotional attachment to it) in the present will affect how environmental restoration practices are carried out in the future. A sustainable future will depend on questioning how and why belonging and longing factor into the choices we make about what to recover.

**Dolly Jørgensen** is Professor of History in the Department of Cultural Studies and Languages at University of Stavanger, Norway. She is the coeditor of *Visions of North in Premodern Europe*, *New Natures: Joining Environmental History with Science and Technology Studies*, and *Northscapes: History, Technology, and the Making of Northern Environments*.

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## Kinds Come First

Age, Gender, Class, and Ethnicity Give Meaning to Measures

Jerome Kagan

**An argument that the meaning of a psychological or biological measure depends on the age, gender class, and ethnicity of the human subject.**

In *Kinds Come First*, the distinguished psychologist Jerome Kagan argues that—contrary to the common assumption—age, gender, social class, and ethnicity affect the outcomes of psychological measures, and he questions the popular practice that uses statistical procedures to remove the effects of these categories to confirm a favored predictor-outcome relation. The idea that psychological measures have meanings that transcend the kinds of subjects, Kagan writes, reflects a premature hope of discovering broadly generalizable conclusions. In *Kinds Come First*, Kagan hopes to persuade investigators otherwise.

Kagan examines the unique properties of the four categories, making the case that life stage, gender, class, and ethnicity affect psychological measures in complex, nontrivial ways. He discusses the relevance of a person's developmental stage to many outcomes, focusing on the interval from five to twelve months, when working memory and the ability to relate the past to the present expands. He cites evidence suggesting that a person's gender, class of rearing, and ethnicity, within a particular society, are better predictors of health, arrest record, cognitive skills, and current life satisfaction than either their genomes or answers to a personality questionnaire.

Finally, Kagan argues, the biological properties that are more common in one gender, class, or ethnic group, are not a defensible basis for restricting access to an educational program, vocation, or position of authority. A society can ignore such differences in order to honor an ethical imperative for equality without incurring serious costs.

**Jerome Kagan** is Emeritus Professor of Psychology at Harvard University. He is the author of *The Nature of the Child*, *An Argument for Mind*, *Psychology's Ghosts*, *The Human Spark*, *Five Constraints on Predicting Behavior* (MIT Press), and other books.

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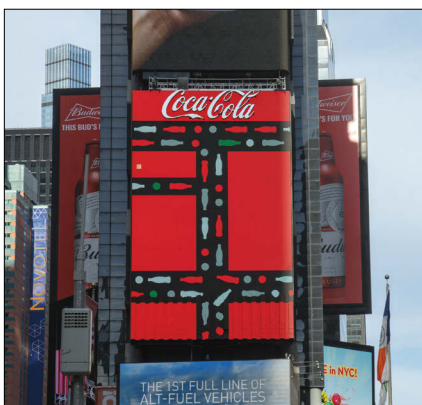
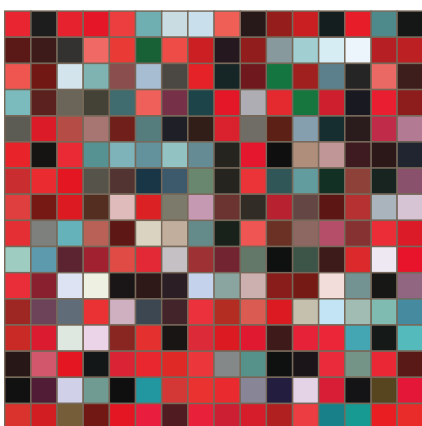


## Bauhaus Futures

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

Essays, photo-essays,  
interviews, manifestos,  
diagrams, and a play explore  
the varied legacies, influences,  
and futures of the Bauhaus.

October  
7 x 9, 328 pp.  
40 color plates, 77 b&w illus.,  
**\$35.00S/£28.00 cloth**  
978-0-262-04291-8



Coca Cola sign in Times Square and color grid. Photograph by Alice Arnold. From *Bauhaus Futures*.

What would keep the Bauhaus up at night if it were practicing today? A century after its founding by Walter Gropius in Weimar, Germany, as an “experimental laboratory of the future,” who are the pioneering experimentalists who reinscribe or resist Bauhaus traditions? This book explores the varied legacies, influences, and futures of the Bauhaus.

Many of the animating issues of the Bauhaus—its integration of research, teaching, and practice; its experimentation with materials; its democratization of design; its open-minded, heterogeneous approach to ideas, theories, methods, and styles—remain relevant. The contributors to *Bauhaus Futures* address these but go further, considering issues that design has largely ignored for the last hundred years: gender, race, ethnicity, class, sexuality, and disability. Their contributions take the form of essays, photo-essays, interviews, manifestos, diagrams, and even a play. They discuss, among other things, the Bauhaus curriculum and its contemporary offshoots; Bauhaus legacies at the MIT Media Lab, Black Mountain College, and elsewhere; the conflict between the Bauhaus ideal of humanist universalism and current approaches to design concerned with race and justice; designed objects, from the iconic to the precarious; textile and weaving work by women in the Bauhaus and the present day; and design and technology.

**Laura Forlano** is Associate Professor of Design at the Institute of Design at Illinois Institute of Technology, where she is also Director of the Critical Futures Lab. She is the coeditor of *From Social Butterfly to Engaged Citizen* (MIT Press). **Molly Wright Steenson** is K&L Gates Associate Professor of Ethics and Computational Technologies at Carnegie Mellon University, where she is also Senior Associate Dean for Research in the College of Fine Arts. She is the author of *Architectural Intelligence* (MIT Press). **Mike Ananny** is Associate Professor at the University of Southern California's Annenberg School for Communication and Journalism and the author of *Networked Press Freedom* (MIT Press).

### Contributors

Alice Arnold, Jeffrey Bardzell, Shaowen Bardzell, Karen Kornblum Berntsen, Marshall Brown, Stuart Candy, Jessica Charlesworth, Elizabeth J. Chin, Taeyoon Choi, B. Coleman, Carl DiSalvo, Michael J. Golec, Kate Hennessy, Matthew Hockenberry, Joi Ito, Denisa Kera, N. Adriana Knouf, Silvia Lindtner, Shannon Mattern, Ramia Mazé, V. Mitch McEwen, Oliver Neumann, Paul Pangaro, Nassim Parvin, Tim Parsons, Joanne Pouzenc, Luiza Prado de O. Martin, Daniela K. Rosner, Natalie Saltiel, Trudi Lynn Smith, Carol Strohecker, Alex Taylor, Martin Thaler, Fred Turner, Andre Uhl, Jeff Watson, Robert Wiesenberger

## Quantitative Fundamentals of Molecular and Cellular Bioengineering

K. Dane Wittrup, Bruce Tidor, Benjamin J. Hackel, and Casim A. Sarkar

**A comprehensive presentation of essential topics for biological engineers, focusing on the development and application of dynamic models of biomolecular and cellular phenomena.**

This book describes the fundamental molecular and cellular events responsible for biological function, develops models to study biomolecular and cellular phenomena, and shows, with examples, how models are applied in the design and interpretation of experiments on biological systems. Integrating molecular cell biology with quantitative engineering analysis and design, it is the first textbook to offer a comprehensive presentation of these essential topics for chemical and biological engineering.

The book systematically develops the concepts necessary to understand and study complex biological phenomena, moving from the simplest elements at the smallest scale and progressively adding complexity at the cellular organizational level, focusing on experimental testing of mechanistic hypotheses. After introducing the motivations for formulation of mathematical rate process models in biology, the text goes on to cover such topics as noncovalent binding interactions; quantitative descriptions of the transient, steady state, and equilibrium interactions of proteins and their ligands; enzyme kinetics; gene expression and protein trafficking; network dynamics; quantitative descriptions of growth dynamics; coupled transport and reaction; and discrete stochastic processes. The textbook is intended for advanced undergraduate and graduate courses in chemical engineering and bioengineering, and has been developed by the authors for classes they teach at MIT and the University of Minnesota.

**K. Dane Wittrup** is C. P. Dubbs Professor of Chemical Engineering and Biological Engineering at MIT and the Koch Institute for Integrative Cancer Research at MIT. **Bruce Tidor** is Professor of Biological Engineering and Computer Science at MIT. **Benjamin J. Hackel** is Associate Professor of Chemical Engineering and Materials Science at the University of Minnesota. **Casim A. Sarkar** is Associate Professor of Biomedical Engineering at the University of Minnesota.

September | 7 x 9, 600 pp. | 305 illus.

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## Taming Uncertainty

Ralph Hertwig, Timothy J. Pleskac, Thorsten Pachur, and the Center for Adaptive Rationality

**An examination of the cognitive tools that the mind uses to grapple with uncertainty in the real world.**

How do humans navigate uncertainty, continuously making near-effortless decisions and predictions even under conditions of imperfect knowledge, high complexity, and extreme time pressure? *Taming Uncertainty* argues that the human mind has developed tools to grapple with uncertainty. Unlike much previous scholarship in psychology and economics, this approach is rooted in what is known about what real minds can do. Rather than reducing the human response to uncertainty to an act of juggling probabilities, the authors propose that the human cognitive system has specific tools for dealing with different forms of uncertainty. They identify three types of tools: simple heuristics, tools for information search, and tools for harnessing the wisdom of others. This set of strategies for making predictions, inferences, and decisions constitute the mind's adaptive toolbox.

The authors show how these three dimensions of human decision making are integrated and they argue that the toolbox, its cognitive foundation, and the environment are in constant flux and subject to developmental change. They demonstrate that each cognitive tool can be analyzed through the concept of ecological rationality—that is, the fit between specific tools and specific environments. Chapters deal with such specific instances of decision making as food choice architecture, intertemporal choice, financial uncertainty, pedestrian navigation, and adolescent behavior.

**Ralph Hertwig** is Director of the Center for Adaptive Rationality at the Max Planck Institute for Human Development in Berlin. **Timothy J. Pleskac** is Professor of Psychology at the University of Kansas and Adjunct Researcher at the Center for Adaptive Rationality. **Thorsten Pachur** is Senior Research Scientist at the Center for Adaptive Rationality. The Center for Adaptive Rationality is a multidisciplinary team of psychologists, economists, biologists, philosophers, computer scientists, and physicists.

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## An Introduction to Natural Language Processing

Jacob Eisenstein

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This textbook provides a technical perspective on natural language processing—methods for building computer software that understands, generates, and manipulates human language. It emphasizes contemporary data-driven approaches, focusing on techniques from supervised and unsupervised machine learning. The first section establishes a foundation in machine learning by building a set of tools that will be used throughout the book and applying them to word-based textual analysis. The second section introduces structured representations of language, including sequences, trees, and graphs. The third section explores different approaches to the representation and analysis of linguistic meaning, ranging from formal logic to neural word embeddings. The final section offers chapter-length treatments of three transformative applications of natural language processing: information extraction, machine translation, and text generation. End-of-chapter exercises include both paper-and-pencil analysis and software implementation.

The text synthesizes and distills a broad and diverse research literature, linking contemporary machine learning techniques with the field's linguistic and computational foundations. It is suitable for use in advanced undergraduate and graduate-level courses and as a reference for software engineers and data scientists. Readers should have a background in computer programming and college-level mathematics. After mastering the material presented, students will have the technical skill to build and analyze novel natural language processing systems and to understand the latest research in the field.

**Jacob Eisenstein** is Associate Professor in the School of Interactive Computing at Georgia Institute of Technology.

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The book is suitable for undergraduate and graduate students in VHDL and digital circuit design, and can be used as a professional reference for VHDL practitioners. It can also serve as a text for digital VLSI in-house or academic courses.

**Volnei A. Pedroni** is Professor of Electrical Engineering at Caltech and UTFPR (Federal University of Technology–Paraná), Brazil. He is the author of *Finite State Machines in Hardware: Theory and Design (with VHDL and SystemVerilog)* (MIT Press).

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Simon won the Nobel Prize for Economics in 1978 for his research into the decision-making process within economic organizations and the Turing Award (considered by some the computer science equivalent to the Nobel) with Allen Newell in 1975 for contributions to artificial intelligence, the psychology of human cognition, and list processing. *The Sciences of the Artificial* distills the essence of Simon's thought accessibly and coherently. This reissue of the third edition makes a pioneering work available to a new audience.

**Herbert A. Simon** (1916–2001) was an influential psychologist and political scientist, awarded the 1978 Nobel Prize in Economics and the 1975 Turing Award (with Allen Newell). His many published books include *Models of Bounded Rationality* and *Models of My Life* (both published by the MIT Press).

**John E. Laird** is John L. Tishman Professor of Engineering in the Computer Science and Engineering Department at the University of Michigan.

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**Stéphane Vial** is Professor at the School of Design at the University of Quebec in Montreal (UQAM). He is the editor-in-chief of the French-language international journal *Sciences du Design*.

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**Franklin Allen** is Professor of Finance and Economics and Director of the Brevan Howard Centre at Imperial College, London. **Ester Faia** holds the Chair of Monetary and Fiscal Policy at Goethe University Frankfurt. **Katja Langenbucher** holds the Chair of Private Law, Corporate and Financial Law at Goethe University and is Affiliated Professor at l'Ecole de Droit de SciencesPo, Paris. **Michael Haliassos** holds the Chair of Macroeconomics and Finance at Goethe University and is the editor of *Financial Innovation: Too Much or Too Little?* (MIT Press).

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**George Alogoskoufis** is Constantine Karamanlis Professor of Hellenic and European Studies at the Fletcher School of Law and Diplomacy at Tufts University, Professor of Economics at the Athens University of Economics and Business, and a Research Associate of the Hellenic Observatory of the London School of Economics and Political Science. From March 2004 until January 2009, he served as Greece's Minister of Economy and Finance.

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**Massimo Florio** is Professor of Public Economics at the University of Milan. He is the author of *The Great Divestiture* and coeditor of *The Economics of Infrastructure Provisioning* (both published by the MIT Press).

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**David Joulfaian** is a Financial Economist at the U.S. Department of the Treasury and Adjunct Professor of Economics at Georgetown University.

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**Otmar Issing** is President of the Center for Financial Studies at Goethe University in Frankfurt. He is the author of *The Birth of the Euro* and *Monetary Policy in the Euro Area*.

