

The MIT Press

Spring 2023

Dear Friends and Readers,

Many of the excellent new titles out this season from the MIT Press speak to the imperative to connect: human to human,



Amy Brand

human to animal, human to earth (and other planets), parent to child, person to knowledge, literature, and art. Human beings are pack animals after all, in both senses of the term. We thrive on offline community and social connection. We strive to be seen. In these laden times, the most dehumanizing forces in our world are those that impede our engagement with, and trust of, one another.

We learn here from leading authors that how we design our habitats, technologies, and policies is inextricable from how we

include others across the boundaries of race, space, gender, and ability. That how we work and lead dictates how we will advance and overcome, as individuals and as a collective. So too, that how our children use technology now will decisively shape their own futures.

Among the many joys of working in publishing is the power to communicate vital insights and discoveries, ignite understanding, and disarm disconnection. The printed word, and in particular the well-crafted book, is still the best vehicle to achieve intimacy across vast distances with the thoughts of another human being, through which new learnings can be shared and mobilized. As we enter an era in which the line between interiority and external reality is increasingly blurred, who wouldn't wonder on occasion whether books are our highest reality?

From all of us at the MIT Press, browse, read, enjoy, and stand for what you believe in.

Amy Brand, PhD

Director and Publisher, The MIT Press

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Recent Highlights inside back cover

The MIT Press gratefully acknowledges Books On Books (www.books-on-books.com) for sponsoring the planting of a tree through World Land Trust (www.worldlandtrust.org) in honor of each new book in the Spring 2023 catalog.

Front Cover:
Postcard of the orso at Capo d'Orso, Sardinia
Archive Sebastiano Brandolini

'Orso' is Italian for bear, and this bear-shaped rock sits above the Capo d'Orso (Cape Bear) in Sardinia, close to the location of the house that is the subject of *The House at Capo d'Orso*, pg. 4.

Prices subject to change.

Decolonizing Design

A Cultural Justice Guidebook

Elizabeth (Dori) Tunstall

illustrated by Ene Agi

A guide to the institutional transformation of design theory and practice that restores the long-excluded cultures of Indigenous, Black, and People of Color.

From the excesses of world expositions to the myths of better living through technology, modernist design, in its European-based guises, has excluded and oppressed the very people whose lands and lives it reshaped.

Decolonizing Design first asks how modernist design has encompassed and advanced the harmful project of colonization—then shows how design might address these harms by recentering its theory and practice in global Indigenous cultures and histories.

A leading figure in the movement to decolonize design, Dori Tunstall uses hard-hitting real-life examples and case studies drawn from over fifteen years of working to transform institutions to better reflect the lived experiences of Indigenous, Black, and People of Color. Her book is at once enlightening, inspiring, and practical, interweaving her lived experiences with extensive research to show what decolonizing design means, how it heals, and how to practice it in our institutions today.

For leaders and practitioners in design institutions and communities, Tunstall's work demonstrates how we can transform the way we imagine and remake the world, replacing pain and repression with equity, inclusion, and diversity—in short, she shows us how to realize the infinite possibilities that decolonized design represents.

Elizabeth (Dori) Tunstall is Dean of the Faculty of Design at Ontario College of Art and Design University, Toronto, the first Black person to hold such a post in the world. Her work has been featured in *Print* magazine, *Fast Company*, *AIGA's Eye on Design*, and *Design Observer*, among other venues. She was awarded the Sir Misha Black Medal in 2022.

design

February

5 1/2 x 8, 136 pp.

6 illus.

US \$22.95T/\$29.95 CAN cloth

978-0-262-04769-2

"Dori Tunstall is a trailblazer! Her book serves as a critical addition to the canon of design, exposing the lies and misinterpretations often hidden within modernist pedagogies."

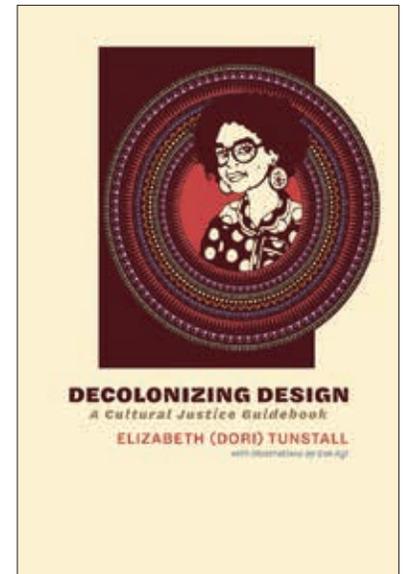
—**Kevin Bethune, author of *Reimagining Design*; founder, dreams • design + life**

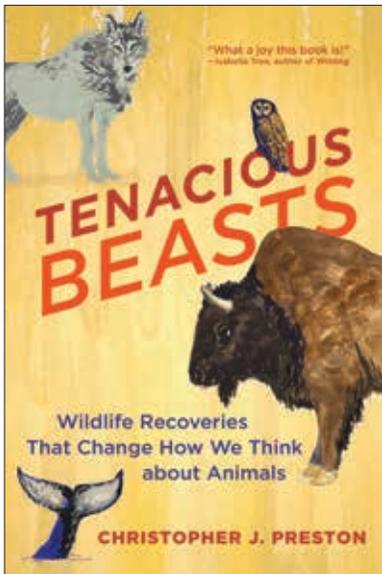
"A once-in-a-decade book. An inspiring, informative, and powerful blueprint that can enable any of us to engage with a topic of our time—decolonization."

—**Rama Gheerawo, The Helen Hamlyn Centre for Design, Royal College of Art; author of *Creative Leadership: Born from Design***

"Finally, a comprehensive, substantive, and practical book to inform decision-makers. I'll be referencing it regularly with both students and administrators."

—**Mindy Magyar (Mi'kmaw descent), Associate Professor, College of Art and Design, Faculty Associate, Office of the Provost, Rochester Institute of Technology**





Tenacious Beasts

Wildlife Recoveries That Change How We Think about Animals

Christopher J. Preston

An inspiring look at wildlife species that are defying the odds and teaching important lessons about how to share a planet.

The news about wildlife is dire—more than 900 species have been wiped off the planet since industrialization. Against this bleak backdrop, however, there are also glimmers of hope and crucial lessons to be learned from animals that have defied global trends toward extinction. Bear in Italy, bison in North America, whales in the Atlantic. These populations are back from the brink, some of them in numbers unimaginable in a century. How has this happened? What shifts in thinking did it demand? In crisp, transporting prose, Christopher Preston reveals the mysteries and challenges at the heart of these resurgences.

Drawing on compelling personal stories from the researchers, Indigenous people, and activists who know the creatures best, Preston weaves together a gripping narrative of how some species are taking back vital, ecological roles. Each section of the book—farms, prairies, rivers, forests, oceans—offers a philosophical shift in how humans ought to think about animals, passionately advocating for the changes in attitude necessary for wildlife recovery.

Tenacious Beasts is quintessential nature writing for the Anthropocene, touching on different facets of ecological restoration from Indigenous knowledge to rewilding practices. More important, perhaps, the book offers a road map—and a measure of hope—for a future in which humans and animals can once again coexist.

Christopher Preston's essays have appeared in the *Atlantic*, *Smithsonian*, and *Aeon*, and on the BBC website. He teaches environmental philosophy at the University of Montana and lives in Missoula, MT.

nature

February
6 x 9, 328 pp.

US \$29.95T/\$39.95 CAN cloth
978-0-262-04756-2

"In the midst of ecological crisis, Preston brings genuinely good news: a few of our fellow species are not only thriving, but demanding that we do better by the rest of life on Earth."

—Michelle Nijhuis, author of *Beloved Beasts*

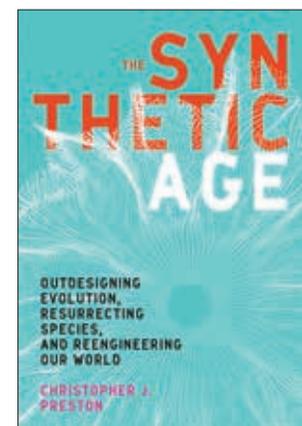
"What a joy this book is! Fascinating, intelligent, pragmatic, and moving. Preston's tenacious beasts show us how to live with nature and claim a more hopeful future for our planet."

—Isabella Tree, author of *Wilding: The Return of Nature to a British Farm*

"Preston shows that many species that once seemed doomed have posted surprising recoveries. All they ask is a fighting chance to survive; all I ask is that you read this book."

—Carl Safina, author of *Becoming Wild and Beyond Words*

Also available



978-0-262-53709-4

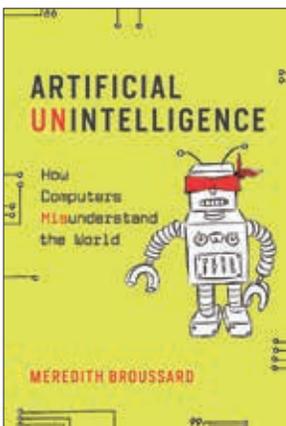
“With unmatched clarity and galvanizing insight, Meredith Broussard demystifies the mathematical underpinnings of AI and slays the magical myths of Big Tech like no other! Everyone who cares about the future of tech and society should read this book yesterday.”

—**Ruha Benjamin, author of *Race after Technology and Viral Justice***

“From the case of the racist soap dispenser to the assistive listening technology that wasn’t, *More than a Glitch* exposes and analyzes the way unreflective use of tech can reinforce the very human biases it claims to be immune to.”

—**Jordan Ellenberg, Professor of Mathematics, University of Wisconsin-Madison; author of *How Not To Be Wrong and Shape***

Also available



978-0-262-53701-8

More than a Glitch

Confronting Race, Gender, and Ability Bias in Tech

Meredith Broussard

When technology reinforces inequality, it’s not just a glitch—it’s a signal that we need to redesign our systems to create a more equitable world.

The word “glitch” implies an incidental error, as easy to patch up as it is to identify. But what if racism, sexism, and ableism aren’t just bugs in mostly functional machinery—they’re coded into the system itself? In *More Than a Glitch*, Meredith Broussard demonstrates how technological neutrality is a myth and why algorithms need to be held accountable.

Broussard, a data scientist who has worked in journalism and software development, masterfully synthesizes concepts from computer science and sociology alongside her own experience as one of the few Black female researchers in artificial intelligence. Citing examples such as sensors trained only to recognize lighter skin tones and the dangerous feedback loops that arise when predictive policing and medical diagnostic algorithms are fed on discriminatory data, she illuminates how technologies designed to boost convenience are also prone to perpetuating bias. Even with good intentions, fallible humans develop programs that can inflict devastating consequences when ineptitude tips into oppression.

Broussard argues that the solution isn’t to make omnipresent tech more inclusive, but to root out the frameworks that target certain demographics as “other” to begin with. With sweeping implications for disciplines ranging from jurisprudence to medicine, the simultaneously pathbreaking and practical insights of *More Than a Glitch* are essential reading for anyone invested in building a more equitable future.

Meredith Broussard is Associate Professor at the Arthur L. Carter Journalism Institute of New York University and Research Director at the NYU Alliance for Public Interest Technology. She is the author of *Artificial Unintelligence: How Computers Misunderstand the World* (MIT Press). Her work has been featured in the *New Yorker*, the *New York Times*, the *Atlantic*, *BBC*, *Wired*, the *Economist*, and more. She appears in the 2020 documentary *Coded Bias* and serves on the advisory board for the Center for Critical Race & Digital Studies. More information at @merbroussard or meredithbroussard.com.

technology

March
6 x 9, 248 pp.
9 illus.

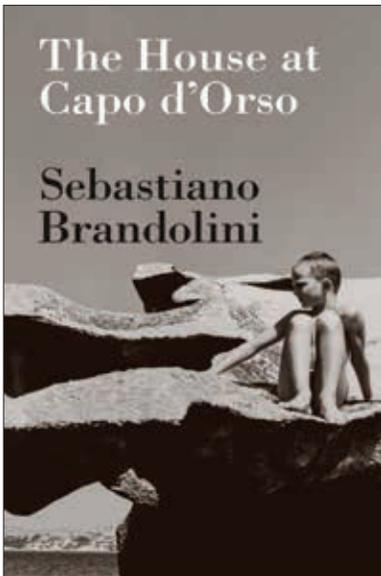
US \$26.95T/\$35.95 CAN cloth

978-0-262-04765-4

More than a Glitch

< Confronting Race, >
< Gender, >
< and Ability Bias >
< in Tech >

Meredith Broussard



The House at Capo d'Orso

Sebastiano Brandolini

translated by Huw Evans

Rocks, wind, sea, and sky frame a house on the Sardinian coast, and the house frames a family's life and art, suspended in memory.

How does a house shape experience? How does architecture establish a practice of living? Architect Sebastiano Brandolini invites readers on a meditative tour of his family's house on the Sardinian coast, describing everything from the geology of the rocks beneath, to the history of the surrounding villages, to the way the shifting light measures the day. More than the story of a single summer home written by an accomplished architect, this is a study of how place, the built environment, and daily practice make up our lives, at the most minute level of detail. Recalling the essays of Walter Benjamin, Bill Bryson, Rebecca Solnit, and Lawrence Weschler, Brandolini's writing weaves literature, art history, and the transformation of Sardinia since the 1960s into a single fabric.

The House at Capo d'Orso is not only a study of architecture and life in the built environment, but of family life, and the way the Brandolini family adapted themselves to the house they built. For Sebastiano Brandolini's parents, this meant letting their house influence their work in poetry and visual art, and this book attends carefully to the way houses can guide the creative process. The wind and water of Sardinia change more than the rocks and trees; they invite the imagination itself to form new shapes.

Sebastiano Brandolini is an architect based in Milan, a professor at the Milan Polytechnic, and the author of architectural monographs and guidebooks.

memoir | travel

May

5 1/2 x 8 3/4, 248 pp.

23 illus., 18 photos

US \$24.95T/\$33.95 CAN paper

978-0-262-54496-2

"Certain places—or perhaps objects—in the interior of Sardinia have left such a deep impression on my mind that I cannot rid myself of them, becoming obsessions that give me pleasure and prompt reflections. For us obligatory positivists of the twenty-first century, there is something enigmatic and incomprehensible about these objects. They oscillate between architecture, archeology, geology, and landscape, but do not belong to any of these categories; as soon as we think we've found a plausible classification, we are assailed by doubts and qualifications."

—from *The House at Capo d'Orso*

Invention and Innovation

A Brief History of Hype and Failure

Vaclav Smil

From the *New York Times*-bestselling author, a new volume on the history of human ingenuity—and its attendant breakthroughs and busts.

The world is never finished catching up with Vaclav Smil. In his latest and perhaps most readable book, *Invention and Innovation*, the prolific author—a favorite of Bill Gates—pens an insightful and fact-filled jaunt through the history of human invention. Impatient with the hype that so often accompanies innovation, Smil offers in this book a clear-eyed corrective to the overpromises that accompany everything from new cures for diseases to AI. He reminds us that even after we go quite far along the invention-development-application trajectory, we may never get anything real to deploy. Or worse, even after we have succeeded by introducing an invention, its future may be marked by underperformance, disappointment, demise, or outright harm.

Drawing on his vast breadth of scientific and historical knowledge, Smil explains the difference between invention and innovation, and looks not only at inventions that failed to dominate as promised (such as the airship, nuclear fission, and supersonic flight), but also at those that turned disastrous (leaded gasoline, DDT, and chlorofluorocarbons). And finally, most importantly, he offers a “wish list” of inventions that we most urgently need to confront the staggering challenges of the twenty-first century.

Filled with engaging examples and pragmatic approaches, this book is a sobering account of the folly that so often attends human ingenuity—and how we can, and must, better align our expectations with reality.

Vaclav Smil is Distinguished Professor Emeritus at the University of Manitoba. He is the author of forty books, including *New York Times* bestseller *How the World Really Works* and *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.”

history

February
6 x 9, 232 pp.
28 illus.

US \$24.95T/\$33.95 CAN cloth
978-0-262-04805-7

Praise for previous Vaclav Smil books

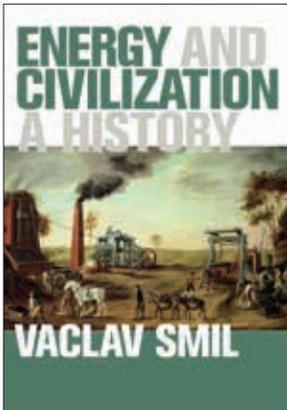
“I wait for new Vaclav Smil books the way some people wait for the next *Star Wars* movie.”

— **Bill Gates**

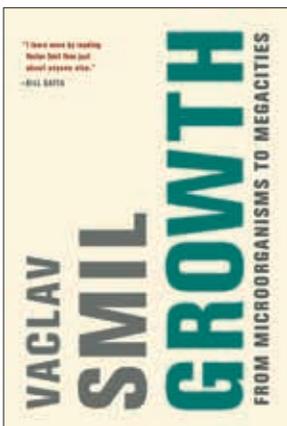
“You can agree or disagree with Smil—accept or doubt his ‘just the facts’ posture—but you probably shouldn’t ignore him.”

— **The Washington Post**

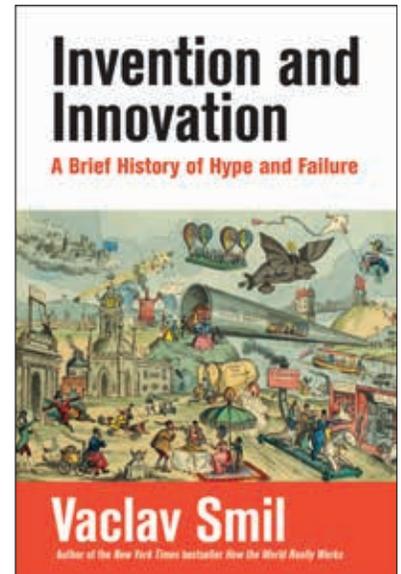
Also available

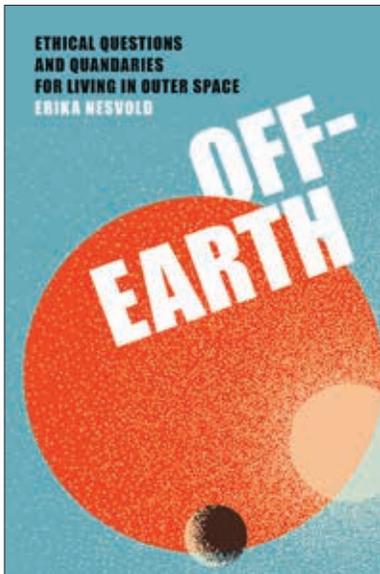


978-0-262-53616-5



978-0-262-52359-2





Off-Earth

Ethical Questions and Quandaries for Living in Outer Space

Erika Nesvold

Can we do better in space than we've done here on Earth?

We've pinpointed the destination, refined the technology, designed the habitat, outfitted our space residents. Are we forgetting something? A timely reminder that it's not just rocket science, this thought-provoking book explores the all-too-human issues raised by the prospect of settling in outer space. It's worth remembering, Erika Nesvold suggests, that in making new worlds, we don't necessarily leave our earthly problems behind. Accordingly, her work highlights the complex ethical challenges that accompany any otherworldly venture—questions about the environment, labor rights, and medical ethics, among others.

Any such venture, Nesvold contends, must be made on behalf of all humanity, with global input and collaboration. *Off-Earth* thus includes historical and contemporary examples from outside the dominant Western/US, abled, and privileged narrative of the space industry. Nesvold calls on experts in ethics, sociology, history, social justice, and law to launch a hopeful conversation about the potential ethical pitfalls of becoming a multi-planet species—and, ideally, to shed light on similar problems we presently face here on Earth.

Space settlement is rapidly becoming ever more likely. Will it look like the utopian vision of *Star Trek*? Or the dark future of *Star Wars*? Nesvold challenges us to decide.

Erika Nesvold, an astrophysicist, has worked as a researcher at NASA Goddard and the Carnegie Institution for Science. She is a developer for Universe Sandbox, a physics-based space simulator; cofounder of the nonprofit organization the JustSpace Alliance; and the creator and host of the podcast Making New Worlds.

science

March
6 x 9, 304 pp.

US \$27.95T/\$36.95 CAN cloth
978-0-262-04754-8

Worlds Without End

Exoplanets, Habitability, and the Future of Humanity

Chris Impey

The science of finding habitable planets beyond our solar system and the prospects for establishing human civilization away from our ever-less-habitable planetary home.

Planet Earth, it turns out, may not be the best of all possible worlds—and lately humanity has been carelessly depleting resources, decimating species, and degrading everything needed for life. Meanwhile, human ingenuity has opened up a vista of habitable worlds well beyond our wildest dreams of outposts on Mars. *Worlds Without End* is an expertly guided tour of this thrilling frontier in astronomy: the search for planets with the potential to host life.

With the approachable style that has made him a leading interpreter of astronomy and space science, Chris Impey conducts readers across the vast, fast-developing field of astrobiology, surveying the dizzying advances carrying us ever closer to the discovery of life beyond Earth—and the prospect of humans living on another planet. Since the first exoplanet, or planet beyond our solar system, was discovered in 1995, over 4,000 more have been pinpointed, including hundreds of Earth-like planets, many of them habitable, detected by the Kepler satellite. With a view spanning astronomy, planetary science, geology, chemistry, and biology, Impey provides a state-of-the-art account of what's behind this accelerating progress, what's next, and what it might mean for humanity's future.

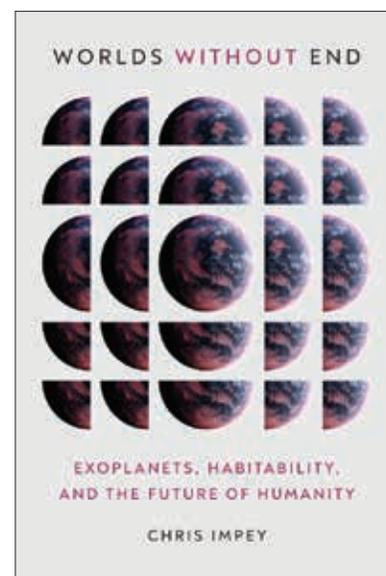
The existential threats that we face here on Earth lend urgency to this search, raising the question: Could space be our salvation? From the definition of habitability to the changing shape of space exploration—as it expands beyond the interests of government to the pursuits of private industry—*Worlds Without End* shows us the science, on horizons near and far, that may hold the answers.

Chris Impey, a University Distinguished Professor of Astronomy at the University of Arizona, has won numerous teaching awards and authored textbooks and nine popular science books, including *Beyond: The Future of Space Travel* and *Einstein's Monsters: The Life and Times of Black Holes*.

science

April
6 x 9, 376 pp.
30 illus.

US \$29.95T/\$39.95 CAN cloth
978-0-262-04766-1



"For anyone interested in the search for life beyond Earth, this is the essential book. It's all here: every facet of the modern hunt for biology elsewhere. If this book isn't on your shelf, it should be."

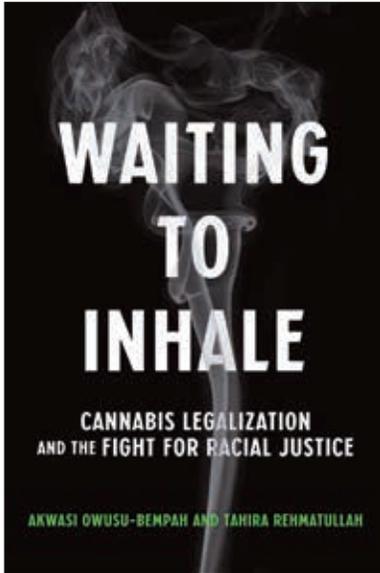
—**Seth Shostak, Senior Astronomer, SETI Institute; author of *Confessions of an Alien Hunter***

"Chris Impey plots an intriguing path from Earth to our future in space. Combining scientific inquiries with personal stories, *Worlds Without End* is an intriguing conversation starter."

—**Lisa Kaltenegger, Director, Carl Sagan Institute, Cornell University**

"In *Worlds Without End*, Chris Impey has produced a lively mix of history, science fiction, Shakespearean quotes, profiles of astrobiologists, the latest exoplanet results, and informed speculation about the future of humanity."

—**Charles Lineweaver, Senior Fellow, Planetary Science Institute, Australian National University**



Waiting to Inhale

Cannabis Legalization and the Fight for Racial Justice

Akwasi Owusu-Bempah and Tahira Rehmatullah

The roots of a racial reckoning through the lens of cannabis.

From the start, the War on Drugs targeted Black, Brown, and Indigenous Americans already disadvantaged by a system stacked against them. Even now, as White Americans who largely escaped the fire capitalize on the legalization movement and a booming cannabis industry, their less fortunate peers continue to suffer the consequences of the systemic racism in policing and failed drug policy that fueled the original crisis. In *Waiting to Inhale*, Akwasi Owusu-Bempah and Tahira Rehmatullah issue a powerful call for a racial reckoning and provide a roadmap to redress this deep and abiding injustice.

Waiting to Inhale illuminates the stories of those on the front lines of the War on Drugs—the individuals and communities disproportionately harmed, sometimes seemingly beyond repair; the official and social forces ranged against them; and the victims, legal and political activists, and cannabis entrepreneurs who are fighting back. As attitudes toward cannabis are shifting, now is the opportune time, Owusu-Bempah and Rehmatullah submit, to expunge cannabis convictions and make a place in the burgeoning legal cannabis market for Black and other underrepresented groups who have borne the brunt of harsh cannabis laws.

A powerful indictment of one of the worst social and political failures in the nation's history, *Waiting to Inhale* offers an equally powerful vision of the possibility of redemption. Communities can be rebuilt, and racist policies must be overturned in order to give way to a new era of justice.

Akwasi Owusu-Bempah is Professor in the Department of Sociology at the University of Toronto, Affiliate Scientist at Canada's Centre for Addiction and Mental Health, and Director of Research for the Campaign for Cannabis Amnesty. A partner at Highlands Venture Partners, Cofounder and CEO of Commons, and member of the board of directors for Akerna Corp. and Last Prisoner Project, **Tahira Rehmatullah** is often referred to in the trade press as "the most powerful woman in cannabis."

current affairs | law

April
6 x 9, 256 pp.

US \$22.95T/\$35.95 CAN paper
978-0-262-04768-5

"*Waiting to Inhale* dives into the racist history of cannabis from two different points of view. Owusu-Bempah and Rehmatullah shed light on the unjust past of what is now a multibillion dollar industry that has yet to reflect the pain and suffering our community has experienced for far too long."

—Al Harrington, Viola CEO and 16-year NBA Veteran



AUTHORS OF *WAITING TO INHALE* TALK WITH THE MIT PRESS

Q: Tahira and Akwasi, you both came to this project from very different backgrounds and areas of expertise. Can you talk about what each of you brought to the book?

Akwasi: Like many youngsters, I was curious about cannabis and its use. My interest certainly peaked as I delved

deeper into the field of criminology, and I began to recognize just how important cannabis has been in the creation of underclasses within our society. I was responsible

I began to recognize just how important cannabis has been in the creation of underclasses within our society.

for cannabis grow operations and cannabis impaired driving files when I was a civil servant almost two decades ago and have been a vocal advocate for drug law reform ever since.

Tahira: My background as an operator and investor in cannabis, paired with Akwasi’s research, policy, and advocacy work, allowed us to dig deeper into the history of the plant from a few different perspectives.

Q: What do you wish more people knew about the War on Drugs?

A key reason that we wanted to write this book was so people would know more about the War on Drugs—how it came to be, how race has played a central role in its development, and what the true impact has been. We learned about it ourselves through different lenses—business and academia—but arrived at the same place: that the War on Drugs was an epic failure and, ultimately, a war against Black and Brown people that has lasted far too long.

Q: This line from *Waiting to Inhale* really struck me: “Cannabis is a curious product. It can be used not only to persecute the unprotected classes, but to economically empower those same populations.” Can you elaborate on this statement?

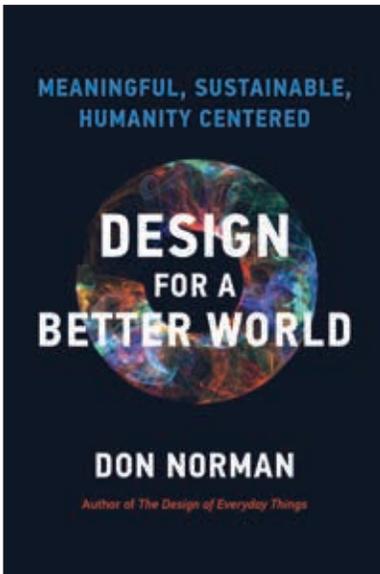
Cannabis is a fascinating plant, and one aspect that has intrigued and mystified us is how it has been used for decades to destroy lives. The War on Drugs blew up the U.S.

Here we are, in a brave new world where cannabis businesses are exploding across the country, and most of them benefit white men. What about those people sitting in prison for doing the exact same thing? Where is their opportunity?

prison population, disproportionately locking away Black and Latino populations. In 2014, there were over 1.5 million drug arrests, with 80%+ for possession only and almost half for cannabis. Yet here we are, in a brave new

world where cannabis businesses are exploding across the country, and most of them benefit white men. What about those people sitting in prison for doing the exact same thing? Where is their opportunity? They should be first in line and deserve to be, but they are often last in line, or not in line at all. This is the flaw in our rollout of cannabis legalization. We should be empowering those who have been advocates and entrepreneurs long before it was the cool thing to do, not continuing to leave them behind.

One small but pivotal step was taken October 6, 2022 by President Biden to right the wrongs of draconian drug policy: he pardoned thousands convicted of cannabis possession under federal law. These pardons will clear everyone convicted on federal charges of simple possession since it became a crime in the 1970s. Though simple possession is almost entirely prosecuted at the state level, this is a fundamental change in America’s response to drug policy and an important step for future changes.



Design for a Better World

Meaningful, Sustainable, Humanity Centered

Don Norman

How human behavior brought our world to the brink, and how human behavior can save us.

The world is a mess. Our dire predicament, from collapsing social structures to the climate crisis, has been millennia in the making and can be traced back to the erroneous belief that the earth's resources are infinite. The key to change, says Don Norman, is human behavior, covered in the book's three major themes: meaning, sustainability, and humanity-centeredness. Emphasize quality of life, not monetary rewards; restructure how we live to better protect the environment; and focus on all of humanity. The book presents an eye-opening diagnosis of where we've gone wrong and a clear prescription for making things better.

Norman proposes a new way of thinking, one that recognizes our place in a complex global system where even simple behaviors affect the entire world. He identifies the economic metrics that contribute to the harmful effects of commerce and manufacturing and proposes a recalibration of what we consider important in life. His experience as both a scientist and business executive gives him the perspective to show how to make these changes while maintaining a thriving economy. Let the change begin with *Design for a Better World* before it's too late.

Don Norman is Distinguished Professor Emeritus of Cognitive Science and Psychology and founding director of the Design Lab at the University of California, San Diego. *Business Week* has named Norman one of the world's most influential designers. He was an Apple Vice President, has been an advisor and board member for numerous companies, and has three honorary degrees. His numerous books have been translated into over 20 languages, including *The Design of Everyday Things* and *Living with Complexity*, also from the MIT Press.

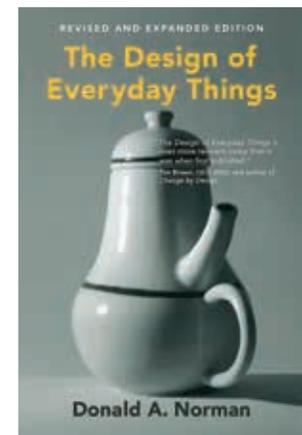
design

March
6 x 9, 376 pp.
8 illus.

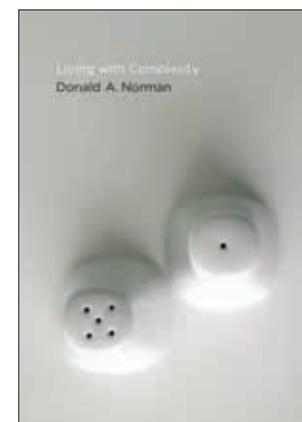
US \$29.95T/\$39.95 CAN cloth

978-0-262-04795-1

Also available



978-0-262-52567-1



978-0-262-29687-8

Ending Epidemics

A History of Escape from Contagion

Richard Conniff

How scientists saved humanity from the deadliest infectious diseases, and what we can do to prepare ourselves for future epidemics.

After the unprecedented events of the COVID-19 pandemic, it may be hard to imagine a time not so long ago when deadly diseases were a routine part of life. It is harder still to fathom that the best medical thinking at that time blamed these diseases on noxious miasmas, bodily humors, and divine dyspepsia. This all began to change on a day in April 1676, when a little-known Dutch merchant described bacteria for the first time. Beginning on that day in Delft and ending on the day in 1978 when the smallpox virus claimed its last known victim, *Ending Epidemics* explains how we came to understand and prevent many of our worst infectious diseases—and double average life expectancy.

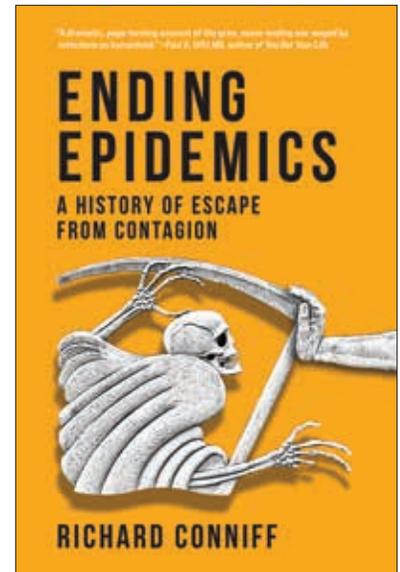
Ending Epidemics tells the story behind “the mortality revolution,” the dramatic transformation not just in our longevity, but in the character of childhood, family life, and human society. Richard Conniff recounts the moments of inspiration and innovation, decades of dogged persistence, and, of course, periods of terrible suffering that stir individuals, institutions, and governments to act in the name of public health. Stars of medical science feature in this drama, but lesser-known figures also play a critical role. And while the history of germ theory is central to this story, *Ending Epidemics* also describes the importance of everything from sanitation improvements and the discovery of antibiotics to the development of the microscope and the syringe—technologies we now take for granted.

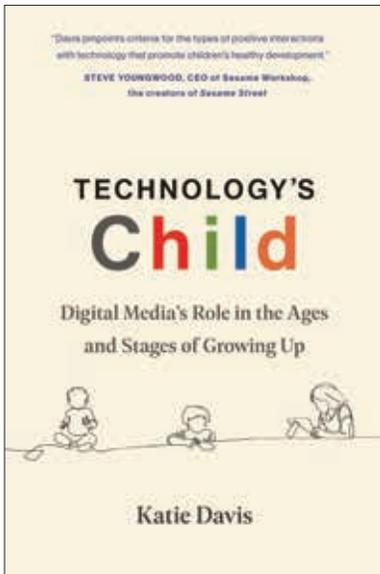
Richard Conniff is a National Magazine Award-winning writer for *Smithsonian magazine*, *The Atlantic*, *National Geographic*, and other publications, and a past Guggenheim Fellow. Among his many books are *The Species Seekers: Heroes, Fools, and the Mad Pursuit of Life on Earth*; *Swimming with Piranhas at Feeding Time: My Life Doing Dumb Stuff with Animals*; *The Natural History of the Rich: A Field Guide*; and, most recently, *House of Lost Worlds: Dinosaurs, Dynasties, and the Story of Life on Earth*. Conniff has been a commentator on NPR’s Marketplace and a contributing opinion writer for the *New York Times*.

health | medicine

April
6 x 9, 368 pp.
25 illus.

US \$34.95T/\$45.95 CAN cloth
978-0-262-04796-8





Technology's Child

Digital Media's Role in the Ages and Stages of Growing Up

Katie Davis

How children engage with technology at each stage of development, from toddler to twentysomething, and how they can best be supported.

What happens to the little ones, the tweens, and the teenagers, when technology—ubiquitous in the world they inhabit—becomes a critical part of their lives? This timely book *Technology's Child* brings much-needed clarity to what we know about technology's role in child development. Better yet, it provides guidance on how to use what we know to help children of all ages make the most of their digital experiences.

From toddlers who are exploring their immediate environment to twentysomethings who are exploring their place in society, technology inevitably and profoundly affects their development. Drawing on her expertise in developmental science and design research, Katie Davis describes what happens when child development and technology design interact, and how this interaction is complicated by children's individual characteristics and social and cultural contexts. Critically, she explains how a self-directed experience of technology—one initiated, sustained, and ended voluntarily—supports healthy child development, especially when it takes place within the context of community support.

Children's experiences with technology—their “screen time” and digital social relationships—have become an inescapable aspect of growing up. This book, for the first time, identifies the qualitative distinctions between different ages and stages of this engagement, and offers invaluable guidance for parents and teachers navigating the digital landscape, and for technology designers charting the way to inhale.

Katie Davis is Associate Professor at the University of Washington Information School, where she is a founding member and Codirector of the UW Digital Youth Lab. She is the coauthor of *The App Generation: How Today's Youth Navigate Identity, Intimacy, Imagination in a Digital World* (with Howard Gardner) and *Writers in the Secret Garden: Fanfiction, Youth, and New Forms of Mentoring* (with Cecilia Aragon).

parenting | technology

March
5 1/4 x 8, 336 pp.
1 illus.

US \$29.95T/\$39.95 CAN cloth
978-0-262-04696-1

Parenting on Earth

A Philosopher's Guide to Doing Right by Your Kids—and Everyone Else

Elizabeth Cripps

Being parents and being human: building hope for our children in a fragile world.

Environmental catastrophes, pandemics, antibiotic resistance, institutionalized injustice, and war: in a world so out of balance, what does it take—or even mean—to be a good parent? This book is one woman's search for an answer, as a moral philosopher, activist, and mother.

Drawing on the insights of philosophy and the experience of parent activists, Elizabeth Cripps calls for parents to think radically about exactly what we owe our children—and everyone else. She shows how our children's needs are inseparable from the fate of the earth and the fortunes of others and how much is at stake in parenting today. And she asks the hardest question: should we have kids at all?

Timely and thoughtful, *Parenting on Earth* extends a challenge to anyone raising children in a troubled world—and with it, a vision of hope for our children's future. Cripps envisions a world where kids can prosper and grow—a just world, with thriving social systems and ecosystems, where future generations can flourish and all children can lead a decent life. She explains, with bracing clarity, why those raising kids today should be a force for change, and bring up their children to do the same. Hard as this can be, in the face of political gridlock, ecoanxiety, and endless day-to-day demands, the tools of philosophy and psychology can help us find a way.

Elizabeth Cripps is a mother, writer, activist, and philosopher, and the author of *What Climate Justice Means and Why We Should Care*. She is Senior Lecturer in Political Theory at the University of Edinburgh, where she researches and teaches climate justice. She lives in Scotland with her husband and two daughters.

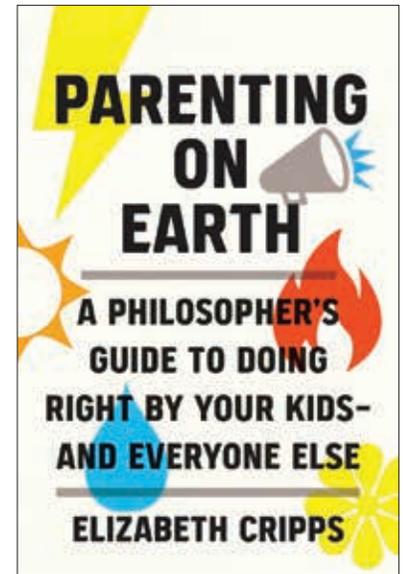
parenting

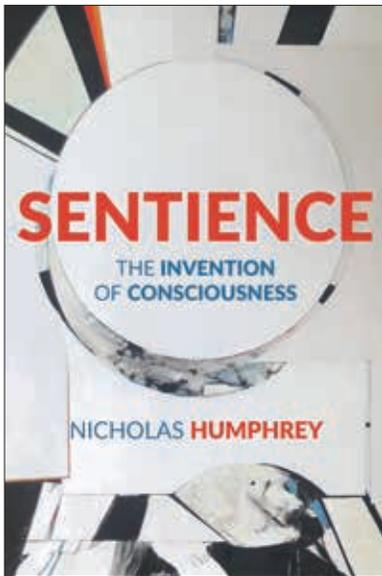
April

5 1/4 x 8, 208 pp.

US \$24.95T/\$33.95 CAN cloth

978-0-262-04758-6





Sentience

The Invention of Consciousness

Nicholas Humphrey

From a leading theoretical psychologist, the story of a quest to uncover the evolutionary history of consciousness.

We feel, therefore we are. Conscious sensations ground our sense of self. They are crucial to our idea of ourselves as psychic beings: present, existent, and mattering. But is it only humans who feel this way? Do other animals? Will future machines? Weaving together intellectual adventure and cutting-edge science, Nicholas Humphrey describes in *Sentience* his quest for answers: from his discovery of blindsight in monkeys and his pioneering work on social intelligence to breakthroughs in the philosophy of mind.

The goal is to solve the hard problem: to explain the wondrous, eerie fact of “phenomenal consciousness”—the redness of a poppy, the sweetness of honey, the pain of a bee sting. What does this magical dimension of experience amount to? What is it for? And why has it evolved? Humphrey presents here in full a new, plausible solution that phenomenal consciousness, far from being primitive, is a relatively late and sophisticated evolutionary development. The implications for the existence of sentience in nonhuman animals are startling and provocative.

Nicholas Humphrey, Emeritus Professor of Psychology at the London School of Economics, is a theoretical psychologist based in Cambridge, who studies the evolution of intelligence and consciousness. He was the first to demonstrate the existence of “blindsight” in monkeys. He has also studied mountain gorillas with Dian Fossey in Rwanda, proposed the celebrated theory of the “social function of intellect” and has investigated the evolutionary background of religion, art, healing, death-awareness and suicide. His honors include the Martin Luther King Memorial Prize, the Pufendorf Medal, and the International Mind and Brain Prize. His most recent books are *Seeing Red* and *Soul Dust*.

science | psychology

March
6 x 9, 256 pp.
19 illus.

US \$27.95T/\$36.95 CAN cloth

978-0-262-04794-4

for sale in North America only

“A compelling treatise on the evolution of consciousness from one of our finest psychologists. His excellent book will challenge you to think about nature’s deepest and most personal mystery in a new and thoroughly enlightening way.”

—**Anil Seth, author of *Being You***

“It takes a special kind of person to write illuminatingly about consciousness—a person who is not only steeped in cognitive science, biology, and philosophy, but also has a fertile imagination, an openness to new ideas, and a sensitivity to the richness and variety of experience in humans and other animals. Nicholas Humphrey is such a person, and in his new book he cements his claim to be one of the most insightful writers on this notoriously difficult topic.”

—**Keith Frankish, philosopher of mind; author of *Illusionism as a Theory of Consciousness***

The New Designer

Rejecting Myths, Embracing Change

Manuel Lima

A bold call to reject damaging design myths and instead build an ethical design practice that helps build a better world.

The choices made by designers have a significant impact on the world. Yet so much of the discourse on design focuses on aesthetics rather than ethics. In *The New Designer*, acclaimed designer Manuel Lima aims to change this by challenging common myths and preconceptions about what comprises good design. He argues that designers must take responsibility for the personal, societal, cultural, and environmental impact of their work, rather than simply following a normalized template.

As he covers fields ranging from graphic design to industrial design to user experience design, Lima identifies the major steps that designers must take to be a force for good in the world. Rather than sticking to outmoded ideas about perfectionism and individual genius, designers must work together to tackle some of the most challenging questions of the twenty-first century. How do you make room for humanity, with all its wondrous variations, in a society increasingly driven by metrics, algorithms, and profit? How can ecologically responsible designers consider a product's entire life cycle and look well into the future? And how can designers better respond to a community's local needs while taking advantage of global networks?

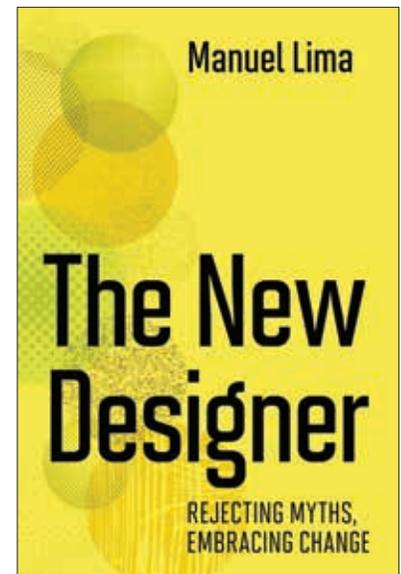
Blending approaches derived from ethics, psychology, economics, and ecology, *The New Designer* is a vital, field-changing treatise that will appeal to any reader who seeks to understand design's massive impact on the contemporary world.

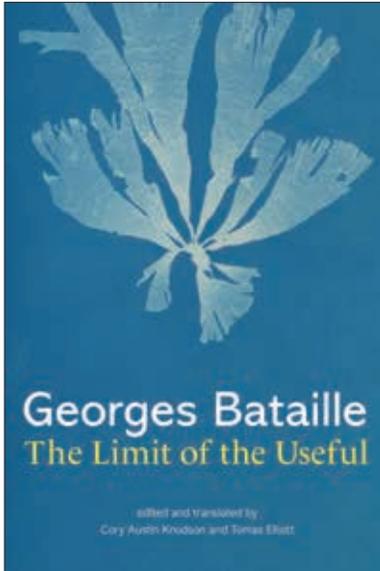
Manuel Lima is an internationally renowned designer and author of three bestsellers: *The Book of Circles*, *The Book of Trees*, and *Visual Complexity*. Named "one of the 50 most creative and influential minds" by *Creativity* magazine, he is the founder of VisualComplexity.com and a fellow of the Royal Society of Arts.

design

May
6 x 9, 232 pp.

US \$24.95T/\$33.95 CAN cloth
978-0-262-04763-0





The Limit of the Useful

Georges Bataille

edited and translated by Cory Austin Knudson
and Tomas Elliott

The first English-language translation of an essential, early work key to understanding the French philosopher's later thought.

In the decade prior to the publication of *Inner Experience* (*L'expérience intérieure*), the twentieth-century French philosopher Georges Bataille produced a nascent masterwork containing some of his most original and extensive reflections on a range of subjects. With thoughts on ritual sacrifice and military conquest, the nature of laughter and the mechanisms of capitalism, *The Limit of the Useful*, as Bataille had planned to title the work, illuminates the philosopher's later corpus, yet it remained unfinished and unpublished in his lifetime, and untranslated until now.

This is the first English-language translation of what Cory Austin Knudson and Tomas Elliott argue is one of Bataille's most structurally consistent works. Paired with draft essays and plans for *The Accursed Share*, along with over a hundred pages of appendixes and notes, the volume distinctively elaborates Bataille's thought. *The Limit of the Useful* spans a decade of rich intellectual ferment in Bataille's life as he first formulated his challenge to capitalism, engaging with concepts and ideas in ways not seen in his other published works. The volume bridges the gap between Bataille's surrealist literary writings and later scientific pretensions, drawing attention to, and filling in, an overlooked lacuna in his oeuvre.

Georges Bataille (1897–1962) was a French writer, essayist, and philosopher whose works include *The Story of the Eye*, *The Blue of Noon*, *The Accursed Share*, and *Theory of Religion*.

Cory Austin Knudson holds a visiting position in Comparative Literature at Eckerd College. His work has appeared in the *Journal of Modern Literature*, *Postmodern Culture*, and *Environment, Space, Place*. **Tomas Elliott** is Assistant Professor of English at the New College of the Humanities at Northeastern University London.

philosophy

February

5 1/4 x 8, 416 pp.

1 figure

US \$34.95T/\$45.95 CAN cloth

978-0-262-04733-3

"Profound and endlessly thought-provoking essays on wealth, waste, sacrifice, science, and war—prescient reading for the twenty-first century."

—**Allan Stoekl, Professor Emeritus of French and Comparative Literature, Pennsylvania State University; author of *Bataille's Peak: Energy, Religion, and Postsustainability***

"*The Limit of the Useful* is a laboratory where we can see Georges Bataille's thought of excess in the process of development. Attentive to capitalist speculation, the economics of energy, and the paradoxes of sacrifice, this expertly translated edition allows us to rediscover a Bataille who haunts our present crisis."

—**Benjamin Noys, Professor of Critical Theory, University of Chichester; author of *Malign Velocities* and *The Persistence of the Negative***

Athena Unbound

Why and How Scholarly Knowledge Should Be Free for All

Peter Baldwin

A clear-eyed examination of the open access movement: past history, current conflicts, and future possibilities.

Open access (OA) could one day put the sum of human knowledge at our fingertips. But the goal of allowing everyone to read everything faces fierce resistance. In *Athena Unbound*, Peter Baldwin offers an up-to-date look at the ideals and history behind OA, and unpacks the controversies that arise when the dream of limitless information slams into entrenched interests in favor of the status quo. In addition to providing a clear analysis of the debates, Baldwin focuses on thorny issues such as copyright and ways to pay for “free” knowledge. He also provides a roadmap that would make OA economically viable and, as a result, advance one of humanity’s age-old ambitions.

Baldwin addresses the arguments in terms of disseminating scientific research, the history of intellectual property and copyright, and the development of the university and research establishment. As he notes, the hard sciences have already created a funding model that increasingly provides open access, but at the cost of crowding out the humanities. Baldwin proposes a new system that would shift costs from consumers to producers and free scholarly knowledge from the paywalls and institutional barriers that keep it from much of the world.

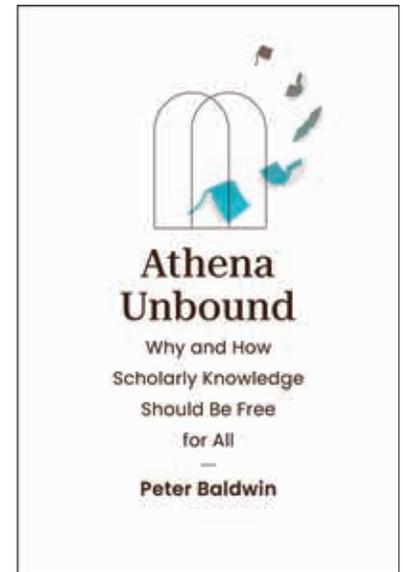
Rich in detail and free of jargon, *Athena Unbound* is an essential primer on the state of the global open access movement.

Peter Baldwin is Professor of History at UCLA, and Global Distinguished Professor at NYU. His recent books are *Command and Persuade: Crime, Law, and the State across History* (MIT Press); *Fighting the First Wave: Why the Coronavirus Was Tackled So Differently across the Globe*; and *The Copyright Wars: Three Centuries of Trans-Atlantic Battle*. He serves on the boards of the New York Public Library, the American Council of Learned Societies, the Wikimedia Endowment, the Central European University, the Danish Institute of Advanced Studies, and as chair of the Board of the Center for Jewish History.

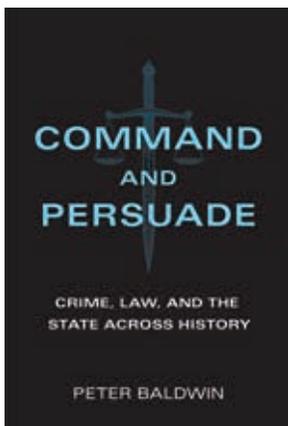
education | law

March
6 x 9, 416 pp.

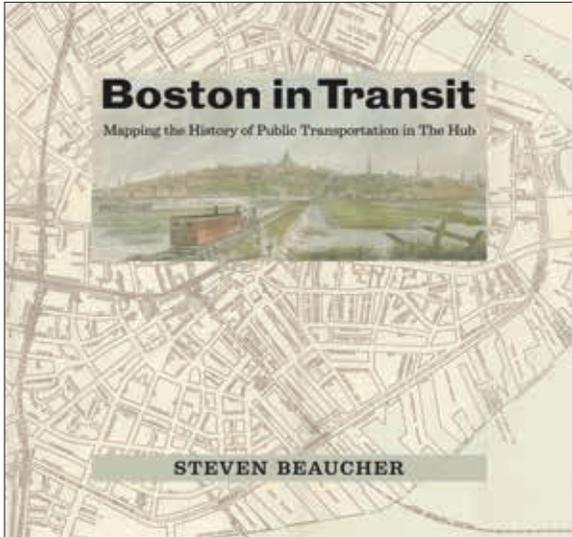
US \$35.00T/\$45.95 CAN cloth
978-0-262-04800-2



Also available



978-0-262-54602-7



Boston in Transit

Mapping the History of Public Transportation in The Hub

Steven Beaucher

A richly illustrated story of public transit in one of America's most historic cities, from public ferry and horse-drawn carriage to the MBTA.

A lively tour of public transportation in Boston over the years, *Boston in Transit* maps the complete history of the modes of transportation that have kept the city moving and expanding since its founding in 1630—from the simple ferry serving an English settlement to the expansive network

of the Massachusetts Bay Transportation Authority, or MBTA. The story of public transit in Boston—once dubbed the Hub of the Universe—is a journey through the history of the American metropolis.

With a remarkable collection of maps and architectural and engineering drawings at hand, Steven Beaucher launches his account from the landing where English colonists established that first ferry, carrying passengers between what is now Boston's North End and Charlestown—and sparing them what had been a two-day walk around Boston Harbor. In the 1700s, horse-drawn coaches appeared on the scene, connecting Boston and Cambridge, with the bigger, better Omnibus soon to follow. From horse-drawn coaches, horse-drawn railways evolved, making way for the electric streetcar networks that allowed the city's early suburbs to sprout—culminating in the multimodal, regional public transportation network in place in Boston today.

With photographs, brochures, pamphlets, guidebooks, timetables, and tickets, *Boston in Transit* creates a complete picture of the everyday experience of public transportation through the centuries. At once a practical reference, local history, and travelogue, this book will be cherished by armchair tourists, day-trippers, and serious travelers alike.

Steven Beaucher is an architect and the cofounder and proprietor of WardMaps LLC, a retail store in Cambridge, Massachusetts, specializing in antique maps and public transportation artifacts of the nineteenth and twentieth centuries.

history | transportation

March
11 x 10 1/2, 592 pp.
942 color illus.

US \$70.00T/\$92.00 CAN cloth
978-0-262-04807-1

Gallup

Roswell Angier and Susan Hawley

afterword by Ramona Emerson

A poignant artistic collaboration, showing how history and mythology converge in the Navajo communities in and around Gallup, New Mexico.

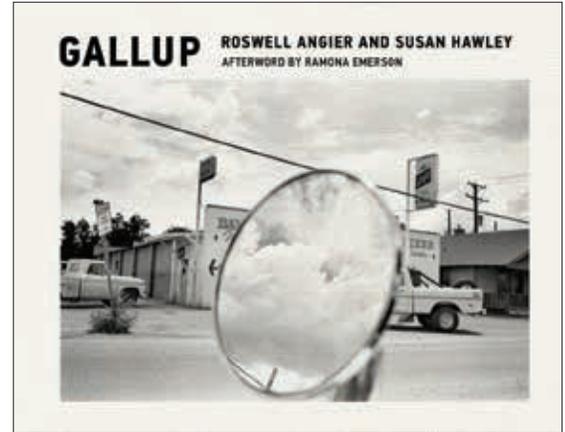
Taking a fresh approach to personal documentary, *Gallup* combines Roswell Angier's photographs, Susan Hawley's watercolor paintings, and both of their journal entries, as they explore the time they spent in Gallup, New Mexico in the late 1970s and early 1980s. Gallup is a place where histories and myths meet, and Angier and Hawley work through diverse media to portray a place where many versions of Native and American life have flowed together. They show that Gallup is both beautiful and difficult to know, in a way that reflects the long shadow of Native American disenfranchisement.

Sober about social realities, Angier and Hawley nevertheless find lighthearted humor in the daily life of Gallup. They take us from the Navajo creation story to motels, from a rodeo to an inherited suitcase of Plains Indian artifacts. Through images, we travel from Canyon de Chelly to Chaco Canyon, from fast food joints to bars. Beyond the picturesque clichés offered by the desert, full of Airstream trailers and sunsets, we find struggles over personal and group identity at one of America's crossroads, where a billboard once read "Welcome to the Indian Capital of the World."

Roswell Angier is a photographer who has exhibited and taught widely, including at the School of the Museum of Fine Arts at Tufts University. His previous books include *Train Your Gaze: A Practical and Theoretical Guide to Portrait Photography*. **Susan Hawley** is a painter who has exhibited at the Institute of Contemporary Art in Boston and held artistic residences at the Wurlitzer Foundation in Taos, New Mexico and at the Michael Karolyi Foundation in Vence, France.

photography | art
June
8 1/4 x 6 1/4, 208 pp.
30 color illus., 81 b&w photos

US \$39.95T/\$53.95 CAN cloth
978-0-262-04771-5

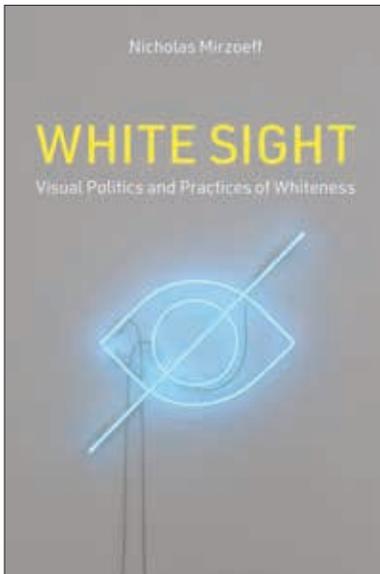


"Roswell Angier is a profoundly under-recognized photographer. His works have everything to do with fragile borders in vertiginously enormous landscapes. These borders, like the intimacies that circulate through images and text, are deeply precarious. Susan Hawley's paintings beautifully weave a hallucinogenic image world with the streetscapes that are recognizable from Angier's photographs. The result is the evocation of a border that is also a palimpsest. Not only a border across a freeway, but between entirely different epistemologies."

—David Joselit, professor of Art, Film, and Visual Studies, Harvard University

"*Gallup* is an extraordinary book. The combination of Angier's arresting black-and-white photographs and Hawley's remarkable watercolors is like looking at the region through stereoscopic lenses. There is simply nothing like this out there."

—Janet Catherine Berlo, Professor of Art History and Visual and Cultural Studies Emerita, University of Rochester



White Sight

Visual Politics and Practices of Whiteness

Nicholas Mirzoeff

From the author of *How to See the World* comes a new history of white supremacist ways of seeing—and a strategy for dismantling them.

White supremacy is not only perpetuated by laws and police but also by visual culture and distinctive ways of seeing. Nicholas Mirzoeff argues that this form of “white sight” has a history. By understanding that white sight was not always common practice, we can devise better ways to dismantle it. Spanning centuries across this wide-ranging text, Mirzoeff connects Renaissance innovations—from the invention of perspective and the erection of Apollo statues as monuments to (white) beauty and power to the rise of racial capitalism dependent on slave labor—with ever-expanding surveillance technologies to show that white sight creates an oppressively racializing world, in which subjects who do not appear as white are under constant threat of violence.

Analyzing recent events like the Black Lives Matter protests following the murder of George Floyd and the Central Park birdwatching incident, Mirzoeff suggests that we are experiencing a general crisis of white supremacy that presents both opportunities for and threats to social justice. If we do not seize this moment to dismantle white sight, then white supremacy might surge back stronger than ever. To that end, he highlights activist interventions to strike the power of the white heteropatriarchal gaze. *White Sight* is a vital handbook and call to action for anyone who refuses to live under white-dominated systems and is determined to find a just way to see the world.

Nicholas Mirzoeff is Professor of Media, Culture, and Communication at New York University. His many books include the best-selling *How to See the World* and *The Right to Look*, and his writing has appeared in the *Guardian*, the *New York Times*, *Hyperallergic*, and the *Los Angeles Review of Books*.

media studies | cultural studies

February
6 x 9, 352 pp.
66 color illus., 10 b&w illus.

US \$29.95T/\$39.95 CAN cloth
978-0-262-04767-8

“An urgent handbook for how to see, to unlearn, and to dismantle the infrastructures of cultural whiteness. *White Sight* is destined to become an essential text in the transdisciplinary study of visual culture and white supremacy.”

—**Dan Hicks, Professor of Contemporary Archaeology, University of Oxford; author of *The British Museums***

“Incisively narrating the processes through which violent white ontologies are spatialized, this text is an essential complement to anticolonial attempts to re-visualize the material world.”

—**Zoé Samudzi, Assistant Professor in Photography, Rhode Island School of Design**

“Urgent, thoughtful, provocative. In short, everything you would expect from Mirzoeff. He reminds us of our power to see a more just world.”

—**Alexis L. Boylan, Associate Professor in the Art and Art History Department and the Africana Studies Institute, University of Connecticut; author of *Visual Culture* (MIT Press)**

Sol LeWitt's Studio Drawings in the Vecchia Torre

Rye Dag Holmboe

with photographs by Joschi Herczeg
Beneat Rye Dag Holmboe

An intimate look at American artist Sol LeWitt's masterpiece of conceptual art, drawn on the walls of a medieval tower in Italy.

In 1976, Sol LeWitt made a large group of pencil drawings on the internal walls of the Vecchia Torre, a medieval tower in the Umbrian town of Spoleto, Italy. These fragile drawings, made on walls that are susceptible to degradation, have rarely been seen and never been documented, yet they represent one of LeWitt's major works and a milestone in American conceptual art. This groundbreaking volume brings together an extended essay on LeWitt's work by art historian Rye Dag Holmboe and a series of 60 photographic plates of the drawings by artist Joschi Herczeg, giving readers an intimate experience of this singular, site-specific work.

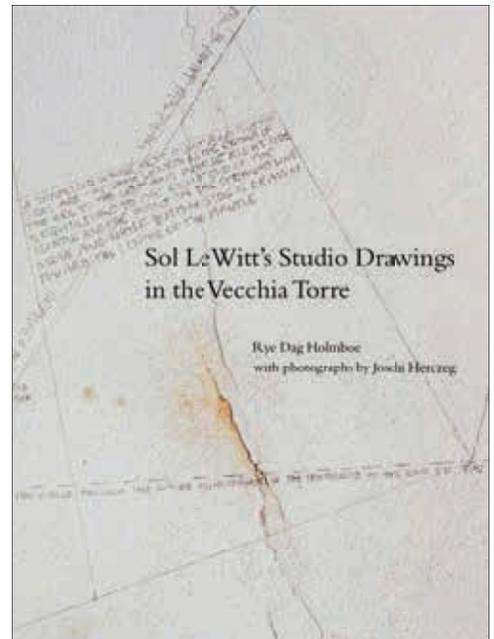
A visual archive, this book situates LeWitt's provisional, material, bodily, and highly personal drawings in their historical, biographical, and theoretical contexts. The result is nothing less than a reconsideration of LeWitt's lifework. At once a work of conservation and a reflection on the relationship between drawing and architecture, *Sol LeWitt's Studio Drawings in the Vecchia Torre* sheds new and welcome light on an unseen masterpiece.

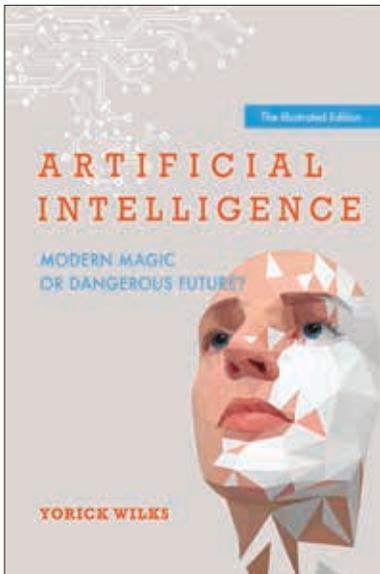
Rye Dag Holmboe is Leverhulme Early Career Research Fellow in the History of Art at the University of East Anglia. He is also a candidate member of the British Psychoanalytic Association.

art

April
7 1/2 x 10, 128 pp.
63 color photos, 16 color illus.

US \$49.95T/\$65.95 CAN cloth
978-0-262-04762-3





Artificial Intelligence

Modern Magic or Dangerous Future?

The Illustrated Edition

Yorick A. Wilks

A fascinating, richly illustrated journey through the history of artificial intelligence—and an honest assessment of our future alongside it.

Artificial intelligence has long been a mainstay of science fiction, and increasingly it feels as if AI is entering our everyday lives, with virtual personal assistants such as Apple's Siri now ubiquitous and self-driving cars almost upon us. But what do we actually mean when we talk about artificial intelligence? In this comprehensive, beautifully illustrated account, AI expert Yorick Wilks traces the history of artificial intelligence back to its origins, examining not only how it works and why it was designed but also its controversies and achievements.

Along the way, Wilks also considers our future with AI, assessing whether these technologies will benefit humanity or merely menace our way of life. Are the sentient machines of *2001: A Space Odyssey* or *The Matrix* plausible, or will real-world AI look and feel very different? What has AI done for us so far? What do we want it to do? And what technologies could it yield in the future? Entertaining, enlightening, and keenly argued, *Artificial Intelligence: Modern Magic or Dangerous Future?* is the essential guide to the AI debate.

Yorick Wilks is Emeritus Professor of Artificial Intelligence at the University of Sheffield, Research Associate of the Oxford Internet Institute, and Senior Research Scientist at the Florida Institute of Human and Machine Cognition. His books include *Close Engagements with Artificial Companions* and *Artificial Believers: The Ascription of Belief* (with Afzal Ballim).

computer science | technology

April

6 1/2 x 9, 224 pp.

100 color illus.

US \$29.95T/\$39.95 CAN paper

978-0-262-54545-7

for sale in North America only

Building a New Leadership Ladder

Transforming Male-Dominated Organizations to Support Women on the Rise

Carol J. Geffner

Strategies for transforming workplace cultures to support a new generation of women leaders.

When it comes to the gender gap, it is not enough to ask women to “lean in” and demand promotions and raises. Organizations have an obligation to level up and provide women with more opportunities for advancement. In this book, leadership and governance expert Carol Geffner makes a strong case that for women to reach their full potential, workplaces and their leaders must take a more proactive role in combating gender discrimination.

Based on over 200 hours of interviews with women leaders in the United States and abroad, *Building a New Leadership Ladder* demonstrates that even when women are promoted to leadership positions, they are rarely given access to the same support networks as their male colleagues. Covering sectors as diverse as higher education, health care, law enforcement, and the military, the book identifies common strategies that all organizations can use to remove obstacles for women’s advancement.

More than a how-to guide on how women can ascend to the top, *Building a New Leadership Ladder* is a bold call to action for organizations and their leaders to proactively foster the conditions under which women’s efforts to rise up are consistently recognized and rewarded.

Carol J. Geffner is Professor of the Practice of Governance and Management at the University of Southern California’s Sol Price School of Public Policy, where she directs the Executive Master of Leadership Program. Prior to joining USC, Geffner was a member of the C-Suite for Freedom Communications and was the founder and president of Newpoint Healthcare Advisors, LLC.

business

February
6 x 9, 200 pp.

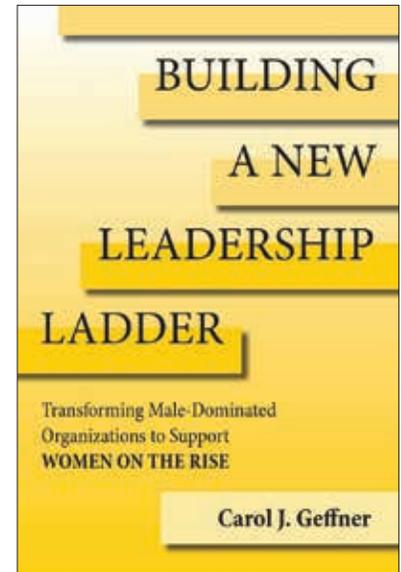
US \$29.95T/\$39.95 CAN cloth
978-0-262-04738-8

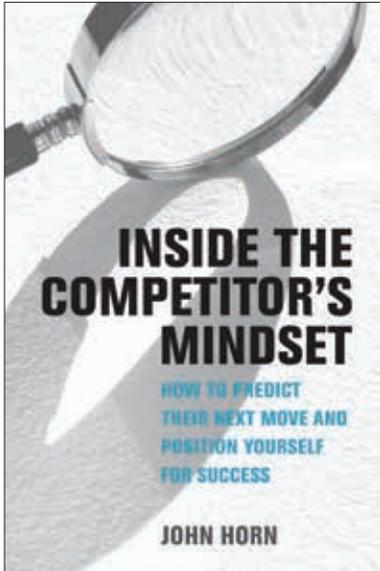
“My head was nodding in agreement the entire time I was reading this book. As women have faced major setbacks in the labor market in the last several years, this book provides timely solutions for organizations seeking to make their workplaces more welcoming to women. It is time for leaders to take action, and this book shows us how.”

—**Laura Yeager, Major General, United States Army National Guard, retired**

“In this book, we hear directly from women leaders who have bumped up against the glass ceiling and who have helped other women climb up the ladder. Their lessons are essential for us to create the workplaces of the future—and the present!”

—**Julie Castro Abrams, Managing Partner, How Women Invest; CEO, How Women Lead**





Inside the Competitor's Mindset

How to Predict Their Next Move and Position Yourself for Success

John Horn

When it comes to competitive strategy, knowing what your competition is doing is good; understanding why they do what they do and predicting what they are going to do next is best.

Leading companies invest a lot of resources into competitive intelligence, so why are they still caught off guard by the actions and reactions of their competitors?

In *Inside the Competitor's Mindset*, John Horn shares proven techniques to help businesses think like the competition and understand why they act the way they do. The keys to unlocking this mindset are cognitive empathy and a strategic approach to competitive insight that focuses on the *why* of a competitor's move, and not just on what happened.

Inside the Competitor's Mindset presents a systematic approach to competitive intelligence that starts with three frameworks to get inside the competitor's mindset, predict their reactions to your moves, and assess whether the competition is getting ready for a spontaneous move of their own. Horn also demonstrates the importance of collecting forward-looking, predictive data; explains how to use war games, Black Hat exercises, mock negotiations, and premortems to build competitive insight; and makes the case for creating a dedicated competitive insight function within the organization.

When every move matters, staying a step ahead of the competition is critical. *Inside the Competitor's Mindset* prepares leaders from any industry to be ready when it is time to act (and react) in the competitive market.

John Horn is Professor of Practice in Economics at the Olin Business School at Washington University in St. Louis. His microeconomics, macroeconomics, and global economics courses are informed by his nine years of work on competitive strategy, war gaming workshops, and corporate strategy exercises with the Strategy Practice of McKinsey & Company. He has published numerous articles about applying behavioral economics and competitive insight in business strategy.

business

April
6 x 9, 296 pp.
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Reading this book will empower you to

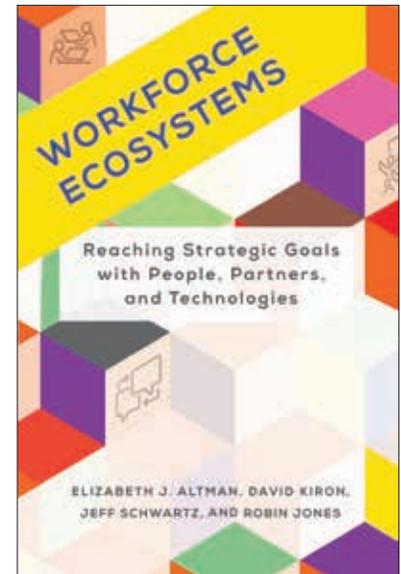
- learn where to look for competitive insights, regardless of your industry, whether you (or your competitors) are a public or private company;
- anticipate how competitors will react to moves you make, and whether they are about to make a bold first move;
- apply lessons from archaeologists, paleontologists, NICU nurses, and homicide detectives to better gather and analyze information when you can't ask direct questions;
- design and operate strategic exercises to gain competitive insight; and
- build up a competitive insight function within your organization.

Workforce Ecosystems

Reaching Strategic Goals with People, Partners, and Technologies

Elizabeth J. Altman, David Kiron, Jeff Schwartz, and Robin Jones

A pioneering guide to understanding and leading workforce ecosystems, which include not only traditional employees, contractors, and gig workers, but also partner and complementor organizations that work with companies to accomplish enterprise and individual goals.



Practical and field-tested, *Workforce Ecosystems* will prepare leaders to

- **identify distinguishing characteristics of workforce ecosystems,**
- **take advantage of the increasing relevance of workforce ecosystems as the world becomes more interconnected and technology-enabled,**
- **refine business strategies to incorporate workforce ecosystems,**
- **focus leadership, management practices, and technologies to leverage workforce ecosystems,**
- **and traverse the ethical, societal, and public policy considerations of workforce ecosystems.**

Who is your workforce? This was a simple question when most organizations focused on hiring full- and part-time employees, but now organizations engage with both internal and external collaborators including subcontractors, freelancers, app developers, marketplace sellers, and others. As technology enables new, more efficient forms of working, and roles become more project- and outcomes-based, workforces are evolving into workforce ecosystems requiring updated strategies, leadership, and management practices.

Workforce Ecosystems by Elizabeth Altman, David Kiron, Jeff Schwartz, and Robin Jones is an essential research-driven framework for leading these complex, interconnected workforces. Drawing on case studies, worldwide surveys, and extensive interviews with C-suite executives and senior leaders from Amazon, IBM, Mayo Clinic, NASA, Nike, Roche, Unilever, the U.S. Army, Walmart, and others, the authors explore what workforce ecosystems are and how to navigate their unique challenges and opportunities

Elizabeth Altman is Associate Professor of Management, Manning School of Business, University of Massachusetts Lowell.

David Kiron is Editorial Director, *MIT Sloan Management Review*.

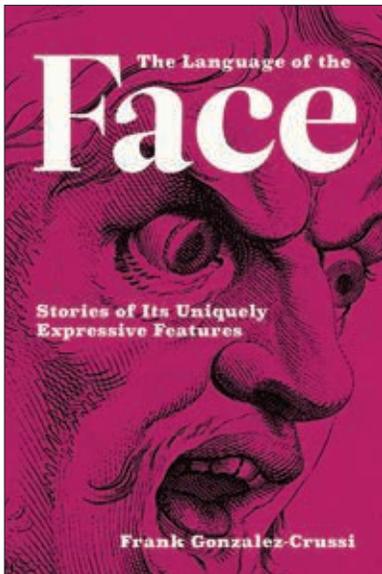
Jeff Schwartz is VP, Insights and Impact, Gloat, and Adjunct Professor, Columbia Business School. He is the author of *Work Disrupted*. **Robin Jones** is Principal, Workforce Transformation Leader, Deloitte US.

business

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



The Language of the Face

Stories of Its Uniquely Expressive Features

Frank Gonzalez-Crussi

A broad and riveting cultural history of physiognomy, exploring how the desire to divine deeper meaning from our looks has compelled humans for millennia.

How do you read a face? For thousands of years, artists, philosophers, and scientists have explored the question of what our outer appearance might reveal about our inner selves. In *The Language of the Face*, a marvelously comprehensive exploration of the pseudoscience of physiognomy, Frank Gonzalez-Crussi considers over a millennium's worth of primary sources to paint a splendid portrait of the face's cultural symbology.

Gonzalez-Crussi, an acclaimed pathologist and writer, transcends disciplines with a singular balance of depth and levity. Blending literary analysis of both ancient and modern texts with the insights of medical anthropology, his narrative ranges from an investigation into “nasal semiotics”—a subject whose legacy persists most destructively in myths of racial typology—to equally astute analyses of the thrills of the erotic kiss, the diagnostic art of astrology, and the enlightening qualities of supposed ugliness. While our appearances may ultimately be no more than surface-level signifiers of identity, Gonzalez-Crussi's work is anything but superficial in its treatment of the consummately human urge to find profound meaning amidst seemingly arbitrary attributes. As rigorously researched as it is wildly entertaining, *The Language of the Face* is a vibrant contribution to both the emerging field of medical humanities and the popular understanding of aesthetics and physiology at large.

Frank Gonzalez-Crussi is Professor Emeritus of Pathology at Northwestern University's Feinberg School of Medicine, where he specialized in pediatric pathology. He is the author of 22 books in both English and Spanish, including *The Body Fantastic* (MIT Press).

science | history

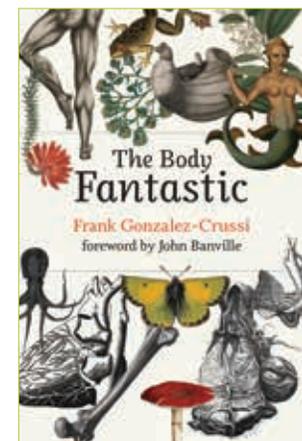
March
6 x 9, 256 pp.
36 illus.

US \$29.95T/\$39.95 CAN cloth
978-0-262-04753-1

“This wide ranging, beautifully written book traces the fascinating and often absurd history of physiognomy, a pseudo-science in which features of the face are thought to reveal inner character. Droll, erudite, and full of bizarre detail, Gonzalez-Crussi's latest is a captivating and idiosyncratic take on a perennially fascinating topic.”

— Joanna Ebenstein, Founder and Creative Director, Morbid Anatomy

Also available



978-0-262-04588-9

We Are All Monsters

How Deviant Organisms Came to Define Us

Andrew Mangham

How the monsters of nineteenth-century literature and science came to define us.

“Was I then a monster, a blot upon the earth, from which all men fled and whom all men disowned?” In *We Are All Monsters*, Andrew Mangham offers a fresh interpretation of this question uttered by Frankenstein’s creature in Mary Shelley’s 1818 novel in an expansive exploration of how nineteenth-century literature and science recast the monster as vital to the workings of nature and key to unlocking the knowledge of all life forms and processes. Even as gothic literature and freak shows exploited an abiding association between abnormal bodies and horror, amazement, or failure, the development of monsters in the ideas and writings of this period showed the world to be dynamic, varied, plentiful, transformative, and creative.

In works ranging from Comte de Buffon’s interrogations of humanity within natural history to Hugo de Vries’s mutation theory, and from Shelley’s artificial man to fin de siècle notions of body difference, Mangham expertly traces a persistent attempt to understand modern subjectivity through a range of biological and imaginary monsters. In a world that hides monstrosity behind theoretical and cultural representations that reinscribe its otherness, this enlightened book shows how innovative nineteenth-century thinkers dismantled the fictive idea of normality and provided a means of thinking about life in ways that check the reflexive tendency to categorize and divide.

Andrew Mangham is Professor of Victorian Literature and Medical Humanities at the University of Reading, UK. He is the author of *The Science of Starving in Victorian Literature, Medicine, and Political Economy*, *Dickens’s Forensic Realism*, and *Violent Women and Sensation Fiction*.

literary criticism | science

February
6 x 9, 344 pp.
9 illus.

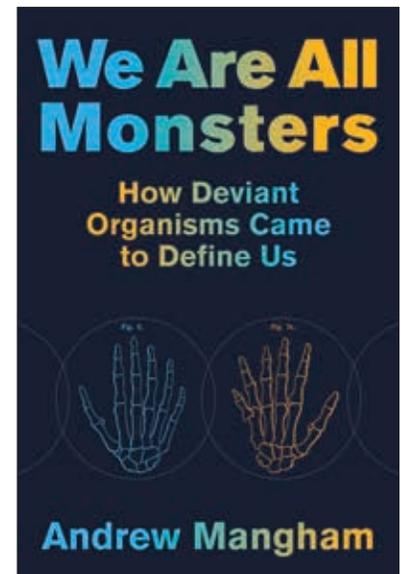
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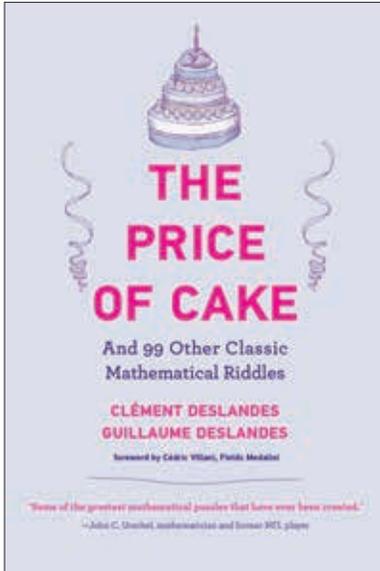
“For those fascinated by Nature’s monsters, her games and experiments on the shelves of medical museums, and uncanny fiction, Andrew Mangham is the perfect guide through labyrinthine nineteenth-century visions of anomalous bodies, both scientific and literary.”

—**Eleanor Crook, Anatomical Sculptor and Artist in Residence, Gordon Museum of Pathology, Kings College London; Morbid Anatomy European Attaché**

“*We Are All Monsters* is a prescient work of original scholarship and thought that engages with the ongoing discourse of the last decade concerning the Postmillennial Gothic. Professor Andrew Mangham has not only brought science and the medical humanities into this crucial discussion about how we (should) define the monstrous, but he’s shown us that our current Gothic zeitgeist began, in fact, over two centuries ago in the medical sciences!”

—**John Edgar Browning, professor of Liberal Arts at the Savannah College of Art and Design; coeditor, *Speaking of Monsters: A Teratological Anthology***





The Price of Cake

And 99 Other Classic Mathematical Riddles

Clément Deslandes and Guillaume Deslandes

illustrated by Laure Macé de Lépinay

translated by Lorenzo Croissant

foreword by Cédric Villani

Ingeniously designed mathematical riddles to delight armchair, and seasoned, mathematicians, in high school and beyond.

In *The Price of Cake*, brothers Clément and Guillaume Deslandes have assembled a uniquely rich and accessible collection of mathematical riddles, organized by difficulty and accompanied by unique hand-drawn illustrations. The challenges are exceptional in both their range and their precision. There are no tricks here—just good math to test your skills.

While any student will be thrilled to encounter fresh presentations of classic conundrums such as Simpson’s paradox, Hilbert’s infinite hotel, Monty Hall’s paradox, and Seven Bridges of Königsberg, seasoned solvers will also appreciate challenging original puzzles using the Axiom of Choice and Conway’s Soldiers problem. The Deslandes’ lucid and elegant solutions offer new insights, as they seamlessly connect the skills applied in each problem to broader theoretical revelations. Moreover, as Fields Medalist Cédric Villani writes in his preface, these riddles are much more than just exercises. They capture “a certain dose of decorum and mystery,” and to decipher them will require both imagination and tenacity.

To aid you on this journey, the authors provide hints to each puzzle, detailed proofs and solutions, and a series of Math Refreshers to revisit important concepts that are used to arrive at those answers. Entertaining and rigorous in equal measure, *The Price of Cake* is bound to captivate mathematics enthusiasts and students of all levels.

Clément Deslandes is a current PhD candidate in mathematics at the École Polytechnique in France. **Guillaume Deslandes** teaches undergraduate-level mathematics at Lycée College Stanislas in Paris.

mathematics

February

6 x 9, 332 pp.

115 illus.

US \$26.95T/\$35.95 CAN paper

978-0-262-54524-2

“Some of some of the greatest mathematical puzzles that have ever been created.”

—**John C. Urschel,**
mathematician and former NFL player

Ghost Particle

In Search of the Elusive and Mysterious Neutrino

Alan Chodos and James Riordon

foreword by Don Lincoln

The fascinating story of science in pursuit of the ghostly, ubiquitous subatomic particle—the neutrino.

Isaac Asimov once observed of the neutrino: “The only reason scientists suggested its existence was their need to make calculations come out even. And yet the nothing-particle was not a nothing at all.” In fact, as one of the most enigmatic and most populous particles in the universe—about 100 trillion are flying through you every second—the neutrino may hold the clues to some of our deepest cosmic mysteries. In *Ghost Particle*, Alan Chodos and James Riordon recount the dramatic history of the neutrino—from the initial suggestion that the particle was merely a desperate solution to a puzzle that threatened to undermine the burgeoning field of particle physics to its modern role in illuminating the universe via neutrino telescopes.

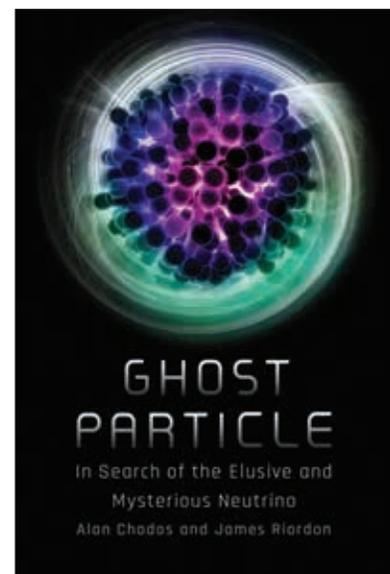
Chodos and Riordon are deft and engaging guides as they conduct readers through the experiences of intrepid scientists and the challenges they faced, and continue to face, in their search for the ghostly neutrino. Along the way, the authors provide expert insight into the significance of neutrino research from the particle’s first, momentous discovery to recent, revolutionary advances in neutrino detection and astronomy. Chodos and Riordon describe how neutrinos may soon provide clues to some of the biggest questions we encounter today, including how to understand the dark matter that makes up most of the universe—and why anything exists in the universe at all.

Alan Chodos is Research Professor of Physics at the University of Texas at Arlington, former Director of the Yale Center for Theoretical Physics, and former Associate Executive Officer of the American Physical Society, where he is a Fellow. **James Riordon** is a science journalist who has written for *Science News*, *Scientific American*, *New Scientist*, *Popular Science*, the *Washington Post*, *Science Magazine*, *Ad Astra*, *Physics Today*, and *Analytical Chemistry*. He is a past president of the DC Science Writers Association and cofounder of the Southwest Science Writers Association.

science

February
6 x 9, 320 pp.
20 illus.

US \$29.95T/\$39.95 CAN cloth
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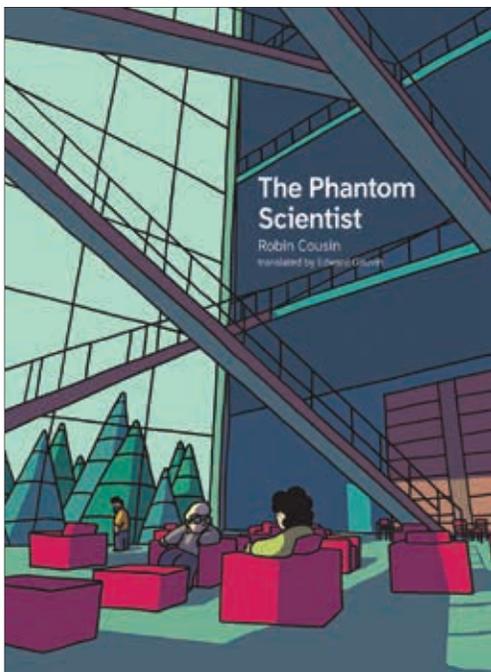


“In the time it takes to read this blurb, over 500 trillion neutrinos will pass harmlessly through your body. This readable and informative book will introduce you to state-of-the-art particle physics and some of the biggest mysteries of the universe.”

—**James Kakalios, Physics Professor at the University of Minnesota; author of *The Amazing Story of Quantum Mechanics***

“Neutrinos are the final frontier of the known particles. They exist, but remain mysterious in many ways. *Ghost Particle* is an ideal introduction to, and captivating history of, these almost-invisible particles that are zipping through our bodies all the time.”

—**Sean Carroll, author of *The Biggest Ideas in the Universe: Space, Time, and Motion***



The Phantom Scientist

Robin Cousin

translated by Edward Gauvin

A mind-bending graphic novel that teases devious thrills from the mysteries of systems theory.

An isolated institute laid out in a Fibonacci sequence, hidden deep in the forest. Twenty-four labs. Twenty-four researchers. Until one of them disappears . . .

When physicist Stéphane Douasy arrives to occupy the vacant twenty-fourth lab at the Institute for the Study of Complex and Dynamic Systems, an ominous problem rises in his wake: what has happened to his missing neighbor in Building F?

When Stéphane’s neighbors, a discouraged linguist and a computer scientist bent on predicting the future, discover that the missing researcher may

have solved the P versus NP problem—a coup in computer science with revolutionary implications for everything from mathematics to philosophy—before vanishing, things turn stranger still, and even more menacing. Solving the mystery of the Institute and its devolution into mayhem and violence every seventh year quickly shifts from being an intellectual exercise to a matter of life and death.

The Phantom Scientist is part thriller, part mystery, part systems theory—and all enthralling. The tale slyly draws together linguistics, biology, astrophysics, and robotics in a mind-bending puzzle that will excite and inform readers.

Robin Cousin is Cofounder of Éditions Les Machines and Co-organizer of FOFF, an annual festival of independent micropresses at the Angoulême International Comics Festival. His art and storytelling in *The Phantom Scientist* are informed by the work done at the National Center for Scientific Research (CNRS) in Paris.

graphic novels

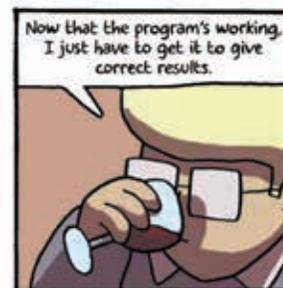
February
8 1/2 x 11, 128 pp.