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economics

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**Roger B. Myerson** is David L. Pearson Distinguished Service Professor of Economics and Public Policy at the University of Chicago. **Eduardo Zambrano** is Professor of Economics at California Polytechnic State University, San Luis Obispo.

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The volume begins with analyses of market access concessions that have been or could be exchanged between developing and developed countries, from a formal framework for incorporating non-tariff measures into a model for analyzing a multilateral trade agreement to an examination of the MFN (most-favored nation) free rider problem. Contributors then develop new theoretical and econometric approaches for understanding key aspects of trade liberalization under the GATT/WTO that are of particular relevance to economic development, considering such topics as achieving cooperation in eliminating prohibitive trade barriers and the effect of China's export subsidies on its dramatic growth in exports. Finally, the book considers two significant new issues that arose from the Uruguay round, from which the WTO was formed: the TRIPS agreement, regulating intellectual property; and the resolution of trade disputes with and without litigation. Taken together, these analyses shed new light on the relationship between trade liberalization and economic development as well as the WTO's effectiveness.

**Ben Zissimos** is Associate Professor of Economics at the University of Exeter Business School, Exeter, UK.

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foreword by Casey Fiesler

**An in-depth examination of the novel ways young people support and learn from each other though participation in online fanfiction communities.**

Over the past twenty years, amateur fanfiction writers have published an astonishing amount of fiction in online repositories. More than 1.5 million enthusiastic fanfiction writers—primarily young people in their teens and twenties—have contributed nearly seven million stories and more than 176 million reviews to a single online site, Fanfiction.net. In this book, Cecilia Aragon and Katie Davis provide an in-depth examination of fanfiction writers and fanfiction repositories, finding that these sites are not shallow agglomerations and regurgitations of pop culture but rather online spaces for sophisticated and informal learning. Through their participation in online fanfiction communities, young people find ways to support and learn from one another.

Aragon and Davis term this novel system of interactive advice and instruction *distributed mentoring*, and describe its seven attributes, each of which is supported by an aspect of networked technologies: aggregation, accretion, acceleration, abundance, availability, asynchronicity, and affect. Employing an innovative combination of qualitative and quantitative analyses, they provide an in-depth ethnography, reporting on a nine-month study of three fanfiction sites, and offer a quantitative analysis of lexical diversity in the 61.5 billion words on the Fanfiction.net site. Going beyond fandom, Aragon and Davis consider how distributed mentoring could improve not only other online learning platforms but also formal writing instruction in schools.

**Cecilia Aragon** is Professor in the Department of Human-Centered Design and Engineering at the University of Washington, where she is also a Senior Data Science Fellow at the eScience Institute. **Katie Davis** is Associate Professor in the University of Washington Information School, Cofounder of the Digital Youth Lab, and coauthor of *The App Generation*.

September | 6 x 9, 168 pp. | 5 illus.

**\$25.00S/£20.00 paper**

978-0-262-53780-3

Learning in Large-Scale Environments series

education | media

## Hanging Out, Messing Around, and Geeking Out

Kids Living and Learning with New Media

Tenth Anniversary Edition

with a new preface by Mizuko Ito and Heather A. Horst

**Mizuko Ito, Sonja Baumer, Matteo Bittanti, danah boyd, Rachel Cody, Becky Herr-Stephenson, Heather A. Horst, Patricia G. Lange, Dilan Mahendran, Katynka Z. Martínez, C. J. Pascoe, Dan Perkel, Laura Robinson, Christo Sims, and Lisa Tripp**

with contributions by Judd Antin, Megan Finn, Arthur Law, Annie Manion, Sarai Mitnick, David Schlossberg, and Sarita Yardi

**The tenth-anniversary edition of a foundational text in digital media and learning.**

*Hanging Out, Messing Around, and Geeking Out*, first published in 2009, has become a foundational text in the field of digital media and learning. It presents a flexible and useful framework for understanding the ways that young people engage with and through online platforms: hanging out, messing around, and geeking out, otherwise known as HOMAGO.

Integrating twenty-three case studies—which include Harry Potter podcasting, video-game playing, music sharing, and online romantic breakups—in a unique collaborative authorship style, *Hanging Out, Messing Around, and Geeking Out* combines in-depth descriptions of specific group dynamics with conceptual analysis. Since its original publication, digital learning labs in libraries and museums around the country have been designed around the HOMAGO mode and educators have created HOMAGO guidebooks and toolkits. This tenth-anniversary edition features a new introduction by Mizuko Ito and Heather Horst that discusses how digital youth culture evolved in the intervening decade, and looks at how HOMAGO has been put into practice.

This book was written as a collaborative effort by members of the Digital Youth Project, a three-year research effort funded by the John D. and Catherine T. MacArthur Foundation and conducted at the University of California, Berkeley, and the University of Southern California.

September | 6 x 9, 448 pp.

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978-0-262-53751-3

The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning

engineering

## A First Course in Dimensional Analysis

Simplifying Complex Phenomena Using Physical Insight

**Juan G. Santiago**

**An introduction to dimensional analysis, a method of scientific analysis used to investigate and simplify complex physical phenomena, demonstrated through a series of engaging examples.**

This book offers an introduction to dimensional analysis, a powerful method of scientific analysis used to investigate and simplify complex physical phenomena. The method enables bold approximations and the generation of testable hypotheses. The book explains these analyses through a series of entertaining applications; students will learn to analyze, for example, the limits of world-record weight lifters, the distance an electric submarine can travel, how an upside-down pendulum is similar to a running velociraptor, and the number of Olympic rowers required to double boat speed.

The book introduces the approach through easy-to-follow, step-by-step methods that show how to identify the essential variables describing a complex problem; explore the dimensions of the problem and recast it to reduce complexity; leverage physical insights and experimental observations to further reduce complexity; form testable scientific hypotheses; combine experiments and analysis to solve a problem; and collapse and present experimental measurements in a compact form. Each chapter ends with a summary and problems for students to solve. Taken together, the analyses and examples demonstrate the value of dimensional analysis and provide guidance on how to combine and enhance dimensional analysis with physical insights. The book can be used by undergraduate students in physics, engineering, chemistry, biology, sports science, and astronomy.

**Juan G. Santiago** is Professor of Mechanical Engineering at Stanford University and Director of the Stanford Microfluidics Laboratory. He is cofounder of several companies in the microfluidics area and is a Fellow of the American Physical Society, the American Society of Mechanical Engineering, and the American Institute for Medical and Biological Engineering.

October | 7 x 9, 216 pp. | 47 illus.

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## Fundamentals of Applied Dynamics

**James H. Williams, Jr.**

**An introductory engineering textbook by an award-winning MIT professor that covers the history of dynamics and the dynamical analyses of mechanical, electrical, and electromechanical systems.**

This introductory textbook offers a distinctive blend of the modern and the historical, seeking to encourage an appreciation for the history of dynamics while also presenting a framework for future learning. The text presents engineering mechanics as a unified field, emphasizing dynamics but integrating topics from other disciplines, including design and the humanities.

The book begins with a history of mechanics suitable for an undergraduate overview. Subsequent chapters cover such topics as three-dimensional kinematics; the direct approach, also known as vectorial mechanics or the momentum approach; the indirect approach, also called lagrangian dynamics or variational dynamics; an expansion of the momentum and lagrangian formulations to extended bodies; lumped-parameter electrical and electromagnetic devices; and equations of motion for one-dimensional continuum models. The book is unique in covering both lagrangian dynamics and vibration analysis. The principles covered are relatively few and easy to articulate; the examples are rich and broad. Summary tables, often in the form of flowcharts, appear throughout. End-of-chapter problems begin at the elementary level and become increasingly difficult. Appendixes provide theoretical and mathematical support for the main text.

**James H. Williams Jr.** is School of Engineering Professor of Teaching Excellence (inaugural chairholder) and Professor of Mechanical Engineering at MIT. He is also Professor of Writing and Humanistic Studies in MIT's School of Humanities, Arts, and Social Sciences. He was awarded the inaugural J. P. Den Hartog Distinguished Educator Award for excellence in teaching mechanical engineering. He has conducted dozens of international engineering consultations.

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## Wave Propagation

An Introduction to Engineering Analyses

**James H. Williams, Jr.**

**An engineering-oriented introduction to wave propagation by an award-winning MIT professor, with highly accessible expositions and mathematical details—many classical but others not heretofore published.**

A wave is a traveling disturbance or oscillation—intentional or unintentional—that usually transfers energy without a net displacement of the medium in which the energy travels. Wave propagation is any of the means by which a wave travels. This book offers an engineering-oriented introduction to wave propagation that focuses on wave propagation in one-dimensional models that are anchored by the classical wave equation. The text is written in a style that is highly accessible to undergraduates, featuring extended and repetitive expositions and displaying and explaining mathematical and physical details—many classical but others not heretofore published. The formulations are devised to provide analytical foundations for studying more advanced topics of wave propagation.

After a precalculus summary of rudimentary wave propagation and an introduction of the classical wave equation, the book presents solutions for the models of systems that are dimensionally infinite, semi-infinite, and finite. Each chapter begins with a vignette based on some aspect of wave propagation, drawing on a diverse range of topics. The book provides more than two hundred end-of-chapter problems (supplying answers to all problems requiring a numerical result or brief analytical expression). Appendixes cover equations of motion for strings, rods, and circular shafts; shear beams; and electric transmission lines.

**James H. Williams, Jr.** is School of Engineering Professor of Teaching Excellence (inaugural chairholder) and Professor of Mechanical Engineering at MIT. He is also Professor of Writing and Humanistic Studies in MIT's School of Humanities, Arts, and Social Sciences. He was awarded the inaugural J. P. Den Hartog Distinguished Educator Award for excellence in teaching mechanical engineering. He has taught at MIT for more than four decades.

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## Urban Engineering for Sustainability

**Sybil Derrible**

**A textbook that introduces integrated, sustainable design of urban infrastructures, drawing on civil engineering, environmental engineering, urban planning, electrical engineering, mechanical engineering, and computer science.**

This textbook introduces urban infrastructure from an engineering perspective, with an emphasis on sustainability. Bringing together both fundamental principles and practical knowledge from civil engineering, environmental engineering, urban planning, electrical engineering, mechanical engineering, and computer science, the book transcends disciplinary boundaries by viewing urban infrastructures as integrated networks.

The text devotes a chapter to each of five engineering systems—electricity, water, transportation, buildings, and solid waste—covering such topics as fundamentals, demand, management, technology, and analytical models. Other chapters present a formal definition of sustainability; discuss population forecasting techniques; offer a history of urban planning, from the Neolithic era to Kevin Lynch and Jane Jacobs; define and discuss urban metabolism and infrastructure integration, reviewing system interdependencies; and describe approaches to urban design that draw on complexity theory, algorithmic models, and machine learning. Throughout, a hypothetical city state, Civitas, is used to explain and illustrate the concepts covered. Each chapter includes working examples and problem sets. An appendix offers tables, diagrams, and conversion factors. The book can be used in advanced undergraduate and graduate courses in civil engineering and as a reference for practitioners. It can also be helpful in preparation for the Fundamentals of Engineering (FE) and Principles and Practice of Engineering (PE) exams.

**Sybil Derrible** is Associate Professor in the Civil and Materials Engineering Department at the University of Illinois at Chicago, where he is also Director of the Complex and Sustainable Urban Networks Laboratory, and Research Associate Professor in the Institute of Environmental Science and Policy.

November | 7 x 9, 744 pp. | 225 illus.

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## From the Inside Out

The Fight for Environmental Justice within Government Agencies

**Jill Lindsey Harrison**

**An examination of why government agencies allow environmental injustices to persist.**

Many state and federal environmental agencies have put in place programs, policies, and practices to redress environmental injustices, and yet these efforts fall short of meeting the principles that environmental justice activists have fought for. In *From the Inside Out*, Jill Lindsey Harrison offers an account of the bureaucratic culture that hinders regulatory agencies' attempts to reduce environmental injustices.

It is now widely accepted that America's poorest communities, communities of color, and Native American communities suffer disproportionate harm from environmental hazards, with higher exposure to pollution and higher incidence of lead poisoning, cancer, asthma, and other diseases linked to environmental ills. And yet, Harrison reports, some regulatory staff view these problems as beyond their agencies' area of concern, requiring too many resources, or see neutrality as demanding "color-blind" administration. Drawing on more than 160 interviews (with interviewees including 89 current or former agency staff members and more than 50 environmental justice activists and others who interact with regulatory agencies) and more than 50 hours of participant observation of agency meetings (both open- and closed-door), Harrison offers a unique account of how bureaucrats resist, undermine, and disparage environmental justice reform—and how environmental justice reformers within the agencies fight back by trying to change regulatory practice and culture from the inside out. Harrison argues that equity, not just aggregated overall improvement, should be a metric for evaluating environmental regulation.

**Jill Lindsey Harrison** is Associate Professor of Sociology at the University of Colorado Boulder and the author of *Pesticide Drift and the Pursuit of Environmental Justice* (MIT Press).

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## Bridging Silos

Collaborating for Environmental Health and Justice in Urban Communities

**Katrina Smith Korfmacher**

**How communities can collaborate across systems and sectors to address environmental health disparities.**

Low-income and marginalized urban communities often suffer disproportionate exposure to environmental hazards, leaving residents vulnerable to associated health problems. In *Bridging Silos*, Katrina Smith Korfmacher examines ways that communities can collaborate across systems and sectors to address environmental health disparities, with in-depth studies of three efforts to address long-standing environmental health issues: childhood lead poisoning in Rochester, New York; unhealthy built environments in Duluth, Minnesota; and pollution related to commercial ports and international trade in Southern California.

**Katrina Smith Korfmacher** is Associate Professor of Environmental Medicine at the University of Rochester.

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*evolutionary biology*

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**edited by Tobias Uller and Kevin N. Laland**

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Most scientific explanations are causal. This is certainly the case in evolutionary biology, which seeks to explain the diversity of life and the adaptive fit between organisms and their surroundings. The nature of causation in evolutionary biology, however, is contentious. Despite its centrality, and differing views on the subject, the major conceptual issues regarding the nature of causation in evolutionary biology are rarely addressed. This volume fills the gap, bringing together biologists and philosophers to offer a comprehensive, interdisciplinary treatment of evolutionary causation.