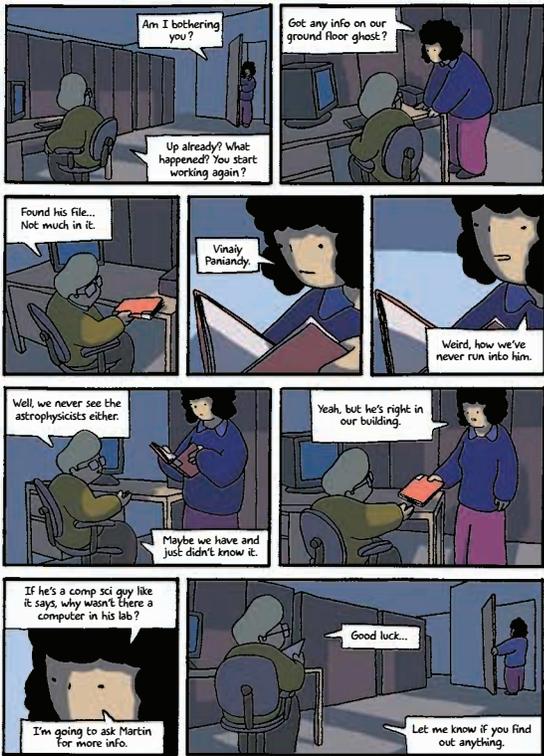
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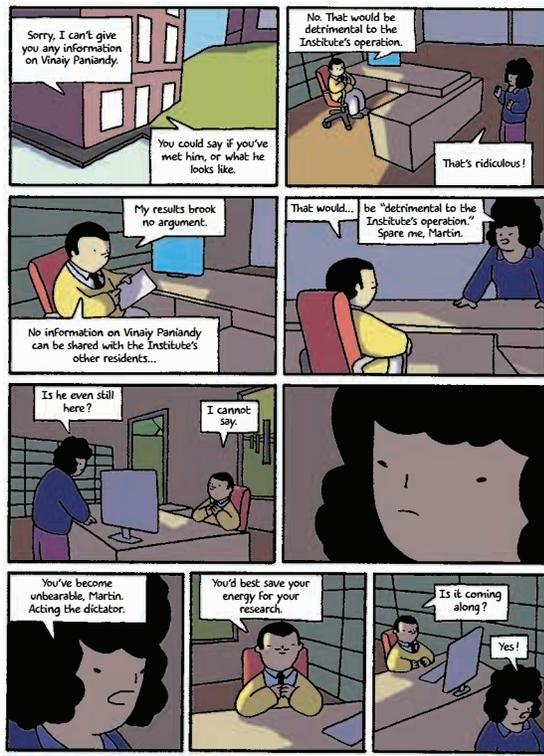
“Is human behavior predictable? And what would happen if you could predict it? *The Phantom Scientist* is not only a mystery story that’s difficult to put down; it’s a deep dive into questions raised by the science of self-organized complex systems that hover on the edge of chaos. You will not regret reading this book.”

—Sabine Hossenfelder, physicist; author of *Existential Physics: A Scientist’s Guide to Life’s Biggest Questions*

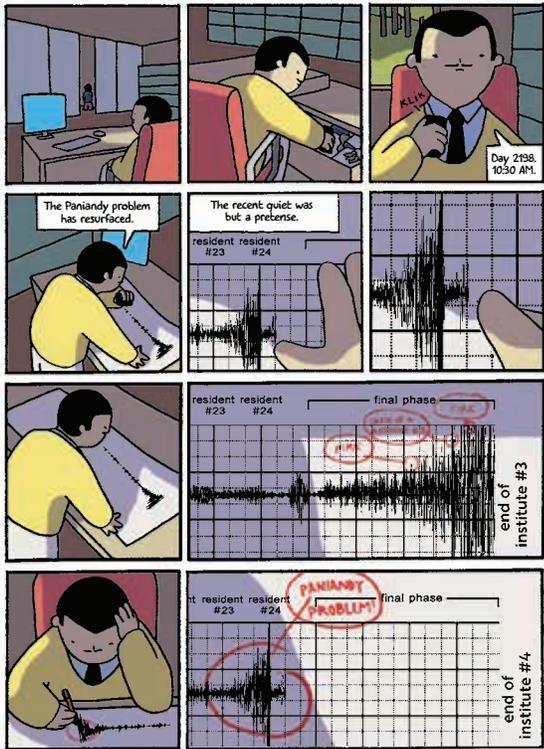




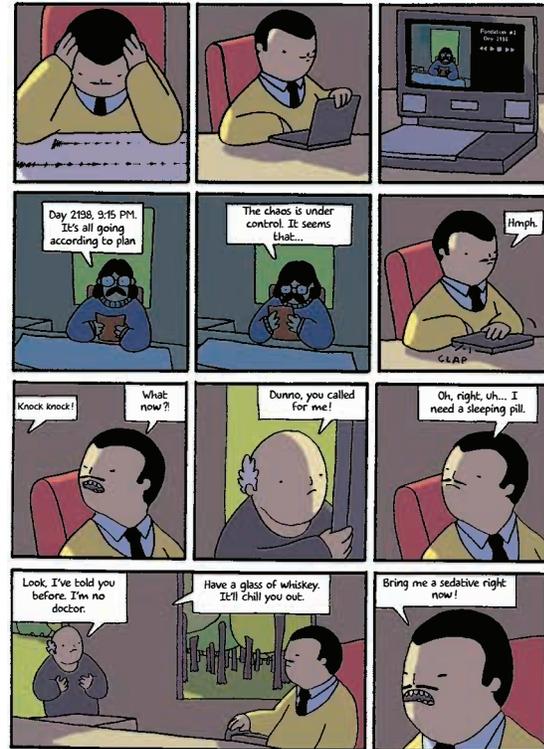
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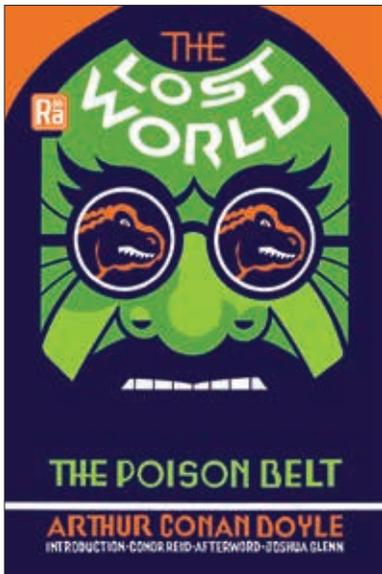
43



44



45



The Lost World and The Poison Belt

Arthur Conan Doyle

introduction by Conor Reid

afterword by Joshua Glenn

A heart-stopping adventure tale featuring a brilliant scientist — as insufferably pompous as Doyle’s most famous character — and his unlikely trio, as well as its apocalyptic sequel.

In 1912, the creator of Sherlock Holmes introduced his readers to yet another genius adventurer, Professor Challenger, who in his very first outing would journey to South America in search of . . . an isolated plateau crawling with iguanodons and ape-men! A smash hit, Doyle’s proto-science fiction thriller would be adapted twice by Hollywood filmmakers, and it would go on to influence everything from *Jurassic Park* to the TV show *Land of the Lost*. Its 1913 sequel, *The Poison Belt*, finds Challenger and his dino-hunting comrades trapped in an oxygenated chamber as the entire planet passes through a lethal ether cloud.

Arthur Conan Doyle (1859–1930) was a Scottish physician and author who in 1887 introduced Sherlock Holmes, arguably the best-known fictional detective. He also wrote poetry, historical novels, influential gothic short stories, and more. Doyle’s proto-sf series of Professor Challenger adventures include the novels *The Lost World* (1912), *The Poison Belt* (1913), and *The Land of Mist* (1926), and the short stories “When the World Screamed” (1928) and “The Disintegration Machine” (1929). **Conor Reid** is a podcaster and writer from Ireland. He has published widely on popular fiction and science, including *The Science and Fiction of Edgar Rice Burroughs* (2018).

Joshua Glenn is a consulting semiotician and editor of the websites HiLobrow and Semiovox. The first to describe 1900–1935 as science fiction’s “Radium Age,” he is editor of the MIT Press’s series of reissued proto-sf stories from that period.

science fiction

February

5 1/4 x 7 3/4, 448 pp.

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Radium Age series

“Highly interesting adventure of a sort to stir the pulse and arouse the wonder of even the jaded novel reader.”

—**New York Times (1912)**

“At once one of the most realistic and one of the most romantic of [Doyle’s] books.”

—**The Living Age (1912)**

“They who neglect to read it will have missed a highly entertaining flight of the Doyle imagination.”

—**New York Evening Sun (1912)**

Theodore Savage

Cicely Hamilton

introduction by Susan R. Grayzel

From one of the earliest feminist science fiction writers, a novel that envisions the fall of civilization—and the plight of the modern woman in a post-apocalyptic wilderness.

When war breaks out in Europe, British civilization collapses overnight. The ironically named protagonist must learn to survive by his wits in a new Britain. When we first meet Savage, he is a complacent civil servant, primarily concerned with romancing his girlfriend. During the brief war, in which both sides use population displacement as a terrible strategic weapon, Savage must battle his fellow countrymen. He shacks up with an ignorant young woman in a forest hut—a kind of inverse Garden of Eden, where no one is happy. Eventually, he sets off in search of other survivors . . . only to discover a primitive society where science and technology have come to be regarded with superstitious awe and terror.

A pioneering feminist, Hamilton offers a warning about the degraded state of modern women, who—being “unhandy, unresourceful, superficial”—would suffer a particularly sad fate in a postapocalyptic social order.

Cicely Hamilton (1872–1952) was an Anglo-Irish actress, author, and feminist campaigner best known for her 1909 treatise *Marriage as a Trade*. Her prewar plays include *Diana of Dobson's* (1908) and *How the Vote Was Won* (1909). After working in the north of France during WWI and witnessing how its violence affected civilians, she was inspired to write *Theodore Savage* (1922), a proto-sf novel presciently foregrounding modern warfare's destructive power.

Susan R. Grayzel is Professor of History at Utah State University, where she researches and teaches about modern European history, women's and gender history, the history of the world wars, and war and culture. Her publications in these areas include *Women's Identities at War* (1999) and *At Home and Under Fire* (2012). Her latest book is *The Age of the Gas Mask: How British Civilians Faced the Terrors of Total War* (2022).

science fiction

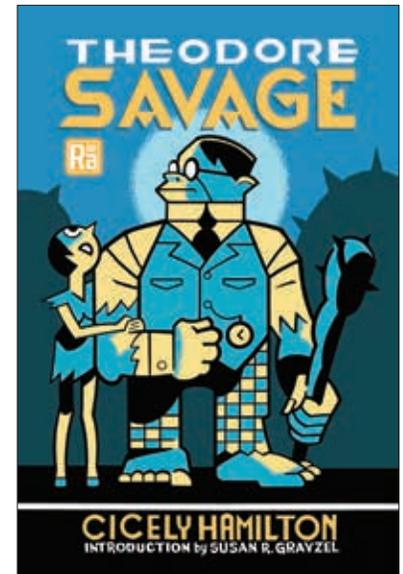
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5 1/4 x 7 3/4, 276 pp.

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“Miss Hamilton always writes forcibly, and her present novel deals with the heart-shaking effects of the next war. It might, indeed, be used as a tract to convey an awful warning....”

— *The Spectator* (1922)

“Miss Hamilton has spun so finely with the intimate fibres of human emotion and thought that the whole effect is startlingly real.”

— *The Bookman* (1922)

“Terror falls from the skies, and within a few months England has become a collection of small tribes living separately and brutishly, tilling the soil and building hutments.”

— *The Fortnightly Review* (1924)

“A particularly effective and chilling version of a theme that dominates British speculative fiction between the wars.”

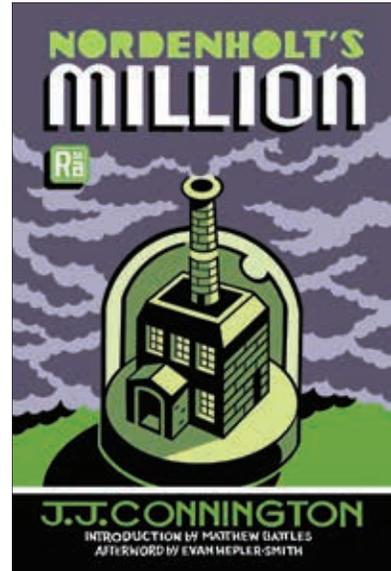
— Neil Barron, *Anatomy of Wonder*, ed.



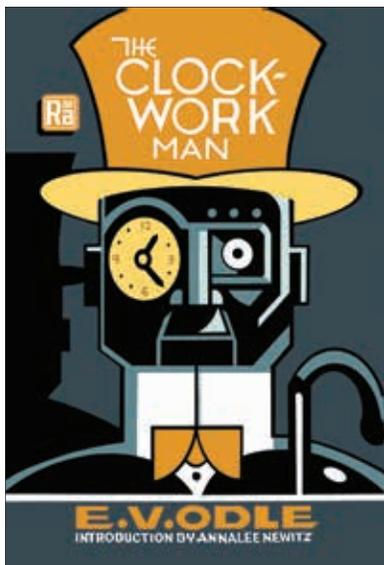
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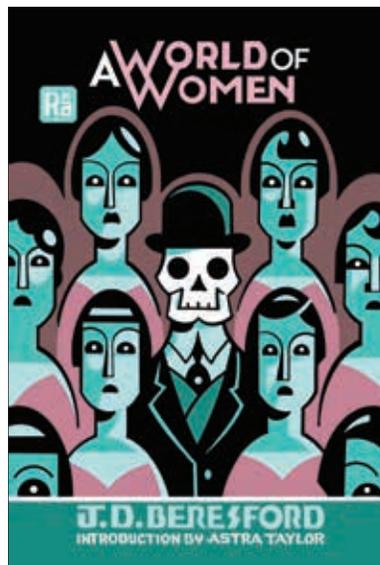
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Radium Age Series

Under the direction of Joshua Glenn, the MIT Press's Radium Age reissues notable proto-science fiction stories from the underappreciated era between 1900 and 1935, with new contributions by historians, science journalists, and science fiction authors.

Covers by Seth

Espionage

A Concise History

Kristie Macrakis

A concise introduction to the history and methods of espionage, illustrated by spy stories from antiquity to today's high-tech world.

Espionage is one of the most secret of human activities. It is also, as the popularity of spy stories suggests, one of the most intriguing. This book pulls the veil back on the real world of espionage, revealing how spying actually works. In a refreshingly clear, concise manner, Kristie Macrakis guides readers through the shadowy world of espionage, from the language and practice of spycraft to its role in international politics, its bureaucratic underpinnings, and its transformation in light of modern technology.

Espionage is a mirror of society and human foibles with the added cloak of secrecy and deception. Accordingly, *Espionage* traces spying all the way back to antiquity, while also moving beyond traditional accounts of military and diplomatic intelligence to shine a light on industrial espionage and the new techno-spy. As thorough—and thoroughly readable—as it is compact, the book is an ideal introduction to the history and anatomy of espionage.

Kristie Macrakis was Professor of History in the School of History and Sociology at Georgia Tech. She was the author of many books, including *Seduced by Secrets* and *Prisoners, Lovers, and Spies*. She passed away in November 2022.

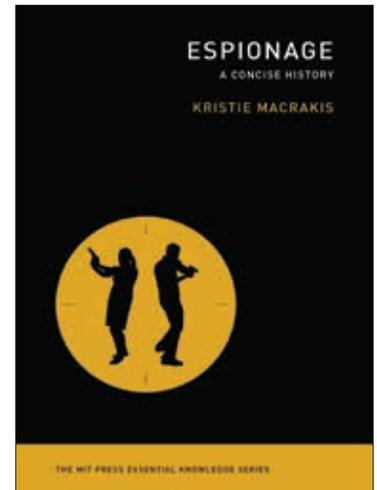
history | political science

February
5 x 7, 216 pp.
5 illus.

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978-0-262-54502-0

The MIT Press Essential Knowledge series



Fertility Technology

Donna J. Drucker

A concise overview of fertility technology—its history, practical applications, and ethical and social implications around the world.

In the late 1850s, a physician in New York City used a syringe and glass tube to inject half a drop of sperm into a woman's uterus, marking the first recorded instance of



artificial insemination. From that day forward, doctors and scientists have turned to technology in ever more innovative ways to facilitate conception. *Fertility Technology* surveys this history in all its medical, practical, and ethical complexity, and offers a look at state-of-the-art fertility technology in various social and political contexts around the world.

Donna J. Drucker's concise and eminently readable account

introduces the five principal types of fertility technologies used in human reproduction—artificial insemination; ovulation timing; sperm, egg, and embryo freezing; in vitro fertilization; and IVF in uterine transplants—discussing the development, manufacture, dispersion, and use of each. Geographically, it focuses on countries where innovations have emerged and countries where these technologies most profoundly affect individuals and population policies. Drucker's wide-ranging perspective reveals how these technologies, used for birth control as well as conception in many cases, have been critical in shaping the moral, practical, and political meaning of human life, kinship, and family in different nations and cultures since the mid-nineteenth century.

Donna J. Drucker is Assistant Director of Scholarship and Research Development at the Columbia University School of Nursing. She is the author of *Contraception: A Concise History* (see page 39), *The Classification of Sex: Alfred Kinsey and the Organization of Knowledge*, and *The Machines of Sex Research: Technology and the Politics of Identity, 1945–1985*.

health

March | 5 x 7, 256 pp. | 11 illus.

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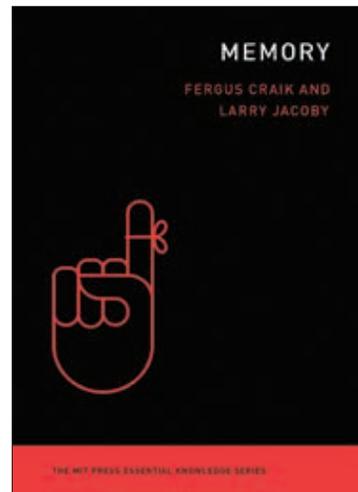
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Memory

Fergus Craik and Larry Jacoby

A short, accessible primer on human memory, its workings, feats, and flaws, by two leading psychological researchers.

Why do we vividly recall a traumatic childhood event but forget where we left our keys five minutes ago? How can a scent take us back fifty years while a colleague's name eludes



us? In this compact introduction, two leading psychological researchers describe memory—how it works and why it sometimes doesn't; how it can be tricked, trained, or improved; and what changes with time.

In a manner as engaging as it is informative, Fergus Craik and Larry Jacoby explain the strengths and weaknesses of memory. They trace evolving ideas about memory's function and present a down-to-

earth account of modern views. Citing the latest research, they outline the processes for acquiring and retrieving memories and explore the distinction between conscious and unconscious processes. With insights into the workings of the brain, Craik and Jacoby also provide a succinct account of feats and failures of memory, emotion and false memories, and the effects of aging. Their book draws a clear picture, at once broad and concise, of current and classical views of memory, that most essential and often mysterious feature of human life.

Fergus Craik taught in the Department of Psychology at the University of Toronto and then worked at the Rotman Research Institute in Toronto until his retirement. He is a Foreign Honorary Member of the American Academy of Arts and Sciences. **Larry Jacoby** was a faculty member in the Department of Psychology at Washington University in St. Louis. He is a Member of the American Academy of Arts and Sciences.

science | psychology

February | 5 x 7, 272 pp. | 6 illus.

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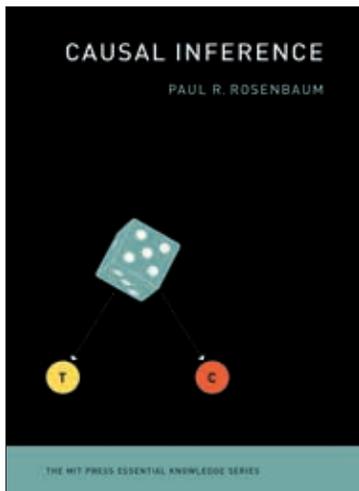
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Causal Inference

Paul R. Rosenbaum

A nontechnical guide to the basic ideas of modern causal inference, with illustrations from health, the economy, and public policy.

Which of two antiviral drugs does the most to save people infected with Ebola virus? Does a daily glass of wine prolong or shorten life? Does winning the lottery make you more or less likely to go bankrupt? How do you identify genes that cause disease? Do unions raise wages? Do some antibiotics have lethal side effects? Does the Earned Income Tax Credit help people enter the workforce?



Causal Inference provides a brief and nontechnical introduction to randomized experiments, propensity scores, natural experiments, instrumental variables, sensitivity analysis, and quasi-experimental devices. Ideas are illustrated with examples from medicine, epidemiology, economics and business, the social sciences, and public policy.

Causal Inference provides a brief and nontechnical introduction to randomized experiments, propensity scores, natural experiments, instrumental variables,

sensitivity analysis, and quasi-experimental devices. Ideas are illustrated with examples from medicine, epidemiology, economics and business, the social sciences, and public policy.

Paul R. Rosenbaum is the Robert G. Putzel Professor Emeritus of Statistics and Data Science at the Wharton School of the University of Pennsylvania. He is the author of *Observation and Experiment: An Introduction to Causal Inference*, *Design of Observational Studies*, *Observational Studies*, and *Replication and Evidence Factors in Observational Studies*.

economics | medicine

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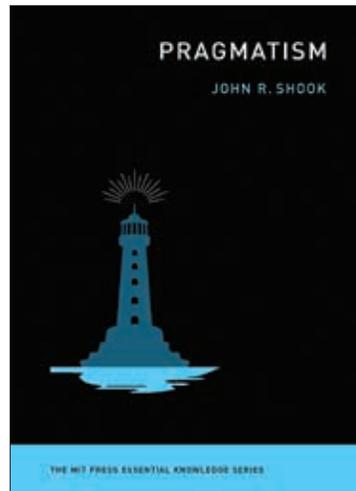
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Pragmatism

John R. Shook

A concise, reader-friendly overview of pragmatism, the most influential school of American philosophical thought.

Pragmatism, America's homegrown philosophy, has been a major intellectual movement for over a century. Unlike



its rivals, it reaches well beyond the confines of philosophy into concerns and disciplines as diverse as religion, politics, science, and culture. In this concise, engagingly written overview, John R. Shook describes pragmatism's origins, concepts, and continuing global relevance and appeal. With attention to the movement's original thinkers—Charles Sanders Peirce, William James, John Dewey,

and George Herbert Mead—as well as its contemporary proponents, he explains how pragmatism thinks about what is real, what can be known, and what minds are doing. And because of pragmatism's far-reaching impact, Shook shows how its views on reality, truth, knowledge, and cognition coordinate with its approaches to agency, sociality, human nature, and personhood.

John R. Shook teaches philosophy at Bowie State University in Maryland. He is coeditor of *The Blackwell Companion to Pragmatism and Neuroscience*, *Neurophilosophy*, and *Pragmatism*.

philosophy

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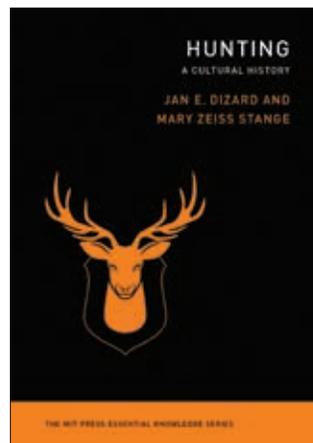
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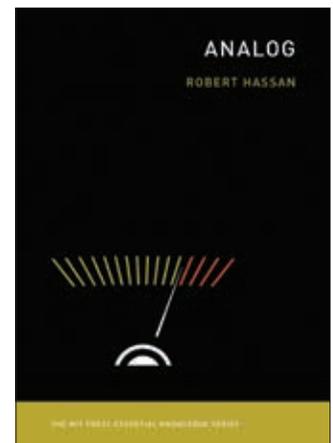
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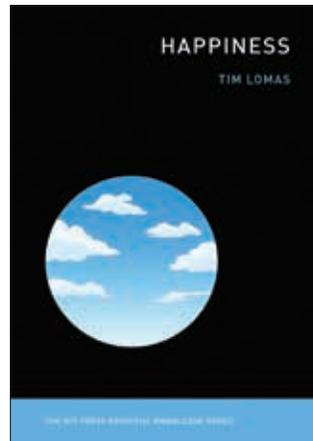
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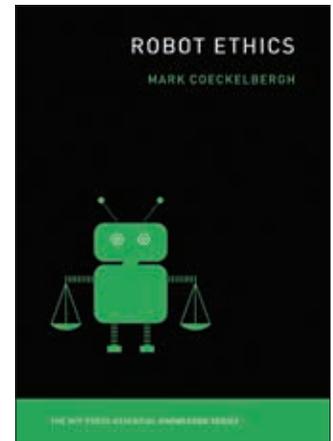
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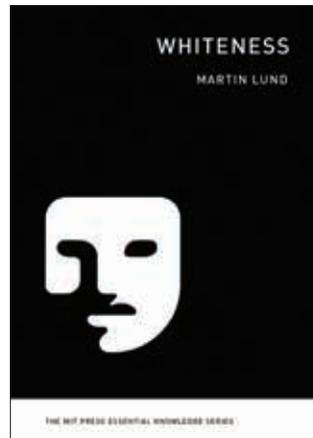
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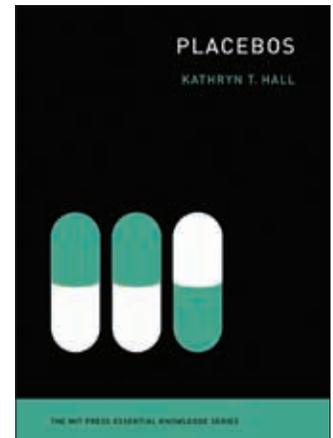
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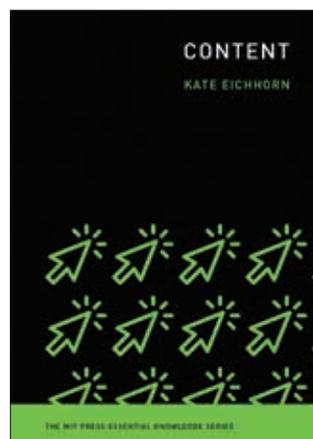
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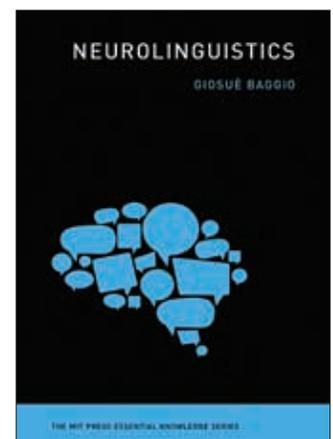
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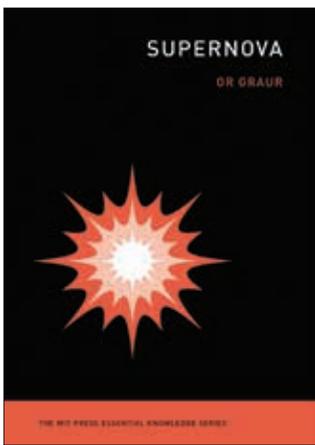
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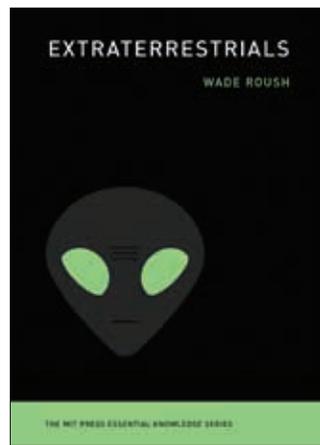
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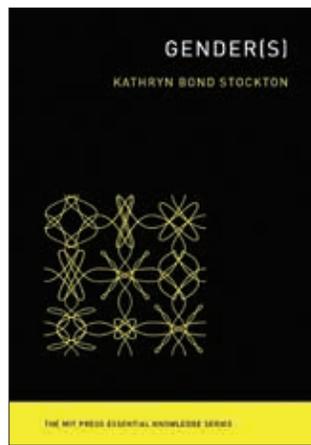
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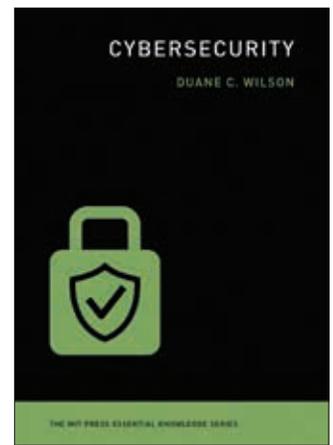
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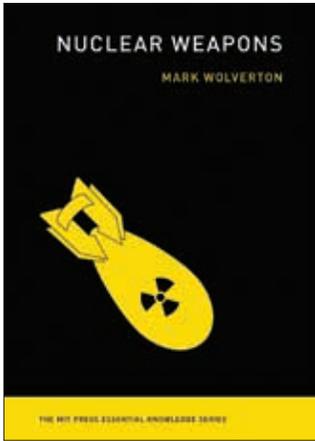
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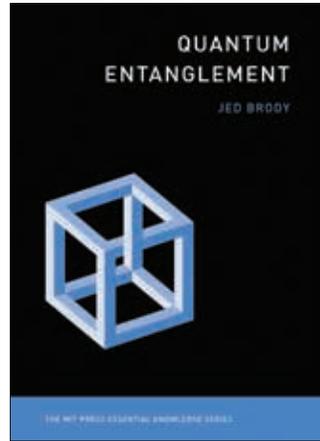
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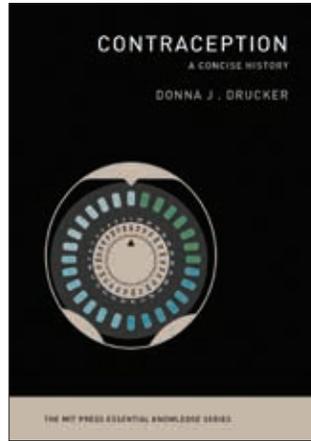
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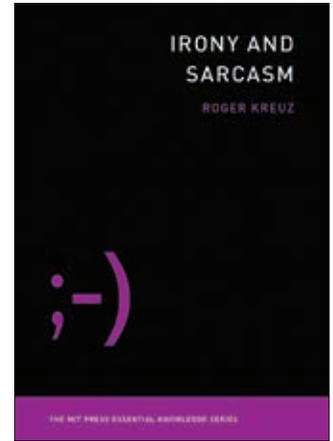
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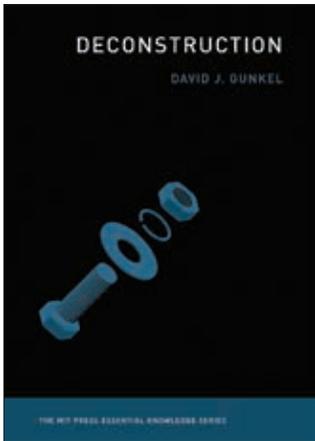
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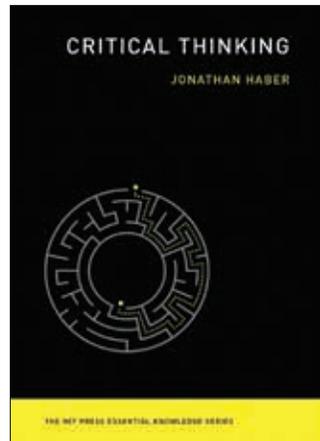
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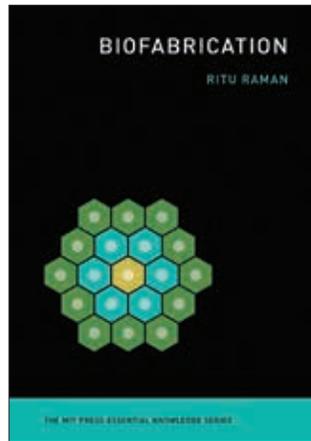
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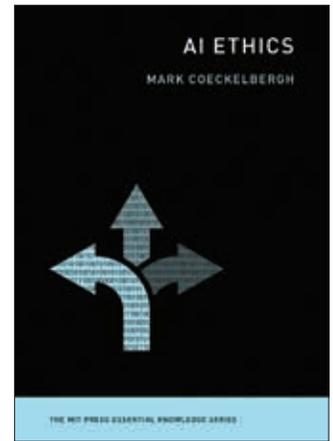
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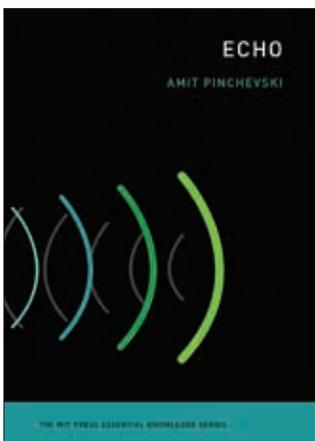
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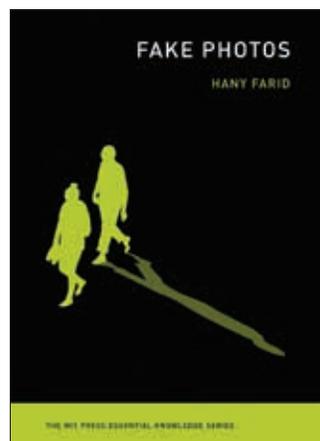
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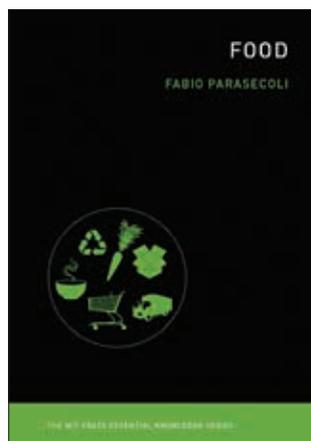
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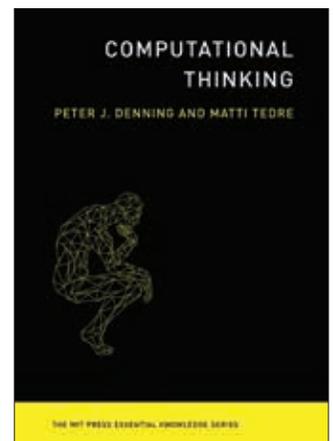
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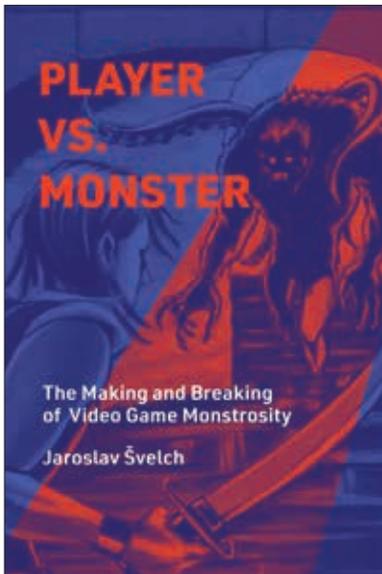
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Player vs. Monster

The Making and Breaking of Video Game Monstrosity

Jaroslav Švelch

A study of the gruesome game characters we love to beat—and what they tell us about ourselves.

Since the early days of video games, monsters have played pivotal roles as dangers to be avoided, level bosses to be defeated, or targets to be destroyed for extra points. But why is the figure of the monster so important in gaming, and how have video games come to shape our culture's conceptions of monstrosity? To answer these questions, *Player vs. Monster* explores the past half-century of monsters in games, from the dragons of early tabletop role-playing games and the pixelated aliens of *Space Invaders* to the malformed mutants of *The Last of Us* and the bizarre beasts of *Bloodborne*, and reveals the common threads among them.

Covering examples from aliens to zombies, Jaroslav Švelch explores the art of monster design and traces its influences from mythology, visual arts, popular culture, and tabletop role-playing games. At the same time, he shows that video games follow the Cold War-era notion of clearly defined, calculable enemies, portraying monsters as figures that are irredeemably evil yet invariably vulnerable to defeat. He explains the appeal of such simplistic video game monsters, but also explores how the medium could evolve to present more nuanced depictions of monstrosity.

Jaroslav Švelch is Assistant Professor in the Department of Media Studies at Charles University, Prague, and Lecturer in the Department of Game Design at the Film and TV School of Academy of Performing Arts in Prague. He is the author of *Gaming the Iron Curtain: How Teenagers and Amateurs in Communist Czechoslovakia Claimed the Medium of Computer Games*.

games | media studies

February
5 1/4 x 8, 240 pp.
30 illus.

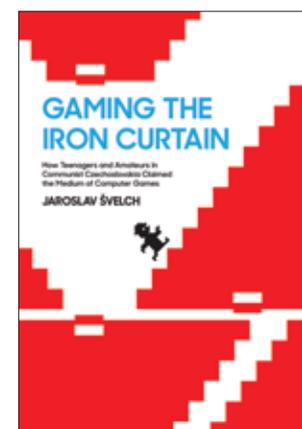
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Playful Thinking series

“Švelch shows us how monsters in video games are created, where they run rampant, what they mean, and how we came to kill them, enabling us to make sense of such monstrosities with intelligence and wit.”

—**Bernard Perron, Full Professor of Film and Game Studies at Université de Montréal; author of *The World of Scary Video Games***

Also available



978-0-262-03884-3

Playing Software

Homo Ludens in Computational Culture

Miguel Sicart

The play element at the heart of our interactions with computers—and how it drives the best and the worst manifestations of the information age.

Whether we interact with video games or spreadsheets or social media, playing with software shapes every facet of our lives. In *Playing Software*, Miguel Sicart delves into why we play with computers, how that play shapes culture and society, and the threat posed by malefactors using play to weaponize everything from conspiracy theories to extractive capitalism. Starting from the controversial idea that software is an essential agent in the information age, Sicart considers our culture in general—and our way of thinking about and creating digital technology in particular—as a consequence of interacting with software’s agency through play.

As Sicart shows, playing shapes software agency. In turn, software shapes our agency as we adapt and relate to it through play. That play drives the creation of new cultural, social, and political forms. Sicart also reveals the role of make-believe in driving our playful engagement with the digital sphere. From there, he discusses the cybernetic theory of digital play and what we can learn from combining it with the idea that playfulness can mean pleasurable interaction with human and nonhuman agents inside the boundaries of a computational system. Finally, he critiques the instrumentalization of play as a tool wielded by platform capitalism.

Miguel Sicart is Associate Professor in the Department of Digital Design and Head of the Center for Digital Play at the IT University of Copenhagen. He is the author of *The Ethics of Computer Games*, *Beyond Choices: The Design of Ethical Gameplay*, and *Play Matters* (all published by the MIT Press).

technology

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11 illus.

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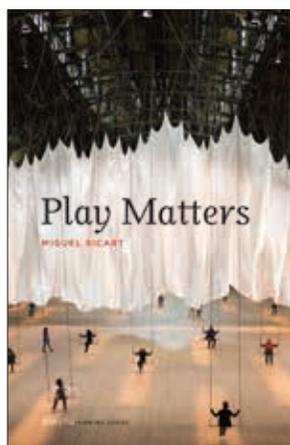
“What qualities do we need to thrive in a world where we’re constantly overwhelmed by software systems? Sicart’s surprising answer to this important question is: imagination, openness, and love.”

— **Frank Lantz, Game Designer, NYU Game Center**

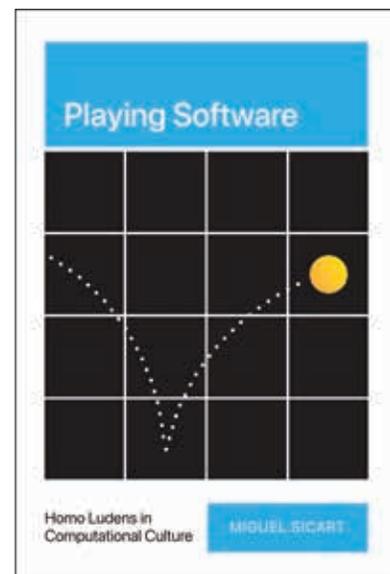
“In *Playing Software*, Sicart offers a rich, thought-provoking meditation on our entanglements with software, both for good and ill, and how play is crucial to the task of being human. A fascinating book!”

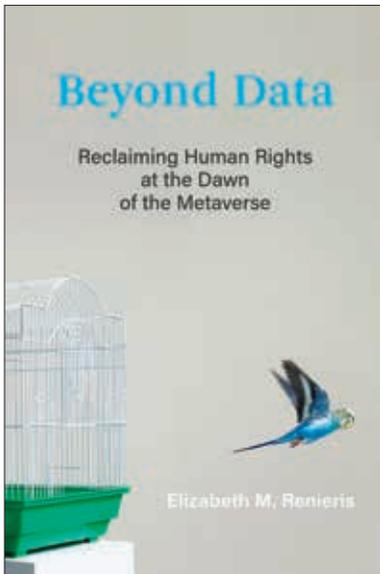
— **Clive Thompson, columnist, Wired magazine; author of Coders: The Making of a New Tribe and the Remaking of the World**

Also available



978-0-262-53451-2





Beyond Data

Reclaiming Human Rights at the Dawn
of the Metaverse

Elizabeth M. Renieris

Why laws focused on data cannot effectively protect people—and how an approach centered on human rights offers the best hope for preserving human dignity and autonomy in a cyberphysical world.

Ever-pervasive technology poses a clear and present danger to human dignity and autonomy, as many have pointed out. And yet, for the past fifty years, we have been so busy protecting data that we have failed to protect people. In *Beyond Data*, Elizabeth Renieris argues that laws focused on data protection, data privacy, data security, and data ownership have unintentionally failed to protect core human values, including privacy. And, as our collective obsession with data has grown, we have, to our peril, lost sight of what's truly at stake in relation to technological development—our dignity and autonomy as people.

Far from being inevitable, our fixation on data has been codified through decades of flawed policy. Renieris provides a comprehensive history of how both laws and corporate policies enacted in the name of data privacy have been fundamentally incapable of protecting humans. Her research identifies the inherent deficiency of making data a rallying point in itself—data is not an objective truth, and what's more, its “entirely contextual and dynamic” status makes it an unstable foundation for organizing. In proposing a human rights-based framework that would center human dignity and autonomy rather than technological abstractions, Renieris delivers a clear-eyed and radically imaginative vision of the future.

At once a thorough application of legal theory to technology and a rousing call to action, *Beyond Data* boldly reaffirms the value of human dignity and autonomy amid widespread disregard by private enterprise at the dawn of the metaverse.

Elizabeth M. Renieris is Senior Research Associate at the Institute for Ethics in AI at Oxford University. A lawyer by training, her academic research focuses on cross-border data governance and the ethical implications of emerging technologies.

technology | political science

February
6 x 9, 240 pp.
9 illus.

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“Beyond Data masterfully tracks how we became so vulnerable, where things went wrong, and how to recover. This book is a welcome corrective to the idea that all we need is control over our information.”

—Woodrow Hartzog, coauthor of *Breached! Why Data Security Law Fails and How to Improve It*

“Beyond Data documents policymakers’ abject failure to prevent technology from undermining human autonomy for profit, even when core values like democracy and public health are imperiled.”

—Roger McNamee, author of the *New York Times* bestseller *Zucked: Waking Up to the Facebook Catastrophe*

Supervision

On Motherhood and Surveillance

edited by **Sophie Hamacher**
and **Jessica Hankey**

A wide-ranging, first-of-its-kind anthology of art and writing exploring how surveillance impacts contemporary motherhood.

The tracking of our personal information, activities, and medical data through our phones and smartwatches is an increasingly recognizable field in which the lines between caretaking and control are blurring. In our social media and digital surveillance age, mothers' behaviors and bodies are observed, made public, exposed, scrutinized, and policed like never before. *Supervision: On Motherhood and Surveillance*, an interdisciplinary anthology edited by Sophie Hamacher with Jessica Hankey, gathers together the work of forty contributors, both established and emerging figures in their respective fields, to ask what the relationship is between how we watch and how we are watched, and how the attention that mothers pay to their children might foster a kind of counterattention to the many ways in which mothers are scrutinized.