**Tobias Uller** is Professor of Evolutionary Biology at Lund University, Sweden.

**Kevin N. Laland** is Professor of Behavioural and Evolutionary Biology at the University of St. Andrews.

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*evolutionary biology*

## Convergent Evolution on Earth

Lessons for the Search for Extraterrestrial Life

**George R. McGhee Jr.**

**An analysis of patterns of convergent evolution on Earth that suggests where we might look for similar convergent forms on other planets.**

Many marine animals bear a noticeable similarity in form to land-dwelling plants. And yet these marine animal forms evolved in the oceans first; land plants independently and convergently evolved similar forms much later in geologic time. In this book, George McGhee analyzes patterns of convergent evolution on Earth and argues that these patterns offer lessons for the search for life elsewhere in the universe.

**George R. McGhee Jr.** is Distinguished Professor of Paleobiology in the Department of Earth and Planetary Sciences at Rutgers University and a Member of the Konrad Lorenz Institute for Evolution and Cognition Research in Klosterneuburg, Austria. He is the author of *Convergent Evolution: Limited Forms Most Beautiful* (MIT Press).

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## The New American Farmer

Immigration, Race, and the Struggle for Sustainability

**Laura-Anne Minkoff-Zern**

**An examination of Latino/a immigrant farmers as they transition from farmworkers to farm owners.**

Although the majority of farms in the United States have US-born owners who identify as white, a growing number of new farmers are immigrants, many of them from Mexico, who originally came to the United States looking for work in agriculture. In *The New American Farmer*, Laura-Anne Minkoff-Zern explores the experiences of Latino/a immigrant farmers as they transition from farmworkers to farm owners, offering a new perspective on racial inequity and sustainable farming. She finds that many of these new farmers rely on farming practices from their home countries, most of which are considered alternative farming techniques in the United States.

**Laura-Anne Minkoff-Zern** is Assistant Professor of Food Studies and Affiliate of the Departments of Geography and Women's and Gender Studies at Syracuse University.

November | 6 x 9, 192 pp. | 22 illus. | **\$30.00S/£22.50 paper** | 978-0-262-53783-4

Food, Health, and the Environment series

food | environment

## Global Meat

Social and Environmental Consequences of the Expanding Meat Industry

edited by Bill Winders and Elizabeth Ransom

**The growth of the global meat industry and the implications for climate change, food insecurity, workers' rights, the treatment of animals, and other issues.**

Global meat production and consumption have risen sharply and steadily over the past five decades, with per capita meat consumption almost doubling since 1960. The expanding global meat industry, meanwhile, driven by new trade policies and fueled by government subsidies, is dominated by just a few corporate giants. Industrial farming—the intensive production of animals and fish—has spread across the globe. Millions of acres of land are now used for pastures, feed crops, and animal waste reservoirs. Drawing on concrete examples, the contributors to *Global Meat* explore the implications of the rise of a global meat industry for a range of social and environmental issues, including climate change, clean water supplies, hunger, workers' rights, and the treatment of animals.

Three themes emerge from their discussions: the role of government and corporations in shaping the structure of the global meat industry; the paradox of simultaneous rising meat production and greater food insecurity; and the industry's contribution to social and environmental injustice. Contributors address such specific topics as the dramatic increase in pork production and consumption in China; land management by small-scale cattle farmers in the Amazon; the effect on the climate of rising greenhouse gas emissions from cattle raised for meat; and the tensions between economic development and animal welfare.

**Bill Winders** is Associate Professor of Sociology at Georgia Institute of Technology. He is the author of *Grains* and *The Politics of Food Supply*. **Elizabeth Ransom** is Associate Professor of International Affairs and Senior Research Associate at the Rock Ethics Institute at Penn State University.

### Contributors

Conner Bailey, Robert M. Chiles, Celize Christy, Riva C. H. Denny, Carrie Freshour, Philip H. Howard, Elizabeth Ransom, Tom Rudel, Mindi Schneider, Nhung Tran, Bill Winders

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game studies

## The Media Snatcher

PC/CORE/TURBO/ENGINE/GRAFX/16/CDROM2/  
SUPER/DUO/ARCADE/RX

Carl Therrien

**An in-depth exploration of a neglected video game platform of the 1990s and a reflection on the way we construct the cultural history of video games.**

In *The Media Snatcher*, Carl Therrien offers an in-depth exploration of NEC's PC Engine/TurboGrafx-16, a little-studied video game platform released in the late 1980s. The PC Engine was designed to bring technological expandability to the world of game consoles; *The Media Snatcher's* subtitle evokes some of the expansions and the numerous rebranded versions of the system released by NEC, including the first CD-ROM add-on in video game history. The platform makers hoped that expandability would allow its console to remain at the cutting edge and even catch up with such perceptually rich media as cinema and anime. More than a simple shape-shifter, the PC Engine became a media snatcher.

Therrien examines the multidirectional interactions of video game technologies, commercial structures, and cultural dynamics. He considers, among other things, hyperbolic marketing and its impact on how we construct video game history; glitches, technological obsolescence, and the difficulty of conducting media archaeology of the recent past; the emergence of male-centered power fantasies through audiovisual rewards; the rise of original genres such as visual novels; and the sustained efforts to integrate PC Engine software in the sprawling media landscape of Japan (where the PC Engine found much of its success). Avoiding the usual techno-industrial glorification, Therrien recounts the bold technological aspirations of the platform makers and the struggles to make the actual technology realize its potential.

**Carl Therrien** is Associate Professor in the Department of Art History and Film Studies at the University of Montreal.

September | 6 x 9, 208 pp. | 25 photos

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Platform Studies

## Documentarity

Evidence, Ontology, and Inscription

**Ronald E. Day**

**A historical-conceptual account of the different genres, technologies, modes of inscription, and innate powers of expression by which something becomes evident.**

In this book, Ronald Day offers a historical-conceptual account of how something becomes evident. Crossing philosophical ontology with documentary ontology, Day investigates the different genres, technologies, modes of inscription, and innate powers of expression by which something comes into presence and makes itself evident. He calls this philosophy of evidence *documentarity*, and it is through this theoretical lens that he examines documentary evidence (and documentation) within the tradition of Western philosophy, largely understood as representational in its epistemology, ontology, aesthetics, and politics.

Day discusses the expression of beings or entities as evidence of what exists through a range of categories and modes, from Plato's notion that ideas are universal types expressed in evidential particulars to the representation of powerful particulars in social media and machine learning algorithms. He considers, among other topics, the contrast between positivist and anthropological documentation traditions; the ontological and epistemological importance of the documentary index; the nineteenth-century French novel's documentary realism and the avant-garde's critique of representation; performative literary genres; expression as a form of self evidence; and the "post-documentation" technologies of social media and machine learning, described as a posteriori, real-time technologies of documentation. Ultimately, the representational means are not only information and knowledge technologies but technologies of judgment, judging entities both descriptively and prescriptively.

**Ronald E. Day** is Professor in the Department of Information and Library Science in the School of Informatics, Computing, and Engineering at Indiana University at Bloomington. He is the author of *The Modern Invention of Information and Indexing It All* (MIT Press).

November | 6 x 9, 184 pp. | 5 illus.

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History and Foundations of Information Science series

## Human Rights in the Age of Platforms

**edited by Rikke Frank Jørgensen**

foreword by David Kaye

**Scholars from across law and internet and media studies examine the human rights implications of today's platform society.**

Today such companies as Apple, Facebook, Google, Microsoft, and Twitter play an increasingly important role in how users form and express opinions, encounter information, debate, disagree, mobilize, and maintain their privacy. What are the human rights implications of an online domain managed by privately owned platforms? According to the Guiding Principles on Business and Human Rights, adopted by the UN Human Right Council in 2011, businesses have a responsibility to respect human rights and to carry out human rights due diligence. But this goal is dependent on the willingness of states to encode such norms into business regulations and of companies to comply. In this volume, contributors from across law and internet and media studies examine the state of human rights in today's platform society.

The contributors consider the "datification" of society, including the economic model of data extraction and the conceptualization of privacy. They examine online advertising, content moderation, corporate storytelling around human rights, and other platform practices. Finally, they discuss the relationship between human rights law and private actors, addressing such issues as private companies' human rights responsibilities and content regulation.

**Rikke Frank Jørgensen** is Senior Researcher at the Danish Institute for Human Rights. She is the editor of *Human Rights in the Global Information Society* (MIT Press) and the author of *Framing the Net: The Internet and Human Rights*.

November | 6 x 9, 360 pp.

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Information Policy series

Open access edition published with generous support from Knowledge Unlatched and the Danish Council for Independent Research.

information science

## Reluctant Power

Networks, Corporations, and the Struggle for Global Governance in the Early 20th Century

**Rita Zajác**

**How early twentieth-century American policymakers sought to gain control over radio-telegraphy networks in an effort to advance the global position of the United States.**

In *Reluctant Power*, Rita Zajác examines how early twentieth century American policymakers sought to gain control over radiotelegraphy networks in an effort to advance the global position of the United States. Doing so, she develops an analytical framework for understanding the struggle for network control that can be applied not only to American attempts to establish a global radio network in the early twentieth century but also to current US efforts to retain control of the internet.

In the late nineteenth century, Britain was seen to control both the high seas and the global cable communication network under the sea. By the turn of the twentieth century, Britain's geopolitical rivals, including the United States, looked to radiotelegraphy that could circumvent Britain's dominance. Zajác traces policymakers' attempts to grapple with both a new technology—radiotelegraphy—and a new corporate form: the multinational corporation, which managed the network and acted as a crucial intermediary. She argues that both foreign policy and domestic radio legislation were shaped by the desire to harness radiotelegraphy for geopolitical purposes and reveals how communication policy and aspects of the American legal system adjusted to the demands of a rising power. The United States was a reluctant power during the early twentieth century because policymakers were unsure that companies headquartered in the United States were sufficiently American and doubted that their strategies served the national interest.

**Rita Zajác** is Assistant Professor in the Department of Communication Studies at the University of Iowa.

August | 6 x 9, 392 pp. | 4 illus.

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information science

## The Information Manifold

Why Computers Can't Solve Algorithmic Bias and Fake News

**Antonio Badia**

**An argument that information exists at different levels of analysis—syntactic, semantic, and pragmatic—and an exploration of the implications.**

Although this is the Information Age, there is no universal agreement about what information really is. Different disciplines view information differently; engineers, computer scientists, economists, linguists, and philosophers all take varying and apparently disconnected approaches. In this book, Antonio Badia distinguishes four levels of analysis brought to bear on information: syntactic, semantic, pragmatic, and network-based. Badia explains each of these theoretical approaches in turn, discussing, among other topics, theories of Claude Shannon and Andrey Kolmogorov, Fred Dretske's description of information flow, and ideas on receiver impact and informational interactions. Badia argues that all these theories describe the same phenomena from different perspectives, each one narrower than the previous one. The syntactic approach is the more general one, but it fails to specify when information is meaningful to an agent, which is the focus of the semantic and pragmatic approaches. The network-based approach, meanwhile, provides a framework to understand information use among agents.

Badia then explores the consequences of understanding information as existing at several levels. Humans live at the semantic and pragmatic level (and at the network level as a society), computers at the syntactic level. This sheds light on some recent issues, including “fake news” (computers cannot tell whether a statement is true or not, because truth is a semantic notion) and “algorithmic bias” (a pragmatic, not syntactic concern). Humans, not computers, the book argues, have the ability to solve these issues.

**Antonio Badia**, who holds degrees in philosophy and computer science, is Associate Professor in the Department of Computer Engineering and Computer Science at the University of Louisville's J.B. Speed School of Engineering.

November | 6 x 9, 408 pp.

**\$50.00X/£40.00 cloth**  
978-0-262-04303-8

History and Foundations of Information Science series

## Zoning China

Online Video, Popular Culture, and the State

**Luzhou Li**

**An examination of “cultural zoning” in China considers why government regulation of online video is so much more lenient than regulation of broadcast television.**

In *Zoning China*, Luzhou Li investigates why the Chinese government regulates online video relatively leniently while tightly controlling what appears on broadcast television. Li argues that television has largely been the province of the state, even as the market has dominated the development of online video. Thus online video became a space where people could question state media and the state’s preferred ideological narratives about the nation, history, and society. Li connects this relatively unregulated arena to the “second channel” that opened up in the early days of economic reform—piracy in all its permutations. She compares the dual cultural sphere to China’s economic zoning; the marketized domain of online video is the cultural equivalent of the Special Economic Zones, which were developed according to market principles in China’s coastal cities.

Li explains that although the relaxed oversight of online video may seem to represent a loosening of the party-state’s grip on media, the practice of cultural zoning in fact demonstrates the state’s strategic control of the media environment. She describes how China’s online video industry developed into an original, creative force of production and distribution that connected domestic private production companies, transnational corporations, and a vast network of creative labor from amateurs to professional content creators. Li notes that China has increased state management of the internet since 2014, signaling that online and offline censorship standards may be unified. Cultural zoning as a technique of cultural governance, however, will likely remain.

**Luzhou Li** is a Lecturer in the School of Media, Film, and Journalism at Monash University.

November | 6 x 9, 264 pp. | 3 illus.

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Information Policy series

## Human Language

From Genes to Behavior

**edited by Peter Hagoort**

**A unique overview of the human language faculty at all levels of organization.**

Language is not only one of the most complex cognitive functions that we command, it is also the aspect of the mind that makes us uniquely human. Research suggests that the human brain exhibits a language readiness not found in the brains of other species. This volume brings together contributions from a range of fields to examine humans’ language capacity from multiple perspectives, analyzing it at genetic, neurobiological, psychological, and linguistic levels.

In recent decades, advances in computational modeling, neuroimaging, and genetic sequencing have made possible new approaches to the study of language, and the contributors draw on these developments. The book examines cognitive architectures, investigating the functional organization of the major language skills; learning and development trajectories, summarizing the current understanding of the steps and neurocognitive mechanisms in language processing; evolutionary and other preconditions for communication by means of natural language; computational tools for modeling language; cognitive neuroscientific methods that allow observations of the human brain in action, including fMRI, EEG/MEG, and others; the neural infrastructure of language capacity; the genome’s role in building and maintaining the language-ready brain; and insights from studying such language-relevant behaviors in nonhuman animals as birdsong and primate vocalization.