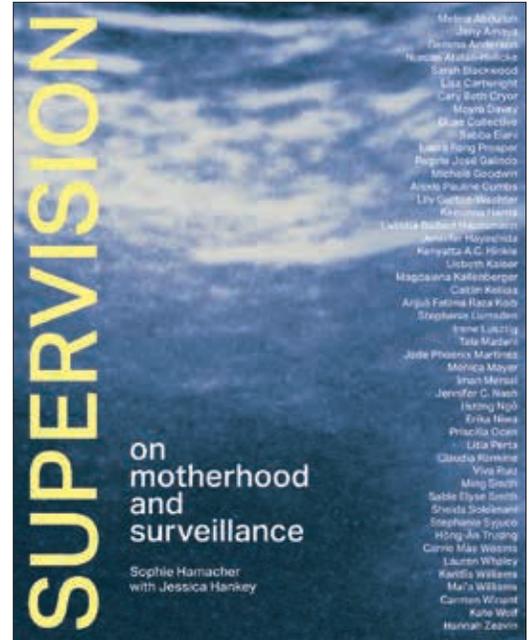
Just as motherhood intersects with multiple aspects of daily life, so does *Supervision* touch on mass incarceration, medicine, psychology, sociology, environmental studies and ecology, politics, and art. A groundbreaking collection, *Supervision* is a project about vision (and *supervision*), and all the ways in which vision intersects with surveillance and politics, through motherhood and personal history as well as through the histories and relations of the societies in which we live.

Sophie Hamacher is an artist, filmmaker, and curator whose work concerns media, technology, and the archive. She is Assistant Professor of Film and Media at the Maine College of Art and Design. **Jessica Hankey** is an artist and publisher based in Cambridge, MA. She has held editorial positions at the Museum of Modern Art, NY; the Los Angeles County Museum of Art; and the Museum of Jurassic Technology, Los Angeles.

cultural studies

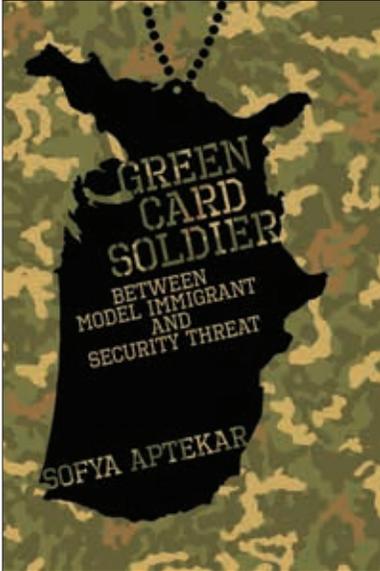
April
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Green Card Soldier

Between Model Immigrant and Security Threat

Sofya Aptekar

An in-depth and troubling look at a little-known group of immigrants—noncitizen soldiers who enlist in the US military.

While the popular image of the US military is one of citizen soldiers protecting their country, the reality is that nearly 5 percent of all first-time military recruits are noncitizens. Their reasons for enlisting are myriad, but many are motivated by the hope of gaining citizenship in return for their service. In *Green Card Soldier*, Sofya Aptekar talks to over seventy noncitizen soldiers from twenty-three countries, including some who were displaced by conflict after the US military entered their homeland. She identifies a disturbing pattern: the US military's intervention in foreign countries drives migration, which in turn supplies the military with a cheap and desperate labor pool—perpetuating the cycle.

As Aptekar discovers, serving in the US military is no guarantee against deportation, and yet the promise of citizenship and the threat of deportation are the carrot and stick used to discipline noncitizen soldiers. Viewed at various times as security threats and members of a model minority, immigrant soldiers sometimes face intense discrimination from their native-born colleagues and superiors. Their stories—stitched through with colonial legacies, white supremacy, exploitation, and patriarchy—show how the tensions between deservingness and suspicion shape their enlistment, service, and identities. Giving voice to this little-heard group of immigrants, *Green Card Soldier* shines a cold light on the complex workings of US empire, globalized militarism, and citizenship.

Sofya Aptekar is Associate Professor of Urban Studies at the City University of New York School of Labor and Urban Studies. She is the author of *The Road to Citizenship: What Naturalization Means for Immigrants and the United States*.

political science

May
6 x 9, 328 pp.
5 illus.

US \$29.95T/\$39.95 CAN cloth
978-0-262-04789-0

Labor and Technology series

#You Know You're Black in France When...

The Fact of Everyday Antiracism

Trica Keaton

A groundbreaking study about everyday antiracism and its refusal in an officially raceblind France.

What does it mean to be racialized-as-black in France on a daily basis? *#You Know You're Black in France When...* responds to that question. Under the banner of universalism, France messages a powerful and seductive ideology of blindness to race that disappears blackened people and the antiracism they experience. As Trica Keaton notes, in everyday life, France is anything but raceblind.

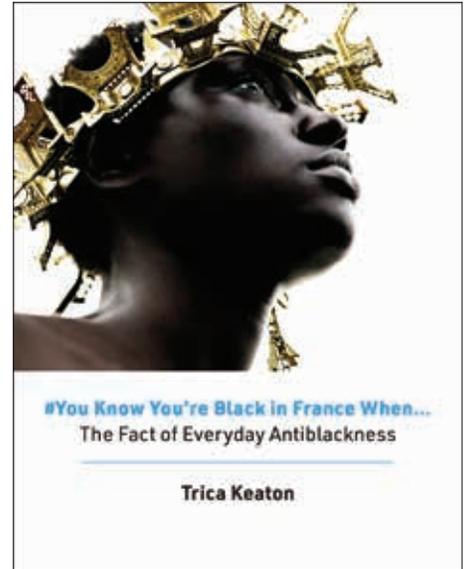
In this interdisciplinary study, drawn from a range of critical scholarship including that of Philomena Essed and Frantz Fanon, Keaton illuminates how b/Black (racialized/politicized) French people distinctly expose and refuse what she calls “raceblind republicanism.” By officially turning a blind eye to the specificity of antiracism, the French state in fact perpetuates it, she argues, along with structural racism. Through daily life, public policies, visual culture, the private lives of individuals and families shattered by police violence, the French courts where many are fighting back, and her own experiences, Keaton charts the troubling dynamics and continuities of antiracism in French society.

Professor **Trica Keaton** is in the Department of African and African American Studies at Dartmouth College with affiliations in Film and Media Studies and Sociology. Her past books include *Muslim Girls and the Other France; Race, Identity Politics, & Social Exclusion*, *Black Europe and the African Diaspora*; and *Black France/France Noire: The History and Politics of Blackness*.

cultural studies

February
7 x 9, 304 pp.
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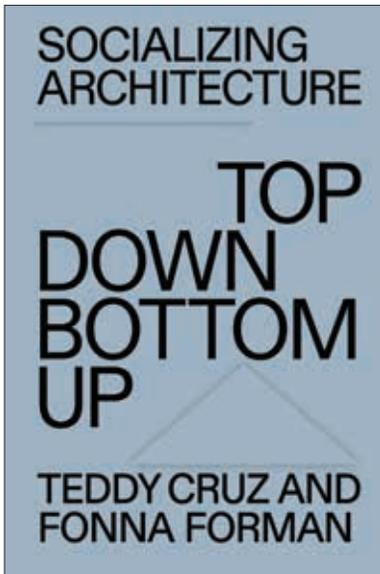


“Once again, Trica Keaton proves that she is one of the most insightful observers of the contradictions that constitute France as a racial state.”

—**Roderick A. Ferguson, Professor of Women’s, Gender, and Sexuality Studies and American Studies, Yale University**

“Rather than denouncing individualized racist interactions, Trica Keaton identifies the source of antiracism in French universalist ‘raceblind’ republicanism. This is an important message to convey to public authorities and minority communities alike, and an important contribution to the scientific debate.”

—**Patrick Simon, Senior researcher, National Institute for Demographic Studies in France**



Socializing Architecture

Top-Down / Bottom-Up

Teddy Cruz and Fonna Forman

With a focus on deepening inequality across the world, this richly illustrated monograph of social practice in architecture shows how to catalyze productive change in the world's border regions.

Situated at the intersection of architecture, art, public culture, and political theory, *Socializing Architecture* urges architects and urbanists to intervene in the contested space between public and private interests, to design political and civic processes that mediate top-down and bottom-up urban resources, and to mobilize a new public imagination toward a more just and equitable urbanization. Drawn from decades of lived experience, Teddy Cruz and Fonna Forman engage the San Diego–Tijuana border region as a global laboratory to address the central challenges of urbanization today: deepening social and economic inequality, dramatic migratory shifts, explosive urban informality, climate disruption, the thickening of border walls, and the decline of public thinking.

Socializing Architecture follows the authors' earlier book *Spatializing Justice* (MIT Press 2022). It is organized into two main sections—essays and projects—and continues to build a compelling case for architects and urban designers to do more than design buildings and physical systems. Through analysis and diverse case studies, the authors show architects and urbanists how to alter the exclusionary policies that produce public crisis and instead realize new political and economic strategies that advance a more equitable and convivial architecture.

Teddy Cruz is Professor of Public Culture and Urbanization in the Department of Visual Arts at the University of California, San Diego, and Director of Urban Research in the UCSD Center on Global Justice.

Fonna Forman is Professor of Political Theory at the University of California, San Diego, and Founding Director of the Center on Global Justice. Together Cruz and Forman are principals in Estudio Teddy Cruz + Fonna Forman, a research-based political and architectural practice in San Diego.

architecture

March
6 3/4 x 9 1/2, 584 pp.
843 color illus., 89 b&w illus.

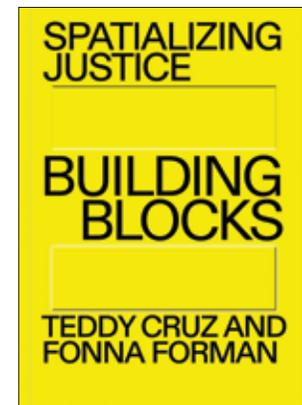
US \$54.95T/\$71.95 CAN paper

978-0-262-54518-1

Copublished with Hatje Cantz

For sale in North America, Central America, and South America

Also available



978-0-262-54453-5

Architectures of Spatial Justice

Dana Cuff

A field-defining work that demonstrates how architects are breaking with professional conventions to advance spatial justice and design more equitable buildings and cities.

As state violence, the pandemic, and environmental collapse have exposed systemic inequities, architects and urbanists have been pushed to confront how their actions contribute to racism and the climate crisis—and how they can effect change. Establishing an ethics of spatial justice to lead architecture forward, Dana Cuff shows why the discipline requires critical examination—in relation to not only buildings and the capital required to realize them but privilege, power, aesthetics, and sociality. That is, it requires a reevaluation of architecture’s fundamental tenets.

Organized around projects and topics, *Architectures of Spatial Justice* is a compelling blend of theory, history, and applied practice that focuses on two foundational conditions of architecture: its relation to the public and its dependence on capital. The book draws on architectural projects from around the world, with instructive case studies from Chile, Mexico, Japan, and the United States that focus on urban centers, where architecture is most directly engaged with social justice issues.

Emerging from more than two decades of the author’s own project-based research, *Architectures of Spatial Justice* examines ethically driven practices that break with professional conventions to correct long-standing inequities in the built environment, uncovering architecture’s limits—and its potential.

Dana Cuff is Professor of Architecture and Urban Design and Director and Founder of cityLAB at the University of California, Los Angeles, where she is also the leader of the Urban Humanities Initiative. She is the author of *Architecture: The Story of Practice* and *The Provisional City: Los Angeles Stories of Architecture and Urbanism* (both published by the MIT Press).

architecture

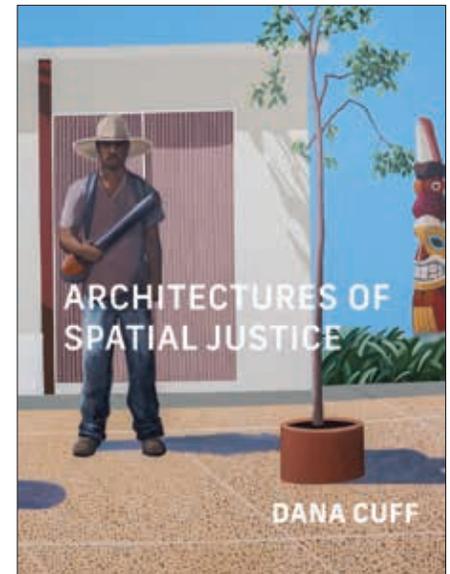
April

6 1/2 x 8 1/2, 304 pp.

73 color illus., 14 b&w illus.

US \$29.95T/\$39.95 CAN paper

978-0-262-54521-1



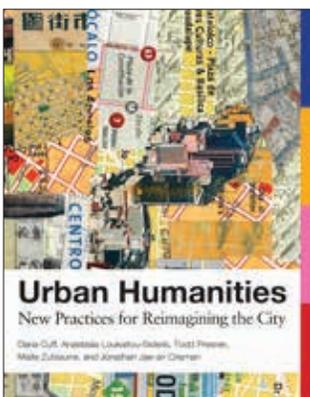
“An inspiring and provocative book that shows how architecture can turn away from its proximity to late capitalism and bend toward social justice.”

—**Ananya Roy, Professor of Urban Planning, Social Welfare, and Geography and Founding Director of the Institute on Inequality and Democracy, UCLA**

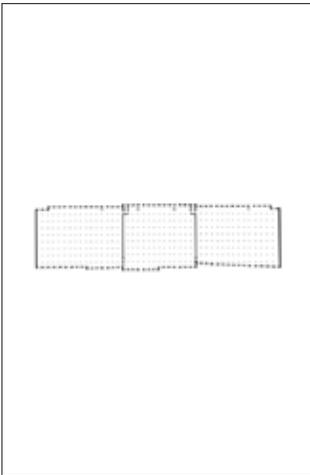
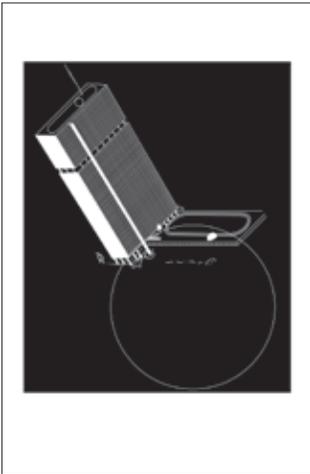
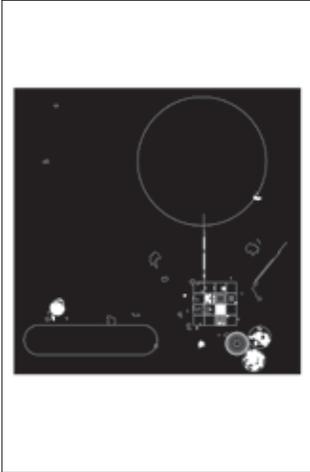
“Can justice be built? Cuff argues for alternatives to capital-dominated architecture and explores case studies that create community, dignity, and safety for all. This book is an inspiration—for architects, designers, clients, and policymakers alike.”

—**Angelika Fitz, Director of Architekturzentrum Wien; and co-editor of Yasmeen Lari: Architecture for the Future**

Also available



978-0-262-53822-0



Architecture and Abstraction

Pier Vittorio Aureli

With a focus on global inequality, this richly illustrated monograph of social practice in architecture shows how to catalyze productive change in the world's border regions.

In this theoretical study of abstraction in architecture—the first of its kind—Pier Vittorio Aureli argues for a reconsideration of abstraction, its meanings, and its sources. Although architects have typically interpreted abstraction in formal terms—the purposeful reduction of the complexities of design to its essentials—Aureli shows that abstraction instead arises from the material conditions of building production. In a lively study informed by Walter Benjamin, Karl Marx, Alfred Sohn-Rethel, and other social theorists, *Architecture and Abstraction* presents abstraction in architecture not as an aesthetic tendency but as a movement that arises from modern divisions of labor and consequent social asymmetries.

These divisions were anticipated by the architecture of antiquity, which established a distinction between manual and intellectual labor, and placed the former in service to the latter. Further abstractions arose as geometry, used for measuring territories, became the intermediary between land and money and eventually produced the logic of the grid. In our own time, architectural abstraction serves the logic of capitalism and embraces the premise that all things can be exchanged—even experience itself is a commodity. To resist this turn, Aureli seeks a critique of architecture that begins not by scaling philosophical heights, but by standing at the ground level of material practice.

Pier Vittorio Aureli teaches at the École Polytechnique Fédérale de Lausanne (EPFL). He is the co-founder of Dogma and the author or coauthor of *The Possibility of an Absolute Architecture* (MIT Press), *The Project of Autonomy*, and *Living and Working* (MIT Press).

architecture
May
5 1/4 x 8, 328 pp.
60 illus.

US \$34.95T/\$45.95 CAN paper
978-0-262-54523-5

Writing Architecture series

Also available



978-0-262-53822-0

Architecture's Theory

Catherine Ingraham

A collection of illuminating essays exploring what theory makes of architecture and what architecture makes of theory in philosophical and materialized contexts.

From poststructuralism and deconstruction to current theories of technology and nature, critical theory has long been closely aligned with architecture. In turn, architecture as a thinking profession materializes theory in the form of built work that always carries symbolic loads. In this collection of essays, Catherine Ingraham studies the complex connectivity between architecture's discipline and practice and theories of philosophy, art, literature, history, and politics. She argues that there can be no architecture without theory.

Whether considering architecture's relationship to biomodernity or exploring the ways in which contemporary artists and designers engage in figural play, Ingraham offers provocative interpretations that enhance our understanding of both critical theory and architectural practice today. Along the way, she engages with a wide range of contemporary theorists, including Giorgio Agamben, Judith Butler, Jacques Derrida, Graham Harman, and Timothy Morton, considering buildings around the world, including the Palace of Culture in Warsaw, the Viceroy's House complex in New Delhi, Mack Scogin and Merrill Elam's Wolfsburg Science Center project in Germany, and the Superdome in New Orleans. Approaching its subject matter from multiple angles, *Architecture's Theory* shows how architecture's theoretical and artifactual practices have a unique power to alter culture.

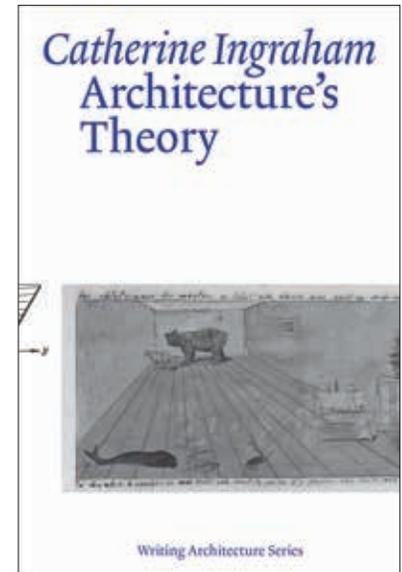
Catherine Ingraham is Professor of Architecture and Urban Design in the graduate architecture program at Pratt Institute in Brooklyn. She was a visiting faculty member at Harvard University's Graduate School of Design from 2015 to 2019. A former editor of the journal *Assemblage*, she is the author of *Architecture and the Burdens of Linearity* and *Architecture, Animal, Human*.

architecture

April
5 1/4 x 8, 280 pp.
17 illus.

US \$29.95T/\$39.95 CAN paper
978-0-262-54497-9

Writing Architecture series

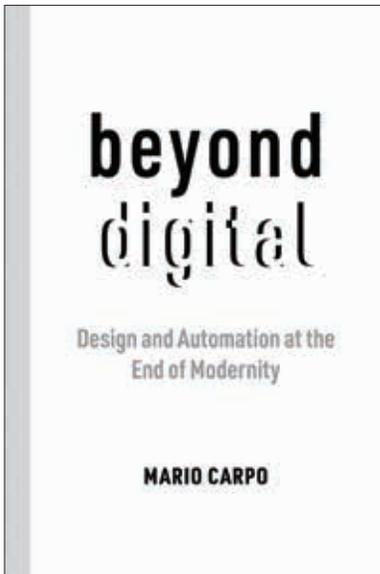


"This book unabashedly celebrates architecture's often awkward dance with built materiality, imagination, and agency, while also providing a scrupulous guide to the steps and moves that can make it so compelling."

—**Stephen Cairns, ETH Zurich / Monash Indonesia, co-author of *Buildings Must Die: A Perverse View of Architecture***

"In *Architecture's Theory* Catherine Ingraham offers both a renewed perspective and a poignant reminder of theory's role in the discernment and production of architecture today."

—**Mark Lee, Chair of the Architecture Department, Harvard Graduate School of Design**



Beyond Digital

Design and Automation at the End of Modernity

Mario Carpo

Recasting computational design: a new modern agenda for a post-industrial, post-pandemic world.

Mass production was the core technical logic of industrial modernity: for the last hundred years, architects and designers have tried to industrialize construction and standardize building materials and processes in the pursuit of economies of scale. But this epochal march of modernity is now over. In *Beyond Digital*, Mario Carpo reviews the long history of the computational mode of production, showing how the merger of robotic automation and artificial intelligence will stop and reverse the modernist quest for scale. Today's technologies already allow us to use nonstandard building materials as found, or as made, and assemble them in as many nonstandard, intelligent, adaptive ways as needed: the microfactories of our imminent future will be automated artisan shops.

The post-industrial logic of computational manufacturing has been known and theorized for some time. By tracing its theoretical and technical sources, and reviewing the design theories that accompanied its rise, Carpo shows how the computational project, long under the sway of powerful antimodern ideologies, is now being recast by the urgency of the climate crisis, which has vindicated its premises—and by the global pandemic, which has tragically proven its viability. Looking at the work of a new generation of designers, technologists, and producers, *Beyond Digital* offers a new modern agenda for our post-industrial future.

Mario Carpo is the Reyner Banham Professor of Architectural History at the Bartlett-UCL in London and Professor of Architectural Theory at the University of Applied Arts (die Angewandte) in Vienna. He is the author of *Architecture in the Age of Printing* (MIT Press), *The Second Digital Turn* (MIT Press), and other books.

architecture

April

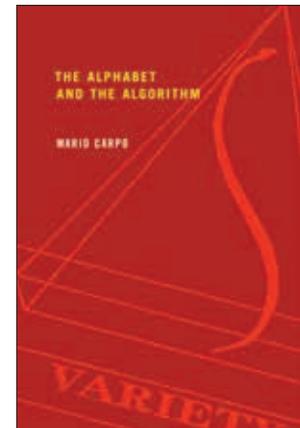
5 1/2 x 8, 192 pp.

30 illus.

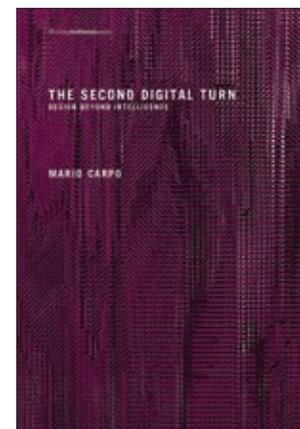
US \$29.95T/\$39.95 CAN paper

978-0-262-54515-0

Also available



978-0-262-51580-1



978-0-262-53402-4

Martin Kippenberger

Everything Is Everywhere

Chris Reitz

An illuminating study of the work of artist Martin Kippenberger, whose art expressed the enthusiasms and frustrations of the West German middle class.

Martin Kippenberger: Everything Is Everywhere is the first scholarly monograph in English on West German artist Martin Kippenberger (1953–1997), one of the most prominent German artists of the 1980s. In this book, Chris Reitz shows that the condition of Kippenberger's art was an endless, enthusiastic searching, constrained by the impossibility of fulfillment. A child during West Germany's Wirtschaftswunder, the economic miracle of the 1950s and 1960s, and a young adult during the economic recession and political tumult of the 1970s, Kippenberger belonged to the first truly postwar generation. But, largely uninterested in the legacy of National Socialism that had occupied his predecessors, Kippenberger instead pursued a hyperproductive artistic practice that reflected the dreams and fears of the ascendent 1980s West German middle class.

Kippenberger's ambitions took him everywhere: he founded a museum in Greece, invested in a fashion business and a restaurant, and even bought a gas station in Brazil. He made art in a dizzying range of genres, from paintings to poetry, from posters to stickers. He made art out of his appetites, too, producing art on the theme of his own alcoholism. Intensely entrepreneurial, Kippenberger carried out an artistic practice in which his diverse endeavors, and the people who joined him in them, were all connected in a sprawling network. Reitz deftly presents Kippenberger's career as an allegory of the neoliberal networks of capital, technology, and culture that spanned Europe and America in the 1980s.

Chris Reitz is Assistant Professor of Critical and Curatorial Studies and Gallery Director at the University of Louisville's Hite Institute of Art and Design. His writing has appeared in *October*, *nonsite.org*, *Texte zur Kunst*, *The Baffler*, *TANK*, *Paper Monument*, and *n+1*.

art

May

8 1/4 x 11 1/2, 244 pp.

116 color illus., 5 b&w illus.

US \$49.95T/\$71.95 CAN cloth

978-0-262-54501-3

Martin
Kippenberger

Everything Is
Everywhere

Chris Reitz



Yasmeen Lari

Architecture for the Future

edited by Angelika Fitz, Elke Krasny,
Marvi Mazhar, and Architekturzentrum Wien

A rich exploration of the extraordinary life and work of celebrated architect Yasmeen Lari.

After more than three decades as a renowned global architect, Yasmeen Lari, the first woman to open her own architecture firm in Pakistan in 1964, developed Zero Carbon Architecture, which unites ecological and social justice. This volume, edited by Angelika Fitz, Elke Krasny, and Marvi Mazhar, presents Lari's trajectory from exemplary modernist to zero carbon revolutionary, with a focus on her remarkable contributions to the global architectural movement to decarbonize and decolonize. The book includes extensive photographs, drawings, and plans from Lari's archive, most of which have not previously been shown or published.

Lari's architectural thinking and activism have always gone beyond the quest for a singular built solution. Rather, she strategically plans systemic approaches and solutions, be it for housing, a heritage foundation, or zero-carbon shelters with communities at risk. Original essays from diverse international contributors contextualize Lari's work; investigate architecture and the postimperial, postcolonial, and postpartition condition; and examine the intersections of architecture and human rights, climate change, decolonization, gender, care, activism, and vernacular innovation. More than a tribute to Yasmeen Lari's extraordinary career, this volume brings her legacy forward and shows how to create change today.

Angelika Fitz is Director of Architekturzentrum Wien. Her curatorial projects include *We-Traders: Swapping Crisis for City* and *Actopolis: The Art of Action* (both for the Goethe Institute). She is the coeditor of *Assemble: How to Build*. **Elke Krasny** is Professor for Art and Education and Head of the Department of Education in the Arts at the Academy of Fine Arts Vienna and coeditor of *Critical Care: Architecture and Urbanism for a Broken Planet* (MIT Press). Fitz and Elke Krasny are curators of the exhibition at Architekturzentrum Wien, *Critical Care: Architecture and Urbanism for a Broken Planet*.

Marvi Mazhar is an architect and researcher based in Karachi, Pakistan.

architecture

May
6 1/2 x 9 1/2, 304 pp.
180 illus.

US \$39.95T/\$53.95 CAN paper

978-0-262-54609-6

Copublished with Architekturzentrum Wien

Allison Katz

Artery

edited by Sam Thorne and
Martin Clark

**A richly illustrated volume—
and the first exhibition
catalog—of the work of the
artist Allison Katz, whose
multilayered paintings,
ceramics, and posters are
both embodied
and enigmatic.**

London-based Canadian artist Allison Katz has been exploring painting's relationship to questions of identity and expression, selfhood and voice, for more than a decade. Animated by a restless sense of humor, her works articulate what the artist has called a "genuine ambiguity." *Allison Katz: Artery*—a book that situates itself somewhere between a monograph, exhibition catalog, and an artist's book—is an exploration of what is within and below, and of the infrastructural arteries that connect all of us. It is published on the occasion of Katz's first institutional exhibition in the United Kingdom, presented at Nottingham Contemporary (2021) and Camden Art Centre, London (2022).

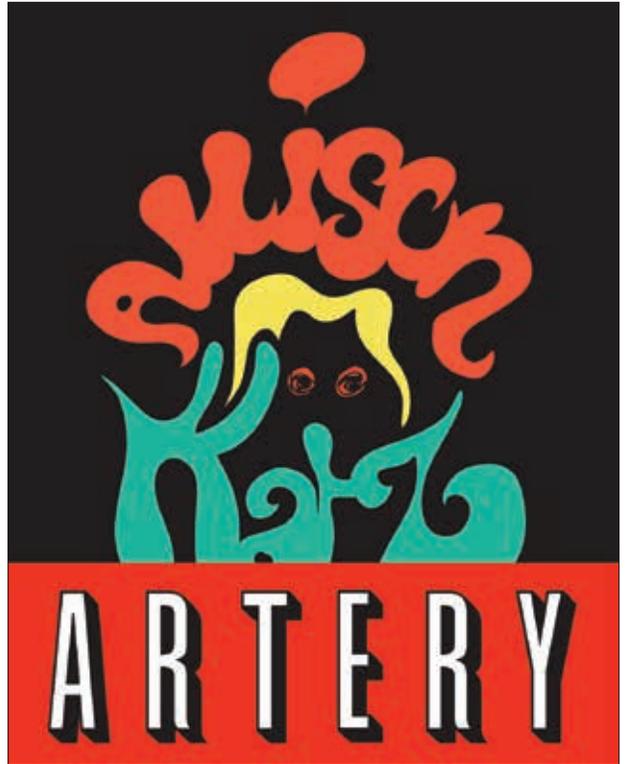
Gathering together essays from Sam Thorne, director of Nottingham Contemporary, and Martin Clark, director of Camden Art Centre, as well as a text by the artist, *Artery* features 50 full-color image plates of the artist's work that are supplemented by 150 reference images compiled by Katz herself.

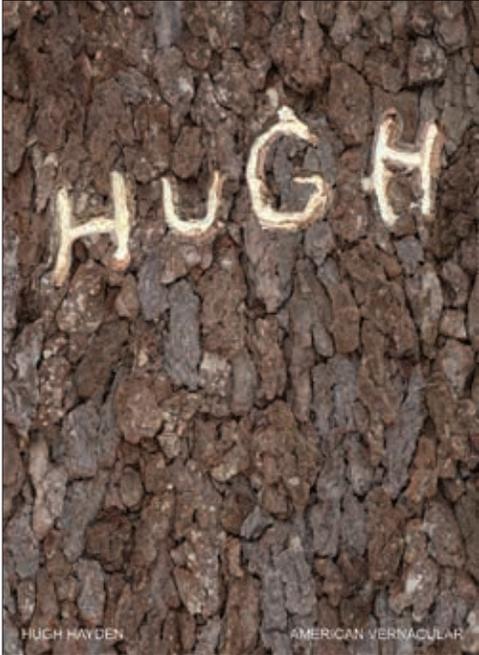
Martin Clark is Director of Camden Art Centre, London, and the former director of Bergen Kunsthall, Norway. He is the curator of numerous solo shows by artists such as Simon Starling, Lily van der Stokker, and Amy Sillman. **Sam Thorne** is Director of Nottingham Contemporary and the former Artistic Director of Tate St Ives. He is the author of *School* (Sternberg Press).

art

March
10 x 12, 224 pp.
200 color photos

US \$44.95T/\$59.95 CAN paper
978-0-262-54528-0





Hugh Hayden

American Vernacular

edited by Sarah J. Montross

The first-ever monograph on American artist Hugh Hayden, whose sculptures are known for their engagement with notions of class, race, and cultural assimilation, as well as the construction of nature.

This pioneering study of Hugh Hayden's work, *Hugh Hayden: American Vernacular*, includes over 75 full-color images of the artist's remarkable, labor-intensive sculptural practice over the past decade, as well as critical essays by curator Sarah Montross, Dr. Mark Anthony Neal, Carmen Maria Machado, and an interview between the artist and curator Horace Ballard, PhD.

Hugh Hayden is best known for creating hand-hewn wooden picnic tables, fences, and chairs from which countless tree branches seem to grow maniacally outward—as if nature herself is lashing out in self-protection from these unthreatening icons of leisure and domesticity. These artworks probe at the inequities of home and land ownership across race and class, speaking to the enduring legacies of enslavement that pervade American culture. In other bodies of work, Hayden creates sculptures related to athletics, faith, education, and cuisine—enterprises that together express how American myths and values shape one's sense of self and achievement. He surveys many dimensions of American life, noting, "All of my work is about the American dream, whether it's a table that's hard to sit at or a thorny school desk. It's a dream that is seductive, but difficult to inhabit."

Sarah Montross is Senior Curator at deCordova Sculpture Park and Museum. She has organized numerous exhibitions with publications including *Jeffrey Gibson: INFINITE INDIGENOUS QUEER LOVE*, *Visionary New England* (MIT Press), and *Screens: Virtual Material*.

art

March
9 1/2 x 10 3/4, 160 pp.
90 color illus.

US \$44.95T/\$59.95 CAN cloth
978-0-262-04799-9

Cheyney Thompson

Passages

Christian Schaernack

translated by Ben Caton

One of the first book-length publications on contemporary artist Cheyney Thompson, whose work is known for its radically forward-looking intellectualism and formal rigor.

Cheyney Thompson's (b. 1975) work responds to a long history of debates about how art depicts the world, and about how we come to know the world visually. In *Cheyney Thompson: Passages*, Christian Schaernack shows that for Thompson, reality is something that we can know only in terms of probabilities, not absolutes. Thompson often produces work that explores contingency at the formal level, sometimes in his artistic process itself (as Jackson Pollock once did), and sometimes through the use of external constraints such as computer algorithms, which he subverts as often as he follows.

The meaning of observation has changed time and time again in the history of art, just as it has in the history of science. Delving into art history, intellectual history, and contemporary continental philosophy, Schaernack offers a multifaceted study of an artist who challenges our assumptions about how the world is ordered. From Thompson's early "black paintings" to his *Chronochromes* to the *Stochastic Process Paintings*, which engage with the algorithms that govern our digital lives, Schaernack presents a contemporary artist whose work embraces chance and responds to the shifting conditions of the present. This is art that reimagines artwork itself.

Christian Schaernack is a Berlin-based arts journalist who has covered the arts since the mid-1990s, including extensive writing for the *Neue Zürcher Zeitung*.

art

May

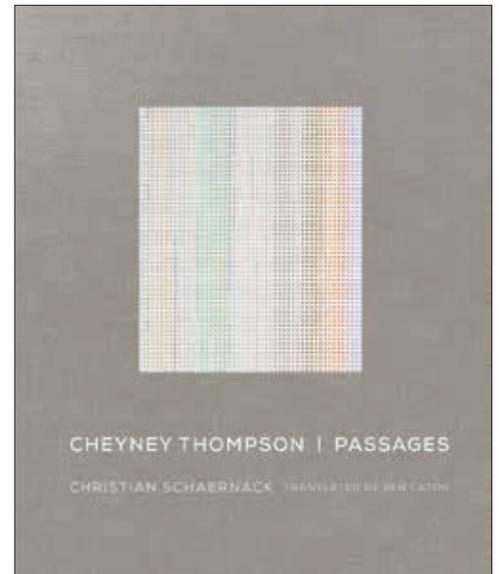
8 x 9, 248 pp.

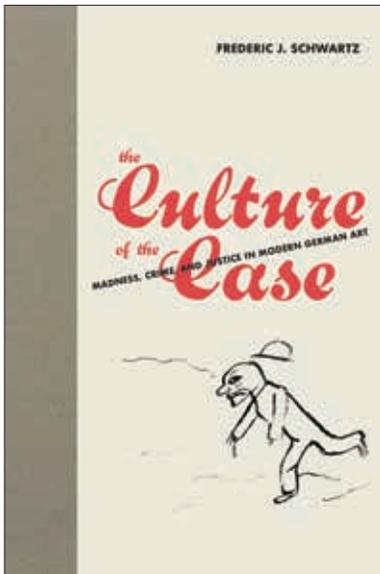
81 color illus.

US \$54.95T/\$71.95 CAN cloth

978-0-262-04727-2

Copublished with Westreich Wagner Publications





The Culture of the Case

Madness, Crime, and Justice in
Modern German Art

Frederic J. Schwartz

How artists in twentieth-century Germany adapted the idea of the medical or legal case as an artistic strategy to push to the fore sexualities, scandals, and crimes that were otherwise concealed.

In early twentieth-century Germany, the artistic avant-garde borrowed procedures from the medical and juridical realms to expose and debate matters that society preferred remain hidden and unspoken. In *The Culture of the Case*, Frederic J. Schwartz explores how the evocation or creation of a “case” provided artists with a means to engage themes that ranged from blasphemy to *Lustmord*, or sexual murder. Shedding light on the case as a cultural form, Schwartz shows its profound effect on artists and the ways it dovetailed with methods used by these figures to exploit fundamental changes taking place across the mass media of their time.

As Schwartz shows, the case was a common denominator that connected seemingly disparate works. George Grosz and Rudolf Schlichter drew on it for their violent visual art, as did architect Adolf Loos when he equated ornament with crime. Expressionists, meanwhile, approached the question of whether the so-called “mad” shared a right of public expression with those deemed sane, and examined medical and legal approaches to what society labeled as insanity. The case also took on a personal dimension when artists found themselves confronted with, or chose to engage with, the legal system. German courts prosecuted John Heartfield and others for their provocative works, while Bertolt Brecht created publicity for himself by suing the firm to whom he sold the film rights to *The Threepenny Opera*. Provocative and insightful, *The Culture of the Case* offers a privileged view of the spaces of representation in which images—in some instances, as cases—functioned at a key moment of modernity.

Frederic J. Schwartz is Emeritus Professor of History of Art at University College London. His books include *The Werkbund* and *Blind Spots*.

art

May

6 1/4 x 9 1/2, 424 pp.

39 color illus., 80 b&w illus.

US \$44.95T/\$59.95 CAN cloth

978-0-262-04770-8

Postsensual Aesthetics

On the Logic of the Curatorial

James Voorhies

Contemporary art exhibitions appeal to cognition as well as the senses, modeling a new and expansive understanding of global aesthetics.

In this original work of aesthetic theory, James Voorhies argues that we live in the shadow of old ways of thinking about art that emphasize the immediate visual experience of an autonomous art object. But theory must change as artistic and curatorial production has changed. It should encompass the full range of activities through which we encounter art and exhibitions, in which reading and thinking are central to the aesthetic experience. Voorhies advances the theoretical framework of a “postsensual aesthetics,” which does not mean we are beyond a sensual engagement with objects, but rather embraces the cognitive connections with ideas that unite art and knowledge production. Cognitive engagements with art often begin with publications conceived as integral to exhibitions, conveying the knowledge and research artists and curators produce, and continuing in time and space beyond traditional curatorial frames. The idea, and not just visual immediacy, is now art’s defining moment.

Voorhies reframes aesthetic criteria to account for the liminal, cognitive spaces inside and outside of the exhibition. Surveying a wide range of artists, curators, exhibitions, and related publications, he repositions the aesthetic theory of Theodor Adorno, and draws inspiration from Rosalind Krauss and Fredric Jameson, to describe a contemporary “logic of the curatorial.” He demonstrates how, even as we increasingly expect to learn from contemporary art, we must avoid an instrumentalist and reductive view of art as a mere source of information. As Voorhies shows through an analysis of two major global exhibitions, *dOCUMENTA (13)* (artistic director Carolyn Christov-Bakargiev) and *Documenta11* (artistic director Okwui Enwezor), and of Ute Meta Bauer’s curatorial work at the Centre for Contemporary Art Singapore, it is imperative for artistic research to retain its unique role in the production of knowledge.

James Voorhies is a curator and historian of modern and contemporary art based in New York City.

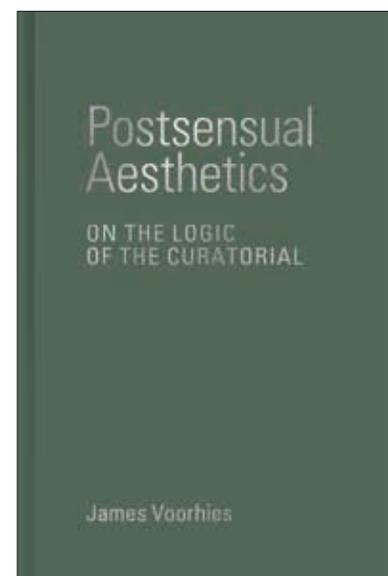
art

February

5 1/4 x 8, 176 pp.

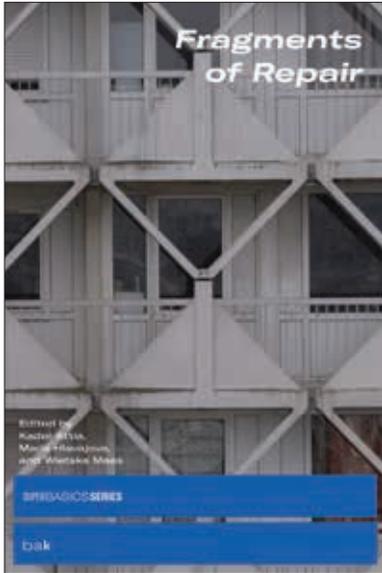
US \$24.95T/\$33.95 CAN cloth

978-0-262-04760-9



“An exceptional book bridging exhibition histories, curatorial research, and contemporary practice.”

—Paul O’Neill, Director of the Graduate Program, Center for Curatorial Studies at Bard College; author of *The Culture of Curating and the Curating of Culture(s)*



Fragments of Repair

edited by Kader Attia, Maria Hlavajova,
and Wietske Maas

A handbook that activates Kader Attia's proposition of decolonial repair, featuring original essays and conversations from diverse global contributors.

Today's entwined crises, from ecological catastrophe to the COVID-19 pandemic to wars in Ukraine and across the world, reveal deep-seated wounds that issue from historical colonialisms and present-day authoritarianisms, economic disparity and growing racial violence, and the abuses inflicted on vulnerable populations and the planet. To address this disquieting chaos, *Fragments of Repair*, co-conceptualized by artist and curator Kader Attia with curators and researchers Maria Hlavajova and Wietske Maas, offers a collection of long- and short-form essays, visual essays, and conversations on decolonial repair as both a tool and a tactic of engagement with the current state of the world.

The book, which includes major voices such as that of Achille Mbembe and Ruth Wilson Gilmore, develops Attia's ongoing inquiry into the possibility of enacting "repair" in the acute context of brokenness, which brings chronic uncertainty, social isolation, exhaustion, loss, and fear into sharper relief. What pathways could repair, rather than return to, past ways? How can we develop collective tools for emancipation and resistance? And, in the face of what is irreparable, how can we meaningfully address wounds and scars, which are deeply tied to European modernity?

Kader Attia is the curator for the 12th Berlin Biennale, 2022, and Founder of La Colonie. His work has been exhibited worldwide. Recent books include *White West, Volume 1: The Afterlife of Fascism* and *White West, Volume 2: Whose Universal* (Sternberg Press).

Maria Hlavajova is Founding General and Artistic Director of BAK, basis voor actuele kunst, Utrecht. She is coeditor of *Former West: Art and the Contemporary after 1989, Propositions for Non-Fascist Living: Tentative and Urgent*, and *Deserting from the Culture Wars* (all three copublished by the MIT Press). **Wietske Maas** is Curator of Research and Publications at BAK, basis voor actuele kunst, Utrecht. Since 2014, she has worked as a researcher, curator, and (managing) editor for multiple programs and publication projects at BAK.

art

June
6 1/4 x 9, 192 pp.
36 color illus.

US \$19.95T/\$25.95 CAN paper

978-0-262-54532-7

A BASICS series reader copublished with BAK,
basis voor actuele kunst

Facing Black Star

Thierry Gervais and Vincent Lavoie

The Black Star Collection at The Image Centre: the expectations, challenges, and results of a decade of research in a key photo agency's print collection.

In 2005, Toronto Metropolitan (formerly Ryerson) University (TMU) acquired the massive Black Star Collection from the photo agency previously based in New York City—nearly 292,000 black-and-white prints. Preserved at The Image Centre at TMU, the images include iconic stills of the American Civil Rights movement by Charles Moore, among thousands of ordinary photographs that were classified by theme in the agency's picture library. While the move of the collection from a corporate photo agency to a public cultural institution enables more access, researchers must still face the size of the collection, its structural organization, the materiality of the prints, and the lack of ephemera. *Facing Black Star* aims to fruitfully highlight this tension between research expectations and challenges.

Coeditors Thierry Gervais and Vincent Lavoie have gathered local, national, and international researchers ranging from graduate students to established scholars and curators to illuminate the staggering range of the collection, from its disquieting record of the Nazis' rise to power to its visual archive of climate change. Each contribution highlights methodological, epistemological, and political issues inherent to conducting research in photographic archives and collections, such as indexing protocols and their impact on research, the photographic archive as a place of visibility and invisibility, and the photographic archive as a hermeneutic tool.