**Peter Hagoort** is Director of the Max Planck Institute for Psycholinguistics and Professor of Cognitive Neuroscience and Director of the Donders Centre for Cognitive Neuroimaging at the Radboud University, Nijmegen, the Netherlands.

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October | 8 1/2 x 11, 848 pp. | 122 color illus.

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linguistics | cognitive science

## A Course in Semantics

Daniel Altshuler, Terence Parsons,  
and Roger Schwarzschild

**An introductory text in linguistic semantics, uniquely balancing empirical coverage and formalism with development of intuition and methodology.**

This introductory textbook in linguistic semantics for undergraduates features a unique balance between empirical coverage and formalism on the one hand and development of intuition and methodology on the other. It will equip students to form intuitions about a set of data, explain how well an analysis of the data accords with their intuitions, and extend the analysis or seek an alternative. No prior knowledge of linguistics is required. After mastering the material, students will be able to tackle some of the most difficult questions in the field even if they have never taken a linguistics course before.

After introducing such concepts as truth conditions and compositionality, the book presents a basic symbolic logic with negation, conjunction, and generalized quantifiers, to serve as the basis for translation throughout the book. It then develops a detailed compositional semantics, covering quantification (scope and binding), adverbial modification, relative clauses, event semantics, tense and aspect, as well as pragmatic phenomena, notably deictic pronouns and narrative progression.

*A Course in Semantics* offers a large and diverse set of exercises, interspersed throughout the text; those labeled “Important practice and looking ahead” prepare students for material to come; those labeled “Thinking about \_\_\_\_\_” invite students to think beyond the content of the book.

**Daniel Altshuler** is Assistant Professor of Linguistics in the School of Cognitive Science at Hampshire College. **Terence Parsons** is Professor Emeritus and Distinguished Research Professor in the Department of Philosophy at the University of California, Los Angeles. **Roger Schwarzschild** is Professor of Linguistics in the Department of Linguistics and Philosophy at MIT.

September | 7 x 9, 272 pp. | 92 illus.

**\$45.00X/£35.00 cloth**  
978-0-262-04277-2

mathematics | computer science

## Cybernetics or Control and Communication in the Animal and the Machine

reissue of the 1961 second edition

**Norbert Wiener**

forewords by Doug Hill and Sanjoy Mitter

**A classic and influential work that laid the theoretical foundations for information theory and a timely text for contemporary information theorists and practitioners.**

With the influential book *Cybernetics*, first published in 1948, Norbert Wiener laid the theoretical foundations for the multidisciplinary field of cybernetics, the study of controlling the flow of information in systems with feedback loops, be they biological, mechanical, cognitive, or social. At the core of Wiener’s theory is the message (information), sent and responded to (feedback); the functionality of a machine, organism, or society depends on the quality of messages. Information corrupted by noise prevents homeostasis, or equilibrium. And yet *Cybernetics* is as philosophical as it is technical, with the first chapter devoted to Newtonian and Bergsonian time and the philosophical mixed with the technical throughout. This book brings the 1961 second edition back into print, with new forewords by Doug Hill and Sanjoy Mitter. Contemporary readers of *Cybernetics* will marvel at Wiener’s prescience—his warnings against “noise,” his disdain for “hucksters” and “gadget worshipers,” and his view of the mass media as the single greatest anti-homeostatic force in society. This edition of *Cybernetics* gives a new generation access to a classic text.

**Norbert Wiener** (1894–1964) served on the faculty in the Department of Mathematics at MIT from 1919 until his death. In 1963, he was awarded the National Medal of Science for his contributions to mathematics, engineering, and biological sciences. He was the author of many books, including *Norbert Wiener—A Life in Cybernetics* and the National Book Award-winning *God & Golem, Inc.: A Comment on Certain Points Where Cybernetics Impinges on Religion* (both published by the MIT Press).

October | 5 3/8 x 8, 344 pp. | 15 illus.

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## Scaffolded Minds

Integration and Disintegration

**Somogy Varga**

**A comprehensive account of cognitive scaffolding and its significance for understanding mental disorders.**

In *Scaffolded Minds*, Somogy Varga offers a novel account of cognitive scaffolding and its significance for understanding mental disorders. The book is part of the growing philosophical engagement with empirically informed philosophy of mind, which studies the interfaces between philosophy and cognitive science. Varga draws on two recent shifts within empirically informed philosophy of mind: the first, toward an intensified study of the embodied mind; and the second, toward a study of the disordered mind that acknowledges the convergence of the explanatory concerns of psychiatry and interdisciplinary inquiries into the mind.

Varga sets out to accomplish a dual task: theoretical *mapping* of cognitive scaffolding; and the *application/calibration* of fine-grained philosophical distinctions to empirical research. He introduces the notion of *actively scaffolded cognition* (ASC) and offers a taxonomy that distinguishes between intrasomatic and extrasomatic scaffolding. He then shows that ASC offers a productive framework for considering certain characteristic features of mental disorders, focusing on altered bodily experience and social cognition deficits. With *Scaffolded Minds*, Varga aims to establish that shifting attention from mental symptoms to fine-grained sensorimotor aspects can lead to identifying diagnostic subtypes or even specific sensorimotor markers for early diagnosis.

**Somogy Varga** is Associate Professor in the Department of Philosophy at the University of Memphis, where he is also a faculty member at the Institute for Intelligent Systems at FedEx Institute of Technology, and Affiliated Research Professor at Andrés Bello National University, Chile.

August | 6 x 9, 288 pp. | 3 illus.

**\$40.00S/£30.00 cloth**

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Philosophical Psychopathology

## Statistical Analysis of fMRI Data

second edition

**F. Gregory Ashby**

**A guide to all aspects of experimental design and data analysis for fMRI experiments, completely revised and updated for the second edition.**

Functional magnetic resonance imaging (fMRI), which allows researchers to observe neural activity in the human brain non-invasively, has revolutionized the scientific study of the mind. An fMRI experiment produces massive amounts of highly complex data for researchers to analyze. This book describes all aspects of experimental design and data analysis for fMRI experiments, covering every step—from preprocessing to advanced methods for assessing functional connectivity—as well as the most popular multivariate approaches. The goal is not to describe which buttons to push in the popular software packages but to help researchers understand the basic underlying logic, the assumptions, the strengths and weaknesses, and the appropriateness of each method.

The field of fMRI research has advanced dramatically in recent years, in both methodology and technology, and this second edition has been completely revised and updated. Six new chapters cover experimental design, functional connectivity analysis through the methods of psychophysiological interactions and beta-series regression, decoding using multi-voxel pattern analysis, dynamic causal modeling, and representational similarity analysis. Other chapters offer new material on recently discovered problems related to head movements, the multivariate GLM, meta-analysis, and other topics. All complex derivations now appear at the end of the relevant chapter to improve readability. A new appendix describes how to build a design matrix with effect coding for group analysis. As in the first edition, MATLAB code is provided with which readers can implement many of the methods described.

**F. Gregory Ashby** is Distinguished Professor in the Department of Psychological and Brain Sciences at the University of California, Santa Barbara.

September | 7 x 9, 568 pp. | 106 illus.

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978-0-262-04268-0

neuroscience

## The Neocortex

edited by **Wolf Singer, Terrence J. Sejnowski,**  
and **Pasko Rakic**

**Experts review the latest research on the neocortex and consider potential directions for future research.**

Over the past decade, technological advances have dramatically increased information on the structural and functional organization of the brain, especially the cerebral cortex. This explosion of data has radically expanded our ability to characterize neural circuits and intervene at increasingly higher resolutions, but it is unclear how this has informed our understanding of underlying mechanisms and processes.

In search of a conceptual framework to guide future research, leading researchers address in this volume the evolution and ontogenetic development of cortical structures, the cortical connectome, and functional properties of neuronal circuits and populations. They explore what constitutes “uniquely human” mental capacities and whether neural solutions and computations can be shared across species or repurposed for potentially uniquely human capacities.

**Wolf Singer** is Emeritus Director of the Max Planck Institute for Brain Research and Founding Director of the Frankfurt Institute for Advanced Studies and the Ernst Strüngmann Institute for Neuroscience in cooperation with the Max Planck Society, where he is also Senior Research Fellow. He is the coauthor of *Beyond the Self: Conversations between Buddhism and Neuroscience* (MIT Press). **Terrence J. Sejnowski** holds the Francis Crick Chair at the Salk Institute for Biological Studies and is a Distinguished Professor at the University of California, San Diego. He is the author of *The Deep Learning Revolution* (MIT Press) and other books. **Pasko Rakic** holds the Duberg Chair in Neurobiology and Neurology at Yale University.

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new media

## Material Noise

Reading Theory as Artist's Book

**Anne M. Royston**

**An argument that theoretical works can signify through their materiality—their “noise,” or such nonsemantic elements as typography—as well as their semantic content.**

In *Material Noise*, Anne Royston argues that theoretical works signify through their materiality—such nonsemantic elements as typography or color—as well as their semantic content. Examining works by Jacques Derrida, Avital Ronell, Georges Bataille, and other well-known theorists, Royston considers their materiality and design—which she terms “noise”—as integral to their meaning. In other words, she reads these theoretical works as complex assemblages, just as she would read an artist's book in all its idiosyncratic tangibility.

Royston explores the formlessness and heterogeneity of the *Encyclopedia Da Costa*, which published works by Bataille, André Breton, and others; the use of layout and white space in Derrida's *Glas*; the typographic illegibility—“static and interference”—in Ronell's *The Telephone Book*; and the enticing surfaces of Mark C. Taylor's *Hiding*, its digital counterpart “The Réal: Las Vegas, NV,” and Shelley Jackson's “Skin.” Royston then extends her analysis to other genres, examining two recent artists' books that express explicit theoretical concerns: Johanna Drucker's *Stochastic Poetics* and Susan Howe's *Tom Tū Tot*.

Throughout, Royston develops the concept of artistic arguments, which employ signification that exceeds the semantics of a printed text and are not reducible to a series of linear logical propositions. Artistic arguments foreground their materiality and reflect on the media that create them. Moreover, Royston argues, each artistic argument anticipates some aspect of digital thinking, speaking directly to such contemporary concerns as hypertext, communication theory, networks, and digital distribution.

**Anne M. Royston** is Assistant Professor in the Department of English at Rochester Institute of Technology.

September | 6 x 9, 224 pp. | 16 photos

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philosophy

## The Structure of Moral Revolutions

Studies of Changes in the Morality of Abortion, Death, and the Bioethics Revolution

**Robert Baker**

**A theoretical account of moral revolutions, illustrated by historical cases that include the criminalization and decriminalization of abortion and the patient rebellion against medical paternalism.**

We live in an age of moral revolutions in which the once morally outrageous has become morally acceptable, and the formerly acceptable is now regarded as reprehensible. Attitudes toward same-sex love, for example, and the proper role of women, have undergone paradigm shifts over the last several decades. In this book, Robert Baker argues that these inversions are the product of moral revolutions that follow a pattern similar to that of the scientific revolutions analyzed by Thomas Kuhn in his influential book, *The Structure of Scientific Revolutions*.

After laying out the theoretical terrain, Baker develops his argument with examples of moral reversals from the recent and distant past. He describes the revolution, led by the utilitarian philosopher Jeremy Bentham, that transformed the postmortem dissection of human bodies from punitive desecration to civic virtue; the criminalization of abortion in the nineteenth century and its decriminalization in the twentieth century; and the invention of a new bioethics paradigm in the 1970s and 1980s, supporting a patient-led rebellion against medical paternalism. Finally, Baker reflects on moral relativism, arguing that the acceptance of “absolute” moral truths denies us the diversity of moral perspectives that permit us to alter our morality in response to changing environments.

**Robert Baker** is William D. Williams Professor of Philosophy at Union College in Schenectady, New York, and Professor of Bioethics and Founding Director (Emeritus) of the Bioethics Program at Clarkson University–Icahn School of Medicine at Mount Sinai in New York City. He is the author of *Before Bioethics: A History of American Medical Ethics*.

December | 6 x 9, 320 pp. | 1 illus.

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Basic Bioethics series

philosophy | science, technology, and society

## An Instinct for Truth

Curiosity and the Moral Character of Science

**Robert T. Pennock**

**An exploration of the scientific mindset—such character virtues as curiosity, veracity, attentiveness, and humility to evidence—and its importance for science, democracy, and human flourishing.**

Exemplary scientists have a characteristic way of viewing the world and their work: their mindset and methods all aim at discovering truths about nature. In *An Instinct for Truth*, Robert Pennock explores this scientific mindset and argues that what Charles Darwin called “an instinct for truth, knowledge, and discovery” has a tacit moral structure—that it is important not only for scientific excellence and integrity but also for democracy and human flourishing. In an era of “post-truth,” the scientific drive to discover empirical truths has a special value.

Taking a virtue-theoretic perspective, Pennock explores curiosity, veracity, skepticism, humility to evidence, and other scientific virtues and vices. He explains that curiosity is the most distinctive element of the scientific character, by which other norms are shaped; discusses the passionate nature of scientific attentiveness; and calls for science education not only to teach scientific findings and methods but also to nurture the scientific mindset and its core values.

Drawing on historical sources as well as a sociological study of more than a thousand scientists, Pennock’s philosophical account is grounded in values that scientists themselves recognize they should aspire to. Pennock argues that epistemic and ethical values are normatively interconnected, and that for science and society to flourish, we need not just a philosophy of science, but a philosophy of the scientist.

**Robert T. Pennock** is Professor of History, Philosophy, and Sociology of Science at Michigan State University in the Lyman Briggs College and the Departments of Philosophy and Computer Science and Engineering. He is the author of *Tower of Babel: The Evidence against the New Creationism* (MIT Press).