Thierry Gervais is Associate Professor at the School of Image Arts and Head of Research at The Image Centre, both at Toronto Metropolitan University. He is the author, with Gaëlle Morel, of *The Making of Visual News: A History of Photography in the Press*, and the series editor of RIC Books, which he launched in 2016. **Vincent Lavoie** is Professor of Art History at University of Quebec and a member of Figura Research Center, both in Montreal, QC. He is the author of *Photojournalismes: Revoir les canons de l'image de presse* and *L'Affaire Capa: Le procès d'une icône* and the editor of *La preuve par l'image*.

photography

June

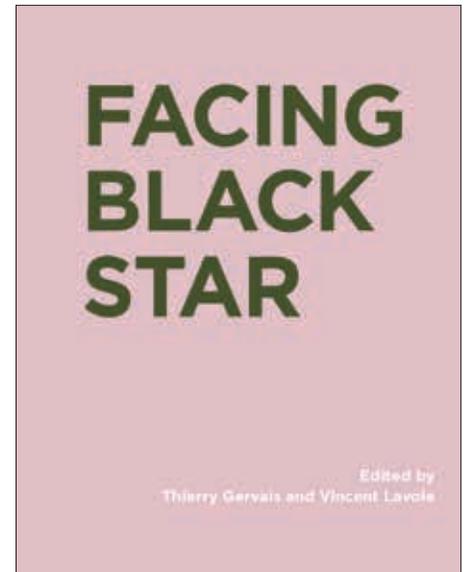
7 x 9, 304 pp.

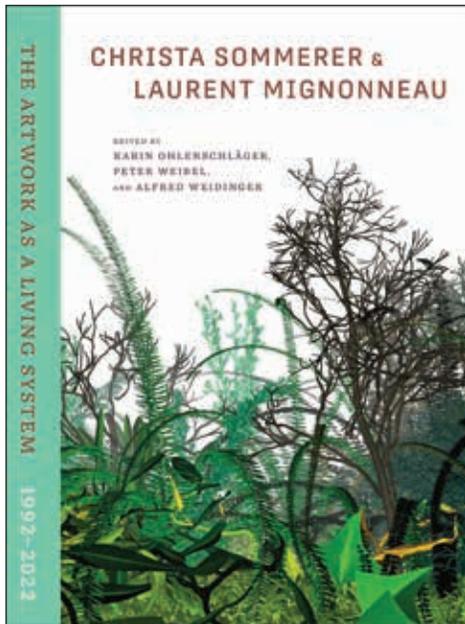
100 color photos

US \$34.95T/\$45.95 CAN cloth

978-0-262-04784-5

IMC Books series





Christa Sommerer & Laurent Mignonneau

The Artwork as a Living System 1992–2022

edited by Karin Ohlenschläger,
Peter Weibel, and Alfred Weidinger

A captivating look at thirty years of artistic work by the Austrian-French artist duo Christa Sommerer and Laurent Mignonneau.

Working at the intersection of natural science, technology, and art, Austrian-French artist duo Christa Sommerer and Laurent Mignonneau pioneered the “Art of Interface”—innovative technical interfaces that enable physical interaction between simulative visual worlds and the world of natural sensory organs. Early on, the pair used algorithms to represent not only forms of the living but also their

evolution and growth. Edited by Karin Ohlenschläger, Peter Weibel, and Alfred Weidinger, this publication in the Leonardo book series brings together key works of the artists since the early 1990s in pictures and text contextualized by renowned international authors: Reinhard Kannonier, Ryszard W. Kluszczyński, Birgit Mersmann, Tomoe Moriyama, Karin Ohlenschläger, Ingeborg Reichle, and Siegfried Zielinski.

In the artists’ installations, which are possible only through interactions with the viewer, devices designed by the artist couple produce novel virtual realities and immersive environments. In “Portrait on the Fly,” for instance, a viewer stands in front of an interactive plasma screen, behind which a swarm of thousands of flies is moving. Gradually, the flies settle on the shadowed areas of the projection, thereby collectively reproducing the person’s likeness. Works such as these, now almost classics of digital art, open a new horizon in which artworks can function as living systems.

Karin Ohlenschläger was a curator, art critic, and the artistic director of LABoral Centro de Arte y Creación Industrial in Gijón, Spain.

Peter Weibel is Chairman and CEO of ZKM | Center for Art and Media Karlsruhe. He is the editor or coeditor of other ZKM volumes including *ICONOCLASH*, *Making Things Public*, *Sound Art*, *Global Activism*, and *Critical Zones* (all published by the MIT Press). **Alfred Weidinger** is a curator and writer, the managing director of OÖ Landes-Kultur GmbH in Linz, Austria, and the former director of the Museum of Fine Arts in Leipzig, Germany.

art

February
7 x 10, 300 pp.
400 color illus.

US \$55.00T/\$73.00 CAN cloth
978-0-262-04815-6

Leonardo Book series

Oceans

edited by Pandora Syperek and Sarah Wade

Oceans attends to the inextricable human and nonhuman agencies that affect and are affected by the sea and its running currents within contemporary art and visual culture.

Artists surveyed include

Bas Jan Ader, Eileen Agar, John Akomfrah, Eva Barois De Caebel, Betty Beaumont, Heidi Bucher, Marcus Coates, Tacita Dean, Mark Dion, Ellen Gallagher, Ayesha Hameed, Barbara Hepworth, Klara Hobza, Isuma, Brian Jungen, Ana Mendieta, Kasia Molga, Eleanor Morgan, Wangechi Mutu, Jean Painlevé and Geneviève Hamon, Zineb Sedira, Shimabuku, Christine & Margaret Wertheim, Alberta Whittle.

Writers include

Stacy Alaimo, Michelle Antoinette, Bergit Arends, Erika Balsom, Karen Barad, Rachel Carson, Marion Endt-Jones, Kodwo Eshun, Vilém Flusser, Paul Gilroy, Epeli Hau'ofa, Eva Hayward, Stefanie Hessler, Luce Irigaray, Zakiyyah Iman Jackson, Celina Jeffrey, Koyo Kouoh, Lana Lopesi, Jules Michelet, Astrida Neimanis, Celeste Olalquiaga, Ralph Rugoff, John Ruskin, Marina Warner.

Oceans cover more than 70 percent of the Earth's surface, dividing and connecting humans, who carry saltwater in their blood, sweat, and tears. At the same time, oceans represent a powerful nonhuman force, rising, flooding, heating, and raging in unprecedented ways as the climate crisis unfolds. The sea has long enthralled artists, who have envisioned it as a sublime wilderness, a home to countless mythical creatures and bizarre real species, a source of life and death, and a site of new beginnings and tragic endings, both wondrous and disastrous. From migration to the melting of the polar ice caps, the sea is omnipresent in international news and politics, leaking into popular culture in the wake of the "Blue Planet effect" and proliferating in contemporary art and visual culture.

This collection *Oceans* gathers together some of today's most exciting contemporary artists and writers to address the ocean not only as a theme but as a major agent of artistic and curatorial methods.

Pandora Syperek is a writer and art historian who researches the intersections of art and science, gender, and the nonhuman within cultures of display. She is Leverhulme Early Career Fellow at Loughborough University London and Visiting Fellow at the V&A Research Institute. **Sarah Wade** is an art historian and Lecturer in Museum Studies at the University of East Anglia, where she teaches on modules spanning art history, gallery and museum studies, curatorial studies, and cultural heritage.

art

May
5 3/4 x 8 1/4, 240 pp.

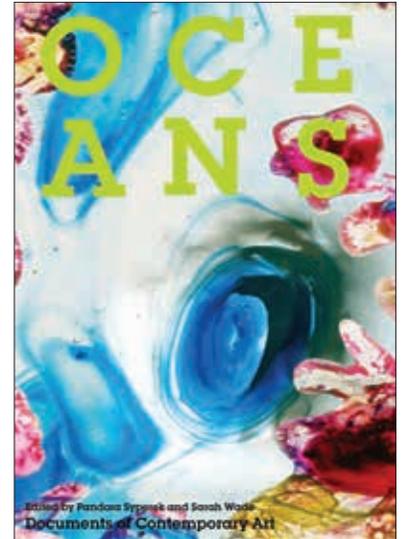
US \$26.95T/\$35.95 CAN paper

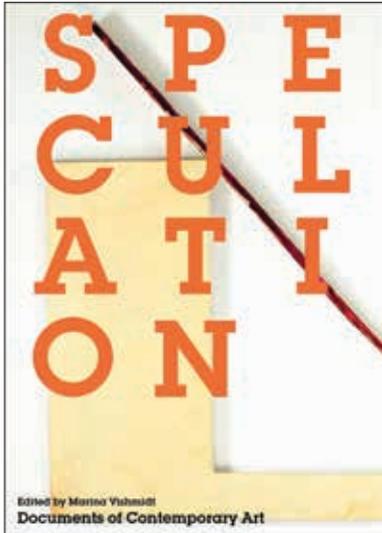
978-0-262-54534-1

not for sale in Europe or the UK

Documents of Contemporary Art series

Copublished with Whitechapel Gallery, London





Speculation

edited by Marina Vishmidt

A wide-ranging investigation of what speculation is, and what is at stake for artistic, curatorial, critical, and institutional practices in relating to their own speculative character.

Engaging with the question of speculation in ways that encompass the artistic, the economic, and the philosophical, with excursions into the literary and the scientific, this collection approaches the theme as a powerful logic of contemporary life whose key instantiations are art and finance. Both are premised on the power of contingency, temporality, and experimentation in the creation (and capitalization) of possible worlds. Artistic autonomy, and the self-legislation of the space of art, have often been seen as the freedom to speculate wildly on material and social possibilities. In this context, the artist is seen as a speculative subject and a paragon of creativity—the diametrical opposite of the bean-counter obsessed with balance sheets and value added. However, once social reality becomes speculative and opaque in its own right—risky, algorithmic, and overhauled by networked markets—what becomes of the distinction between not just art and finance but art and life?

This anthology *Speculation* surveys material and social inventiveness from the ground up, speculating with technologies, gender, constructs of the family, and systems of logistics and coordination. An ecology of speculation is traced—one that is as broken, specific, and enthralling as the world.

Marina Vishmidt is a writer, editor, and lecturer at Goldsmiths, University of London, where she convenes the Masters in Culture Industry. She is the author of *Speculation as a Mode of Production* and, with Kerstin Stakemeier, coauthor of *Reproducing Autonomy: Work, Money, Crisis and Contemporary Art*.

art

May

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

US \$26.95T/\$35.95 CAN paper

978-0-262-54533-4

not for sale in Europe or the UK

Documents of Contemporary Art series

Copublished with Whitechapel Gallery, London

Artists surveyed include

Bertolt Brecht, Jerzy Ludwiński, Cameron Rowland, Salvage Art Institute, Andy Warhol, Mi You, PiraMMMida, Sam Lewitt

Writers include

Lisa Adkins, Ramon Amaro, Brenna Bhandar, Octavia Butler, Cédric Durand, Georg Wilhelm Friedrich Hegel, Sophie Lewis, Dougal Dixon, Stanisław Lem, Isabelle Stengers and Phillip Pignarre, Steven Shaviro, Can Xue, Daniel Spaulding

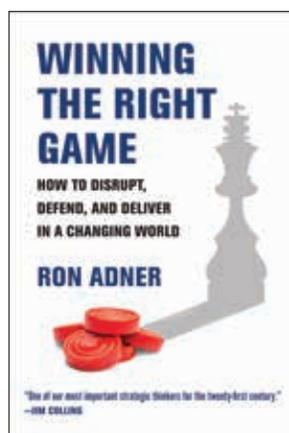
Winning the Right Game

How to Disrupt, Defend, and Deliver in a Changing World

Ron Adner

How to succeed in an era of ecosystem-based disruption: strategies and tools for offense, defense, timing, and leadership in a changing competitive landscape.

The basis of competition is changing. Are you prepared? Rivalry is shifting from well-defined industries to broader



ecosystems: automobiles to mobility platforms; banking to fintech; television broadcasting to video streaming. Your competitors are coming from new directions and pursuing different goals from those of your familiar rivals. In this world, succeeding with the old rules can mean losing the new game. *Winning the Right Game* introduces the concepts, tools, and frameworks necessary to confront the threat of ecosystem disruption and to develop the strategies that will let

your organization play ecosystem offense.

"Essential reading for anyone involved in setting strategy—or who wants to be."

—**Rebecca Henderson, John and Natty University Professor, Harvard University; author of *Reimagining Capitalism in a World on Fire***

"Once again, Ron Adner has written a book that changes how you think about value creation and competitive outlook. This book is a powerful tool for executives leading transformations under uncertainty."

—**Que Dallara, President & CEO, Honeywell Connected Enterprise**

"[A] brilliant strategic framework to lead the transformation of entire value chains through an ecosystem approach."

—**Jim Hagemann Snabe, Chairman, Siemens and A. P. Moller Maersk**

Ron Adner, the author of *The Wide Lens: What Successful Innovators See That Others Miss*, is an award-winning professor of strategy and entrepreneurship at the Tuck School of Business at Dartmouth College. He is a speaker and advisor to companies around the world and founder of the Strategy Insight Group.

business

February | 6 x 9, 278 pp. | 32 illus.

US \$24.95T/\$33.95 CAN paper

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978-0-262-04546-9

Management on the Cutting Edge series

Open Strategy

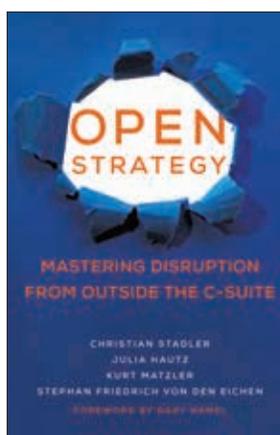
Mastering Disruption from Outside the C-Suite

Christian Stadler, Julia Hantz, Kurt Matzler, and Stephan Friedrich von den Eichen

foreword by Gary Hamel

How smart companies are opening up strategic initiatives to involve front-line employees, experts, suppliers, customers, entrepreneurs, and even competitors.

Why are some of the world's most successful companies able to stay ahead of disruption, adopting and implementing



innovative strategies, while others struggle? It's not because they hire a new CEO or expensive consultants but rather because these pioneering companies have adopted a new way of strategizing. Instead of keeping strategic deliberations within the C-Suite, they open up strategic initiatives to a diverse group of stakeholders—front-line employees, experts, suppliers, customers, entrepreneurs, and even competitors. *Open Strategy* presents a new philosophy, key

tools, step-by-step advice, and fascinating case studies to guide business leaders in this groundbreaking approach to strategy.

"A useful blueprint." —**Financial Times**

"[A] substantive and eloquent book..." —**Strategy and Business**

Christian Stadler is Professor of Strategic Management at Warwick Business School at Warwick University. **Julia Hantz** is Professor of Strategic Management at the University of Innsbruck. **Kurt Matzler** is Professor of Strategic Management at the University of Innsbruck, Academic Director of the Executive MBA program at MCI in Innsbruck, and Partner at the international management consulting firm IMP. **Stephan Friedrich von den Eichen** is Managing Partner at IMP and Professor of Business Model Innovation at the University of Bremen.

Shortlisted for the Thinkers50 2021 Strategy Award Shortlist

Strategy and Business Best Business Books 2021, Strategy

Bronze Medalist in Business Disruption/Reinvention,

2022 Axiom Business Book Awards

business

April | 6 x 9, 296 pp. | 20 illus.

US \$22.95T/\$29.95 CAN paper

978-0-262-54622-5

cloth

978-0-262-04611-4

Management on the Cutting Edge series

The Transformation Myth

Leading Your Organization through Uncertain Times

Gerald C. Kane, Rich Nanda, Anh Nguyen Phillips,
and Jonathan R. Copulsky

In this business bestseller, how companies can adapt in an era of continuous disruption.

When COVID-19 hit, businesses had to respond almost instantaneously—shifting employees to remote work, repairing broken supply chains, keeping pace with dramatically fluctuating customer demand. They were forced to adapt to a confluence of multiple disruptions inextricably linked to a longer-term, ongoing digital disruption. *The Transformation Myth* shows that companies that use disruption as an opportunity for innovation emerge from it stronger. Companies that merely attempt to “weather the storm” until things go back to normal (or the next normal), on the other hand, miss an opportunity to thrive.

“If you are looking for an explanation of how digitally adept organizations can be when they have to be, then *The Transformation Myth* should be your next read. Filled with insights about why you can never say ‘done’ when it comes to digital transformation.”

—Byron Spruell, President of League Operations, National Basketball Association

Gerald C. Kane is the C. Herman and Mary Virginia Terry Chair in Business Administration at the University of Georgia’s Terry College of Business.

Rich Nanda is a principal at Deloitte Consulting, LLP, where he leads the strategy practice. **Anh Nguyen Phillips** is Research Director at the Deloitte Global CEO Program. **Jonathan R. Copulsky** is Senior Lecturer of Marketing at Northwestern University.

Porchlight Business Bestseller (October 2021)

Gold Medalist in Business Disruption/Reinvention, 2022 Axiom Business Book Awards

business

June | 6 x 9, 248 pp. | 8 illus.

US \$21.95T/\$28.95 CAN paper

978-0-262-54603-4

cloth

978-0-262-04606-0

Management on the Cutting Edge series

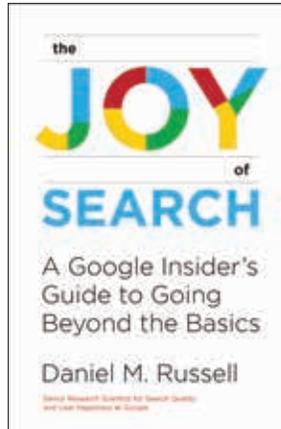
The Joy of Search

A Google Insider’s Guide to Going Beyond the Basics

Daniel M. Russell

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?”).

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.



“Illuminating and gloriously wide ranging, the book leverages Russell’s expertise to create a practical resource for power searchers and rookie Googlers alike that’s also a pleasure to read.”

—Booklist

“Russell’s tutorials are on a much higher plane but turn on the same basic principle of learning to treat the search engine as a tool that can at best assist the brain to address questions rather than effortlessly delivering an answer to your screen.”

—Inside Higher Ed

“*The Joy of Search* does offer a lively means of helping users to develop the thinking skills needed in strategically approaching available tools for solving an information problem.”

—Scholarly Kitchen

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.

technology

June | 6 x 9, 336 pp. | 182 color photos

US \$24.95T/\$33.95 CAN paper

978-0-262-54607-2

cloth

978-0-262-04287-1

Living with Robots

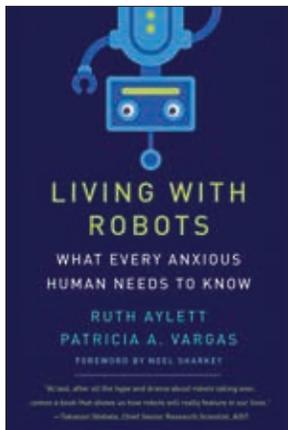
What Every Anxious Human Needs to Know

Ruth Aylett and Patricia A. Vargas

foreword by Noel Sharkey

The truth about robots: two experts look beyond the hype, offering a lively and accessible guide to what robots can (and can't) do.

There's a lot of hype about robots; some of it is scary and some of it utopian. In this accessible book, two robotics



experts reveal the truth about what robots can and can't do, how they work, and what we can reasonably expect their future capabilities to be. It will not only make you think differently about the capabilities of robots; it will make you think differently about the capabilities of humans.

"The authors cover an impressive amount of ground and approach the implications of advanced technology with nuance. Well-researched, this survey makes for an in-depth review of the present state of robotics.

—*Publishers Weekly*

"At last, after all the hype and drama about robots taking over, comes a book by genuine experts and based on the latest science that shows us how robots will really feature in our lives."

—*Takanori Shibata, Chief Senior Research Science, AIST*

"... this is a great book to read."

—*Forbes*

Find out:

- Why robots can swim and fly but find it difficult to walk
- Which robot features are inspired by animals and insects
- Why we develop feelings for robots
- Which human abilities are hard for robots to emulate

Ruth Aylett is Professor of Computer Science at Heriot-Watt University in Edinburgh. A robotics researcher for thirty years, she is the author of *Robots: Bringing Intelligent Machines to Life*. **Patricia A. Vargas** is Founder-Director of the Robotics Laboratory at Heriot-Watt University, where she is Associate Professor of Computer Science and Robotics. She is coeditor of *The Horizons of Evolutionary Robotics* (MIT Press).

computer science | technology

May | 5 1/4 x 8, 312 pp. | 20 illus.

US \$21.95T/\$28.95 CAN paper

978-0-262-54604-1

cloth

978-0-262-04581-0

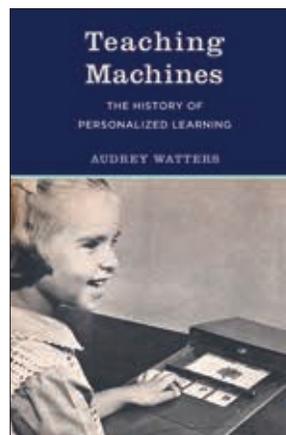
Teaching Machines

The History of Personalized Learning

Audrey Watters

How ed tech was born: twentieth-century teaching machines—from Sidney Pressey's mechanized test-giver to B. F. Skinner's behaviorist bell-ringing box.

Contrary to popular belief, ed tech did not begin with videos on the internet. The idea of technology that would



allow students to "go at their own pace" did not originate in Silicon Valley. In *Teaching Machines*, education writer Audrey Watters offers a lively history of predigital educational technology, from Sidney Pressey's mechanized positive-reinforcement provider to B. F. Skinner's behaviorist bell-ringing box. Watters shows that these machines and the pedagogy that accompanied them sprang from ideas—bite-sized content, individualized

instruction—that had legs and were later picked up by textbook publishers and early advocates for computerized learning.

"For generations, important men (like B.F. Skinner) have been promising that technology will take the place of teachers. Watters' deep history examines the forces that view teaching, teachers, and students as problems to be solved, rather than humans to be engaged."

—*Chicago Tribune*

"A thoroughly researched book... fascinating and very readable, loaded with well-chosen details. Reading this story, one suspects it might be fair to say that it is ed tech, not public education, that has not made a significant step forward in the last 100 years."

—*Forbes*

"This is a landmark book."

—*Inside Higher Ed*

Audrey Watters is a writer on education and technology. She is the creator of the popular blog Hack Education (hackededucation.com) and the author of widely read annual reviews of educational technology news and products.

education

February | 5 1/4 x 8, 328 pp.

US \$24.95T/\$33.95 CAN paper

978-0-262-54606-5

cloth

978-0-262-04569-8

Carbon Queen

The Remarkable Life of Nanoscience Pioneer Mildred Dresselhaus

Maia Weinstock

The life of trailblazing physicist Mildred Dresselhaus, who expanded our understanding of the physical world.

As a girl in New York City in the 1940s, Mildred “Millie” Dresselhaus was taught that there were only three career options open to women:



secretary, nurse, or teacher. But sneaking into museums, purchasing three-cent copies of *National Geographic*, and devouring books on the history of science ignited in Dresselhaus (1930–2017) a passion for inquiry. In *Carbon Queen*, science writer Maia Weinstock describes how, with curiosity and drive, Dresselhaus defied expectations and forged a career as a pioneering scientist and engineer. Dresselhaus made highly influential discoveries

about the properties of carbon and other materials and helped reshape our world in countless ways.

“A striking portrait of a brilliant mind... This is a fascinating introduction to a game-changing figure.”

—**Publishers Weekly, STARRED REVIEW**

“*Carbon Queen* is Maia Weinstock’s account of the remarkable life of nanoscience pioneer Mildred Dresselhaus, who, from the 1950s, defied society’s expectations of women to become an influential scientist and engineer.”

—**New Scientist**

Longlisted for the Prize for Excellence in Science Books in the Young Adult Science Book category, AAAS/Subaru, 2023

Maia Weinstock is an editor, writer, and producer of science and children’s media whose work has appeared in *Scientific American*, *Discover*, *SPACE.com*, *BrainPOP*, and *Scholastic’s Science World*. She is Deputy Editorial Director at *MIT News*, a lecturer at MIT on the history of women in STEM, and creator of LEGO’s “Women of NASA.”

biography

March | 5 1/4 x 8, 320 pp. | 30 color illus., 22 b&w illus.

US \$21.95T/\$28.95 CAN paper

978-0-262-54597-6

cloth

978-0-262-04643-5

The Digital Closet

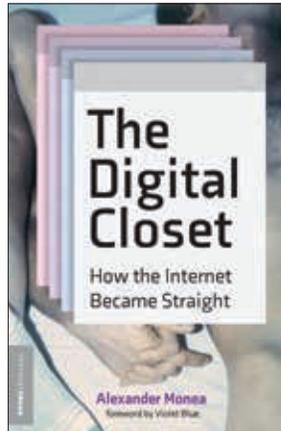
How the Internet Became Straight

Alexander Monea

foreword by Violet Blue

An exploration of how heteronormative bias is deeply embedded in the internet, hidden in algorithms, keywords, content moderation, and more.

In *The Digital Closet*, Alexander Monea argues provocatively that the internet became straight by suppressing everything that is not, forcing LGBTQIA+ content into increasingly



narrow channels—rendering it invisible through opaque algorithms, automated and human content moderation, warped keywords, and other strategies of digital overreach. Monea explains how the United States’ thirty-year “war on porn” has brought about the over-regulation of sexual content, which, in turn, has resulted in the censorship of much nonpornographic content—including material on sex education and LGBTQ+

activism. In this wide-ranging, enlightening account, Monea examines the cultural, technological, and political conditions that put LGBTQ+ content into the closet.

“[*The Digital Closet*] details the policing of online spaces focused on the LGBTQ+ community... Monea’s work is an example of the growing field of research that focuses on how LGBTQ+ people, including youth, sex workers and other internet users, experience the internet in a different way than heterosexual people.”

—**ABC News**

“Thorough and insightful... Through his account of a new, algorithmic heteronormativity, Monea contributes to the field of communication with novel approaches to theory and method that provide needed insight for studying social media platforms ‘beyond the black box.’”

—**International Journal of Communication**

Alexander Monea is Assistant Professor in the English Department and Cultural Studies Program at George Mason University.

A Next Big Idea Club nominee

cultural studies | technology

May | 6 x 9, 280 pp. | 11 illus.

US \$21.95T/\$28.95 CAN paper

978-0-262-54595-2

cloth

978-0-262-04677-0

Strong Ideas series

The Parent Trap

How to Stop Overloading Parents and Fix Our Inequality Crisis

Nate G. Hilger

On how parents have been set up to fail, and why helping them succeed is the key to achieving a fair and prosperous society.

Few people realize that raising children is the single largest industry in the United States. Yet this vital work receives little political support, and its primary workers—parents—labor in isolation. If they ask for help, they are made to feel inadequate; there is no centralized organization to represent their interests; and there is virtually nothing spent on research and development to help them achieve their goals. It's almost as if parents are set up to fail—and the result is lost opportunities that limit children's success and make us all worse off. In *The Parent*

Trap, Nate Hilger combines cutting-edge social science research, revealing historical case studies, and on-the-ground investigation to recast parenting as the hidden crucible of inequality.

"Hilger makes a compelling argument for federal investment in child-rearing."
—*Library Journal*

"*The Parent Trap* is a provocative, well-written, and creative analysis of the problem of parenting in America and what to do about it, making a bold case for policy changes to support parents and children in new ways."

—**James J. Heckman, Henry Schultz Distinguished Service Professor in Economics and the College, University of Chicago; recipient of the 2000 Nobel Prize in Economics**

Nate G. Hilger is an economist and data scientist in Silicon Valley. His work on the origins of success in children has been featured in the *New York Times*, the *Washington Post*, and other media outlets. He has published articles in the *Quarterly Journal of Economics* and other leading academic journals.

A Next Big Idea Club nominee

current affairs | parenting

April | 6 x 9, 304 pp. | 8 illus.

US \$21.95T/\$28.95 CAN paper

978-0-262-54594-5

cloth

978-0-262-04668-8

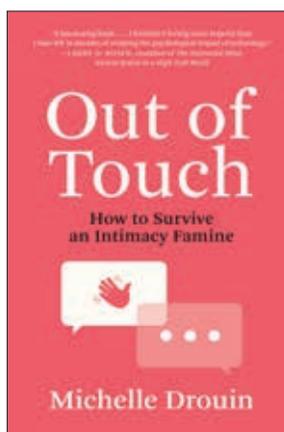
Out of Touch

How to Survive an Intimacy Famine

Michelle Drouin

A behavioral scientist explores love, belongingness, and fulfillment, focusing on how modern technology can both help and hinder our need to connect.

Millions of people around the world are not getting the physical, emotional, and intellectual intimacy they crave.



Through the wonders of modern technology, we are connecting with more people more often than ever before, but are these connections what we long for? Pandemic isolation has made us even more alone. In *Out of Touch*, Professor of Psychology Michelle Drouin investigates what she calls our intimacy famine, exploring love, belongingness, and fulfillment and considering why relationships carried out on technological platforms may leave us starving for physical

connection. Drouin puts it this way: when most of our interactions are through social media, we are taking tiny hits of dopamine rather than the huge shots of oxytocin that an intimate in-person relationship would provide.

"Drouin offers tips for how to embrace the online world without jeopardizing real-life experiences, from limiting screen-time to dating more decisively. Using cold, hard statistics, personal anecdotes and colorful analogies, she proves that intimacy is crucial to our health and happiness and compels us not to lose it to accidental tech addiction."

—*New Statesman*

Michelle Drouin is a behavioral scientist and expert on technology, relationships, couples, and sexuality whose work has been featured or cited in the *New York Times*, CBS News, CNN, NPR, and other media outlets. She is Professor of Psychology at Purdue University–Fort Wayne and Senior Research Scientist at the Parkview Mirro Center for Research and Innovation.

A Next Big Idea Club nominee

psychology

June | 5 1/4 x 8, 288 pp. | 4 illus.

US \$19.95T/\$25.95 CAN paper

978-0-262-54599-0

cloth

978-0-262-04667-1

Now in paper

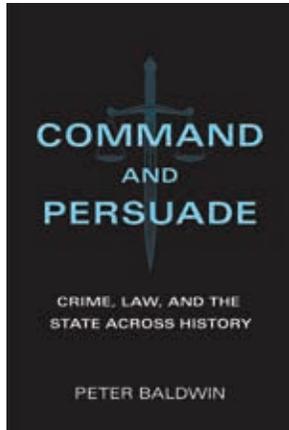
Command and Persuade

Crime, Law, and the State across History

Peter Baldwin

Why, when we have been largely socialized into good behavior, are there more laws that govern our behavior than ever before?

Levels of violent crime have been in a steady decline for centuries—for millennia, even. Over the past five hundred years, homicide rates have decreased a hundred-fold. We live



in a time that is more orderly and peaceful than ever before in human history. Why, then, does fear of crime dominate modern politics? Why, when we have been largely socialized into good behavior, are there more laws that govern our behavior than ever before?

In *Command and Persuade*, Peter Baldwin examines the evolution of the state's role in crime and punishment over three thousand years.

"Historians, criminologists, and those with a strong academic interest in policing and criminal justice will learn a great deal from this book."

—*Library Journal*

"Concentrating on the modern state's role in combating crime in the US and Europe, Baldwin masterfully blends history, criminal justice, science, and ideology at a very high level... highly recommended."

—*Choice*

Peter Baldwin is Professor of History at UCLA and Global Distinguished Professor at NYU. He serves on the boards of the New York Public Library, the American Council of Learned Societies, the Wikimedia Endowment, the Central European University, the Danish Institute of Advanced Studies, and as chair of the Board of the Center for Jewish History.

Voted one of the best law books of 2021 by the UK *Times*

political science

May | 6 x 9, 480 pp.

US \$24.95T/\$33.95 CAN paper

978-0-262-54602-7

cloth

978-0-262-04562-9

Altered States of Consciousness

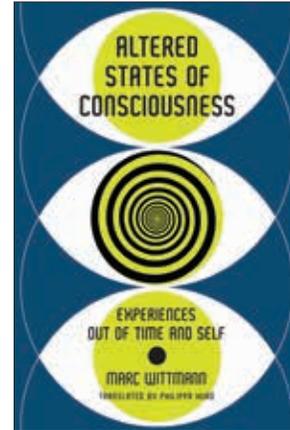
Experiences Out of Time and Self

Marc Wittmann

translated by Philippa Hurd

What altered states of consciousness—the dissolution of feelings of time and self—can tell us about the mystery of consciousness.

During extraordinary moments of consciousness—shock, meditative states and sudden mystical revelations,



out-of-body experiences, or drug intoxication—our senses of time and self are altered; we may even feel time and self dissolving. These experiences have long been ignored by mainstream science, or considered crazy fantasies. Recent research, however, has located the neural underpinnings of these altered states of mind. In this book, neuropsychologist Marc Wittmann shows how experiences that disturb or

widen our everyday understanding of the self can help solve the mystery of consciousness.

"To make a book either about altered states of consciousness or about time accessible to nonexperts is, by itself, a great challenge. In *Altered States of Consciousness: Experiences Out of Time and Self*, author Marc Wittmann takes one step further and combines these two topics to discuss how they are related..."

—*Wired*

"Altogether a significant achievement in what is a scientifically much understudied aspect of human cognition."

—**David Nutt, FMedSci and Professor of Neuropsychopharmacology, Imperial College London**

Marc Wittmann is Research Fellow at the Institute for Frontier Areas of Psychology and Mental Health in Freiburg, Germany, and the author of *Felt Time: The Psychology of How We Perceive Time* (MIT Press).

psychology

April | 5 1/4 x 8, 190 pp. | 6 illus.

US \$21.95T/\$28.95 CAN paper

978-0-262-54608-9

cloth

978-0-262-03831-7

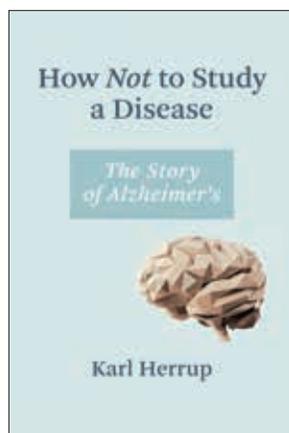
How Not to Study a Disease

The Story of Alzheimer's

Karl Herrup

An authority on Alzheimer's disease offers a history of past failures and a roadmap that points us in a new direction in our journey to a cure.

For decades, some of our best and brightest medical scientists have dedicated themselves to finding a cure for Alzheimer's



disease. What happened? Where is the cure? The biggest breakthroughs occurred twenty-five years ago, with little progress since. In *How Not to Study a Disease*, neurobiologist Karl Herrup explains why the Alzheimer's discoveries of the 1990s didn't bear fruit and maps a direction for future research. Herrup describes the research, explains what's taking so long, and offers an approach for resetting future research.

Herrup offers a unique insider's perspective, describing the red flags that science ignored in the rush to find a cure. He is unsparing in calling out the stubbornness, greed, and bad advice that has hamstrung the field, but his final message is a largely optimistic one. Herrup presents a new and sweeping vision of the field that includes a redefinition of the disease and a fresh conceptualization of aging and dementia that asks us to imagine the brain as a series of interconnected "neighborhoods." He calls for changes in virtually every aspect of the Alzheimer's disease research effort, from the drug development process, to the mechanisms of support for basic research, to the often-overlooked role of the scientific media, and more. With *How Not to Study a Disease*, Herrup provides a roadmap that points us in a new direction in our journey to a cure for Alzheimer's.

"...[an] important, accessible study..." —*Nature*

Karl Herrup is Professor of Neurobiology and Investigator in the Alzheimer's Disease Research Center at the University of Pittsburgh School of Medicine. He is also Adjunct Professor of Life Science at the Hong Kong University of Science and Technology, where he was formerly Head of Life Sciences.

health | medicine

March | 6 x 9, 272 pp. | 28 illus.

US \$21.95T/\$25.95 CAN paper

978-0-262-54601-0

cloth

978-0-262-04590-2

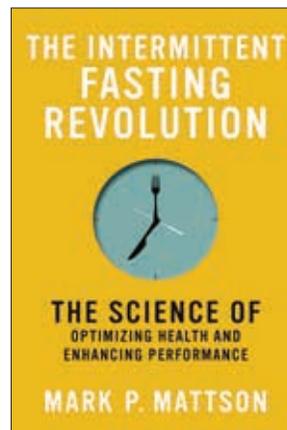
The Intermittent Fasting Revolution

The Science of Optimizing Health and Enhancing Performance

Mark P. Mattson

How intermittent fasting can enhance resilience, improve mental and physical performance, and protect against aging and disease.

Most of us eat three meals a day with a smattering of snacks because we think that's the normal, healthy way to eat. This



book shows why that's not the case. The human body and brain evolved to function well in environments where food could be obtained only intermittently. When we look at the eating patterns of our distant ancestors, we can see that an intermittent fasting eating pattern is normal—and eating three meals a day is not. In *The Intermittent Fasting Revolution*, prominent neuroscientist Mark Mattson shows that intermittent fasting is not only normal but

also good for us; it can enhance our ability to cope with stress by making cells more resilient. It also improves mental and physical performance and protects against aging and disease.

"An excellent book, full of very valuable information to improve health and longevity from one of the pioneers and leaders of the 'intermittent fasting revolution.'"

—**Valter D. Longo, Director of the University of Southern California Longevity Institute; author of the international bestseller *The Longevity Diet***

"This timely book, which includes both historical antecedents as well as the very latest research, is an authoritative and yet accessible introduction to intermittent fasting. Mattson has done more than any other scientist to illuminate this critically important topic, and we are fortunate to have this succinct synopsis of decades of research."

—**Ken Ford, Founder and Director, Florida Institute for Human and Machine Cognition**

Mark P. Mattson, currently Adjunct Professor of Neuroscience at Johns Hopkins University, was previously Chief of the Laboratory of Neurosciences at the National Institute on Aging in Baltimore.

health

April | 5 1/4 x 8, 248 pp. | 20 illus.

US \$18.95T/\$24.95 CAN paper

978-0-262-54598-3

cloth

978-0-262-04640-4



A Black Gaze

Artists Changing How We See

Tina M. Campt

An examination of the work of contemporary Black artists who are dismantling the white gaze and demanding that we see—and see Blackness in particular— anew.

In *A Black Gaze*, Tina Campt examines Black contemporary artists who are shifting the very nature of our interactions with the visual through their creation and curation of a distinctively Black gaze. Their work—from Deana Lawson’s disarmingly intimate portraits to Arthur Jafa’s videos of the everyday beauty and grit of the Black experience, from Kahlil Joseph’s films and Dawoud Bey’s photographs to the embodied and multimedia artistic practice of Okwui Okpokwasili, Simone Leigh, and Luke Willis Thompson—requires viewers to do more than simply look; it solicits visceral responses to the visualization of Black precarity.

Campt shows that this new way of seeing shifts viewers from the passive optics of looking at to the active struggle of looking with, through, and alongside the suffering—and joy—of Black life in the present. The artists whose work Campt explores challenge the fundamental disparity that defines the dominant viewing practice: the notion that Blackness is the elsewhere (or nowhere) of whiteness. These artists create images that flow, that resuscitate and revalue the historical and contemporary archive of Black life in radical ways. Writing with rigor and passion, Campt describes the creativity, ingenuity, cunning, and courage that is the modus operandi of a Black gaze.

Tina M. Campt, Black feminist theorist of visual culture and contemporary art, is Roger S. Berlind ’52 Professor of Humanities in the Department of Art and Archeology and the Lewis Center for the Arts at Princeton University. Her books include *Listening to Images*, *Image Matters: Archive, Photography, and the African Diaspora in Europe*, *Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich*, and *Imagining Everyday Life: Engagements with Vernacular Photography* (with Marianne Hirsch, Gil Hochberg, and Brian Wallis).

art

March
6 x 8, 232 pp.
78 color illus., 33 b&w illus.

US \$24.95T/\$33.95 CAN paper
978-0-262-54605-8

cloth
978-0-262-04587-2

“*A Black Gaze* is a methodological offering, a theory of what Blackness brings to making and viewing art, and to perception in general. Campt meditates thoughtfully on eight contemporary artists and, along the way, models a positively disorienting approach to visuality, compelling us to think about the interplay between Black art and the ways we exist in the world. Rather than tethering racial identity to an essentialized mode of looking, Campt describes the Black gaze as a heuristic approach to visuality.”

—*Art in America*

“Contemporary artists from all disciplines (Khalil Joseph, Deana Lawson, Dawoud Bey) reveal the shifting role of the viewer, from onlooker to participant—engaged, even implicated in the pain and wonder of Black life.”

—*New York Times Book Review*

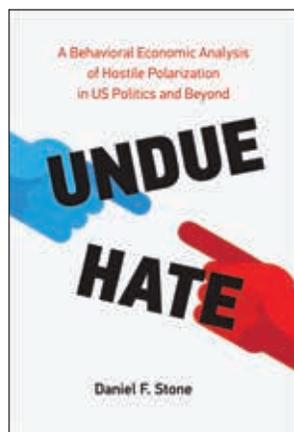
Undue Hate

A Behavioral Economic Analysis of Hostile Polarization in US Politics and Beyond

Daniel F. Stone

How to understand the mistakes we make about those on the other side of the political spectrum—and how they drive the affective polarization that is tearing us apart.

It's well known that the political divide in the United States—particularly between Democrats and Republicans—has grown



to alarming levels in recent decades. *Affective polarization*—emotional polarization, or the hostility between the parties—has reached an unprecedented fever pitch. In *Undue Hate*, Daniel F. Stone tackles the biases undergirding affective polarization head-on. Stone explains why we often develop objectively false, and overly negative, beliefs about the other side—causing us to dislike them more than we should.

Approaching affective polarization through the lens of behavioral economics, *Undue Hate* is unique in its use of simple mathematical concepts and models to illustrate how we misjudge those we disagree with, for both political and nonpolitical issues. Stone argues that while our biases may vary, just about all of us unwisely exacerbate conflict at times—managing to make *ourselves* worse off in the long run. Finally, the book offers both short- and long-term solutions for tempering our bias and limiting its negative consequences—and, just maybe, finding a way back to understanding one another before it is too late.

Daniel F. Stone is Associate Professor of Economics at Bowdoin College.

political science

May | 6 x 9, 232 pp. | 18 illus.

US \$30.00X/\$41.00 CAN paper

978-0-262-04750-0

Worn Out

How Retailers Surveil and Exploit Workers in the Digital Age and How Workers Are Fighting Back

Madison Van Oort

An immersive, first-hand account of retail worker surveillance and resistance in the digital age.

Technology has sped up the world of retail clothing, rushing affordable, trendy garments to consumers and enriching



multinational retail giants like Zara and H&M. But beneath the success of fast fashion, there is a grimmer story to be told—that of the people who do the actual producing and selling. Working undercover in two of the world's largest fast fashion stores in New York City, Madison Van Oort observed firsthand how data and surveillance shape the lives of low-status workers in an industry in flux—and how these workers are fighting back.

Worn Out provides an on-the-ground look at how technology helps create this just-in-time workforce, how feminized and racialized workers experience and respond to new forms of digital control, and how collective struggles for racial, gender, and economic justice in and around retail spaces inform these workers' resistance.

Worn Out draws on interviews with dozens of front-line workers and labor activists, and on evidence gathered at corporate conferences, to expose the exploitative reality of retail labor in the digital age. Van Oort shows how digital tools lubricate the shift toward just-in-time retail by collecting real-time data on not only customer behavior but also worker performance and how these tools—including automated scheduling platforms, biometric timeclocks, and cashier metrics—increase these workers' already heightened insecurity. One of the first ethnographies of this “thriving” industry, Van Oort's book pulls open the curtain between production and consumption and reveals the real cost of fast fashion.

Madison Van Oort is an independent scholar in Minneapolis, Minnesota.

sociology

March | 5 1/4 x 8, 256 pp. | 8 illus.

US \$30.00X/\$41.00 CAN paper

978-0-262-54493-1

Labor and Technology series

Repairing Play

A Black Phenomenology

Aaron Trammell

A provocative study that reconsiders our notion of play—and how its deceptively wholesome image has harmed and erased people of color.

Contemporary theorists present play as something wholly constructive and positive. But this broken definition is drawn from a white European philosophical tradition that ignores the fact that play can, and often does, hurt. In fact, this narrow understanding of play has been complicit in the systemic erasure of Black, Indigenous, and People of Color (BIPOC) from the domain of leisure. In this book, Aaron Trammell proposes a corrective: a radical reconsideration of play that expands its definition to include BIPOC suffering, subjugation, and taboo topics such as torture. As he challenges and decolonizes white European thought, Trammell maps possible ways to reconcile existing theories with the fact that play is often hurtful and toxic.

Trammell upends current notions by exploring play's function as a tool in the subjugation of BIPOC. As he shows, the phenomenology of play is a power relationship. Even in innocent play, human beings subtly discipline each other to remain within unspoken rules. Going further, Trammell departs from mainstream theory to insist that torture can be play. Approaching it as such reveals play's role in subjugating people in general and renders visible the long-ignored experiences of BIPOC. Such an inclusive definition of play becomes a form of intellectual reparation that corrects the notion that play must give pleasure—while also recasting play in a form that focuses on the deep, painful, and sometimes traumatic depths of living.