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## Three Philosophical Poets: Lucretius, Dante, and Goethe

Reason in Science, Volume VIII

critical edition

**George Santayana**

coedited by Kellie Dawson and David E. Spiech

introduction by James Seaton

**Santayana's argument for the unity of philosophy and poetry.**

This concise and compelling volume—described by Santayana as a “piece of literary criticism, together with a first broad lesson in the history of philosophy”—introduces Santayana’s thought in the rich context of a European poetic tradition that demonstrates his general conception of philosophy. Rejecting both the Platonic opposition of philosophy and poetry and more recent attempts to reduce philosophy to science, Santayana argues that philosophy and poetry at their best are united in articulating a comprehensive vision of the world that permits honest contemplation of the universe. He considers the ideal visions of three artists: Lucretius’s naturalism provides a total perspective on the physical world but renders experience monotonous; Dante’s supernaturalism provides a total perspective on experience but subordinates nature to morality; Goethe’s romanticism provides a dramatic perspective on nature and experience but lacks totality. Santayana sees each as the best in his own way, though none is best in all ways; and he speculates that the ideal poet would integrate the gifts and insights of all three, resulting in “rational art,” of which philosophical poetry is a prime example.

This critical edition, volume VIII of *The Works of George Santayana*, includes notes, textual commentary, lists of variants and emendations, an index, and other tools useful to Santayana scholars.

**George Santayana** (1863–1952) was a philosopher, poet, critic, and novelist. The MIT Press has published *The Letters of George Santayana* in eight books and the five books of *The Life of Reason*.

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The Works of George Santayana

## Productivity Machines

German Appropriations of American Technologies  
from Mass Production to Computer Automation

**Corinna Schlombs**

**How productivity culture and technology became emblematic of the American economic system in pre- and postwar Germany.**

The concept of productivity originated in a statistical measure of output per worker or per work-hour, calculated by the US Bureau of Labor Statistics. A broader productivity culture emerged in 1920s America, as Henry Ford and others linked methods of mass production and consumption to high wages and low prices. These ideas were studied eagerly by a Germany in search of economic recovery after World War I; and decades later, the Marshall Plan promoted productivity in its efforts to help post-World War II Europe rebuild. In *Productivity Machines*, Corinna Schlombs examines the transatlantic history of productivity technology and culture in the two decades before and after World War II. She argues for the interpretive flexibility of productivity: different groups viewed productivity differently at different times. Although it began as an objective measure, productivity came to be emblematic of the American economic system; post-World War II West Germany, however, adapted these ideas to its own political and economic values.

Schlombs explains that West German unionists cast a doubtful eye on productivity’s embrace of plant-level collective bargaining; they fought for co-determination—the right to participate in corporate decisions. After describing German responses to American productivity, Schlombs offers an in-depth look at labor relations in one American company in Germany—that icon of corporate America, IBM. Finally, Schlombs considers the emergence of computer technology—seen by some as a new symbol of productivity but by others as the means to automate workers out of their jobs.

**Corinna Schlombs** is Assistant Professor in the Department of History at Rochester Institute of Technology.

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edited by **Henrik Ernstson and Sverker Sörlin**

**The advantages of thinking comparatively about urban environments.**

The global discourse around urban ecology tends to homogenize and universalize, proposing a “science of cities” based largely on information from the Global North. *Grounding Urban Natures* makes the case for the importance of place and time in understanding urban environments. Rather than imposing a unified framework on the ecology of cities, the contributors use a variety of approaches in a variety of locales and timespans to examine how urban natures are part of—and are shaped by—cities and urbanization. *Grounding Urban Natures* offers case studies from cities on five continents that demonstrate the advantages of thinking comparatively about urban environments.

**Henrik Ernstson** is Lecturer in Human Geography in the Department of Geography at the University of Manchester and a Research Fellow in Environmental Humanities at KTH Royal Institute of Technology, Stockholm. **Sverker Sörlin** is Professor of Environmental History at KTH Royal Institute of Technology.

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## The Charisma Machine

The Life, Death, and Legacy of One Laptop Per Child

**Morgan G. Ames**

**A fascinating examination of technological utopianism and its complicated consequences.**

In *The Charisma Machine*, Morgan Ames chronicles the life and legacy of the One Laptop per Child project and explains why—despite its failures—the same utopian visions that inspired OLPC still motivate other projects trying to use technology to “disrupt” education and development.

Announced in 2005, One Laptop per Child promised to transform the lives of children across the Global South with a small, sturdy, and cheap laptop computer, powered by a hand crank. In reality, the project fell short in many ways—starting with the hand crank, which never materialized. Yet the project remained charismatic to many who were captivated by its claims of access to educational opportunities previously out of reach. Behind its promises, OLPC, like many technology projects that make similarly grand claims, had a fundamentally flawed vision of who the computer was made for and what role technology should play in learning.

Drawing on a seven-month study of a model OLPC project in Paraguay, Ames postulates that the laptops were designed for “technically precocious boys”—idealized younger versions of the developers themselves—rather than the children who were actually using them. *The Charisma Machine* offers a cautionary tale about the allure of technology hype and the problems that result when utopian dreams drive technology development.

**Morgan G. Ames** is a researcher and lecturer at the University of California, Berkeley, affiliated with the School of Information and the Center for Science, Technology, Medicine, and Society.

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## Trusted Data

A New Framework for Identity and Data Sharing

revised and expanded edition

edited by **Thomas Hardjono, David L. Shrier, and Alex Pentland**

**How insights from Internet data can be extracted without collecting, holding, or revealing the underlying data.**

*Trusted Data* describes a data architecture that places humans and their societal values at the center of the discussion. By involving people from all parts of the ecosystem of information, this new approach allows us to realize the benefits of data-driven algorithmic decision making while minimizing the risks and unintended consequences. It proposes a software architecture and legal framework for an Internet of Trusted Data that provides safe, secure access for everyone and protects against bias, unfairness, and other unintended effects. This approach addresses issues of data privacy, security, ownership, and trust by allowing insights to be extracted from data held by different people, companies, or governments without collecting, holding, or revealing the underlying data.

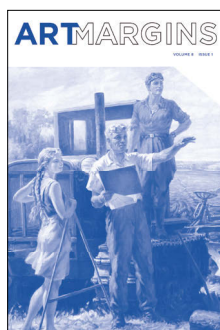
**Thomas Hardjono** is the CTO of MIT Connection Science and Engineering and Technical Director for the Internet Trust Consortium under MIT Connection Science. **David L. Shrier** holds a dual appointment as a Lecturer at the MIT Media Lab and an Associate Fellow at the Said Business School at the University of Oxford. **Alex Pentland** holds a triple appointment at MIT in the Media Lab (SA+P), School of Engineering, and Sloan School of Management.

November | 5 3/8 x 8, 288 pp. | 51 color illus.

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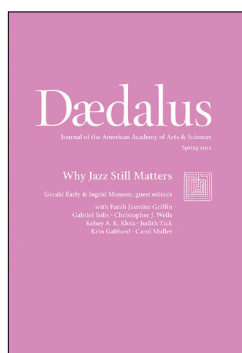


## ARTMargins

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*ARTMargins* publishes scholarly articles and essays about contemporary art, media, architecture, and critical theory. The journal is devoted to art practices and visual culture in the emerging global margins, from North Africa and the Middle East to the Americas, Eastern and Western Europe, Asia and Australasia.

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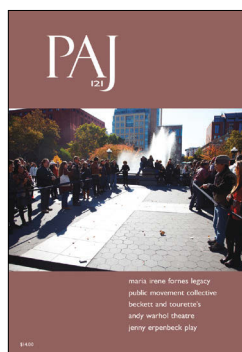


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arts & humanities



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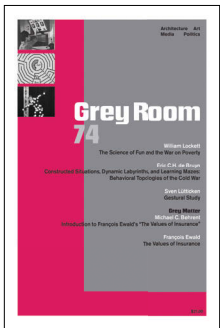
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science and technology

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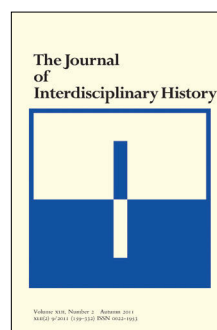
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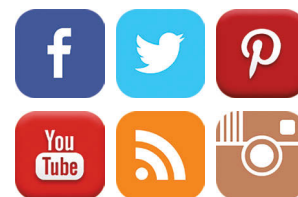
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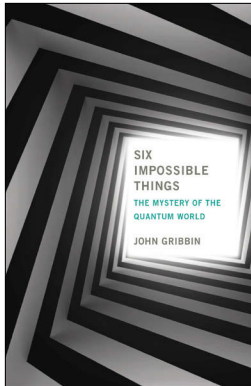
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Activists Under Surveillance, **Brown** 31  
Aesthetics of Standstill, **Görling** 66  
After the Wagnerian Bouillabaisse, **Welchman** 62  
Agents of Abstraction, **Ofak** 68  
AI Advantage, **Davenport** 86  
**Algie**, Perspecta 52 44  
All Men Become Sisters, **Sokolowska** 67  
**Allen**, Capital Markets Union and Beyond 96  
Allies, **Pavlić** 47  
**Alliez**, Duchamp Looked At (From the Other Side) 81  
**Alogoskoufis**, Dynamic Macroeconomics 96  
**Altshuler**, A Course in Semantics 107  
Always Starts with an Encounter, **Papadopoulos** 57  
**Ames**, The Charisma Machine 112  
**Amin**, The General's Stork 69  
Antonin Artaud, **Thévenin** 38  
**Aragon**, Writers in the Secret Garden 98  
Architectural Model, **Mindrup** 39  
Artist in the Machine, **Miller** 6  
**Ashby**, Statistical Analysis of fMRI Data, second edition 108  
**Asher**, Public Knowledge 40  
**Ashworth**, Notes Made While Falling 48  
Atlas Europe Square, **Mettler** 80  
**Baas**, Marcel Duchamp and the Art of Life 41  
Bad Writing, **Jeppesen** 65  
**Badia**, The Information Manifold 105  
**Badiou**, Matter and Form, Self-evidence and Surprise 56  
**Baker**, The Structure of Moral Revolutions 110  
**Banks**, Hawkwind: Days Of The Underground 75  
**Barateiro**, How to Make a Mask 68  
Barbarian Invasions, **Michaud** 43  
**Bardt**, Material and Mind 32  
**Basu**, The State of Economics, the State of the World 88  
Bauhaus Futures, **Forlano** 92  
**Beard**, Six Concepts for the End of the World 51  
Being and the Screen, **Vial** 95  
Being Material, **Boucher** 42  
**Berson**, The Meat Question 18  
Beyond the Valley, **Srinivasan** 9  
**Bianchi**, Model City 12  
Birth of the Idea of Photography, **Brunet** 41  
Blueprint, **Plomin** 14  
**Bollyky**, Plagues and the Paradox of Progress 87  
**Bolton**, London's Lost Rivers, Volume 2 76  
**Boucher**, Being Material 42  
**Bowmaker**, When the President Calls 16  
Brain for Numbers, **Nieder** 20  
Break On Through, **Richert** 17  
Bridging Silos, **Korfmacher** 102  
**Brown**, Activists Under Surveillance 31  
**Brunet**, The Birth of the Idea of Photography 41  
Burial of the White Man, **Niedling** 64  
Can Markets Solve Problems?, **Neyland** 52  
**Cantor**, Intersubjectivity, 67  
Capital Markets Union and Beyond, **Allen** 96  
**Cavaillès**, On Logic and the Theory of Science 82  
Changing Minds, **Kreuz** 26  
Charisma Machine, **Ames** 112  
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Citizenship, **Kochenov** 30  
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Curating After the Global, **O'Neill** 42  
Cybernetic Hypothesis, **Tiqqun** 54  
Cybernetics or Control and Communication in the Animal and the Machine, **Wiener** 107  
**Dannatt**, Doomed and Famous 56  
**Davenport**, The AI Advantage 86  
Day I Am Free/Katitz, **Mohtadi** 63  
**Day**, Documentarity 104  
**Day**, See Sooner, Act Faster 34  
Decomposed, **Devine** 90  
Deep Learning, **Kelleher** 28  
Depraved Indifference, **Indiana** 55