Aaron Trammell is Assistant Professor of Informatics at the University of California, Irvine. He is the Editor-in-Chief of the journal *Analog Game Studies* and Multimedia Editor of the journal *Sounding Out!*

game studies

February | 5 1/4 x 8, 144 pp. | 1 b&w illus.

US \$20.00X/\$27.00 CAN paper

978-0-262-54527-3

Playful Thinking series

Perspecta 55

Futures Index

edited by Ethan Zisson, Matthew Wagstaffe, Lani Barry, Jeffrey Liu, and Nicholas Miller

A collection that explores how architecture ought to negotiate the future, when the future is anything but certain.

Architecture is fundamentally a practice of predicting the future. In designing spaces that will endure for decades, architects must reconcile their visions of future living with predicted economic, political, and environmental futures. Thus, whereas utopian architects of the past each sought to impose a singular future through visionary architectural form, architects of today must reconcile between the multiple futures projected by hired specialists, live modeling software, climate change prognoses, and financial markets. *Perspecta 55* aims to undertake this much-needed analysis of contrasting techniques of prediction, investigating architecture's relationship to these conflicting visions of the future.

Perspecta gathers together contributions from the fields of finance, climate, security, and computation to unearth the particular disciplinary histories and social values that underlie future projection. They identify eight futurological modes with direct impact on architectural practice: the hypothetical speculation of scenario planning, the training drills of disaster preparation, the logic of resisting a certain future evident within resiliency, the imaginings of science fiction, the risks and profits of the financial futures market, techniques of building information modeling and simulation, the algorithmic prediction involved in data mining, and the future-reversing logic of repair.

In investigating and testing practices of future prediction, *Perspecta 55* hopes to empower architecture to address its uncertain, contested futures so that it may successfully reconcile and articulate its own future.

Designers:

Kyla Arsadjaja and Julia Schäfer are graduates of the Yale School of Art.

Contributors:

Ross Exo Adams, Zeynep Çelik Alexander, Adam Bobbette, Stephen Collier, Savannah Cox, William Deringer, Daniela Fabricius, Gökçe Günel, Orit Halpern, Jack Hanly, Justin Joque, Davy Knittle, Andrew Lakoff, Amelyn Ng, Peter Polack, Matthew Soules, Lindsay Thomas, and Gary Zhexi Zhang.

architecture

February | 9 x 12, 272 pp. | 100 b&w illus.

US \$35.00X/\$47.00 CAN paper

978-0-262-54546-4

Perspecta

Detroit–Moscow–Detroit

An Architecture for Industrialization, 1917–1945

edited by Jean-Louis Cohen, Christina Crawford, and Claire Zimmerman

Ideologically opposed, technologically cooperative—an original account of US and USSR industrialization between the world wars.

Between 1927 and 1945, a tide of hyperindustrialization washed over the United States and the Soviet Union. While the two countries remained ideologically opposed, the factories that amassed in Stalingrad, Moscow, Detroit, Buffalo, and Cleveland were strikingly similar, as were the new forms of modern work and urban and infrastructural development that supported this industrialization. Drawing on previously unknown archival materials and photographs, the essays in *Detroit–Moscow–Detroit* document a stunning two-way transfer of technical knowledge between the United States and the USSR that greatly influenced the built environment in both countries, upgrading each to major industrial power by the start of the Second World War.

The innovative research presented here explores spatial development, manufacturing, mass production, and organizational planning across geopolitical lines to demonstrate that capitalist and communist built environments in the twentieth century were not diametrically opposed and were, on certain sites, coproduced in a period of intense technical exchange between the two world wars. A fresh account of the effects of industrialization and globalization on US and Soviet cultures, architecture, and urban history, *Detroit–Moscow–Detroit* will find wide readership among architects, urban designers, and scholars of architectural, urban, and twentieth-century history.

Contributors:

Richard Anderson, Robert Bird, Oksana Chabanyuk, Jean-Louis Cohen, Christina E. Crawford, Robert Fishman, Christina Kiaer, Evgeniia Konysheva, Mark G. Meerovich, Sonia Melnikova-Raich, Lewis H. Siegelbaum, Maria C. Taylor, Claire Zimmerman, Katherine Zubovich.

Jean-Louis Cohen is Sheldon H. Solow Professor in the History of Architecture at New York University Institute of Fine Arts and author of more than 30 books on architectural history. **Christina E. Crawford** is Associate Professor of Modern and Contemporary Architecture at Emory University and faculty of Emory's Russian, East European, and Eurasian Studies Program. She is author of *Spatial Revolution: Architecture and Planning in the Early Soviet Union*. **Claire Zimmerman** is Associate Professor of Architectural History and Theory at the University of Michigan and is author of *Photographic Architecture in the Twentieth Century*.

architecture

June | 7 1/2 x 10, 336 pp. | 91 color illus., 213 b&w illus.

US \$50.00X/\$66.00 CAN cloth

978-0-262-04798-2

Narrating the Globe

The Emergence of World Histories of Architecture

edited by Petra Brouwer, Martin Bressani, and Christopher Drew Armstrong

How notions of progress, beauty, and cultural superiority structured the genre of nineteenth-century world histories of architecture—and shaped the discipline as we know it today.

The nineteenth century saw the emergence of a new genre of architectural writing: the grand history of world architecture. This genre often expressed a deeply Eurocentric worldview, largely dismissing non-Western architecture through narratives of historical progress and stylistic beauty. Yet even as nineteenth-century historians worked to construct an exclusive architectural canon, they were engaged in constant debate over its categories and constraints. *Narrating the Globe* traces the emergence of this historical canon, exposing the questions and problems that prompted the canon's very formation.

Bringing together architectural historians from around the world, this collection of essays—the first comprehensive examination of the nineteenth-century architectural history survey as a literary genre—includes overviews of the origins and legacy of the global architecture survey genre, as well as close examinations of key works, including books by lesser-known but intriguing authors such as Louisa C. Tuthill, Christian L. Stieglitz, and Daniel Ramée, and the more famous surveys by James Fergusson, Franz Kugler, Banister Fletcher, and Auguste Choisy. *Narrating the Globe* is an illuminating read for anyone interested in architectural history's long, complex, and often tendentious trajectory.

Petra Brouwer is an architectural historian at the University of Amsterdam who specializes in the history of modern architecture and town planning. Author of an award-winning study of postwar design of Dutch new towns, she has also served as editor-in-chief for the journal *Architectural Histories*. **Martin Bressani** is William C. Macdonald Professor at McGill University's Peter G-H Fu School of Architecture in Montréal. Coeditor of the Nineteenth-Century Architecture volume of *The Companions to the History of Architecture*, he is also the author of *Architecture and the Historical Imagination: Eugène-Emmanuel Viollet-le-Duc*. **Christopher Drew Armstrong** is Associate Professor at the University of Pittsburgh, where he directs the Architectural Studies program. His many publications include the book *Julien-David Leroy and the Making of Architectural History*.

architecture

Fall 2023 | 8 1/2 x 11 1/4, 512 pp. | 120 color illus.

US \$60.00X/\$79.00 CAN cloth

978-0-262-04797-5

Style and Solitude

The History of an Architectural Problem

Mari Hvattum

How modern notions of architectural style were born—and the debates they sparked in nineteenth-century Germany.

The term style has fallen spectacularly out of fashion in contemporary architectural circles. Once a conceptual key to understanding architecture's inner workings, today style seems to be associated with superficiality, formalism, and obsolete periodization. But how did style in architecture actually work? How was it used and what did it mean? In *Style and Solitude*, Mari Hvattum seeks to understand the apparent death of style, returning to its birthplace in the late eighteenth century when it was adopted into architectural parlance—and charting how it grew to influence architectural discourse and practice.

As Hvattum explains, German thinkers of the eighteenth and nineteenth century offered competing theories of what style was and how it should be used in architecture. Discussions of architectural style were so intertwined with notions of *Zeitgeist* that King Maximilian II of Bavaria launched a competition to create a new architectural style that truly suited his era. Starting with Johann Joachim Winckelmann's invention of the period style and ending a century later with Gottfried Semper's generative theory of style, Hvattum explores critical debates that are still ongoing today.

Mari Hvattum is Professor of Architectural History at The Oslo School of Architecture and Design. Her many books include *Gottfried Semper and the Problem of Historicism* and the edited collections *Modelling Time* and *The Printed and the Built*.

architecture

June | 6 1/2 x 9 1/2, 320 pp. | 65 color illus., 10 b&w illus.

US \$40.00X/\$54.00 CAN cloth
978-0-262-54500-6

God's Own Language

Architectural Drawing in the Twelfth Century

Karl Kinsella

How modern architectural language was invented to communicate with the divine—challenging a common narrative of European architectural history.

The architectural drawing might seem to be a quintessentially modern form, and indeed many histories of the genre begin in the early modern period with Italian Renaissance architects such as Alberti. Yet the Middle Ages also had a remarkably sophisticated way of drawing and writing about architecture. *God's Own Language* takes us to twelfth-century Paris, where a Scottish monk named Richard of Saint Victor, along with his mentor Hugh, developed an innovative visual and textual architectural language. In the process, he devised techniques and terms that we still use today, from sectional elevations to the word "plan."

Surprisingly, however, Richard's detailed drawings appeared not in an architectural treatise but in a widely circulated set of biblical commentaries. Seeing architecture as a way of communicating with the divine, Richard drew plans and elevations for such biblical constructions as Noah's ark and the temple envisioned by the prophet Ezekiel. Interpreting Richard and Hugh's drawings and writings within the context of the thriving theological and intellectual cultures of medieval Paris, Karl Kinsella argues that the popularity of these works suggests that, centuries before the Renaissance, there was a large circle of readers with a highly developed understanding of geometry and the visual language of architecture.

Karl Kinsella is a lecturer in art history at the University of Aberdeen. He received the Hawksmoor Essay Medal in 2013 for his work on architectural drawing.

architecture

June | 6 1/4 x 9 1/2, 240 pp. | 44 b&w illus., 16 color plates

US \$40.00X/\$54.00 CAN cloth
978-0-262-04774-6

All the King's Horses

Vitruvius in an Age of Princes

Indra Kagis McEwen

How the Italian Renaissance reinvented the power of princes by rediscovering Vitruvius and his architecture—and justified their right to rule.

In *Vitruvius: Writing the Body of Architecture*, Indra Kagis McEwen argued that Vitruvius's first-century BC treatise *De architectura* was informed by imperial ideology, giving architecture a role in the imperial Roman project of world rule. In her sequel, *All the King's Horses*, McEwen focuses on the early Renaissance reception of Vitruvius's thought beginning with Petrarch—a political reception preoccupied with legitimating existing power structures. During this “age of princes” various *signori* took over Italian towns and cities, displacing independent communes and their avowed ideal of the common good. In turn, architects, taking up Vitruvius's mantle, designed for these princes with the intent of making their power manifest—and celebrating “the rule of one.”

Through meticulous descriptions of the work of architects and artists from Leon Battista Alberti to Leonardo, McEwen explains how architecture became an instrument of control in the early Italian Renaissance. She shows how architectural magnificence supported claims to power, a phenomenon best displayed in one of the era's most prominent monumental themes: the equestrian statue of a prince, in which the horse became an emanation of the will of the rider, its strength the expression of his strength.

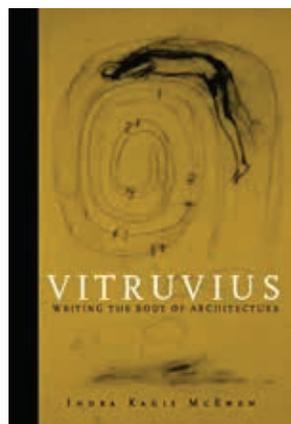
Indra Kagis McEwen is an architect, historian, and affiliate professor in the Art History Department at Concordia University in Montreal. Her publications include two books, *Socrates' Ancestor: An Essay on Architectural Beginnings* (1993) and *Vitruvius: Writing the Body of Architecture* (2003), both published by the MIT Press.

architecture

April | 6 x 9, 320 pp. | 60 color illus., 7 b&w illus.

US \$40.00X/\$54.00 CAN cloth

978-0-262-04761-6



978-0-262-63306-2

Italian Operaismo

Genealogy, History, Method

Gigi Roggero

translated by Clara Pope

An accessible, introductory presentation of operaismo, one of the most important revolutionary theories and praxes of the twentieth century.

“*Operaismo* is a Machiavellian return to first principles: it is a return to Marx against Marxism, against its tradition of determinism, historicism, and objectivism. *Operaismo* isn't a heresy within the Marxist family, it is a rupture with that family.” —**excerpt from *Italian Operaismo***

This accessible, introductory presentation of operaismo (or “workerism” in English) arms readers with a deeper understanding of the concepts, context, and history of one of the most important revolutionary theories and praxes of the twentieth century. While the ideas of some of its proponents—above all, Antonio Negri—have circulated widely in the English-speaking world over the past twenty years, rather less is known about the context from which (and against which) these perspectives originally emerged. Gigi Roggero here introduces that broader workerist project, and examines how its various analyses of modern social structures, and the possibility for changing them, related to a potent social movement in Italy during the 1960s and 1970s.

Italian Operaismo provides a clear overview of the central moments in that tendency's development—from the Italian labor movement's crisis of direction in the 1950s, the encounter with the “new forces” within the working class at FIAT and elsewhere in the early 1960s, and the political journals *Quaderni rossi* and *Classe operaia*, to the experience of Potere Operaio and other organizations a decade later. For readers more familiar with this story, the book provides a rereading of operaismo that is both salutary and provocative, one that stresses above all the role within it of subjectivity and political engagement, demonstrating the continued relevance of its subversive method as a tool for reworking the categories of radical and revolutionary thought.

This book will serve as a compact essential work on how to go about eliminating the gap between theory and practice.

Gigi Roggero is a militant researcher, part of the editorial board of *Machina* and *Commonware*, and Director of DeriveApprodi's Input series. Among his various books and essays, he is author of *The Production of Living Knowledge*, *Futuro anteriore*, *Gli operaisti*, *Elogio della militanza*, and *Il treno contro la Storia*.

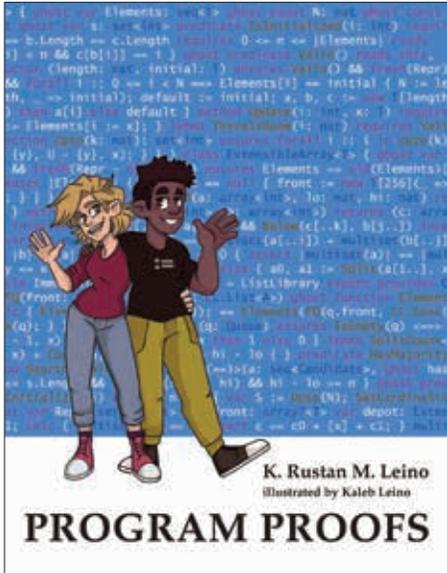
political science

March | 5 1/4 x 8, 232 pp.

US \$35.00X/\$47.00 CAN paper

978-0-262-04792-0

Insubordinations: Italian Radical Thought series



Program Proofs

K. Rustan M. Leino

This comprehensive and highly readable textbook teaches students how to formally reason about computer programs using an incremental approach and the verification-aware programming language Dafny.

Program Proofs shows students what it means to write specifications for programs, what it means for programs to satisfy those specifications, and how to write proofs that connect specifications and programs. Writing with clarity and humor, K. Rustan M. Leino first provides an overview of the basic theory behind reasoning about programs. He then gradually builds up to complex concepts and applications, until students are facing real programs using objects, data structures, and non-trivial recursion. To emphasize the practical nature of program proofs, all material and examples use the verification-aware programming language Dafny, but no previous knowledge of Dafny is assumed.

K. Rustan M. Leino is a Senior Principal Applied Scientist in the Automated Reasoning Group at Amazon Web Services, an ACM Fellow, and a recipient of the CAV Award.

computer science
March
7 x 9, 496 pp.
18 line drawings, 4 illus.

US \$70.00X/\$92.00 CAN paper
978-0-262-54623-2

- **Written in a highly readable and student-friendly style**
- **Builds up to complex concepts incrementally**
- **Comprehensively covers how to write proofs and how to specify and verify both functional programs and imperative programs**
- **Uses real program text from a real programming language, not pseudo code**
- **Features engaging illustrations and hands-on learning exercises**

Physically Based Rendering

From Theory to Implementation

FOURTH EDITION

**Matthew Pharr, Wenzel Jakob,
and Greg Humphreys**

A comprehensive update of the leading-edge computer graphics textbook that sets the standard for physically based rendering in the industry and the field, with new material on GPU ray tracing.

- **Detailed and rigorous but accessible approach that guides readers all the way from theory to practical software implementation**
- **New chapter on GPU ray tracing essential for game developers**
- **The premier reference for professionals learning about and working in the field**
- **Won its authors a 2014 Academy Award for Scientific and Technical Achievement**
- **Includes a companion site complete with source code**

Photorealistic computer graphics are ubiquitous in today's world, widely used in movies and video games as well as product design and architecture. Physically based approaches to rendering, where an accurate modeling of the physics of light scattering is at the heart of image synthesis, offer both visual realism and predictability. Now in a comprehensively updated new edition, this best-selling computer graphics textbook sets the standard for physically based rendering in the industry and the field.

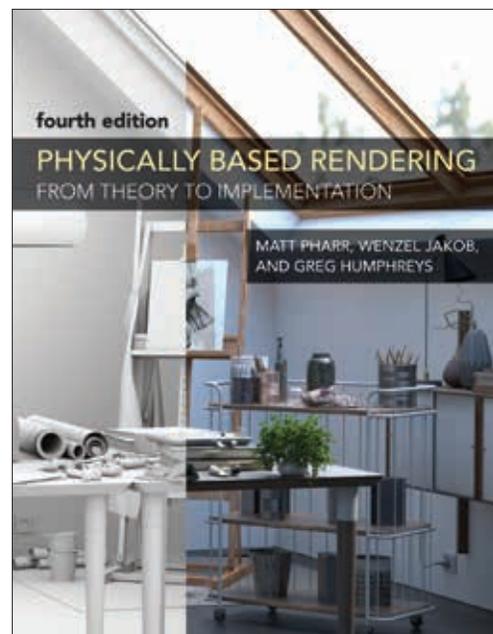
Physically Based Rendering describes both the mathematical theory behind a modern photorealistic rendering system and its practical implementation. A method known as literate programming combines human-readable documentation and source code into a single reference that is specifically designed to aid comprehension. The book's leading-edge algorithms, software, and ideas—including new material on GPU ray tracing—equip the reader to design and employ a full-featured rendering system capable of creating stunning imagery. This essential text represents the future of real-time graphics.

Matthew Pharr is a Distinguished Research Scientist at NVIDIA. He previously worked at Google, cofounded Neoptica, and cofounded Exluna. **Wenzel Jakob** is Assistant Professor of Computer Science at the École polytechnique fédérale de Lausanne (EPFL), where he leads the Realistic Graphics Lab. **Greg Humphreys** is a software engineer at a stealth startup. He previously worked on the Chrome graphics team at Google and as a professor of computer science at the University of Virginia.

computer science

March
8 x 10, 1284 pp.
450 color illus.

US \$120.00X/\$157.00 CAN cloth
978-0-262-04802-6



Bayesian Models of Perception and Action

An Introduction

Wei Ji Ma, Konrad Paul Kording, and Daniel Goldreich

An accessible introduction to constructing and interpreting Bayesian models of perceptual decision-making and action.

Many forms of perception and action can be mathematically modeled as probabilistic—or Bayesian—inference, a method used to draw conclusions from uncertain evidence. According to these models, the human mind behaves like a capable data scientist or crime scene investigator when dealing with noisy and ambiguous data. This textbook provides an approachable introduction to constructing and reasoning with probabilistic models of perceptual decision-making and action. Featuring extensive examples and illustrations, *Bayesian Models of Perception and Action* is the first textbook to teach this widely used computational framework to beginners.

- **Introduces Bayesian models of perception and action, which are central to cognitive science and neuroscience**
- **Beginner-friendly pedagogy includes intuitive examples, daily life illustrations, and gradual progression of complex concepts**
- **Broad appeal for students across psychology, neuroscience, cognitive science, linguistics, and mathematics**
- **Written by leaders in the field of computational approaches to mind and brain**

Wei Ji Ma is Professor of Neural Science and Psychology at New York University, founder of the Growing up in Science series, and a founding member of the Scientist Action and Advocacy Network. **Konrad Paul Kording** is Professor of Bioengineering and Neuroscience at the University of Pennsylvania, cofounder of Neuromatch, and codirector of the CIFAR Program in Learning in Machines & Brains. **Daniel Goldreich** is Associate Professor of Psychology, Neuroscience & Behaviour at McMaster University and director of the undergraduate Honours Neuroscience Program.

cognitive science

June | 7 x 10, 360 pp. | 128 color illus.

US \$65.00X/\$86.00 CAN cloth

978-0-262-04759-3

Essentials of Compilation

An Incremental Approach in Racket

Jeremy G. Siek

A hands-on approach to understanding and building compilers.

Compilers are notoriously some of the most difficult programs to teach and understand. Most books about compilers dedicate one chapter to each progressive stage, a structure that hides how language features motivate design choices. By contrast, this innovative textbook provides an incremental approach that allows students to write every single line of code themselves. *Essentials of Compilation* guides the reader in constructing their own compiler for a small but powerful programming language, adding complex language features as the book progresses. Jeremy Siek explains the essential concepts, algorithms, and data structures that underlie modern compilers and lays the groundwork for future study of advanced topics. Already in wide use by students and professionals alike, this rigorous but accessible book invites readers to learn by doing.

- **Deconstructs the challenge of compiler construction into bite-sized pieces**
- **Enhances learning by connecting language features to compiler design choices**
- **Develops understanding of how programs are mapped onto computer hardware**
- **Learn-by-doing approach suitable for students and professionals**
- **Proven in the classroom**
- **Extensive ancillary resources include source code and solutions**

Jeremy G. Siek is Professor of Computer Science at Indiana University and author of *The Boost Graph Library*. He invented gradual typing, a type system that integrates both dynamic and static typing in the same programming language.

computer science

February | 7 x 10, 240 pp. | 144 illus.

US \$50.00X/\$66.00 CAN cloth

978-0-262-04776-0

The Little Learner

A Straight Line to Deep Learning

Daniel P. Friedman and Anurag Mendhekar

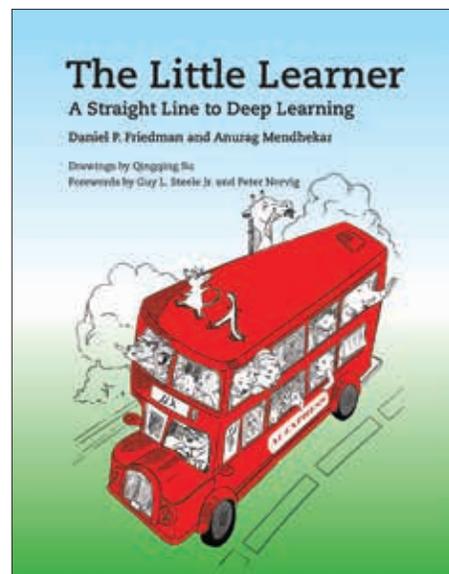
illustrated by Qingqing Su

Forewords by Guy L. Steele, Jr. and Peter Norvig

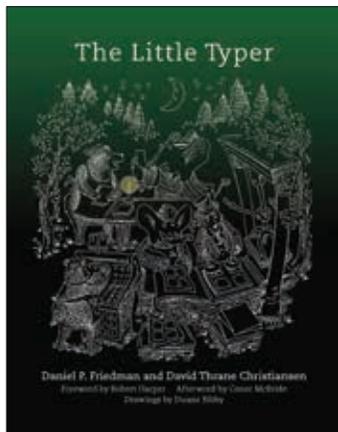
- Conversational style, illustrations, and question-and-answer format make deep learning accessible and fun
- Incremental approach constructs advanced concepts from first principles
- Presents key ideas of machine learning using a small, manageable subset of the Scheme language
- Suitable for anyone with knowledge of high school math and some

A highly accessible, step-by-step introduction to deep learning, written in an engaging question-and-answer style.

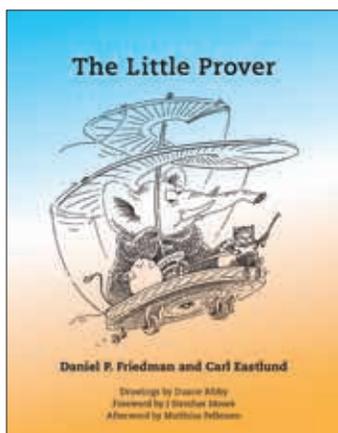
The Little Learner introduces deep learning from the bottom up, inviting students to learn by doing. With the characteristic humor and Socratic approach of classroom favorites *The Little Schemer* and *The Little Typer*, this kindred text explains the workings of deep neural networks by constructing them incrementally from first principles using little programs that build on one another. Starting from scratch, the reader is led through a complete implementation of a substantial application: a recognizer for noisy Morse code signals. Example-driven and highly accessible, *The Little Learner* covers all of the concepts necessary to develop an intuitive understanding of the workings of deep neural networks, including tensors, extended operators, gradient descent algorithms, artificial neurons, dense networks, convolutional networks, residual networks, and automatic differentiation.



Also available



978-0-262-53643-1



978-0-262-52795-8

Daniel P. Friedman is Professor of Computer Science in the School of Informatics, Computing, and Engineering at Indiana University and is the author of many books published by the MIT Press, including *The Little Schemer* and *The Seasoned Schemer* (with Matthias Felleisen); *The Little Prover* (with Carl Eastlund); and *The Reasoned Schemer* (with William E. Byrd, Oleg Kiselyov, and Jason Hemann).

Anurag Mendhekar is Cofounder and President of Paper Culture, where he focuses on developing artificial intelligence for creativity, and an entrepreneur. He started his career at Xerox's Palo Alto Research Center (PARC), where he was one of the inventors of aspect-oriented programming.

computer science

February
7 x 9, 440 pp.
27 illus.

US \$55.00X/\$73.00 CAN paper
978-0-262-54637-9

Biological Intelligence for Biomimetic Robots

An Introduction to Synthetic Neuroethology

Joseph Ayers

From a pioneer in biorobotics, an introduction to how neuroethology can inform the development of robots controlled by synaptic networks instead of algorithms.

The trait most fundamental to the evolution of animals is the capability to adapt to novel circumstances in unpredictable environments. Recent advances in biomimetics have made it feasible to construct robots modeled on such unsupervised autonomous behavior, and animal models provide a library of existence proofs. Filling an important gap in the field, this introductory textbook illuminates how neurobiological principles can inform the development of robots that are controlled by synaptic networks, as opposed to algorithms. Joseph Ayers provides a comprehensive overview of the sensory and motor systems of a variety of model biological systems and shows how their behaviors may be implemented in artificial systems, such as biomimetic robots.

- **Introduces the concept of biological intelligence as applied to robots, building a strategy for autonomy based on the neuroethology of simple animal models**
- **Provides a mechanistic physiological framework for the control of innate behavior**
- **Illustrates how biomimetic vehicles can be operated in the field persistently and adaptively**
- **Developed by a pioneer in biorobotics with decades of teaching experience**
- **Proven in the classroom**
- **Suitable for professionals and researchers as well as undergraduate and graduate students in cognitive science and computer science**

Joseph Ayers is Professor of Marine and Environmental Sciences and Biology in the Marine Science Center at Northeastern University.

technology

May | 8 x 10, 448 pp. | 190 color illus.

US \$75.00X/\$99.00 CAN cloth
978-0-262-04814-9

Computing and Technology Ethics

Engaging through Science Fiction

Emanuelle Burton, Judy Goldsmith, Nicholas Mattei, Cory Siler, and Sara-Jo Swiatek

A new approach to teaching computing and technology ethics using science fiction stories.

Should autonomous weapons be legal? Will we be cared for by robots in our old age? Does the efficiency of online banking outweigh the risk of theft? From communication to travel to medical care, computing technologies have transformed our daily lives, for better and for worse. But how do we know when a new development comes at too high a cost? Using science fiction stories as case studies of ethical ambiguity, this engaging textbook offers a comprehensive introduction to ethical theory and its application to contemporary developments in technology and computer science.

Computing and Technology Ethics first introduces the major ethical frameworks: deontology, utilitarianism, virtue ethics, communitarianism, and the modern responses of responsibility ethics, feminist ethics, and capability ethics. It then applies these frameworks to many of the modern issues arising in technology ethics including privacy, computing, and artificial intelligence. A corresponding anthology of science fiction brings these quandaries to life and challenges students to ask ethical questions of themselves and their work.

- **Uses science fiction case studies to make ethics education engaging and fun**
- **Trains students to recognize, evaluate, and respond to ethical problems as they arise**
- **Features anthology of short stories from internationally acclaimed writers including Ken Liu, Elizabeth Bear, Paolo Bacigalupi, and T. C. Boyle to animate ethical challenges in computing technology**
- **Written by an interdisciplinary author team of computer scientists and ethical theorists**
- **Includes a robust suite of instructor resources, such as pedagogy guides, story frames, and reflection questions**

Emanuelle Burton is a Lecturer in the Department of Computer Science at the University of Illinois Chicago, where she teaches courses in ethics.

Judy Goldsmith is Professor of Computer Science at the University of Kentucky. **Nicholas Mattei** is Assistant Professor of Computer Science at Tulane University. **Cory Siler** is a Graduate Research Assistant in the Narrative Intelligence Lab at the University of Kentucky. **Sara-Jo Swiatek** earned her PhD in ethics from the University of Chicago.

computer science

February | 8 x 9, 504 pp. | 3 illus.

US \$85.00X/\$112.00 CAN cloth
978-0-262-04806-4

The Developmental Organization of Robot Behavior

Roderic A. Grupen

A comprehensive introduction to the mathematical foundations of movement and actuation that apply equally to animals and machines.

This textbook offers a computational framework for the sensorimotor stage of development as applied to robotics. Much work in developmental robotics is based on ad hoc examples, without a full computational basis. This book's comprehensive and complete treatment fills the gap, drawing on the principal mechanisms of development in the first year of life to introduce what is essentially an operating system for developing robots. The goal is to apply principles of development to robot systems that not only achieve new levels of performance but also provide evidence for scientific theories of human development.

The book covers motor units, explaining how animals and robots actuate and control their bodies; discusses kinematics and dynamics of articulated sensorimotor mechanisms, including a traditional treatment of the kinematics of grasping; examines the commonly used sensor modalities of vision and touch, comparing them to their biological counterparts; and explores the role of developmental neurology in the first year of life, codifying it in a computational architecture for developmental robotics. Written exercises reinforce the content. Programming projects can be undertaken using a simple robot simulator, "Roger" (named after Paul Churchland's Roger the Crab). Appendixes provide supporting mathematics, including a primer on linear algebra and integral transforms, common methods for deriving the dynamic equation of motion for articulated systems, the basics of numerical relaxation, and an introduction to Q-learning.

Roderic A. Grupen is Professor of Computer Science and Director of the Laboratory for Perceptual Robotics at the University of Massachusetts Amherst.

computer science

March | 7 x 10, 402 pp. | 184 illus.

US \$95.00X/\$125.00 CAN cloth

978-0-262-07300-4

Intelligent Robotics and Autonomous Agents series

Networks

An Economics Approach

Sanjeev Goyal

An accessible and comprehensive overview of the economic theory and the realities of networks written by a pioneering economics researcher.

Networks are everywhere: the infrastructure that brings water into our homes, the social networks made up of our friends and families, the supply chains connecting cities, people, and goods. These interconnections contain economic trade-offs: for example, should an airline operate direct flights between cities or route all its flights through a hub? Viewing networks through an economics lens, this textbook considers the costs and benefits that govern their formation and functioning.

Networks are central to an understanding of the production, consumption, and information that lie at the heart of economic activity. Sanjeev Goyal provides advanced undergraduate and graduate students with an accessible and comprehensive introduction to the economics research on networks of the past twenty-five years. Each chapter introduces a theoretical model illustrated with the help of case studies and formal proofs. After introducing the theoretical concepts, Goyal examines economic networks, including infrastructure, security, market power, and financial networks. He then covers social networks, with chapters on coordinating activity, communication and learning, information networks, epidemics, and impersonal markets. Finally, Goyal locates social and economic networks in a broader context covering networked markets, economic development, trust, and group networks in their relation to markets and the state.

- **First textbook to provide a broad and comprehensive overview of twenty-first-century economic theory of networks**
- **Features engaging case studies and accessible exercises**
- **Written by a pioneering economics researcher**

Sanjeev Goyal is Arthur C. Pigou Professor of Economics at the University of Cambridge, a Fellow of Christ's College, Cambridge, and Professor of Economics at New York University Abu Dhabi. He is a Fellow of the British Academy, a Fellow of the Econometric Society, and the author of *Connections: An Introduction to the Economics of Networks*.

economics

April | 8 x 9, 816 pp. | 237 color illus.

US \$125.00X/\$163.00 CAN cloth

978-0-262-04803-3

Regression Modeling for Linguistic Data

Morgan Sonderegger

The first comprehensive textbook on regression modeling for linguistic data offers an incisive conceptual overview along with worked examples that teach practical skills for realistic data analysis.

In the first comprehensive textbook on regression modeling for linguistic data in a frequentist framework, Morgan Sonderegger provides graduate students and researchers with an incisive conceptual overview along with worked examples that teach practical skills for realistic data analysis. The book features extensive treatment of mixed-effects regression models, the most widely used statistical method for analyzing linguistic data.

Sonderegger begins with preliminaries to regression modeling: assumptions, inferential statistics, hypothesis testing, power, and other errors. He then covers regression models for non-clustered data: linear regression, model selection and validation, logistic regression, and applied topics such as contrast coding and nonlinear effects. The last three chapters discuss regression models for clustered data: linear and logistic mixed-effects models as well as model predictions, convergence, and model selection. The book's focused scope and practical emphasis will equip readers to implement these methods and understand how they are used in current work.

- **The only advanced discussion of modeling for linguists**
- **Uses R throughout, in practical examples using real datasets**
- **Extensive treatment of mixed-effects regression models**
- **Contains detailed, clear guidance on reporting models**
- **Equal emphasis on observational data and data from controlled experiments**
- **Suitable for graduate students and researchers with computational interests across linguistics and cognitive science**

Morgan Sonderegger is Associate Professor of Linguistics at McGill University.

linguistics | science

June | 7 x 10, 454 pp. | 6 color illus., 90 b&w illus.

US \$60.00X/\$79.00 CAN paper

978-0-262-04548-3

Life in Media

A Global Introduction to Media Studies

Mark Deuze

A new way to teach media studies that centers students' lived experiences and diverse perspectives from around the world.

From the intimate to the mundane, most aspects of our lives—how we learn, love, work, and play—take place in media. Taking an expansive, global perspective, this introductory textbook covers what it means to live in, rather than with, media. Mark Deuze focuses on the lived experience—how people who use smartphones, the internet, and television sets make sense of their digital environment—to investigate the broader role of media in society and everyday life.

Life in Media uses relatable examples and case studies from around the world to illustrate the foundational theories, concepts, and methods of media studies. The book is structured around six core themes: how media inform and inspire our daily activities; how we live our lives in the public eye; how we make distinctions between real and fake; how we seek and express love; how we use media to effect change; how we create media and shared narratives; and how we seek to create well-being within media. By deliberately including diverse voices and radically embracing the everyday and mundane aspects of media life, this book innovates ways to teach and talk about media.

- **Highlights diverse international voices, images, and cases**
- **Uses accessible examples from everyday life to contextualize theory**
- **Offers a comprehensive, student-centered introduction to media studies**
- **Extensively annotated bibliography offers dynamic sources for further study, including readings and documentary films**

Mark Deuze is Professor of Media Studies at the University of Amsterdam's Faculty of Humanities and coauthor of *McQuail's Media and Mass Communication Theory*, among other works.

media studies

July | 7 x 9, 312 pp. | 41 color illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-54558-7

Knowledge Management in Theory and Practice

FOURTH EDITION

Kimiz Dalkir

This thoroughly revised fourth edition of the leading knowledge management (KM) textbook offers a comprehensive and accessible overview of the theory and practice of KM.

Today's knowledge-driven economy raises the stakes for organizations and individuals whose success depends on the effective management of information and knowledge. Knowledge is an asset that is not always easily tapped, especially when embedded in products and in the tacit understanding of highly mobile individual employees. Knowledge management (KM) represents a deliberate and systematic approach to cultivating and sharing an organization's knowledge base. This thoroughly revised new edition of the leading knowledge management textbook offers a comprehensive and accessible overview of the theory and practice of KM. Drawing on ideas, tools, and techniques from such disciplines as sociology, cognitive science, organizational behavior, and information science, it serves as an invaluable resource for students and researchers across information sciences, business, education, and communication. Global in scope and updated to reflect the maturing field, this fourth edition emphasizes optimizing KM and measuring its success and impact in meaningful ways.

Fourth edition highlights:

- **Comprehensively updated to integrate the latest theories, practices, and technologies in KM**
- **Discusses not only how to implement but how to sustain successful KM strategies and systems in the long term**
- **Includes new coverage of KM governance and the KM ISO standard introduced in 2018**
- **Features detailed, real-world vignettes and a wealth of instructor resources, including slides and solutions**

Kimiz Dalkir is Associate Professor and Director at McGill University's School of Information Studies. A practitioner in the field for more than twenty years, she advises companies on the design, development, and evaluation of knowledge-based systems.

business

May | 7 x 9, 424 pp. | 79 illus.

US \$70.00X/\$92.00 CAN cloth

978-0-262-04812-5

Contracts

Happiness and Heartbreak

THIRD EDITION

Randall Kennedy

A casebook to be used as the primary text for first-year law school contracts courses, written by a leading scholar in contract law.

Renting a home, buying a ticket, downloading an app—humans enter into contracts constantly, often with little consciousness of the legal implications. We typically become alert to the consequences only when a problem arises. Contracting can increase our happiness by enabling us to do things that we would otherwise be unable to do, but heartbreak follows when things go wrong. This casebook, which can be used as a primary text for a first-year law school contracts course, covers a wide spectrum of quandaries that emerge in contract law, from problems of overreach and interpretation to enforcement and fraud. Taken together, these cases offer an exploration of contract pathology and introduce students to concepts that are essential to understanding the vast subject of Anglo-American contract law.

This book is part of the Open Casebook series from Harvard Law School Library and the MIT Press.

- **Primary text for a first-year law school contracts course**
- **Developed for use at Harvard Law School by a leading scholar in contract law**
- **Diverse cases show differing approaches to a range of problems within contracting**
- **Classroom tested**

Randall Kennedy is Michael R. Klein Professor at Harvard Law School where he teaches courses on contracts, criminal law, and the regulation of race relations.

law

April | 7 x 10, 840 pp.

US \$85.00X/\$112.00 CAN paper

978-0-262-54568-6

The Open Casebook Series

Vegetal Entwinements in Philosophy and Art

A Reader

edited by Giovanni Aloï and Michael Marder

The first reader in critical plant studies, exploring a rapidly growing multidisciplinary field—the intersection of philosophy with plant science and the visual arts.

In recent years, philosophy and art have testified to how anthropocentrism has culturally impoverished our world, leading to the wide destruction of habitats and ecosystems. In this book, Giovanni Aloï and Michael Marder show that the field of critical plant studies can make an important contribution, offering a slew of possibilities for scientific research, local traditions, Indigenous knowledge, history, geography, anthropology, philosophy, and aesthetics to intersect, inform one another, and lead interdisciplinary and transcultural dialogues.

Vegetal Entwinements in Philosophy and Art considers such topics as the presence of plants in the history of philosophy, the shifting status of plants in various traditions, what it means to make art with growing life forms, and whether or not plants have moral standing. In an experimental vegetal arrangement, the reader presents some of the most influential writing on plants, philosophy, and the arts, together with provocative new contributions, as well as interviews with groundbreaking contemporary artists whose work has greatly enhanced our appreciation of vegetal being.

Giovanni Aloï is an art historian who teaches at the School of the Art Institute of Chicago. His past books include *Why Look at Plants? The Botanical Emergence in Contemporary Art* and *Lucian Freud: Herbarium*.

Michael Marder is a philosopher who teaches at the University of the Basque Country. His past books include *Philosophy for Passengers* (MIT Press), *The Philosopher's Plant: An Intellectual Herbarium*, and *Plant-Thinking: A Philosophy of Vegetal Life*.

art | nature

July | 7 x 9, 648 pp. | 22 illus.

US \$65.00X/\$86.00 CAN cloth

978-0-262-04779-1

Computational Formalism

Art History and Machine Learning

Amanda Wasielewski

How the use of machine learning to analyze art images has revived formalism in art history, presenting a golden opportunity for art historians and computer scientists to learn from one another.

Though formalism is an essential tool for art historians, much recent art history has focused on the social and political aspects of art. But now art historians are adopting machine learning methods to develop new ways to analyze the purely visual in datasets of art images. Amanda Wasielewski uses the term “computational formalism” to describe this use of machine learning and computer vision technique in art historical research. At the same time that art historians are analyzing art images in new ways, computer scientists are using art images for experiments in machine learning and computer vision. Their research, says Wasielewski, would be greatly enriched by the inclusion of humanistic issues.

The main purpose in applying computational techniques such as machine learning to art datasets is to automate the process of categorization using metrics such as style, a historically fraught concept in art history. After examining a fifteen-year trajectory in image categorization and art dataset creation in the fields of machine learning and computer vision, Wasielewski considers deep learning techniques that both create and detect forgeries and fakes in art. She investigates examples of art historical analysis in the fields of computer and information sciences, placing this research in the context of art historiography. She also raises such questions as which artworks are chosen for digitization, and of those artworks that are born digital, which works gain acceptance into the canon of high art.

Amanda Wasielewski is Researcher/Lecturer in Art History at Stockholm University. She is the author of *Made in Brooklyn: Artists, Hipsters, Makers, Gentrifiers* and *From City Space to Cyberspace: Art, Squatting, and Internet Culture in the Netherlands*.

art

May | 6 x 9, 200 pp. | 4 color illus., 6 b&w illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54564-8

Leonardo Book series

Art + DIY Electronics

Garnet Hertz

A systematic theory of DIY electronic culture, drawn from a century of artists who have independently built creative technologies.

Since the rise of Arduino and 3D printing in the mid-2000s, do-it-yourself approaches to the creative exploration of technology have surged in popularity. But the maker movement is not new: it is a historically significant practice in contemporary art and design. *Art + DIY Electronics* documents, tracks, and identifies a hundred years of innovative DIY technology practices, illustrating how the maker movement is a continuation of a long-standing creative electronic subculture. Through this comprehensive exploration, Garnet Hertz develops a theory and language of creative DIY electronics, drawing from diverse examples of contemporary art, including work from renowned electronic artists such as Nam June Paik and such art collectives as Survival Research Laboratories and the Barbie Liberation Front.

Hertz uncovers the defining elements of electronic DIY culture, which often works with limited resources to bring new life to obsolete objects while engaging in a critical dialogue with consumer capitalism. Whether hacking blackboxed technologies or deploying culture jamming techniques to critique commercial labor practices or gender norms, the artists have found creative ways to make personal and political statements through creative technologies. The wide range of innovative works and practices profiled in *Art + DIY Electronics* form a general framework for DIY culture and help inspire readers to get creative with their own adaptations, fabrications, and reimaginings of everyday technologies.

Garnet Hertz is Canada Research Chair in Design and Media Arts and Associate Professor of Design at Emily Carr University. The recipient of a Fulbright and the Oscar Signorini Award in robotic art, he has exhibited his work in eighteen countries and been profiled by such media outlets as CNN, NPR, and *Wired*.

art

May | 6 x 9, 336 pp. | 84 color illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-04493-6

Leonardo Book series

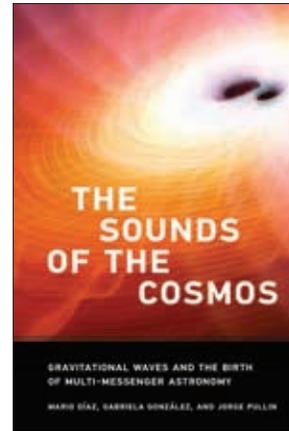
The Sounds of the Cosmos

Gravitational Waves and the Birth of Multi-Messenger Astronomy

Mario Díaz, Gabriela González, and Jorge Pullin

The remarkable story of how humankind discovered gravitational waves, chronicled with unparalleled historical and scientific vision.