- Derrible**, Urban Engineering for Sustainability 101  
 Design by Accident, **Midal** 61  
 Designed for Digital, **Ross** 35  
**Devine**, Decomposed 90  
 Dialectic of Pop, **Gayraud** 79  
 Documentarity, **Day** 104  
 Doomed and Famous, **Dannatt** 56  
 Double Lives in Art and Pop Music, **Heiser** 60  
 Dr Space Junk vs The Universe, **Gorman** 2  
 Duchamp Looked At (From the Other Side), **Alliez** 81  
**Duff**, Foreground Music 74  
 Dynamic Macroeconomics, **Alogoskoufis** 96  
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 Evolutionary Causation, **Uller** 102  
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 Extraterrestrial Languages, **Oberhaus** 12  
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 Fake Photos, **Farid** 28  
 Fandom as Methodology, **Grant** 52  
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 Grounding Urban Natures, **Ernstson** 112  
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 Handmade Pixels, **Juul** 27  
 Handprints on Hubble, **Sullivan** 3  
 Hanging Out, Messing Around, and Geeking Out, Tenth Anniversary Edition, **Ito** 99  
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**Kreuz**, Changing Minds 26  
 LabOratory, **Kaji-O'Grady** 89  
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 Li, Zoning China 106  
**Lindsay**, Recipes for the Mind 77  
 London's Lost Rivers, Volume 2, **Bolton** 76  
 Long Journey of Central Bank Communication, **Issing** 97  
 Lost Planets, **Wenz** 21  
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 Marcel Duchamp and the Art of Life, **Baas** 41  
**Marchart**, Conflictual Aesthetics 64  
 Mark Leckey, **Speed** 45  
 Material and Mind, **Bardt** 32  
 Material Noise, **Royston** 109  
 Matter and Form, Self-evidence and Surprise, **Badiou** 56  
**Maurseth**, To Be Nothing 77  
**McCarthy**, Sharks, Death, Surfers 59  
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**McGhee**, Convergent Evolution on Earth 102  
 Meat Question, **Berson** 18  
 Media Snatcher, **Therrien** 103  
**Mersal**, How to Mend 70  
**Mersal**, How to Mend, Arabic 70  
**Mettler**, Atlas Europe Square 80  
 Michael Snow, **Michelson** 43  
**Michaud**, The Barbarian Invasions 43  
**Michelson**, Michael Snow 43  
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**Miessen**, Para-Platforms 63  
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**Nieder**, A Brain for Numbers 20  
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Our Democratic Future, **Cohen** 46  
Our Fatal Magic, **Shani** 73  
**Paasonen**, NSFW 10  
**Paik**, We Are in Open Circuits 40  
**Papadopoulos**, Always Starts with an Encounter 57  
Para-Platforms, **Miessen** 63  
Paradoxes of Network Neutralities, **Newman** 89  
**Pavlić**, Allies 47  
**Pedroni**, Circuit Design with VHDL, third edition 94  
**Pennock**, An Instinct for Truth 110  
Perspecta 52, **Algie** 44  
Phone & Spear, **Miyarrka Media** 49  
Picture Cycle, **Tupitsyn** 54  
Plagues and the Paradox of Progress, **Bollyky** 87  
**Plomin**, Blueprint, i4  
**Plunkett**, Sharenthood 4  
**Pop**, A Forest of Symbols 83  
Pornotopia, **Preciado** 84  
**Preciado**, Pornotopia 84  
Probability Models for Economic Decisions, second edition, **Myerson** 97  
Productive Universals—Specific Situations, **Kockelkorn** 65  
Productivity Machines, **Schlombs** 111  
Promise of Artificial Intelligence, **Smith** 37  
Propaganda Art in the 21st Century, **Staal** 19  
Propositions for Non-Fascist Living, **Hlavajova** 33  
Prospecting Ocean, **Hessler** 38  
Prototypes, **O'Malley** 71  
Public Knowledge, **Asher** 40  
Quantitative Fundamentals of Molecular and Cellular Bioengineering, **Wittrup** 93  
Radical Virtuosity, **Hyacinthe** 23  
**Rakowitz**, I'm good at love, I'm good at hate, it's in between I freeze 69  
Real Games, **Consalvo** 88  
Recipes for the Mind, **Lindsay** 77  
Recovering Lost Species in the Modern Age, **Jørgensen** 91  
Recycling, **Jørgensen** 30  
Red Love, **Kollontai** 62  
Reluctant Power, **Zajacz** 105  
Resisting Reduction, **Ito** 8  
Richard Roe, **Coburn** 68  
**Richert**, Break On Through 17  
**Rosenberg**, How History Gets Things Wrong 85  
**Ross**, Designed for Digital 35  
**Royston**, Material Noise 109  
**Russell**, The Joy of Search 5  
**Sansour**, Heirloom 69  
**Santayana**, Three Philosophical Poets: Lucretius, Dante, and Goethe, critical edition, Volume 8 111  
**Santiago**, A First Course in Dimensional Analysis 99  
**Santini**, Formless Irregular 76  
Scaffolded Minds, **Varga** 108  
**Schendl**, Notes on Contemporary Art in Kosovo 67  
**Schlombs**, Productivity Machines 111  
**Schoolwerth**, Model as Painting 57  
**Schwabsky**, The Observer Effect 60  
**Schwitzgebel**, A Theory of Jerks and Other Philosophical Misadventures 11  
Sciences of the Artificial, reissue of the third edition  
    with a new introduction by John Laird, **Simon** 95  
See Sooner, Act Faster, **Day** 34  
**Segalen**, In a Sound World 73  
**Shani**, Our Fatal Magic 73  
Sharenthood, **Plunkett** 4  
Sharks, Death, Surfers, **McCarthy** 59  
**Simon**, The Sciences of the Artificial, reissue of the third edition  
    with a new introduction by John Laird 95  
**Simonton**, The Genius Checklist 85  
**Singer**, The Neocortex 109  
Six Concepts for the End of the World, **Beard** 51  
Six Impossible Things, **Gribbin** 11  
Sleeveless, **Stagg** 53  
**Smil**, Growth 1  
**Smith**, The Promise of Artificial Intelligence 37  
**Sokolowska**, All Men Become Sisters 67  
**Speed**, Mark Leckey 45  
Spinal Catastrophism, **Moynihan** 80  
**Srinivasan**, Beyond the Valley 9  
**Staal**, Propaganda Art in the 21st Century 19  
**Stagg**, Sleeveless 53  
Statistical Analysis of fMRI Data, second edition, **Ashby** 108  
**Sterling**, What Is Health? 90  
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**Sullivan**, Handprints on Hubble 3  
**Sunstein**, The Cost-Benefit Revolution 87  
Taming Uncertainty, **Hertwig** 93  
The State of Economics, the State of the World, **Basu** 88  
Theater, Garden, Bestiary, **Garcia** 69  
Theory of Jerks and Other Philosophical Misadventures, **Schwitzgebel** 11  
**Therrien**, The Media Snatcher 103  
**Thévenin**, Antonin Artaud 38  
**Thompson**, Fire, Ice, and Physics 7  
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**Tiqqun**, The Cybernetic Hypothesis 54  
To Be Nothing, **Maurseth** 77  
**Toop**, Inflamed Invisible 50  
Translation, **Williamson** 44  
Trusted Data, revised and expanded edition, **Hardjono** 112  
**Tupitsyn**, Picture Cycle 54  
**Uller**, Evolutionary Causation 102  
Underground Guide to Sewers, **Halliday** i3  
Unfold This Moment, **Herbert** 66  
Urban Engineering for Sustainability, **Derrible** 101  
**Varga**, Scaffolded Minds 108  
**Vereecken**, Herewith the Clues 71  
**Vial**, Being and the Screen 95  
Virtual Reality, **Greengard** 29  
Wave Propagation, **Williams** 100  
We Are in Open Circuits, **Paik** 40  
**Weisser**, Mycelium 55  
**Weizman**, Forensic Architecture 84  
**Welchman**, After the Wagnerian Bouillabaisse, 62  
**Wenz**, The Lost Planets 21  
What about Activism?, **Madoff** 58  
What Do We Know? What Do We Have? What Do We Miss? What Do We Love?, **Oetker** 67  
What Is Health?, **Sterling** 90  
When the President Calls, **Bowmaker** 16  
Why Humans Matter More Than Ever, **MIT Sloan Management Review** 36  
**Wiener**, Cybernetics or Control and Communication in the Animal and the Machine 107  
**Williams**, Fundamentals of Applied Dynamics 100  
**Williams**, Wave Propagation 100  
**Williamson**, Translation 44  
**Winders**, Global Meat 103  
**Wittrup**, Quantitative Fundamentals of Molecular and Cellular Bioengineering 93  
Writers in the Secret Garden, **Aragon** 98  
WTO and Economic Development, **Zissimos** 98  
**Zajacz**, Reluctant Power 105  
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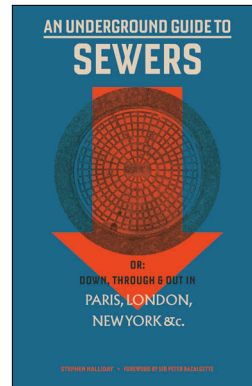
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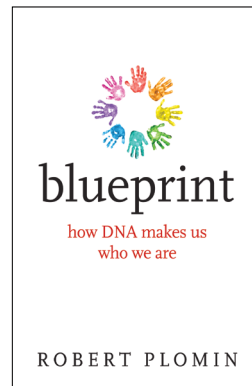
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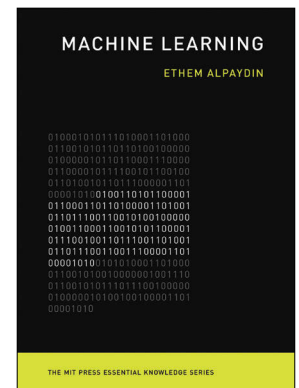
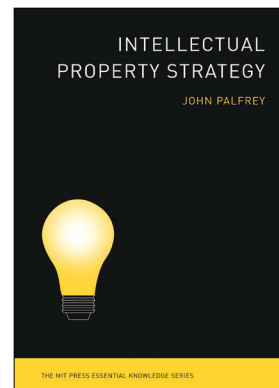
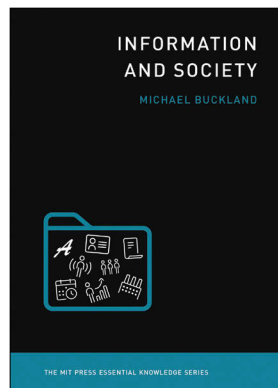
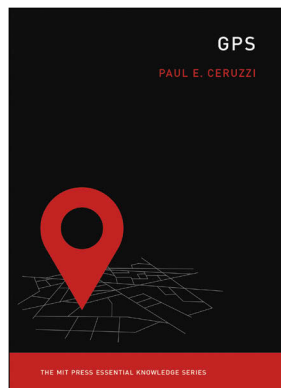
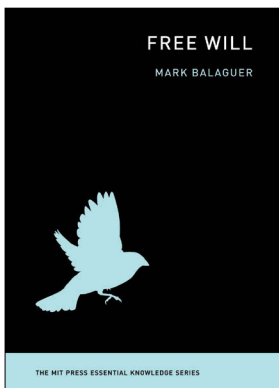
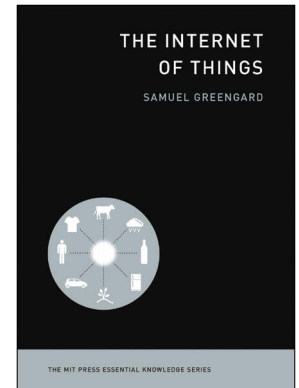
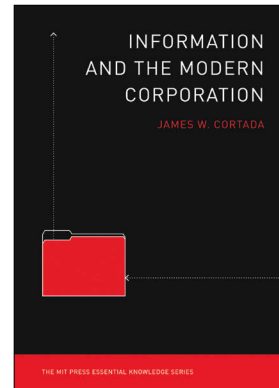
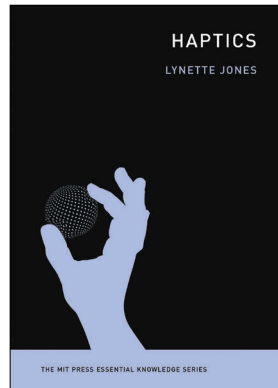
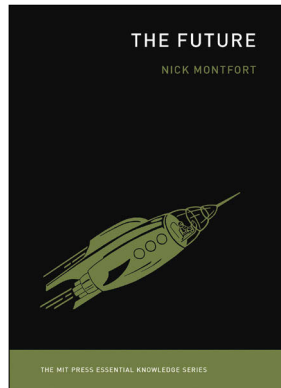
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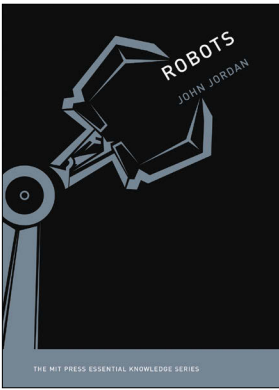
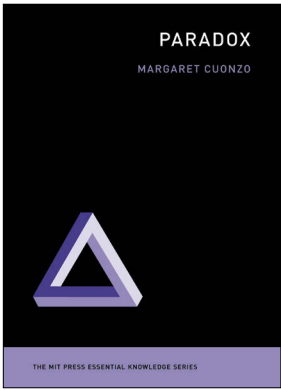
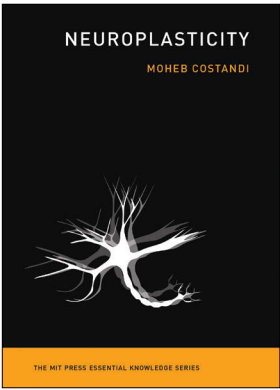
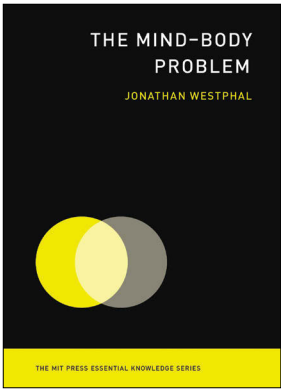
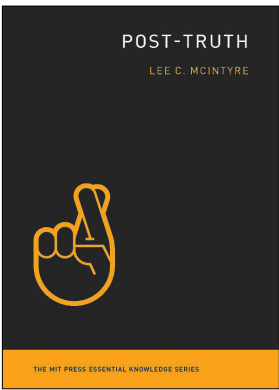
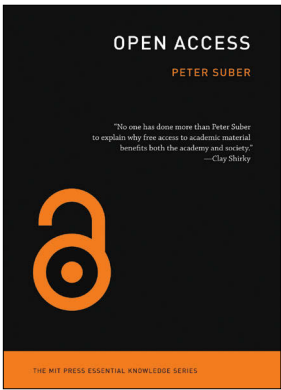
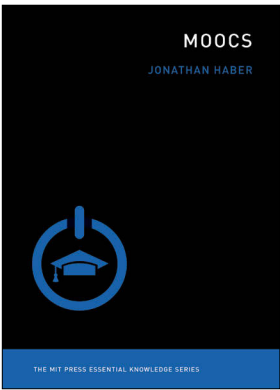
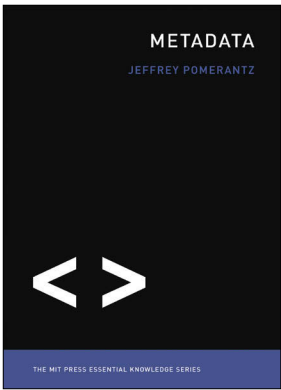
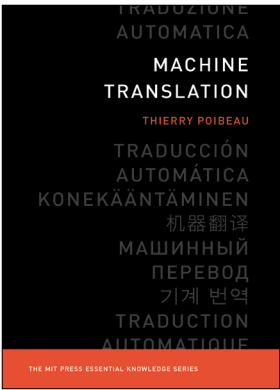
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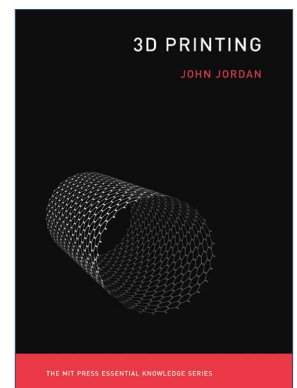
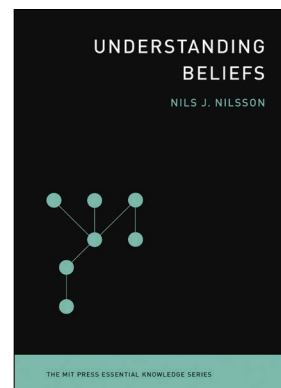
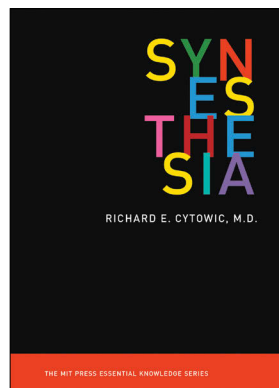
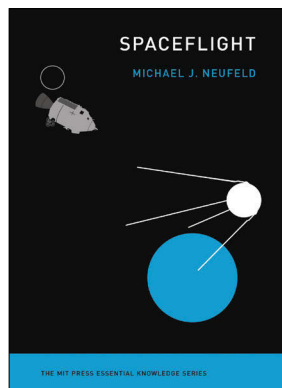
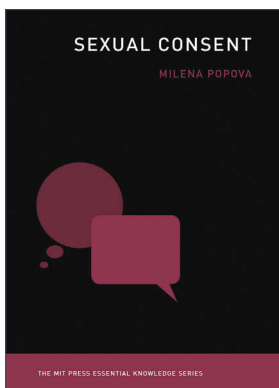
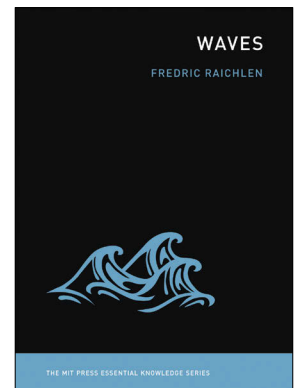
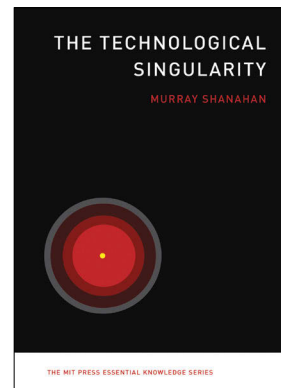
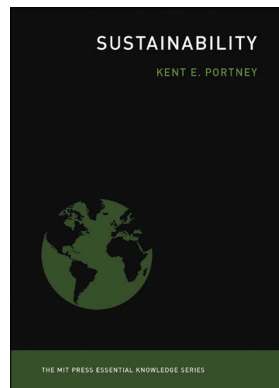
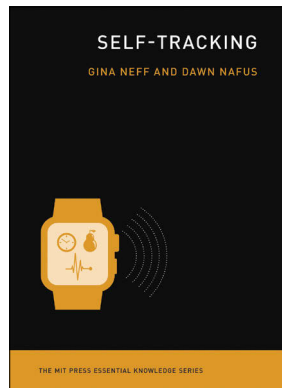
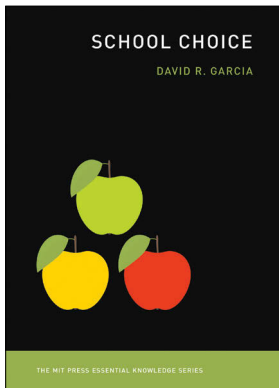
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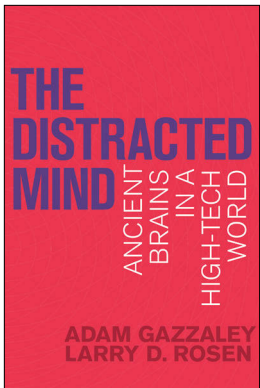
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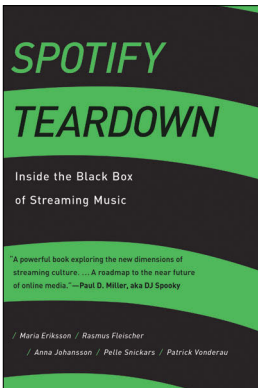
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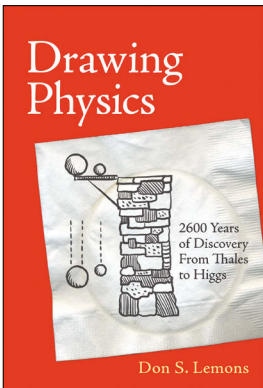
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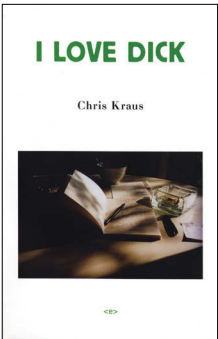
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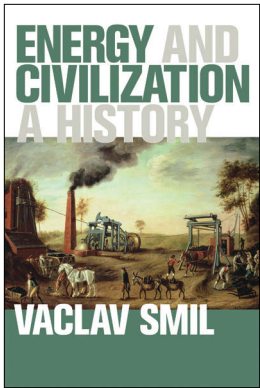
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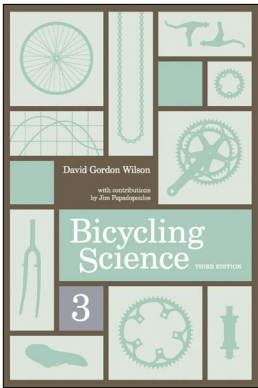
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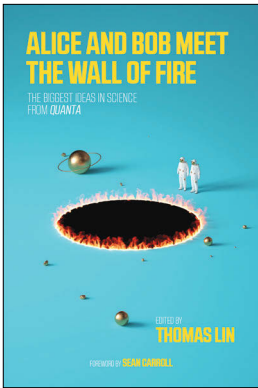
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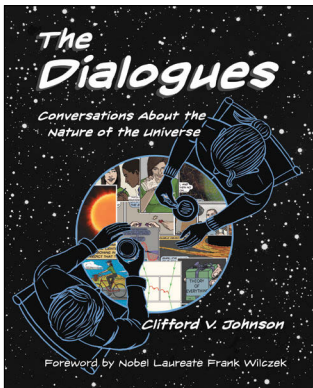
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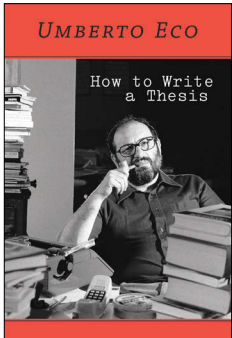
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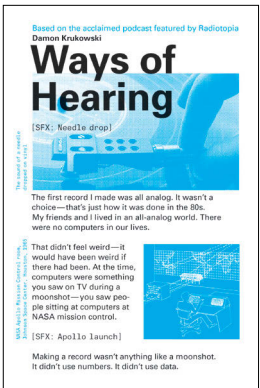
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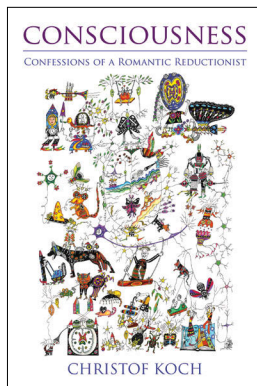
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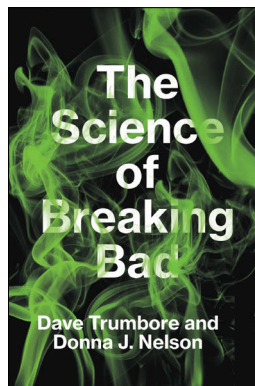
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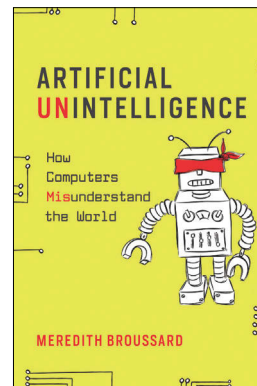
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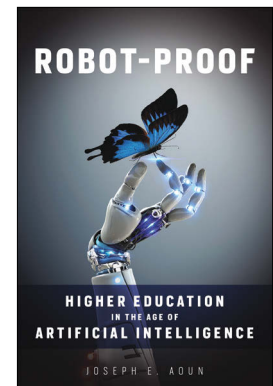
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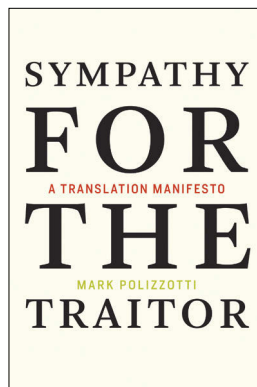
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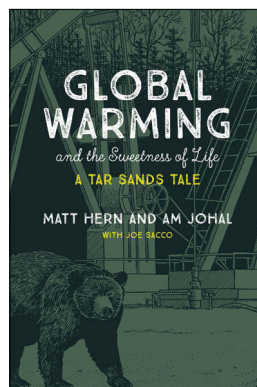
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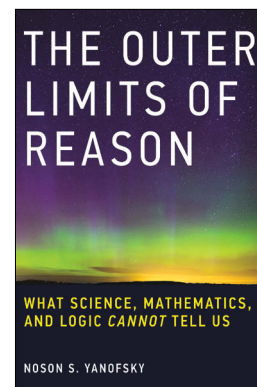
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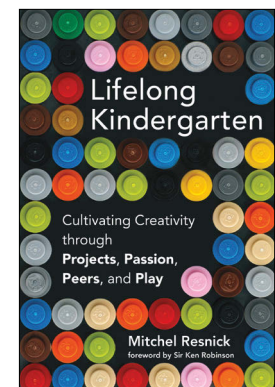
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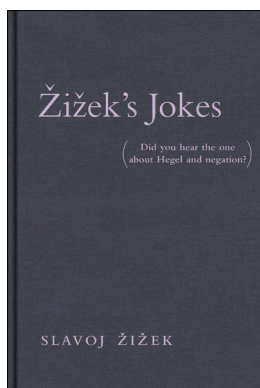
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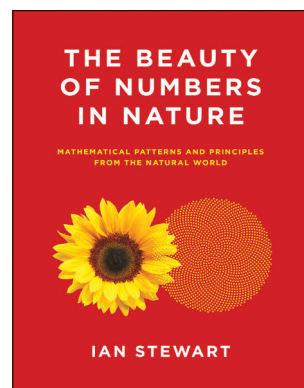
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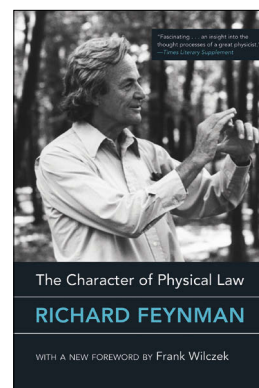
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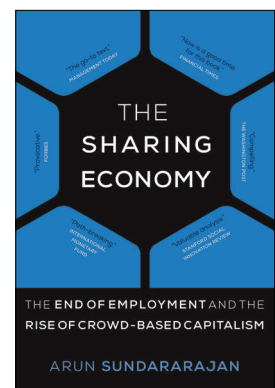
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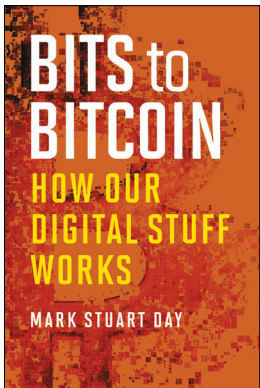
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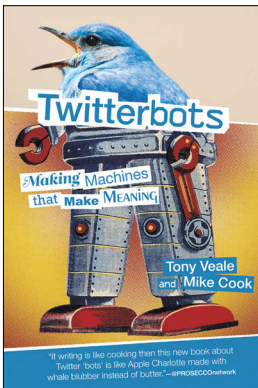
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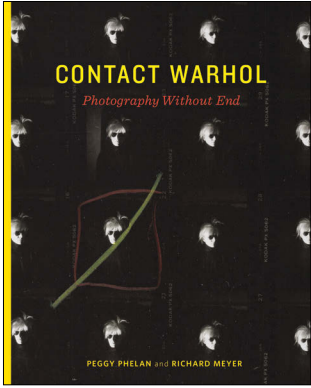
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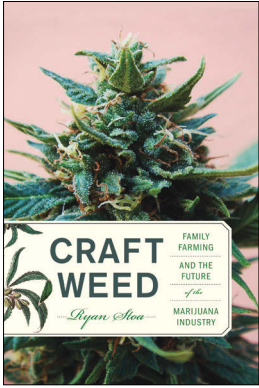
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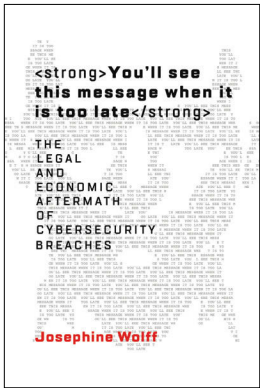
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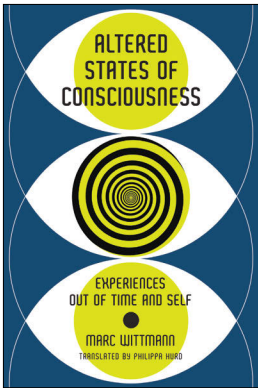
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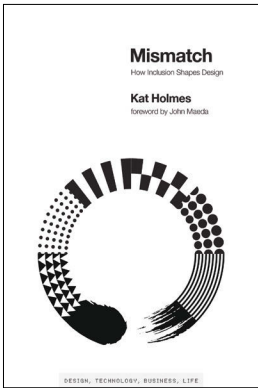
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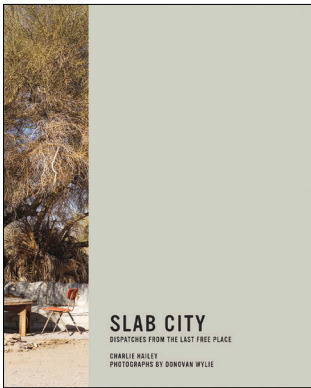
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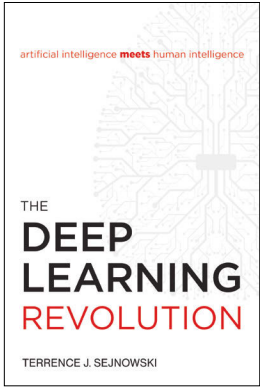
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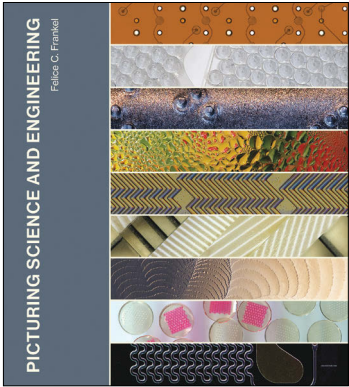
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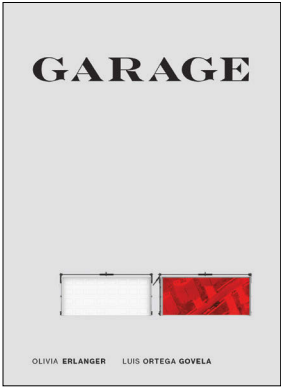
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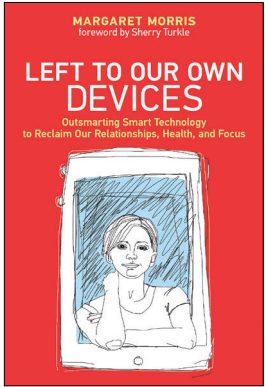
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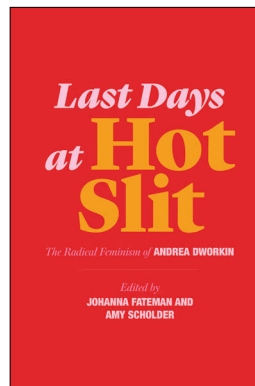
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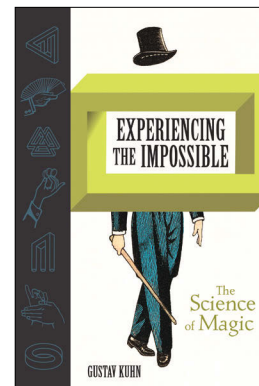
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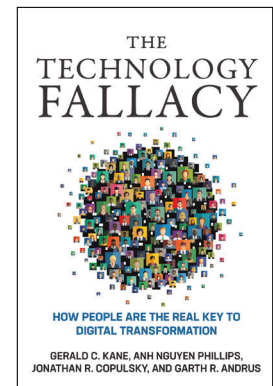
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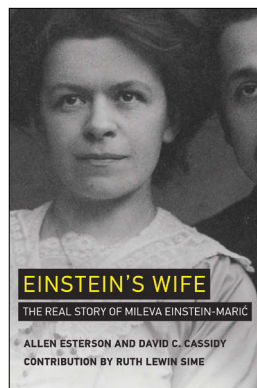
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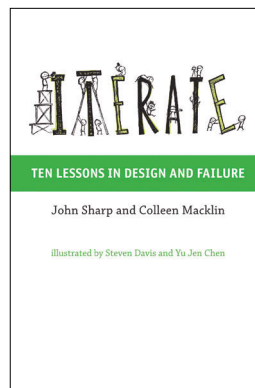
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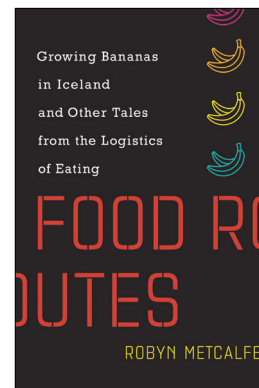
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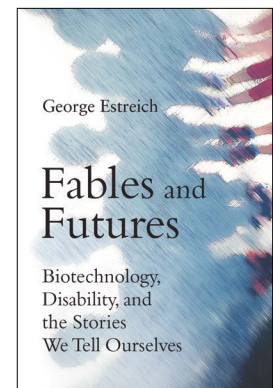
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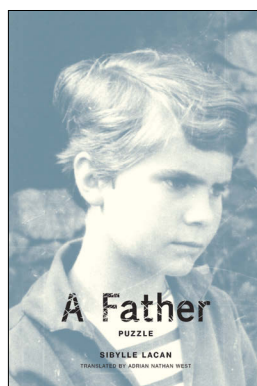
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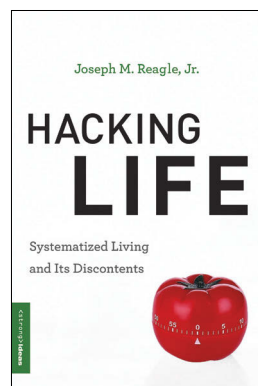
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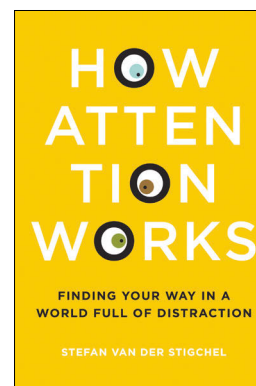
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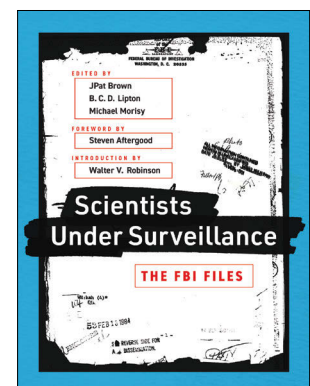
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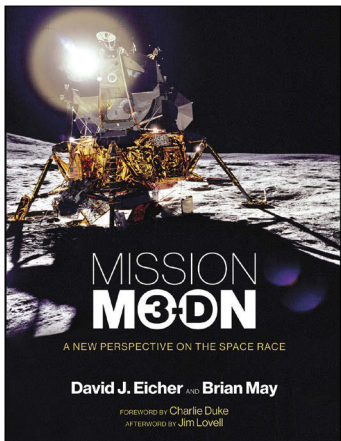