In 2016, the LIGO and Virgo Collaborations made headlines when they announced the detection of gravitational waves—a century after Albert Einstein first predicted their existence with his general theory of relativity. With unprecedented perspective as physicists at the forefront of this discovery, Mario Díaz, Gabriela González, and Jorge Pullin provide a comprehensive and accessible account of the quest to find gravitational waves, their controversial history, and the efforts that culminated with their detection and a Nobel Prize in Physics.



The Sounds of the Cosmos

ividly narrates contributions from the ancient Greeks through Einstein, in addition to the breakthroughs of the twentieth and twenty-first centuries, including the discovery of the Hulse–Taylor binary star system (the first of its kind ever observed) and the technology behind gravitational wave detectors. The authors’ fusion of meticulous research and accessible prose makes this book an indispensable resource for the scientifically curious, lending astonishing new context to the revelation that we can “hear” the cosmos through gravitational waves. Written with exceptional historical and conceptual insight, this is a definitive and dazzling journey through “the eternal quest of humankind to understand the universe.”

Mario Díaz is Director of the Center for Gravitational Wave Astronomy at the University of Texas Rio Grande Valley, where he is also a Professor of Physics, and President of the National Society of Hispanic Physicists.

Gabriela González is Boyd Professor of Physics & Astronomy at Louisiana State University, a former spokesperson of the LIGO Scientific Collaboration (LSC), and a member of the US National Academy of Sciences. **Jorge Pullin** is Horace Hearne Chair in Theoretical Physics at Louisiana State University and was founding editor of the journal *Physical Review X*.

physics

February | 6 x 9, 220 pp. | 47 b&w illus., 8 color plates

US \$30.00X/\$40.00 CAN cloth

978-0-262-54494-8

Principles of Knowledge Auditing

Foundations for Knowledge Management
Implementation

Patrick Lambe

A comprehensive theoretical and practical guide to the operating principles of knowledge auditing, illustrated with numerous case studies.

A knowledge audit provides an “at a glance” view of an organization’s needs and opportunities. Its purpose is to improve an organization’s effectiveness through a better understanding of the dynamics and levers of knowledge production, access, and use. However, this developing field is hampered by the lack of a common language about the origins and nature of knowledge auditing. In *Principles of Knowledge Auditing*, Patrick Lambe integrates the theory and practices of the field,

laying out principles and guidelines for a clearer and more pragmatic approach to knowledge auditing that makes it more accessible to practitioners and researchers.

Lambe examines knowledge auditing in the context of the development of communications, information, and knowledge management in the twentieth century. He critiques and clarifies ambiguities in how knowledge audits are approached and described, as well as how the results are conveyed within organizations. He discusses the benefits and risks of knowledge management standards. Knowledge auditors, he says, need a common frame of reference more than they need standards. Standards have their uses, but they provide only markers and sign posts and are poor representations of the richness of the landscape. He concludes with a set of guiding principles for practitioners.

Patrick Lambe is Principal Consultant at Straits Knowledge. He is the author of *Organising Knowledge: Taxonomies, Knowledge and Organisational Effectiveness* and coauthor of the award-winning *The Knowledge Manager’s Handbook: A Step-by-Step Guide to Embedding Effective Knowledge Management in Your Organization*.

business | management

May | 7 x 9, 424 pp. | 18 illus.

US \$50.00X/\$66.00 CAN paper
978-0-262-54503-7

Molecular World

Making Modern Chemistry

Catherine M. Jackson

A compelling and innovative account that reshapes our view of nineteenth-century chemistry, explaining a critical period in chemistry’s quest to understand and manipulate organic nature.

According to existing histories, theory drove chemistry’s remarkable nineteenth-century development. In *Molecular World*, Catherine M. Jackson shows instead how novel experimental approaches combined with what she calls “laboratory reasoning” enabled chemists to bridge wet chemistry and abstract concepts and, in so doing, create the molecular world. Jackson introduces a series of practice-based breakthroughs that include chemistry’s move into lampworked glassware, the field’s turn to synthesis and subsequent struggles to characterize and differentiate the products of synthesis, and the gradual development of institutional chemical laboratories, an advance accelerated by synthesis and the dangers it introduced.

Jackson’s historical reassessment emerges from the investigation of alkaloids by German chemists Justus Liebig, August Wilhelm Hofmann, and Albert Ladenburg. Stymied in his own research, Liebig steered his student Hofmann into pioneering synthesis as a new investigative method. Hofmann’s practice-based laboratory reasoning produced a major theoretical advance, but he failed to make alkaloids. That landmark fell to Ladenburg, who turned to cutting-edge theory only after his successful synthesis.

In telling the story of these scientists and their peers, Jackson reveals organic synthesis as the ground chemists stood upon to forge a new relationship between experiment and theory—with far-reaching consequences for chemistry as a discipline.

Catherine M. Jackson is Associate Professor of the History of Science at the University of Oxford, Peck Fellow in History at Harris Manchester College, and Director of the Oxford Centre for the History of Science, Medicine, and Technology.

science | history

July | 6 x 9, 456 pp. | 44 illus.

US \$75.00X/\$99.00 CAN paper
978-0-262-54554-9

Transformations: Studies in the History of Science and Technology series

Just in Time

Temporality, Aesthetic Experience, and Cognitive Neuroscience

G. Gabrielle Starr

Literature and neuroscience come together to illuminate the human experience of beauty, which unfolds in time.

How does beauty exist in time? This is Gabrielle Starr's central concern in *Just in Time* as she explores the experience of beauty not as an abstraction, but as the result of psychological and neurological processes in which time is central. Starr shows that aesthetic experience has temporal scale. Starr, a literary scholar and pioneer in the field and method of neuroaesthetics, which seeks the neurological basis of aesthetic experience, applies this methodology to the study of beauty in literature, considering such authors as Dawoud Bey, Rita Dove, Gerard Manley Hopkins, Henry James, Toni Morrison, and Wallace Stevens, as well as the artist Jasper Johns.

Just in Time is richly informed by the methods and findings of neuroscientists, whose instruments let them investigate encounters with art down to the millisecond, but Starr goes beyond the laboratory to explore engagements with art that unfold over durations experiments cannot accommodate. In neuroaesthetics, Starr shows us, the techniques of the empirical sciences and humanistic interpretation support and complement one another. To understand the temporal quality of aesthetic experience we need both cognitive and phenomenological approaches, and this book moves boldly toward their synthesis.

G. Gabrielle Starr is the Philip and Gertrude McConnell Professor of Human Relations and Professor of English and Neuroscience at Pomona College, and President of Pomona College. Her publications include *Feeling Beauty: The Neuroscience of Aesthetic Experience* (MIT Press).

cognitive neuroscience | aesthetics

June | 6 x 9, 272 pp. | 20 color illus., 7 b&w illus.

US \$40.00X/\$54.00 CAN cloth
978-0-262-04804-0

Gradient Expectations

Structure, Origins, and Synthesis of Predictive Neural Networks

Keith L. Downing

An insightful investigation into the mechanisms underlying the predictive functions of neural networks—and their ability to chart a new path for AI.

Prediction is a cognitive advantage like few others, inherently linked to our ability to survive and thrive. Our brains are awash in signals that embody prediction. Can we extend this capability more explicitly into synthetic neural networks to improve the function of AI and enhance its place in our world? *Gradient Expectations* is a bold effort by Keith L. Downing to map the origins and anatomy of natural and artificial neural networks to explore how, when designed as predictive modules, their components might serve as the basis for the simulated evolution of advanced neural network systems.

Downing delves into the known neural architecture of the mammalian brain to illuminate the structure of predictive networks and determine more precisely how the ability to predict might have evolved from more primitive neural circuits. He then surveys past and present computational neural models that leverage predictive mechanisms with biological plausibility, identifying elements, such as gradients, that natural and artificial networks share. Behind well-founded predictions lie gradients, Downing finds, but of a different scope than those that belong to today's deep learning. Digging into the connections between predictions and gradients, and their manifestation in the brain and neural networks, is one compelling example of how Downing enriches both our understanding of such relationships and their role in strengthening AI tools.

Synthesizing critical research in neuroscience, cognitive science, and connectionism, *Gradient Expectations* offers unique depth and breadth of perspective on predictive neural-network models, including a grasp of predictive neural circuits that enables the integration of computational models of prediction with evolutionary algorithms.

Keith L. Downing is Professor of Artificial Intelligence and Artificial Life at the Norwegian University of Science and Technology and the author of *Intelligence Emerging: Adaptivity and Search in Evolving Neural Systems* (MIT Press).

computer science | cognitive science

July | 7 x 9, 280 pp. | 5 color illus., 97 b&w illus.

US \$60.00X/\$79.00 CAN paper
978-0-262-54561-7

Distributional Reinforcement Learning

Marc G. Bellemare, Will Dabney, and Mark Rowland

The first comprehensive guide to distributional reinforcement learning, providing a new mathematical formalism for thinking about decisions from a probabilistic perspective.

Distributional reinforcement learning is a new mathematical formalism for thinking about decisions. Going beyond the common approach to reinforcement learning and expected values, it focuses on the total reward or return obtained as a consequence of an agent's choices—specifically, how this return behaves from a probabilistic perspective. In this first comprehensive guide to distributional reinforcement learning, Marc G. Bellemare, Will Dabney, and Mark Rowland, who spearheaded development of the field, present its key concepts and review some of its many applications. They demonstrate its power to account for many complex, interesting phenomena that arise from interactions with one's environment.

The authors present core ideas from classical reinforcement learning to contextualize distributional topics and include mathematical proofs pertaining to major results discussed in the text. They guide the reader through a series of algorithmic and mathematical developments that, in turn, characterize, compute, estimate, and make decisions on the basis of the random return. Practitioners in disciplines as diverse as finance (risk management), computational neuroscience, computational psychiatry, psychology, macroeconomics, and robotics are already using distributional reinforcement learning, paving the way for its expanding applications in mathematical finance, engineering, and the life sciences. More than a mathematical approach, distributional reinforcement learning represents a new perspective on how intelligent agents make predictions and decisions.

Marc G. Bellemare is Senior Staff Research Scientist, Google Research and Adjunct Professor, McGill University. **Will Dabney** is Senior Staff Research Scientist, DeepMind. **Mark Rowland** is Senior Research Scientist, DeepMind.

computer science | mathematics

May | 6 x 9, 400 pp. | 48 illus.

US \$60.00X/\$79.00 CAN cloth

978-0-262-04801-9

Adaptive Computation and Machine Learning series

Insolvent

How to Reorient Computing for Just Sustainability

Christoph Becker

How we can enact meaningful change in computing to meet the urgent need for sustainability and justice.

The deep entanglement of information technology with our societies has raised hope for a transition to more sustainable and just communities—those that phase out fossil fuels, distribute public goods fairly, allow free access to information, and waste less. In principle, computing should be able to help. But in practice, we live in a world in which opaque algorithms steer us toward misinformation and unsustainable consumerism. *Insolvent* shows why computing's dominant frame of thinking is conceptually insufficient to address our current challenges, and why computing continues to incur societal debts it cannot pay back. Christoph Becker shows how we can reorient design perspectives in computer science to better align with the values of sustainability and justice.

Becker positions the role of information technology and computing in environmental sustainability, social justice, and the intersection of the two, and explains why designing IT for just sustainability is both technically and ethically challenging. Becker goes on to argue that computing could be aided by critical friends—disciplines that draw on critical social theory, feminist thought, and systems thinking—to make better sense of its role in society. Finally, Becker demonstrates that it is possible to fuse critical perspectives with work in computer science, showing new and fruitful directions for computing professionals and researchers to pursue.

Christoph Becker is Associate Professor of Information, Director of the Digital Curation Institute, and a member of the School of the Environment at the University of Toronto. He is also cofounder of the Karlskrona Initiative for Sustainability Design.

technology

June | 6 x 9, 384 pp. | 20 illus.

US \$55.00X/\$73.00 CAN paper

978-0-262-54560-0

The Space between Look and Read

Designing Complementary Meaning

Susan M. Hagan

Unleashing the potential that can be found in the space between words and images.

Designers have long understood that image, text, and typeface can work together to produce new meanings, creating semiotic registers impossible to achieve with image or text alone. In *The Space Between Look and Read*, a study of complementary meaning in design, Susan Hagan presents a framework, called Inter-play, which explains how these new meanings emerge. Inter-play is not simply an analytical tool; it is also a method for using complementary meaning to encourage critical thinking in design audiences.

Drawing from cognitive psychology, art theory, discourse analysis, design, and rhetoric, Hagan breaks down the synthesis of looking and reading into a complex series of registers, which are revealed through examples of excellent design. Thus, the book is both a theoretical exploration of how designers communicate and a casebook in communication well achieved.

From the physiology of vision to the limits of language, from Allan Paivio to Uwe Loesch, *The Space Between Look and Read* expands our understanding of complementary design and argues that by engaging audiences through multiple cognitive registers, complementary design serves as a cognitive tool, helping audiences reach new conclusions about complex problems.

Susan M. Hagan is Associate Teaching Professor in Information Systems at Carnegie Mellon University's Pittsburgh and Qatar campuses.

design

April | 6 x 9, 232 pp. | 44 illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54547-1

Design Thinking, Design Theory series

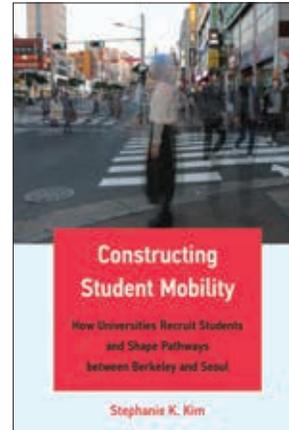
Constructing Student Mobility

How Universities Recruit Students and Shape Pathways between Berkeley and Seoul

Stephanie K. Kim

How universities in the US and South Korea compete for global student markets—and how university financials shape students' lives.

The popular image of the international student in the American imagination is one of affluence, access, and



privilege, but is that image accurate? In this provocative book, higher education scholar Stephanie Kim challenges this view, arguing that universities—not the students—allow students their international mobility. Focusing on universities in the US and South Korea that aggressively grew their student pools in the aftermath of the Great Recession, Kim shows the lengths universities will go to expand enrollments as they draw from the same pool of top South Korean students.

Kim closely follows several students attending a university in Berkeley and a university in Seoul. They have chosen different paths to study abroad or learn at home, but all are seeking a transformative educational experience. To show how student mobility depends on institutional structures, Kim demonstrates how the universities themselves compel students' choices to pursue higher learning at one institution or another. She also profiles the people who help ensure the global student supply chain runs smoothly, from education agents in South Korea to community college recruiters in California. Using ethnographic research gathered over a ten-year period in which international admissions were impacted by the Great Recession, changes in US presidential administrations, and the COVID-19 pandemic, *Constructing Student Mobility* provides crucial insights into the purpose, effects, and future of student recruitment across the Pacific.

Stephanie K. Kim's research on international student mobility emerged from her work at the University of California, Berkeley and as a Fulbright scholar at Yonsei University in South Korea. She is Associate Professor of the Practice in the School of Continuing Studies at Georgetown University, where she also directs the master's program in Higher Education Administration.

education

April | 6 x 9, 226 pp. | 4 illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54514-3

Cooperating for the Climate

Learning from International Partnerships in China's Clean Energy Sector

Joanna I. Lewis

The intricacies, politics, and prospects of international cooperation, particularly with China, to address climate change.

No country in the world releases more greenhouse gases than China. And no country has a greater capacity—and ambition—to mitigate climate change. This deeply informed, urgently needed book examines the global cooperation such a monumental effort demands and inspires, necessarily focusing on China's outside role in the development and dissemination of clean energy technologies. Drawing on decades of work in clean energy and climate technology and policy, Joanna Lewis provides a clear and thorough account of the motivations, science,

and politics behind international clean energy technology collaboration—and an in-depth look at why different clean energy partnerships result in different political and technological outcomes.

The first comprehensive analysis of international clean energy partnerships with China, *Cooperating for the Climate* is based on hundreds of interviews with government officials, researchers, and private companies involved in these collaborative initiatives around the world. Its insights into energy innovation and international relations, as well as global environmental politics, will help international stakeholders navigate the complex political bureaucracy governing clean energy development in China and perhaps chart a productive pathway for moving the world toward a low-carbon future.

Joanna I. Lewis is Provost's Distinguished Associate Professor of Energy and Environment and Director of the Science, Technology and International Affairs Program at Georgetown University's Edmund A. Walsh School of Foreign Service. She is the author of the award-winning book *Green Innovation in China* and was a lead author of the Intergovernmental Panel on Climate Change's Fifth Assessment Report.

environmental studies | politics

March | 6 x 9, 370 pp. | 41 illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54482-5

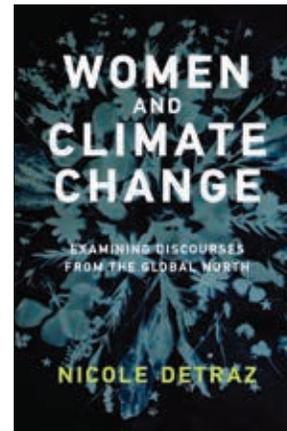
Women and Climate Change

Examining Discourses from the Global North

Nicole Detraz

How ideas of gender and climate change intersect with our path to a livable future.

When you think “climate change,” who comes to mind? Who's doing the science, the reporting, the protesting, the suffering?



In *Women and Climate Change*, Nicole Detraz asks where women in the Global North figure in the picture, what that means, and why it matters. Her answers fill critical gaps in what we know about the politics of climate change and gender.

Representations of climate change, like perceptions of gender, can make a profound difference in understanding expectations and actions around social, cultural, and political issues. Interviewing women living in the Global North who work in the climate change sphere, Detraz examines the crucial links between notions of climate change and gender—in particular, how women are portrayed in climate change debates. Where is their presence or absence recognized? What tasks are they expected to perform? What factors influence their roles? The answers provide a nuanced account of the characteristics, conditions, and positions associated with women's activities in and experiences of climate change—a multifaceted portrayal of women that also demonstrates the generalization and essentializing that can hinder goals of sustainability and gender justice.

Because gender is a social construction, Detraz reminds us, change is possible. Her book offers the suggestion, and the hope, that identifying connections between ideas of gender and climate change might also alter our vision of a livable future.

Nicole Detraz is Professor of Political Science at the University of Memphis. She is the author of *Gender and the Environment* and *Environmental Security and Gender*.

environmental studies | politics

February | 6 x 9, 268 pp.

US \$40.00X/\$54.00 CAN paper

978-0-262-54207-4

Global Shifts

Business, Politics, and Deforestation in a Changing World Economy

Philip Schleifer

What global shifts in markets and power mean for the politics and governance of sustainability.

In recent years, major shifts in global markets from North to South have created a new geography of trade and consumption, particularly in the agricultural sector. How this shift affects the governance of sustainability, and thus the future of the planet, is the pressing topic Philip Schleifer takes up in this book. The processes of twenty-first-century globalization are fundamentally changing the politics and governance of commodity production, Schleifer argues, with profound implications for the environment in the food-producing countries of the Global South.

At the center of Schleifer's study are Brazil and Indonesia—two key sites of experimentation in new models of global environmental and commodity governance—where palm oil and soy supply chains have seen unprecedented degrees of private environmental governance in recent years. However, instead of transforming these industries, the diffusion of transnational sustainability standards has accompanied a worsening ecological crisis, with mounting evidence of increasingly strong links between deforestation and globalization in twenty-first-century agricultural trade. To uncover the causes of this governance failure, Schleifer develops a multi-level framework for analyzing how contemporary globalization is reconfiguring the political economies of such industries. The result is the first comprehensive analysis of the shift of global agricultural trade to the South and the deepening crisis of commodity-driven deforestation—and a complex and evolving picture of both the risks and opportunities for sustainability presented by this transformative shift.

Philip Schleifer is Associate Professor of Transnational Governance at the Political Science Department of the University of Amsterdam.

economics | environmental studies

June | 6 x 9, 280 pp. | 20 illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-54553-2

Earth System Governance series

Sewer of Progress

Corporations, Institutionalized Corruption, and the Struggle for the Santiago River

Cindy McCulligh

A creative and comprehensive exploration of the institutional forces undermining the management of environments critical to public health.

For almost two decades, the citizens of Western Mexico have called for a cleanup of the Santiago River, a water source so polluted it emanates an overwhelming acidic stench. Toxic clouds of foam lift off the river in a strong wind. In *Sewer of Progress*, Cindy McCulligh examines why industrial dumping continues in the Santiago despite the corporate embrace of social responsibility and regulatory frameworks intended to mitigate environmental damage. The fault, she finds, lies in a disingenuous discourse of progress and development that privileges capitalist growth over the health and well-being of ecosystems.

Rooted in research on institutional behavior and corporate business practices, *Sewer of Progress* exposes a type of regulatory greenwashing that allows authorities to deflect accusations of environmental dumping while “regulated” dumping continues in an environment of legal certainty. For transnational corporations, this type of simulation allows companies to take advantage of double standards in environmental regulations, while presenting themselves as socially responsible and green global actors. Through this inversion, the Santiago and other rivers in Mexico have become sewers for urban and industrial waste. Institutionalized corruption, a concept McCulligh introduces in the book, is the main culprit, a system that permits and normalizes environmental degradation, specifically in the creation and enforcement of a regulatory framework for wastewater discharge that prioritizes private interests over the common good.

Through a research paradigm based in institutional ethnography and political ecology, *Sewer of Progress* provides a critical, in-depth look at the power relations subverting the role of the state in environmental regulation and the maintenance of public health.

Cindy McCulligh is Professor Researcher at the Center for Research and Advanced Studies in Social Anthropology (CIESAS) in Guadalajara, Mexico.

environmental studies

July | 6 x 9, 346 pp. | 5 illus.

US \$50.00X/\$66.00 CAN paper

978-0-262-54592-1

Urban and Industrial Environments series

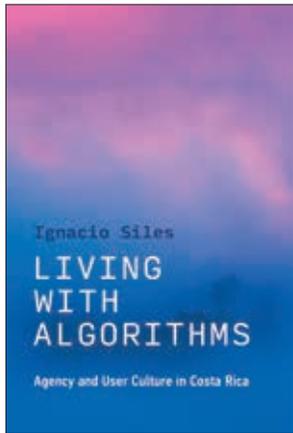
Living with Algorithms

Agency and User Culture in Costa Rica

Ignacio Siles

A nuanced account from a user perspective of what it's like to live in a datafied world.

We live in a media-saturated society that increasingly transforms our experiences, relations, and identities into data others can analyze and monetize. Algorithms are key to this process, surveilling our most mundane practices, and to many, their control over our lives seems absolute. In *Living with Algorithms*, Ignacio Siles critically challenges this view by surveying user dynamics in the global south across three algorithmic platforms—Netflix, Spotify, and TikTok—and finds, surprisingly, a more balanced relationship.



Drawing on a wealth of empirical evidence that privileges the user over the corporate, Siles examines the personal relationships that have formed between users and algorithms as Latin Americans have integrated these systems into the structures of everyday life, enacted them ritually, participated in public with and through them, and thwarted them. Sometimes users follow algorithms, Siles finds, and sometimes users resist them. At times, users do both. Agency lies in the navigation of the spaces in-between.

By analyzing what we do with algorithms rather than what algorithms do to us, *Living with Algorithms* clarifies the debate over the future of datafication and whether we have a say in its development. Concentrating on an understudied region of the global south, the book provides a new perspective on the commonalities and differences among users within a global ecology of technologies.

Ignacio Siles is Professor of Media and Technology Studies in the School of Communication at Universidad de Costa Rica. He is the author of *A Transnational History of the Internet in Central America: Networks, Integration, and Development* and *Networked Selves: Trajectories of Blogging in the United States and France*.

technology

April | 6 x 9, 234 pp. | 6 illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54542-6

Information Society series

Evolvability

A Unifying Concept in Evolutionary Biology?

edited by **Thomas F. Hansen, David Houle, Mihaela Pavlicev, and Christophe Pélabon**

Essays on evolvability from the perspectives of quantitative and population genetics, evolutionary developmental biology, systems biology, macroevolution, and the philosophy of science.

Evolvability—the capability of organisms to evolve—wasn't recognized as a fundamental concept in evolutionary theory until 1990. Though there is still some debate as to whether it represents a truly new concept, the essays in this volume emphasize its value in enabling new research programs and facilitating communication among the major disciplines in evolutionary biology. The contributors, many of whom were instrumental in the development of the concept of evolvability, synthesize what we have learned about it over the past thirty years. They focus on the historical and philosophical contexts that influenced the emergence of the concept and suggest ways to develop a common language and theory to drive further evolvability research.

The essays, drawn from a workshop on evolvability hosted in 2019–2020 by the Center of Advanced Study at the Norwegian Academy of Science and Letters, in Oslo, provide scientific and historical background on evolvability. The contributors represent different disciplines of evolutionary biology, including quantitative and population genetics, evolutionary developmental biology, systems biology and macroevolution, as well as the philosophy of science. This plurality of approaches allows researchers in disciplines as diverse as developmental biology, molecular biology, and systems biology to communicate with those working in mainstream evolutionary biology. The contributors also discuss key questions at the forefront of research on evolvability.

Thomas Hansen is Professor of Biology at the University of Oslo.

David Houle is Professor of Biology at Florida State University.

Mihaela Pavlicev is Professor of Theoretical Evolutionary Biology at the University of Vienna. **Christophe Pélabon** is Professor of Biology at the Norwegian University of Science and Technology.

biology

June | 7 x 10, 448 pp. | 49 illus.

US \$65.00X/\$86.00 CAN paper

978-0-262-54562-4

Vienna Series in Theoretical Biology series

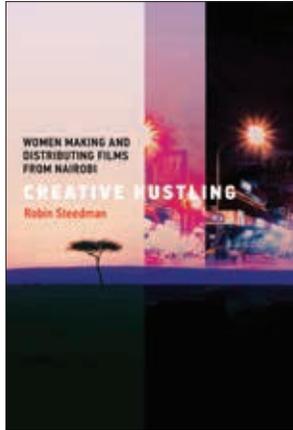
Creative Hustling

Women Making and Distributing Films from Nairobi

Robin Steedman

The first book-length study of Nairobi-based female filmmakers—and how their dogged pursuit of opportunities, innovation, and cultural support is defining an industry.

Nairobi, the capital of Kenya, is home to something extraordinary and unlikely: in this city, the most critically acclaimed filmmakers—both directors and producers—are women. Yet, across the globe, women make up less than 10 percent of film directors. In *Creative Hustling*, Robin Steedman takes a closer look at these remarkable women filmmakers, viewing them not only as auteurs, but also as entrepreneurs, who are taking the lead in creating a vibrant, and atypical, screen media industry. To understand their achievement, Steedman



theorizes hustling as not only a practice born out of necessity but also an inventive labor in its own right—one that can create new spaces of community by carving new entrepreneurial pathways.

Through original empirical field research gathered over eight months in Nairobi, Steedman describes how female filmmakers go about trying to create their films, as well as the challenges they face in distributing those films in their local market. Along the way, she traces the history of the industry over the last fifteen years, the lack of state support for these filmmakers' undertakings, the low social standing of the profession, and the transnational conflicts that arise when Euro-American funding is at the heart of Kenyan cinema.

Creative Hustling is a major contribution to the task of de-Westernizing media industry studies, imparting important lessons about what it takes to create and distribute creative work in a global age increasingly marked by uncertain work.

Robin Steedman is Postdoctoral Researcher in Creative and Cultural Industries in Africa at Copenhagen Business School. Her research and previous publications focus on the creative industries in Africa, particularly on the intersection of gender and class.

media studies

February | 6 x 9, 224 pp.

US \$35.00X / \$47.00 CAN paper

978-0-262-54483-2

Distribution Matters series

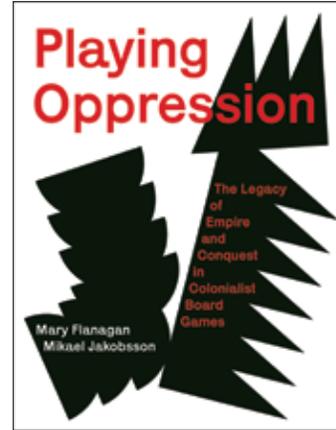
Playing Oppression

The Legacy of Conquest and Empire in Colonialist Board Games

Mary Flanagan and Mikael Jakobsson

A striking analysis of popular board games' roots in imperialist reasoning—and why the future of play depends on reckoning with it.

Board games conjure up images of innocuously enriching entertainment: family game nights, childhood pastimes,



cooperative board games centered around resource management and strategic play. Yet in *Playing Oppression*, Mary Flanagan and Mikael Jakobsson apply the incisive frameworks of postcolonial theory to a broad historical survey of board games to show how these seemingly benign entertainments reinforce the logic of imperialism.

Through this lens, the commercialized

version of Snakes and Ladders takes shape as the British Empire's distortion of Gyan Chaupar (an Indian game of spiritual knowledge) and early twentieth-century "trading games" that fêted French colonialism are exposed for how they conveniently sanitized its brutality while also relying on crudely racist imagery. These games' most explicitly abhorrent features may no longer be visible, but their legacy still lingers in the contemporary Eurogame tendency to exalt (and incentivize) cycles of exploration, expansion, exploitation, and extermination.

An essential addition to any player's bookshelf, *Playing Oppression* deftly analyzes this insidious violence and proposes a path forward with board games that challenge colonialist thinking and embrace a much broader cultural imagination.

Mary Flanagan, an award-winning game designer and artist, is Sherman Fairchild Distinguished Professor in Digital Humanities, Chair of Film and Media Studies, and Director of the Tiltfactor game research lab at Dartmouth College. She is the author of seven books, including *Critical Play* (MIT Press).

Mikael Jakobsson plays, creates, teaches, and researches games at the MIT Game Lab and with the artist collective Popsicleta, where his work focuses on the border between game design and game culture. He contributed to *Debugging Game History* (MIT Press).

game studies

February | 7 x 9, 192 pp. | 50 illus.

US \$35.00X / \$47.00 CAN cloth

978-0-262-04791-3

The Videogame Industry Does Not Exist

Why We Should Think Beyond Commercial Game Production

Brendan Keogh

The precarious reality of videogame production beyond the corporate blockbuster studios of North America.

The videogame industry, we're invariably told, is a multibillion-dollar, high-tech business conducted by large corporations in certain North American, European, and East Asian cities. But most videogames today, in fact, are made by small clusters of people working on shoestring budgets, relying on existing, freely available software platforms, and hoping, often in vain, to rise to stardom—in short, people working like artists. Aiming squarely at this disconnect between perception and reality, *The Videogame Industry Does Not Exist* presents a much more accurate and nuanced picture of how the vast majority of videogame-makers work—a picture that reveals the diverse and precarious communities, identities, and approaches that make videogame production a significant cultural practice.

Drawing on insights provided by over 400 game developers across Australia, North America, Europe, and Southeast Asia, Brendan Keogh develops a new framework for understanding videogame production as a cultural field in all its complexity. Part-time hobbyists, aspirational students, client-facing contractors, struggling independents, artist collectives, and tightly knit local scenes—all have a place within this model. But proponents of non-commercial game making don't exist in isolation; Keogh shows how they and their commercial counterparts are deeply interconnected and codependent in the field of videogame production.

A cultural intervention, *The Videogame Industry Does Not Exist* challenges core assumptions about videogame production—ideas about creativity, professionalism, labor, diversity, education, globalization, and community. Its in-depth, complex portrayal suggests new ways of seeing, and engaging in, the videogame industry that really does exist.

Brendan Keogh is Senior Lecturer in the School of Communication and a chief investigator of the Digital Media Research Centre at the Queensland University of Technology. His books include *A Play of Bodies: How We Perceive Videogames* and, as coauthor, *The Unity Game Engine* and *The Circuits of Cultural Software*.

game studies

April | 6 x 9, 248 pp. | 3 illus.

US \$40.00X/\$54.00 CAN paper
978-0-262-54540-2

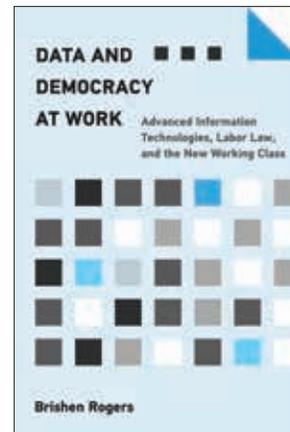
Data and Democracy at Work

Advanced Information Technologies, Labor Law, and the New Working Class

Brishen Rogers

An exploration of how major companies have used advanced information technologies to limit worker power, and how labor law reform could reverse that trend.

As our economy has shifted away from industrial production and service industries have become dominant, many of the



nation's largest employers are now in fields like retail, food service, logistics, and hospitality. These companies have turned to data-driven surveillance technologies that operate over a vast distance, enabling cheaper oversight of massive numbers of workers. *Data and Democracy at Work* argues that companies often use new data-driven technologies as a power resource—or even a tool of class domination—and that our labor laws allow them to do so.

Employers have established broad rights to use technology to gather data on workers and their performance, to exclude others from accessing that data, and to use that data to refine their managerial strategies. Through these means, companies have suppressed workers' ability to organize and unionize, thereby driving down wages and eroding working conditions.

Labor law today encourages employer dominance in many ways—but labor law can also be reformed to become a tool for increased equity. The COVID-19 pandemic and subsequent Great Resignation have indicated an increased political mobilization of the so-called essential workers of the pandemic, many of them service industry workers. This book describes the necessary legal reforms to increase workers' associational power and democratize workplace data, establishing more balanced relationships between workers and employers and ensuring a brighter and more equitable future for us all.

Brishen Rogers is Professor of Law at Georgetown University Law Center. His recent scholarship has been published in leading law reviews including the *Yale Law Journal*, *Harvard Civil Rights-Civil Liberties Law Review*, and the *Texas Law Review*. He has also written for the *Boston Review*, the *New York Times*, *Onlabor.org*, and the *Law & Political Economy Blog*, or *lpeblog.org*. Professor Rogers' scholarship has also been cited in landmark decisions by the California Supreme Court and the Court of Justice of the European Union.

law | technology

March | 6 x 9, 288 pp.

US \$50.00X/\$66.00 CAN paper
978-0-262-54513-6

On Linearization

Toward a Restrictive Theory

Guglielmo Cinque

The first attempt at a restrictive theory of the linear order of sentences and phrases of the world's languages, by one of the founders of cartographic syntax.

Linearization, or the typical sequence of words in a sentence, varies tremendously from language to language. Why, for example, does the English phrase “a white table” need a different word order from the French phrase “une table blanche,” even though both refer to the same object?



Guglielmo Cinque challenges the current understanding of word order variation, which assumes that word order can be dealt with simply by putting a head either before or after its complements and modifiers. The subtle variations in word order, he says, can provide a

window into understanding the deeper structure of language and are in need of a sophisticated explanation.

The bewildering variation in word order among the languages of the world, says Cinque, should not dissuade us from researching what, if anything, determines which orders are possible (and attested/attestable) and which orders are impossible (and not attested/non-attestable), both when they maximally conform to the “head-final” or “head-initial” types and when they depart from them to varying degrees. His aim is to develop a restrictive theory of word order variation—not just a way to derive the ideal head-initial and head-final word orders but also the mixed cases.

Guglielmo Cinque is Professor Emeritus of Linguistics at Ca' Foscari University, Venice, Italy. He is the author of *Types of \bar{A} -Dependencies* and *The Syntax of Adjectives* (both published by MIT Press).

linguistics

March | 6 x 9, 220 pp.

US \$40.00X/\$54.00 CAN paper

978-0-262-54495-5

Linguistic Inquiry Monographs series

Parody in the Age of Remix

Mashup Creativity vs. the Takedown

Ragnhild Brøvig

The art of mashup music, its roots in parody, and its social and legal implications.

Parody needn't recognize copyright—but does an algorithm recognize parody? The ever-increasing popularity of remix culture and mashup music, where parody is invariably at play, presents a conundrum for internet platforms, with their extensive automatic, algorithmic policing of content. Taking a wide-ranging look at mashup music—the creative and technical considerations that go into making it; the experience of play, humor, enlightenment, and beauty it affords; and the social and legal issues it presents—*Parody in the Age of Remix* offers a pointed critique of how society balances the act of regulating art with the act of preserving it.

In several jurisdictions, national and international, parody is exempted from copyright laws. And mashups should be understood as a form of parody, Ragnhild Brøvig contends, and thus protected from removal from hosting platforms. Nonetheless, current copyright-related content-moderation regimes, relying on algorithmic detection and automated decision making, frequently eliminate what might otherwise be deemed gray-area content—to the detriment of human listeners and, especially, artists. Given the inaccuracy of takedowns, *Parody in the Age of Remix* makes a persuasive argument for greater protection for remix creativity in the future—but it also suggests that the content moderation challenges facing mashup producers and other remixers are symptomatic of larger societal issues.

Ragnhild Brøvig is Professor in the Department of Musicology at the University of Oslo.

media studies

June | 6 x 9, 320 pp. | 4 illus.

US \$50.00X/\$66.00 CAN paper

978-0-262-54539-6

The Science-Music Borderlands

Reckoning with the Past and Imagining the Future

edited by Elizabeth H. Margulis, Psyche Loui,
and Deirdre Loughridge

Interdisciplinary essays on music psychology that integrate scientific, humanistic, and artistic ways of knowing in transformative ways.

Researchers using scientific methods and approaches to advance our understanding of music and musicality have not yet grappled with some of the perils that humanistic fields concentrating on music have long articulated. In this edited volume, established and emerging researchers—neuroscientists and cognitive scientists, musicians, historical musicologists, and ethnomusicologists—build bridges between humanistic and scientific approaches to music studies, particularly music psychology. Deftly edited by Elizabeth H. Margulis, Psyche Loui, and Deirdre Loughridge, *The Science-Music Borderlands* embodies how sustained interaction among disciplines can lead to a richer understanding of musical life.

The essays in this volume provide the scientific study of music with its first major reckoning, exploring the intellectual history of the field and its central debates, while charting a path forward. *The Science-Music Borderlands* is essential reading for people studying music from any disciplinary background. It will also interest those working at the intersection of music and science, such as music teachers, performers, composers, and music therapists.

Elizabeth H. Margulis is Professor and Director of the Music Cognition Lab at Princeton University. She is the author of *On Repeat: How Music Plays the Mind* and *The Psychology of Music: A Very Short Introduction*. **Psyche Loui** is Associate Professor of Music and Director of the Music, Imaging, and Neural Dynamics Lab at Northeastern University. **Deirdre Loughridge** is Associate Professor of Music at Northeastern University. She is the author of *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism*.

music | psychology

May | 7 x 9, 428 pp. | 19 illus.

US \$60.00X/\$79.00 CAN paper

978-0-262-04764-7

Recovering the Later Georg Lukács

A Study on the Unity of His Thought

Matthew J. Smetona

New resources for the critique of capitalism in culture from the late writings of Georg Lukács, one of the first authors in the tradition of Western Marxism.

The Hungarian literary critic, philosopher, and Marxist social theorist Georg Lukács is best known for his 1923 *History and Class Consciousness*, in which he offered an influential critique of reification from the standpoint of a dialectical conception of totality. While Lukács's early works have been central to the study of Marxist thought, his later works have often been dismissed as political accommodations to Stalinism. In this new study, Matthew Smetona argues for a revisionist interpretation of Lukács's later writings on topics as diverse as aesthetics, politics, and ontology.

Smetona demonstrates that these writings reveal a methodological unity that follows directly from *History and Class Consciousness*, in which realism, in both literary and extraliterary senses, becomes the basis for the critique of reification. As Lukács had demonstrated, reification is that process by which the social relations between persons seem to take on the character of a thing. Rooted in Marx's concept of commodity fetishism, the critique of reification proved, in Lukács's hands, to be a flexible tool capable of clarifying all manner of obfuscations that arise within the social relations that capitalism produces. To recover the later work of Lukács is to open up new horizons for Marxist cultural criticism.

Matthew J. Smetona is Assistant Professor of Instruction at Temple University. His past publications include *Hegel's Logical Comprehension of the Modern State* (2013).

philosophy

April | 6 x 9, 416 pp.

US \$75.00X/\$99.00 CAN paper

978-0-262-54537-2

Context Changes Everything

How Constraints Create Coherence

Alicia Juarrero

From the influential author of *Dynamics in Action*, how the concepts of constraints provide a way to rethink relationships, opening the way to intentional, meaningful causation.

Grounding her work in the problem of causation, Alicia Juarrero challenges previously held beliefs that only forceful impacts are causes. Constraints, she claims, bring about effects as well, and they enable the emergence of coherence. In *Context Changes Everything*, Juarrero shows that coherence is induced by enabling constraints, not forceful causes, and that the resulting coherence is then maintained by constitutive constraints. Constitutive constraints, in turn, become governing constraints that regulate and modulate the way coherent entities behave. Using the tools of complexity science, she offers a rigorously scientific understanding of identity, hierarchy, and top-down causation, and in so doing, presents a new way of thinking about the natural world.

Juarrero argues that personal identity, which has been thought to be conferred through internal traits (essential natures), is grounded in dynamic interdependencies that keep coherent structures whole. This challenges our ideas of identity, as well as the notion that stability means inflexible rigidity. On the contrary, stable entities are brittle and cannot persist. Complexity science, says Juarrero, can shape how we meet the world, how what emerges from our interactions finds coherence, and how humans can shape identities that are robust and resilient. This framework has significant implications for sociology, economics, political theory, business, and knowledge management, as well as psychology, religion, and theology. It points to a more expansive and synthetic philosophy about who we are and about the coherence of living and nonliving things alike.

Alicia Juarrero is President and Cofounder of VectorAnalytica, Inc., and a Research Associate at the University of Miami. She is the author of *Dynamics in Action* (MIT Press).

cognitive science

June | 6 x 9, 280 pp. | 2 illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-54566-2

Mind in Nature

John Dewey, Cognitive Science, and a Naturalistic Philosophy for Living

Mark L. Johnson and Jay Schulkin

A dialogue between contemporary neuroscience and John Dewey's seminal philosophical work *Experience and Nature*, exploring how the bodily roots of human meaning, selfhood, and values provide wisdom for living.

The intersection of cognitive science and pragmatist philosophy reveals the bodily basis of human meaning, thought, selfhood, and values. John Dewey's revolutionary account of pragmatist philosophy *Experience and Nature* (1925) explores humans as complex social animals, developing through ongoing engagement with their physical, interpersonal, and cultural environments. Drawing on recent research in biology and neuroscience that supports, extends, and, on occasion, reformulates some of Dewey's seminal insights, embodied cognition expert Mark L. Johnson and behavioral neuroscientist Jay Schulkin develop the most expansive intertwining of Dewey's philosophy with biology and neuroscience to date.

The result is a positive, life-affirming understanding of how our evolutionary and individual development shapes who we are, what we can know, where our deepest values come from, and how we can cultivate wisdom for a meaningful and intelligent life.

Mark L. Johnson is Professor Emeritus of Philosophy at the University of Oregon. He is a developer of embodied cognition theory, focusing on the philosophical implications of human embodiment for meaning, conceptualization, reasoning, values, and knowing. He has written multiple books on cognitive science and embodiment, including most recently *Out of the Cave: A Natural Philosophy of Mind and Knowing* (MIT Press).

Jay Schulkin is Research Professor in the College of Medicine at the University of Washington. Many of his previous books in neuroscience and philosophy integrate a pragmatist and evolutionary perspective with contemporary cognitive and neural science. He has published two previous books with the MIT Press, *Roots of Social Sensibility and Neural Function* and *Rethinking Homeostasis*.

philosophy | cognitive science

March | 6 x 9, 288 pp. | 1 color illus.

US \$60.00X/\$79.00 CAN paper

978-0-262-54516-7

The Phoenix Complex

A Philosophy of Nature

Michael Marder

An innovative, wide-ranging consideration of the global ecological crisis and its deep philosophical and theological roots.

Global crises, from melting Arctic ice to ecosystem collapse and the sixth mass extinction, challenge our age-old belief in nature as a phoenix with an infinite ability to regenerate itself from the ashes of destruction. Moving from antiquity to the present and back, Michael Marder provides an integrated examination of philosophies of nature drawn from traditions around the world to illuminate the theological, mythical, and philosophical origins of the contemporary environmental emergency. From there, he probes the contradictions and deadlocks of our current predicament to propose a philosophy of nature for the twenty-first century.

As Marder analyzes our reliance on the image and idea of the phoenix to organize our thoughts about the natural world, he outlines the obstacles in the path of formulating a revitalized philosophy of nature. His critical exposition of the phoenix complex draws on Chinese, Indian, Russian, European, and North African traditions. Throughout, Marder lets the figure of the phoenix guide readers through theories of immortality, intergenerational and interspecies relations, infinity compatible with finitude, resurrection, reincarnation, and a possibility of liberation from cycles of rebirth. His concluding thoughts on a phoenix-suffused philosophy of nature and political thought extend from the Roman era to the writings of Hannah Arendt.