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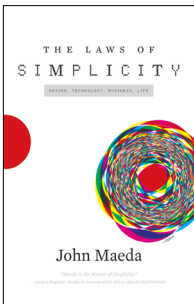




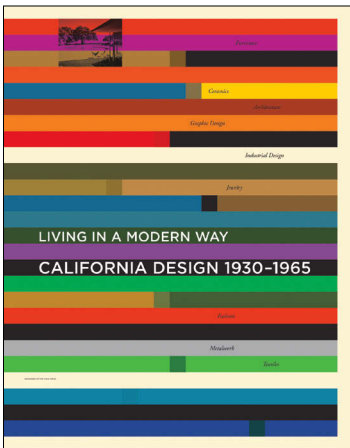
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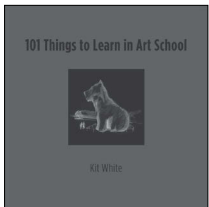
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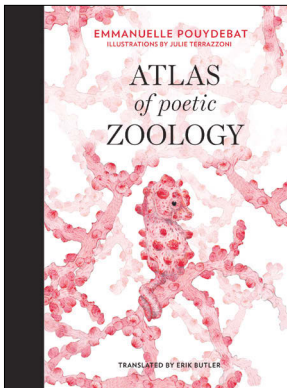
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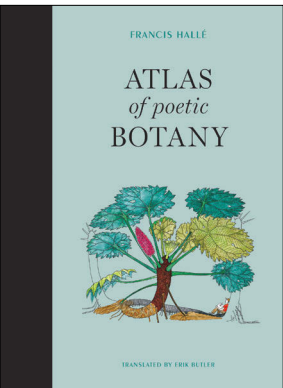
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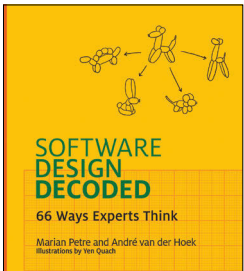
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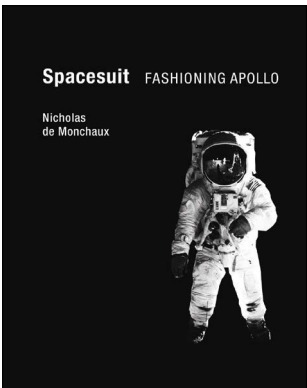
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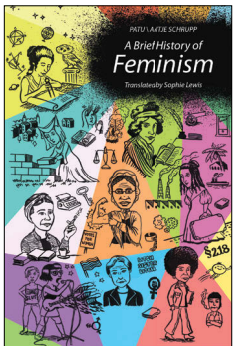
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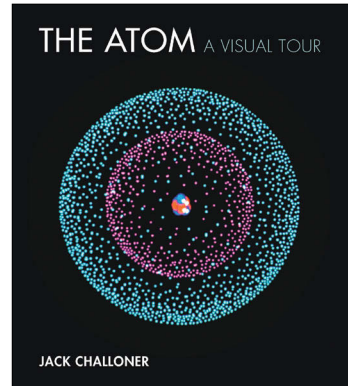
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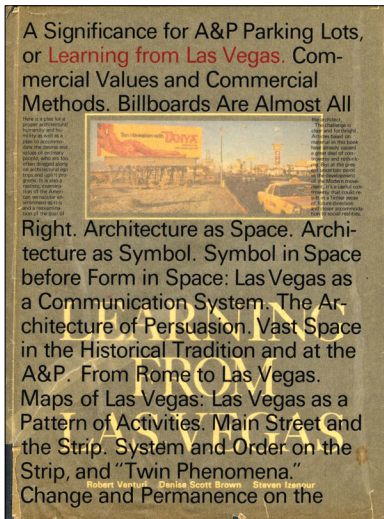
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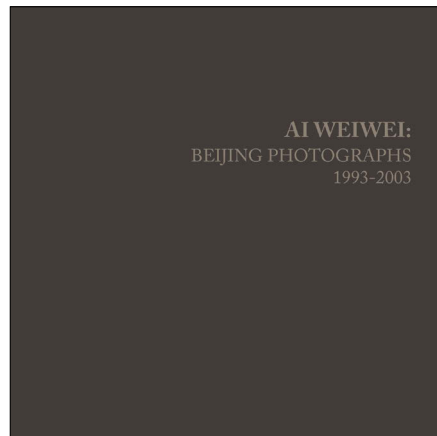
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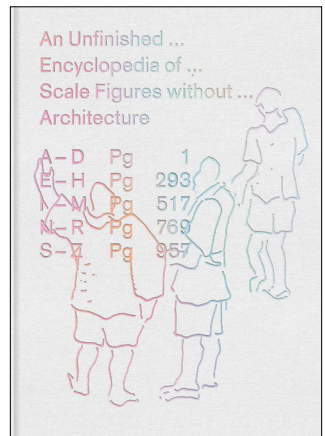
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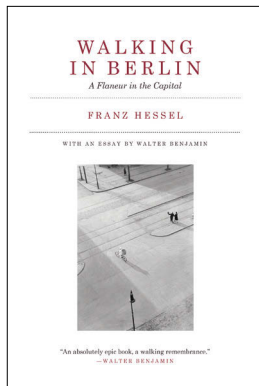
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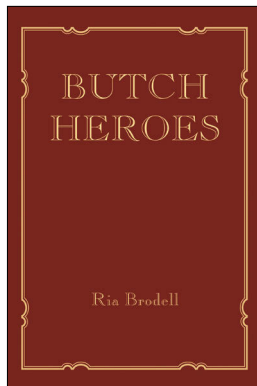
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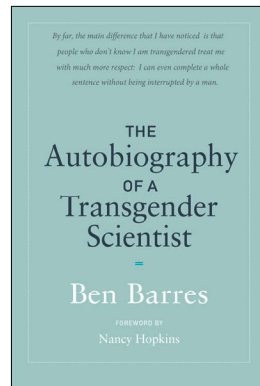
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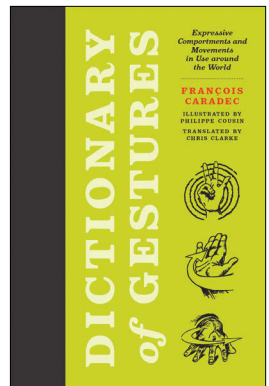
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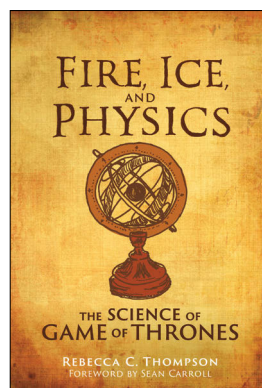
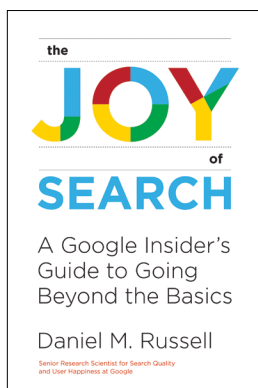
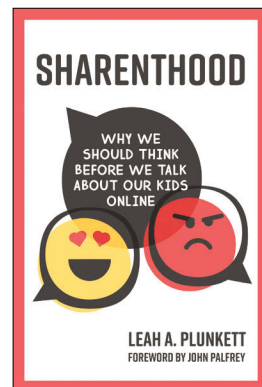
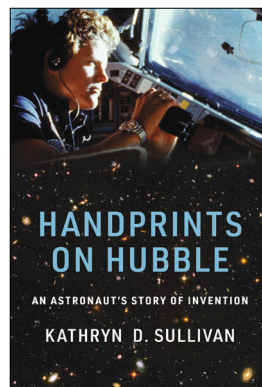
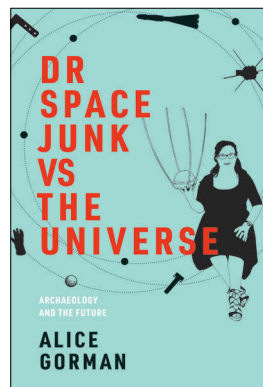
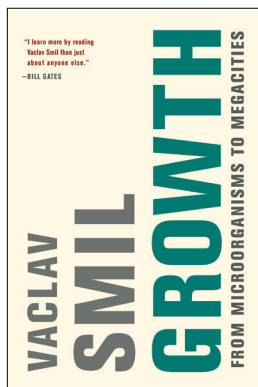
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