Michael Marder is a philosopher who teaches at the University of the Basque Country. His past books include *Philosophy for Passengers* (MIT Press), *The Philosopher's Plant: An Intellectual Herbarium*, and *Plant-Thinking: A Philosophy of Vegetal Life*.

philosophy

July | 6 x 9, 308 pp.

US \$45.00X/\$60.00 CAN paper

978-0-262-54570-9

Picture Research

The Work of Intermediation from Pre-Photography to Post-Digitization

Nina Lager Vestberg

An intimate foray into the invisible work that made it possible for pictures to circulate in print and online from the 1830s to the 2010s.

Picture Research focuses on how pictures were saved, stored, and searched for in a time before scanners, servers, and search engines, and describes the dramatic difference it made when images became scannable, searchable, and distributable via the internet. While the camera, the darkroom, and the printed page are well-known sites of photographic production that have been replaced by cell phones, imaging software, and websites, the cultural intermediaries of mass-circulation photography—picture librarians and researchers, editors, and archivists—are less familiar. In this book, Nina Lager Vestberg artfully details the range of research skills, reproduction machinery, and communication infrastructures that was needed to make pictures available to a public before digitization.

Drawing on documents and representations across a range of cultural expressions, *Picture Research* reveals the intermediation that has been performed by skilled workers in a variety of roles, making use of pre-photographic, photographic, and digital machineries of capture, accumulation, extraction, and transmission. Tracing a history of the modern pictorial economy from the pre-photographic 1830s to the post-digitized 2010s, it makes visible and explicit the invisible labor that has built—and still sustains—the visual commodity culture of everyday life.

Nina Lager Vestberg is Professor of Visual Culture at the Norwegian University of Science and Technology. She is a member of the editorial board of *History of Photography*, and her work has been published in journals ranging from *Journal of Visual Culture* to *Museum Management and Curatorship*.

media studies

June | 6 x 9, 240 pp. | 12 color illus., 21 b&w illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-04531-5

Leonardo Book series

Catastrophes, Confrontations, and Constraints

How Disasters Shape the Dynamics of Armed Conflicts

Tobias Ide

A ground-breaking study on how natural disasters can escalate or defuse wars, insurgencies, and other strife.

Armed conflict and disasters are two key challenges of the twenty-first century. The number of armed conflicts has never been higher since the end of World War II. At the same time, disasters have increased in frequency and intensity over the past two decades due to climate change, urbanization, and persistent inequalities. Providing the first comprehensive analysis of the interplay of natural disasters and armed conflict, this book offers an incisive analysis that explains whether, how, and in which contexts disasters facilitate the escalation or de-escalation of armed conflicts—as well as whether, how, and in which contexts combatants exploit or fail to exploit these catastrophes.

Tobias Ide begins by laying out a comprehensive framework that explains the link between disasters and the (de-)escalation of armed conflict. From there, he presents 36 case studies of earthquakes, droughts, floods and storms in Africa, the Middle East, Asia, and Latin America. He also covers the implications of COVID-19 on armed conflicts in Iraq, Afghanistan, Nigeria, and the Philippines. Finally, he combines qualitative insights with quantitative data in a unique multi-method design to analyze when disasters facilitate the intensification or de-escalation of civil wars.

Catastrophes, Confrontations, and Constraints adds a wealth of invaluable evidence to current debates on climate change, environmental stress, and security, while providing professionals and students with timely data for their own investigations.

Tobias Ide is Senior Lecturer in Politics and International Relations at Murdoch University Perth and Director of the Environmental Peacebuilding Association.

history | environmental studies

June | 6 x 9, 304 pp. | 12 illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-54555-6

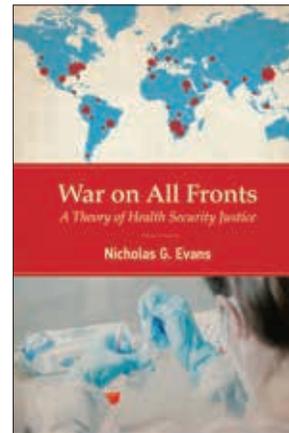
War on All Fronts

A Theory of Health Security Justice

Nicholas G. Evans

An argument for the centrality of rights in health security, and how to apply ethical principles to protecting those rights during public health crises.

In recent years, efforts to respond to infectious diseases have been described in terms of national and global security,



leading to the formation of the field of “health security.” In *War on All Fronts*, Nicholas G. Evans provides a novel theory of just health security and its relation to the practice of conventional public health. Using COVID-19 as a jumping off point to examine wider issues, including how the US thinks about and prepares for pandemics, Evans shows the flaws in using the “war metaphor” and how any serious understanding of health security must square with human rights—

even when a disease poses a threat to national security.

Evans asks what ethical principles justify declaring, and taking action during, a public health emergency such as the ongoing COVID-19 pandemic. The relevant principles, he argues, parallel those of the ethics of armed conflict. Just war theory, properly understood, begins with pacifism and a commitment to the right not to be killed and then steps back to ask under what limited conditions it is permissible to kill. In a similar way, a just health security must also begin with the idea that public health should hold human rights sacrosanct and then ask under what limited conditions other concerns might prevail. Evans’s overall goal is to formulate a guide to action, particularly as the world deals with the fallout of the COVID-19 pandemic. Turning to the transition from war back to peace in public health, he looks at reparation, rebuilding, and the accountability of actors during the crisis.

Nicholas G. Evans is Associate Professor and Chair of the Department of Philosophy at the University of Massachusetts Lowell.

public health | bioethics

May | 6 x 9, 280 pp.

US \$45.00X/\$60.00 CAN paper

978-0-262-54543-3

Data Paradoxes

The Politics of Intensified Data Sourcing
in Contemporary Healthcare

Klaus Hoeyer

Why healthcare cannot—and should not—become data-driven, despite the many promises of intensified data sourcing.

In contemporary healthcare, everybody seems to want more data, of higher quality, on more people, and to use this data for a wider range of purposes. In theory, such pervasive data collection should lead to a healthcare system in which data can quickly, efficiently, and unambiguously be interpreted and provide better care for patients, more efficient administration, enhanced options for research, and accelerated economic growth. In practice, however, data are difficult to interpret and the many purposes often undermine one another. In this book, anthropologist and STS scholar Klaus Hoeyer offers an in-depth look at the paradoxes surrounding healthcare data.

Focusing on Denmark, a world leader in healthcare data infrastructures, Hoeyer shares the perspectives of different stakeholders, from epidemiologists to hospital managers, from patients to physicians, analyzing the social dynamics set in motion by data intensification and calling special attention to that which cannot be easily coded in a database. He illustrates how data can be both helpful, overwhelming, and sometimes disastrous through concrete examples. The Covid-19 pandemic serves as a special closing case study that shows how these data paradoxes carry weighty political implications. By revealing the diverse and sometimes contradictory practices spawned by intensified data sourcing, *Data Paradoxes* raises vital questions about how we might better use healthcare data.

Klaus Hoeyer is Professor of Medical Science and Technology Studies at the University of Copenhagen and author of the book *Exchanging Human Bodily Material: Rethinking Bodies and Markets*.

sociology

April | 6 x 9, 328 pp. | 8 illus.

US \$50.00X/\$66.00 CAN paper

978-0-262-54541-9

Infrastructures series

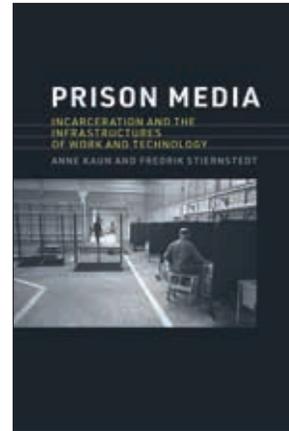
Prison Media

Incarceration and the Infrastructures of Work
and Technology

Anne Kaun and Fredrik Stiernstedt

How prisoners serve as media laborers, while the prison serves as a testing ground for new media technologies.

Prisons are not typically known for cutting-edge media technologies. Yet from photography in the nineteenth



century to AI-enhanced tracking cameras today, there is a long history of prisons being used as a testing ground for technologies that are later adopted by the general public. If we recognize the prison as a central site for the development of media technologies, how might that change our understanding of both media systems and carceral systems? *Prison Media* foregrounds the ways in which the prison is a model space for the control and transmission

of information, a place where media is produced, and is a medium in its own right.

Examining the relationship between media and prison architecture, as surveillance and communication technologies are literally built into the facilities, this study also considers the ways in which prisoners themselves often do hard labor as media workers—labor that contributes in direct and indirect ways to the latest technologies developed and sold by multinational corporations like Amazon. There is a fine line between ankle monitors and Fitbits, and *Prison Media* helps us make sense of today's carceral society.

Anne Kaun is Professor in Media and Communication Studies at Södertörn University in Stockholm. Her research on such topics as mediated temporalities and algorithmic culture has appeared in numerous journals, including *Convergence*, *Information, Communication & Society*, and *New Media & Society*. **Fredrik Stiernstedt** is Associate Professor in Media and Communication Studies at Södertörn University in Stockholm. His research on media and the labor market and the relationship between social class and media has appeared in such journals as *Convergence*, *European Journal of Communication*, and *Media, Culture & Society*.

media studies

May | 6 x 9, 208 pp. | 16 illus.

US \$35.00X/\$47.00 CAN paper

978-0-262-54549-5

Distribution Matters series

To Know Is to Compare

Studying Social Media across Nations, Media, and Platforms

Mora Matassi and Pablo J. Boczkowski

How systematic comparative research can unlock the potential of social media scholarship.

Though diverse and fruitful, social media scholarship too often focuses on single platforms in single countries, disconnected from other media that people use. In *To Know Is to Compare*, Mora Matassi and Pablo J. Boczkowski's alternative approach offers a framework based on the epistemological principle that everything we know emerges from comparing two or more entities. Drawing on a wealth of real-life cases, Matassi and Boczkowski examine key aspects of social media from three comparative dimensions (nations, media, and platforms) and two topics (history and language) to propose a blueprint that encourages researchers and lay readers alike to think about social media from new perspectives.

Matassi and Boczkowski illustrate their theoretical points with examples that link multiple media, illuminate an array of platforms, cover different countries and eras, and address various languages and both textual and non-textual signifiers. The result is an original conceptual account that allows for the study of social media in ways that are global, de-westernized, transmedia, and multiplatform. In addition, the authors review the major texts that use a comparative treatment and suggest topics, theories, and methods for engaging in comparative studies in the future.

Mora Matassi is a PhD candidate in Media, Technology, and Society at Northwestern University. **Pablo J. Boczkowski** is Hamad Bin Khalifa Al-Thani Professor in the Department of Communication Studies at Northwestern University.

media studies

April | 6 x 9, 232 pp. | 1 illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54593-8

Managing Meaning in Ukraine

Information, Communication, and Narration since the Euromaidan Revolution

Göran Bolin and Per Ståhlberg

An in-depth look at Ukraine's attempts to shape how it is perceived by the rest of the world.

During times of crisis, competing narratives are often advanced to define what is happening, and the stakes of information management by nations are high. In this timely book, *Managing Meaning in Ukraine*, Göran Bolin and Per Ståhlberg examine the fraught intersection of state politics, corporate business, and civil activism to understand the dynamics and importance of meaning management in Ukraine. Drawing on fieldwork inside the country, the authors discuss the forms, agents, and platforms within the complex political and communicative situation and how each articulated and acted upon perceptions of the propaganda threat.

Bolin and Ståhlberg focus their analysis on the period between 2013 and 2022, when political tensions, commercial dynamics, and new communication technologies bred novel forms of information management. As they show, entities from governments and governmental administration to commercial actors, entrepreneurs, and activists formed new alliances in order to claim a stake in information policy. Bolin and Ståhlberg also explore how the various agents engaged in information management and strove to manage meaning in communication practice; the communicative tools they took advantage of; and the subsequent consequences for narrative constructions.

Göran Bolin is Professor in Media and Communication Studies at Södertörn University. He is the author of *Media Generations: Experience, Identity and Mediatized Social Change* and *Value and the Media: Cultural Production and Consumption in Digital Markets*. **Per Ståhlberg** is Associate Professor in Media and Communication Studies at Södertörn University. He is the author of *Writing Society through Media: Ethnography of a Hindi Daily*.

history | political science

May | 6 x 9, 184 pp. | 12 illus.

US \$35.00X/\$47.00 CAN paper

978-0-262-54556-3

Information Policy series

Balkan Cyberia

Cold War Computing, Bulgarian Modernization, and the Information Age behind the Iron Curtain

Victor Petrov

How Bulgaria transformed the computer industry behind the Iron Curtain—and the consequences of that transformation for a society that dreamt of a brighter future.

Bulgaria in 1963 was a communist country led by a centralized party trying to navigate a multinational Cold War. The state needed money, and it sought prestige. By cultivating a burgeoning computer industry, Bulgaria achieved both but at great cost to the established order. In *Balkan Cyberia*, Victor Petrov elevates a deeply researched, local story of ambition into an essential history of global innovation, ideological conflict, and exchange.

Granted tremendous freedom by the Politburo and backed by a concerted state secret intelligence effort, a new, privileged class of technical intellectuals and managers rose to prominence in Bulgaria in the 1960s. Plugged in to transnational business and professional networks, they strove to realize the party's radical dreams of utopian automation, and Bulgaria would come to manufacture up to half of the Eastern Bloc's electronics. Yet, as Petrov shows, the export-oriented nature of the industry also led to the disruption of party rule. Technicians, now thinking with and through computers, began to recast the dominant intellectual discourse within a framework of reform, while technocratic managers translated their newfound political clout into economic power that served them well before and after the revolutions of 1989.

Balkan Cyberia reveals the extension of economic and political networks of influence far past the reputed fall of communism, along with the pivotal role small countries played in geopolitical games at the time. Through the prism of the Bulgarian computer industry, the true nature of the socialist international economy, and indeed the links between capitalism and communism, emerge.

Victor Petrov is Assistant Professor of History at the University of Tennessee, Knoxville.

history | technology

June | 6 x 9, 424 pp. | 42 illus.

US \$55.00X/\$73.00 CAN paper

978-0-262-54512-9

History of Computing series

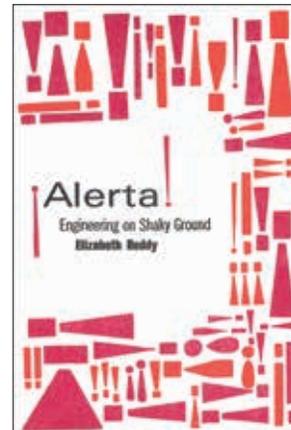
¡Alerta!

Engineering on Shaky Ground

Elizabeth Reddy

A lively account of a controversial technology developed to mitigate earthquake risk and change how we live with threatening environments.

The Sistema de Alerta Sísmica Mexicano is the world's oldest public earthquake early warning system. Given the



unpredictability of earthquakes, the technology was designed to give the people of Mexico City more than a minute to prepare before the next big quake hits. How does this kind of environmental monitoring technology get built in the first place? How does its life-saving promise align with reality?

And who shapes modern risk mitigation? In *¡Alerta!*, Elizabeth Reddy surveys this innovation to shed light on what it means to imagine a world where sirens

could sound out an “¡alerta sísmica!” at any moment—and what it would be like to live in such a world.

Proponents of earthquake early warnings have long held that the technology can save lives and limit economic losses. Drawing on ethnographic fieldwork and archival data, Reddy conducts a thorough, qualitative analysis of these claims and considers the requirements and uses of the alert system. She embeds her study in a rich narrative of the engineers who designed the system in conjunction with contingent political and environmental conditions. The result demonstrates how addressing earthquake dangers is no small task: it means trying to change relationships between the environment, society, and technology. Doing so, she critiques universalist and techno-centric approaches to hazard risk mitigation and celebrates the potential of contextually appropriate and broadly supported efforts.

¡Alerta! takes readers on a vivid journey into the world of Mexican earthquake risk mitigation, with critical insights for anthropologists and science and technology studies scholars, as well as specialists in the geosciences, engineering, and emergency management.

Elizabeth Reddy is Assistant Professor of Engineering, Design, & Society at the Colorado School of Mines, with a joint appointment in Geophysics.

technology

April | 6 x 9, 226 pp. | 20 illus.

US \$40.00X/\$54.00 CAN paper

978-0-262-54551-8

Engineering Studies series

Media Ruins

Cambodian Postwar Media Reconstruction and the Geopolitics of Technology

Margaret Jack

How a generation of tech-savvy young Cambodians is restoring historical media artifacts from before the war—and, in the process, helping to repair the Khmer Rouge’s cultural destruction.

During the Khmer Rouge regime (1975–1979), an estimated quarter to a third of the Cambodian population perished from execution, starvation, or disease. The regime especially targeted artists and intellectuals and their work, including films, photographs, and audio recordings. In *Media Ruins*, Margaret Jack charts the critical role of media in the historical political landscape of Cambodia as well as in its post-conflict reconstruction and reconciliation. Along the way, Jack tells the remarkable stories of resourceful Cambodians in the decades that followed the end of the regime—those who worked to reconstruct their country’s media infrastructure and restore their damaged cultural heritage.

Jack describes the crucial role that media has played in helping the nation grapple with the traumas of its past and imagine brighter futures. She explores how tech-savvy Cambodian media creators have engaged in practices of infrastructural restitution—work that is both emotionally cathartic and politically vital. She also examines the ways these media creators have used digital tools to restore and disseminate lost media artifacts, while embracing an aesthetic of material decay as a visible reminder of loss. As these creators reconcile with the past, they are also finding ways to navigate the country’s increasingly authoritarian media landscape. Bringing media and technology studies into conversation with trauma and memory studies, the book provides a unique, and necessary, perspective on post-conflict reconstruction.

Margaret Jack is a postdoctoral scholar on the NSF-funded project “Creating Work/Life” and teaches in the Department of Technology, Culture and Society at NYU Tandon. Before earning her PhD in Information Science at Cornell University, she worked as a financial analyst in Silicon Valley and with international development organizations such as the WHO, UNICEF, and the Clinton Health Access Initiative.

media studies

May | 6 x 9, 288 pp. | 40 illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-54538-9

Labor and Technology series

Ownership of Knowledge

Beyond Intellectual Property

edited by Dagmar Schäfer, Annapurna Mamidipudi, and Marius Buning

A framework for knowledge ownership that challenges the mechanisms of inequality in modern society.

Scholars of science, technology, medicine, and law have all tended to emphasize knowledge as the sum of human understanding, and its ownership as possession by law. Breaking with traditional discourse on knowledge property as something that concerns mainly words and intellectual history, or science and law, Dagmar Schäfer, Annapurna Mamidipudi, and Marius Buning propose technology as a central heuristic for studying the many implications of knowledge ownership. Toward this end, they focus on the notions of knowledge and ownership in courtrooms, workshops, policy, and research practices, while also shedding light on scholarship itself as a powerful tool for making explicit the politics inherent in knowledge practices and social order.

Ownership of Knowledge presents case studies showing how diverse knowledge economies are created and how inequalities arise from them. Unlike scholars who have fragmented this discourse across the disciplines of anthropology, sociology, and history, the editors highlight recent developments in the emerging field of the global history of knowledge—as science, as economy, and as culture. The case studies reveal how notions of knowing and owning emerge because they reciprocally produce and determine each other’s limits and possibilities; that is, how we know inevitably affects how we can own what we know; and how we own always impacts how and what we are able to know.

Dagmar Schäfer is Director at the Max Planck Institute for the History of Science, Berlin. **Annapurna Mamidipudi** is a postdoctoral fellow at the Technical University of Berlin and the Max Planck Institute for the History of Science. **Marius Buning** is Associate Professor at the University of Oslo.

technology | law

July | 7 x 9, 440 pp. | 19 color illus., 2 b&w illus.

US \$65.00X/\$86.00 CAN paper

978-0-262-54559-4

Inside Technology series

Selling the American People

Advertising, Optimization, and the Origins of Adtech

Lee McGuigan

How marketers learned to dream of optimization and speak in the idiom of management science well before the widespread use of the Internet.

Algorithms, data extraction, digital marketers monetizing “eyeballs”: these all seem like such recent features of our lives. And yet, Lee McGuigan tells us in this eye-opening book, digital advertising was well underway before the widespread use of the Internet. Explaining how marketers have brandished the tools of automation and management science to exploit new profit opportunities, *Selling the American People* traces data-driven surveillance all the way back to the 1950s, when the computerization of the advertising business began to blend science, technology, and calculative cultures in an ideology of optimization. With that ideology came adtech, a major infrastructure of digital capitalism.

To help make sense of today’s attention merchants and choice architects, McGuigan explores a few key questions: How did technical experts working at the intersection of data processing and management sciences come to command the center of gravity in the advertising and media industries? How did their ambition to remake marketing through mathematical optimization shape and reflect developments in digital technology? In short, where did adtech come from, and how did data-driven marketing come to mediate the daily encounters of people, products, and public spheres? His answers show how the advertising industry’s efforts to bend information technologies toward its dream of efficiency and rational management helped to make “surveillance capitalism” one of the defining experiences of public life.

Lee McGuigan is Assistant Professor in the Hussman School of Journalism and Media at the University of North Carolina, Chapel Hill, and an associate at Cornell Tech’s Digital Life Initiative. He is a coeditor of *The Audience Commodity in a Digital Age*.

media studies

July | 6 x 9, 336 pp. | 9 illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-54544-0

Distribution Matters series

Milk and Honey

Technologies of Plenty in the Making of a Holy Land

Tamar Novick

An innovative historical analysis of the intersection of religion and technology in making the modern state, focusing on bodily production and reproduction across the human-animal divide.

In *Milk and Honey*, Tamar Novick writes a revolutionary environmental history of the state that centers on the intersection of technology and religion in modern Israel/Palestine. Focusing on animals and the management of their production and reproduction across three political regimes—the late-Ottoman rule, British rule, and the early Israeli state—Novick draws attention to the ways in which settlers and state experts used agricultural technology to recreate a biblical idea of past plenitude, literally a “land flowing with milk and honey,” through the bodies of animals and people.

Novick presents a series of case studies involving the management of water buffalo, bees, goats, sheep, cows, and people in Palestine/Israel. She traces the intimate forms of knowledge and bodily labor—production and reproduction—in which this process took place, and the intertwining of bodily, political, and environmental realms in the transformation of Palestine/Israel. Her wide-ranging approach shows technology never replaced religion as a colonial device. Rather, it merged with settler-colonial aspirations to salvage the land, bolstering the effort to seize control over territory and people.

Fusing technology, religious fervor, bodily labor, and political ecology, *Milk and Honey* provides a novel account of the practices that defined and continue to shape settler-colonialism in the Palestine/Israel, revealing the ongoing entanglement of technoscience and religion in our time.

Tamar Novick is a senior research scholar at the Max Planck Institute for the History of Science.

history | technology

July | 6 x 9, 228 pp. | 10 color illus., 27 b&w illus.

US \$45.00X/\$60.00 CAN paper

978-0-262-03907-9

Inside Technology series

Algorithmic Rights and Protections for Children

edited by Mizuko Ito, Remy Cross, Karthik Dinakar, and Candice Odgers

Essays on the challenges and risks of designing algorithms and platforms for children, with an emphasis on algorithmic justice, learning, and equity.

One in three Internet users worldwide is a child, and what children see and experience online is increasingly shaped by algorithms. Though children's rights and protections are at the center of debates on digital privacy, safety, and Internet governance, the dominant online platforms have not been constructed with the needs and interests of children in mind. The editors of *Algorithmic Rights and Protections for Children*, Mizuko Ito, Remy Cross, Karthik Dinakar, and Candice Odgers, focus on understanding diverse children's evolving relationships with algorithms, digital data, and platforms and offer guidance on how stakeholders can shape these relationships in ways that support children's agency and protect them from harm.

This book includes essays reporting original research on educational programs in AI relational robots and Scratch programming, on children's views on digital privacy and artificial intelligence, and on discourses around educational technologies. Shorter opinion pieces add the perspectives of an instructional designer, a social worker, and parents. The contributing social, behavioral, and computer scientists represent perspectives and contexts that span education, commercial tech platforms, and home settings. They analyze problems and offer solutions that elevate the voices and agency of parents and children. Their essays also build on recent research examining how social media, digital games, and learning technologies reflect and reinforce unequal childhoods.

Mizuko Ito is Professor in Residence and John D. and Catherine T. MacArthur Foundation Chair in Digital Media and Learning at the University of California, Irvine, and Director of the Connected Learning Lab. **Remy Cross** is Research Manager in the Connected Learning Lab. **Karthik Dinakar** is Research Affiliate at the Center of Complex Interventions. **Candice Odgers** is Professor of Psychological Science at the University of California, Irvine.

education

June | 6 x 9, 296 pp. | 17 illus.

US \$45.00X/\$60.00 CAN paper
978-0-262-54548-8

Forecasting Travel in Urban America

The Socio-Technical Life of an Engineering Modeling World

Konstantinos Chatzis

A history of urban travel demand modeling (UTDM) and its enormous influence on American life from the 1920s to the present.

For better and worse, the automobile has been an integral part of the American way of life for decades. Its ascendance would have been far less spectacular, however, had engineers and planners not devised urban travel demand modeling (UTDM). This book tells the story of this irreplaceable engineering tool that has helped cities to accommodate continuous rise in traffic from the 1950s on. Beginning with UTDM's origins as a method to help plan new infrastructure, Konstantinos Chatzis follows its trajectory through new generations of models that helped make optimal use of existing capacity and examines related policy instruments, including the recent use of intelligent transportation systems.

Chatzis investigates these models as evolving entities involving humans and nonhumans that were shaped through a specific production process. In surveying the various generations of UTDM, he delves into various means of production (from tabulating machines to software packages) and travel survey methods (from personal interviews to GPS tracking devices and smartphones) used to obtain critical information. He also looks at the individuals who have collectively built a distinct UTDM social world by displaying specialized knowledge, developing specific skills, and performing various tasks and functions, and by communicating, interacting, and even competing with one another.

Original and refreshingly accessible, *Forecasting Travel in Urban America* offers the first detailed history behind the thinkers and processes that impact the lives of millions of city dwellers every day.

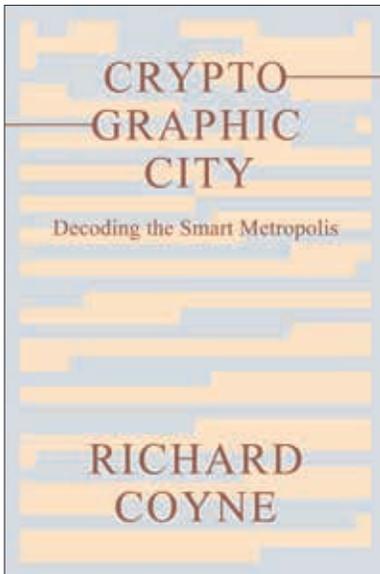
Konstantinos Chatzis is a full-time researcher at the Université Gustave Eiffel.

history | technology

July | 6 x 9, 440 pp. | 21 illus.

US \$60.00X/\$79.00 CAN paper
978-0-262-04810-1

Engineering Studies series



Cryptographic City

Decoding the Smart Metropolis

Richard Coyne

Cryptography's essential role in the functioning of the city, viewed against the backdrop of modern digital life.

Cryptography is not new to the city; in fact, it is essential to its functioning. For as long as cities have existed, communications have circulated, often in full sight, but with their messages hidden. In *Cryptographic City*, Richard Coyne explains how cryptography runs deep within the structure of the city. He shows the extent to which cities are built on secrets, their foundations now reinforced by digital encryption and cryptocurrency platforms. He also uses cryptography as a lens through which to inspect smart cities and what they deliver. Coyne sets his investigation into the cryptographic city against the backdrop of the technologies, claims, and challenges of the smart city.

Cryptography provides the means by which communications within and between citizens and devices are kept secure. Coyne shows how all of the smart city innovations—from smart toasters to public transportation networks—are enabled by secure financial transactions, data flows, media streaming, and communications made possible by encryption. Without encryption, he says, communications between people and digital devices would be exposed for anyone to see, hack, and misdirect. He explains the relevant technicalities of cryptography and describes the practical difference it makes to frame cities as cryptographic. Interwoven throughout the book are autobiographical anecdotes, insights from Coyne's teaching practice, and historical reports, making it accessible to the general reader.

Richard Coyne is Professor and Chair of Architectural Computing at the University of Edinburgh. He is the author of *Mood and Mobility*, *The Tuning of Place*, *Cornucopia Limited*, and *Technoromanticism* (all MIT Press).

computer science | urban studies

May
6 x 9, 280 pp.
27 illus.

US \$35.00X/\$47.00 CAN paper
978-0-262-54567-9

Alfredo Jaar

Studies on Happiness

Edward A. Vazquez

A richly illustrated survey of Alfredo Jaar's *Studies on Happiness* (1979–1981) and its deep political stakes in the historical context of Chile's neoliberal transition.

Between 1979 and 1981, a young artist and architecture school dropout named Alfredo Jaar asked Chileans the deceptively simple question: "Are you happy?" Including private interviews, sidewalk polls, and video-recorded forums, among other interventions, Jaar's two-year and seven-phase project, *Studies on Happiness*, addressed a country in transition, as a newly adopted constitution remade Chile through privatization and other neoliberal reforms. Jaar's first major artwork has been imprecisely discussed in the monographic literature on the artist and rarely mentioned in studies of Chilean art after 1973.

Edward Vazquez contextualizes Jaar's *Studies on Happiness* within his early production and places his practice within the Chilean art world, thus reinstating the project's historical embeddedness and the deep political stakes of its sociality. The work's marginality is a strength: its minor status in the period and in Jaar's oeuvre allow it an historical freedom in engaging Chilean culture under Augusto Pinochet and provides a wedge to realign current interpretations of Chilean art and hemispheric conceptualism with the openness central to Jaar's project.

Edward A. Vazquez is Associate Professor in the Department of the History of Art and Architecture at Middlebury College. A scholar of modern and contemporary art, he is interested in the terms of materiality and everyday processes of art making in the wake of conceptual art in Europe and the Americas. He is the author of *Aspects: Fred Sandback's Sculpture* (2017) and his writings have appeared in *Art Journal*, *Res: Anthropology and Aesthetics*, *caa.reviews*, and in edited volumes and exhibition catalogues.

art

June | 6 x 8 1/2, 96 pp. | 32 color illus.

US \$19.95T/\$25.95 CAN paper

978-1-84638-259-8

One Work series

Distributed for Afterall Books

Speculation

edited by Ed Pavlič and Ivelisse Rodriguez

How can the literary imagination bring us closer to a better world?

The world is always changing. But there are also inflection points in history when the world feels *changed*. Art has the



prophetic power to imagine where we are going. It is perhaps no surprise, then, that in a world-historical moment of global upheaval and transformation, speculative literature and other futurist arts are enjoying a renaissance.

In this new anthology of poetry, fiction, and essays from renowned writers and newcomers, contributors share with readers their imagined pasts and futures that help us better understand what it means to be present in the world.

Speculation can lead us to collectively imagine better futures, or better ways of understanding our past. Abolition, civil rights, and Black Lives Matter all speculate about a future free of racial violence, just as #MeToo imagines one free of gendered violence. In some of our most joyful private moments, we speculate about what will be delicious and pleasurable, about what notes will sound good played together on an instrument, about spirits and the afterlife, about what we wish a lover would say to us, about what aliens might be like if we ever met them. Such works of the speculative imagination are, thankfully, almost boundless, though we imagine them within the bounds of who we are and what we assume to be true about the 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 Are 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. **Ivelisse Rodriguez's** short story collection, *Love War Stories*, was a 2019 PEN/Faulkner finalist and a 2018 Foreword Reviews INDIES finalist. She is Founder and editor of an interview series published in *Centro Voices*, the e-magazine of the Center for Puerto Rican Studies at Hunter College.

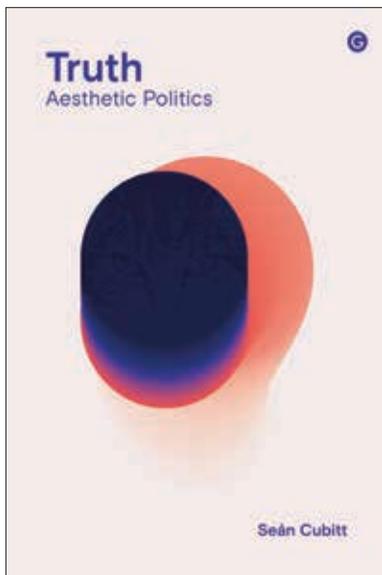
literary anthology

March | 6 x 9, 192 pp.

US \$19.95T/\$25.95 CAN paper

978-1-946511-76-8

Distributed for *Boston Review*



Truth

Aesthetic Politics

Sean Cubitt

Ecologies of truth in a post-truth era.

The problem with Neo-Nazis is not that they don't trust the media but that they trust them too much. White supremacists are absolutely convinced by their supremacy. They distrust technologies and climate change as much as the global poor because, as white Europeans, they believe they are exempt from exploitation. This book argues that the only truths possible in the 21st century are mobile, inventive practices involving everything European models of communication exclude: technologies, nature, and leftover humanity. Tracing histories of their separation, *Truth* analyzes the struggle between the new dominance of information systems and the sensory worlds it excludes, not least the ancestral wisdom that the West has imprisoned in its technologies. The emergent cybernetics of the 1940s has become the dominant ideology of the 21st century. *Truth* opposes its division of the world between subjects and objects, signals and noise, emphasizing that there can be no return to some primal Eden of unfettered exchange. Instead, these divisions, which have fundamentally reorganized the commodity form that they inherited, are the historical conditions we must confront. Drawing on a wide range of aesthetic practices, from literature, film, art, music, workplace media, scientific instruments, and animal displays, *Truth* seeks out ways to create a new commons and a new politics grounded in aesthetic properties of creativity, senses, and perception that can no longer be restricted to humans alone.

Sean Cubitt is Professor of Screen Studies at the University of Melbourne. His publications include *The Cinema Effect* (MIT Press), *EcoMedia*, *The Practice of Light*, (MIT Press), *Finite Media: Environmental Implications of Digital Technologies*, and *Anecdotal Evidence: Ecocritique from Hollywood to the Mass Image*. He is series editor for Leonardo Books at the MIT Press.

philosophy

June
5 1/2 x 8, 248 pp.

US \$39.95T/\$53.95 CAN cloth

978-1-913380-64-9

Distributed for Goldsmiths Press

Feminism, Young Women, and Cultural Studies

Birmingham Essays from 1975 Onwards

Angela McRobbie

A feminist analysis of young women and popular culture and a forceful critique of male domination in youth culture.

Feminism, Young Women, and Cultural Studies collects together essays dating back to the mid-1970s to provide both a feminist analysis of young women and popular culture (including magazines, dance, and fashion) as well as a forceful critique of male domination in youth culture and the ways in which an ideology of adolescent femininity functioned so as to subdue and restrain young women in passive and subordinate gender unequal positions. The collection also shines a light on the kinds of methodologies being developed at Birmingham University CCCS as cultural studies was emerging as a distinct field of study. These essays when first published found their way onto the university undergraduate curriculum across the world and were translated into various languages. The author in this new edition provides a lively up-to-date introductory essay to each chapter as well as an engaging full introduction to the book as a whole that draws attention to race and ethnicity and intersectionality in studies of girlhood. It also considers the category of “girl” from queer perspectives and reflects on new inflections of teen femininity in popular fiction.

Angela McRobbie FBA is a British cultural theorist, feminist, and commentator whose work combines the study of popular culture, contemporary media practices, and feminism through conceptions of a third-person reflexive gaze. She is a professor of communications at Goldsmiths College, University of London.

social science

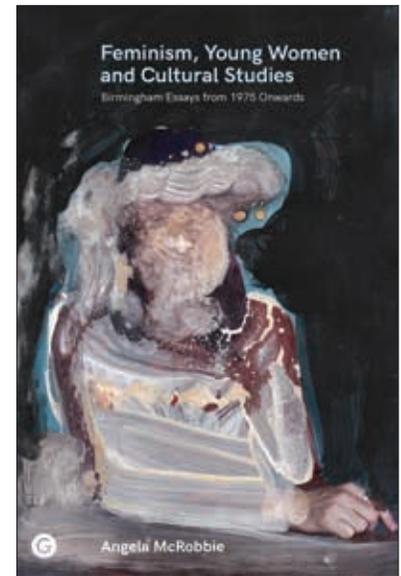
February

6 x 9, 248 pp.

US \$29.95T/\$39.95 CAN paper

978-1-913380-45-8

Distributed for Goldsmiths Press

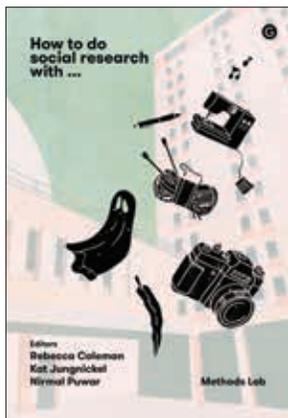


How To Do Social Research With . . .

edited by Rebecca Coleman, Kat Jungnickel,
and Nimal Puwar

A guide to doing critical and creative research with a range of unusual means to build ethical relationships.

This catalogue of methods draws on the wealth of cutting-edge critical and creative social research from the Goldsmiths



Sociology Department to offer an engaged guide to doing research with a range of unexpected relations. The collection focuses on multiple assemblages of objects, media, materials, practices, relations, devices, and atmospheres, spanning methods and topics involving food to activism, knitting to ghosts, theater to documents, collaging to corridors. Through hands-on discussions of the practicalities, ethics, and politics of doing

social research, the catalogue showcases a wide range of examples of what methods might mean and do.

Goldsmiths Sociology Department is internationally recognized as being at the forefront of some of the most daring, original and unconventional methodological innovation. Their unbounded approach to social research offers textured yet clear paths through the problems and issues before us, as contributors present the methodological puzzles they have become knotted with. The short and imaginative case studies offer new ways of teaching, learning, and doing lively and rigorous research. This is research as close-up observations, infrastructural interventions and imaginative play. *How to Do Social Research With ...* will be essential for anyone interested in expanding their repertoire of social research methods.

Rebecca Coleman is Professor at the School of Sociology, Politics, and International Studies and Bristol Digital Futures Institute at the University of Bristol. **Kat Jungnickel** is Reader in the Sociology Department of Goldsmiths, University of London. **Nimal Puwar** is Senior Lecturer at the department of Sociology at Goldsmiths University and Co-Director of Methods Lab.

social science

May | 6 x 9, 224 pp.

US \$39.95T/\$53.95 CAN paper

978-1-913-38042-7

MethodsLab

Distributed for Goldsmiths Press

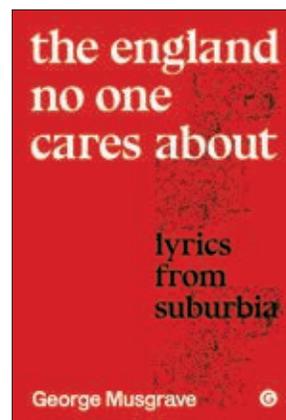
The England No One Cares About

Lyrics from Suburbia

George Musgrave

An exploration of the much-derided English suburbs through rap music.

There are many different Englands: from the much-romanticized rolling countryside, to the cosmopolitanism



of the inner cities, or the disparagingly named “left behind” communities which, post-Brexit, have so interested political parties and pundits, demographers and statisticians.

But there is also an England no one cares about: the England of semi-detached houses and clean driveways for multiple cars devotedly washed on Sundays, of “twitching curtains” and Laura Ashley sofas; of cul-de-sacs and exaggerated accents; of late night drives to

petrol stations on A roads, fake IDs tested in Harvesters, and faded tracksuits and over-gelled hair in Toby Carverys; of questionable hash from a “mate of a mate” and two-litre bottles of White Lightning from Budgens consumed in a kids playground. Much derided. Unglamorous, ordinary; cultural vacuity and small “c” conservatism. A hodgepodge. An—apparently—middling, middle-of-the-road middle-England of middle-class middle-mindedness.

Part poetry anthology, part academic study into placemaking, and part autoethnography, *The England No One Cares About* innovatively brings together academic discussions of the ethnographic potential of lyrics, scholastic representations of suburbia, and thematic analysis to explore how rap music can illuminate the experiences of young men growing up in suburbia. This takes place by exploring the author’s own annotated lyrics from his career as a musician known as Context where he was referred to by the BBC as “Middle England’s Poet Laureate.”

George Musgrave studies the psychological experiences and working conditions of creative careers. His research has been featured on *BBC News*, *Pitchfork*, *Mixmag*, *GQ*, *The Financial Times*, *BBC Introducing*, *The Grammys*, and *Billboard* among others. He is also a musician, signed with EMI/Sony/ATV.

social science | music

July | 6 x 9, 248 pp.

US \$29.95T/\$39.95 CAN cloth

978-1-913380-66-3

Sonics Series

Distributed for Goldsmiths Press

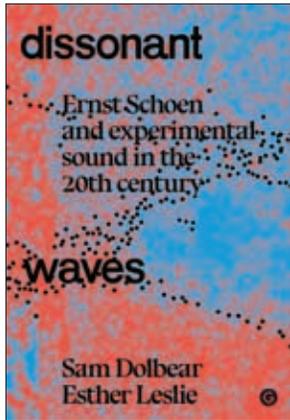
Dissonant Waves

Ernst Schoen and Experimental Sound in the 20th century

Sam Dolbear and Esther Leslie

An investigation of the cultures and technologies of early radio.

Dials, knobs, microphones, clocks; heads, hands, breath, voices. Ernst Schoen joined Frankfurt Radio in the 1920s as



programmer and accelerated the potentials of this collision of bodies and technologies. As with others of his generation, Schoen experienced crisis after crisis, from the violence of war, the suicide of friends, economic collapse, and a brief episode of permitted experimentalism under the Weimar Republic for those who would foster aesthetic, technical, and political revolution. The counterreaction was Nazism—and Schoen and his milieu fell victim to it,

found ways out of it, or hit against it with all their might.

Dissonant Waves tracks the life of Ernst Schoen—poet, composer, radio programmer, theorist, and best friend of Walter Benjamin from childhood—as he moves between Frankfurt, Berlin, Paris, and London. It casts radio history and practice into concrete spaces, into networks of friends and institutions, into political exigencies and domestic plights, and into broader aesthetic discussions of the politicization of art and the aestheticization of politics. Through friendship and comradeship, a position in state-backed radio, imprisonment, exile, networking in a new country, re-emigration, ill-treatment, neglect, Schoen suffers the century and articulates its broken promises.

An exploration of the ripples of radio waves, the circuits of experimentation and friendship, and the proposals that half-found a route into the world—and might yet spark political-technical experimentation.

Sam Dolbear is the cofounder of the sound and radio collective MayDay Radio. He took up a fellowship at the ICI-Berlin as part of the 2020–2022 Project Reductions. **Esther Leslie** is Professor in Political Aesthetics, Birkbeck, University of London. She is frequently invited to speak in the UK, Europe, the US, and occasionally Australia, China, and India.

technology | media studies

May | 6 x 9, 248 pp.

US \$39.95T/\$53.95 CAN paper

978-1-913380-56-4

Sonics Series

Distributed for Goldsmiths Press

Autodrive

Jordan Crandall

A literary odyssey along the highways at a time when a new form of superintelligence has emerged.

Autodrive is a work of literary fiction that combines a variety of fictional subgenres. It is a highway odyssey, an



odyssey along the highways at a time when a new form of superintelligence has emerged. What makes this new form of artificial superintelligence interesting is that it is not entirely distinct from us—it is ingrained in the machines we already use, the vehicles we already take, the systems we are already part of, but cannot fully see. In this way, *Autodrive* provides models of machine intelligence that we are already somewhat intimate with, intrinsically tied to, and immersed

within. It connects to the new forms of intelligence already emerging in the everyday world, forms that are already present in everyday life, ingrained in expressive forms we commonly use. At the same time, it explores how artificial agents, as they become more pervasive, might begin to exert their influence more broadly as social entities, in whatever degree they come to be personalized.

Jordan Crandall is a media artist, writer, and performer. He is Professor of Visual Arts at University of California, San Diego. His work combines media art, speculative fiction, performance art, and media theory. He is the 2011 winner of the Vilém Flusser Theory Award for outstanding theory and research-based digital arts practice, given by the Transmediale in Berlin in collaboration with the Vilém Flusser Archive of the University of Arts, Berlin. Crandall's video installations, presented in numerous exhibitions worldwide, combine formats and genres deriving from cinematic and military culture, exploring new regimes of power and their effects on subjectivity, sociality, embodiment, and desire.

fiction

April | 5 x 7 3/4, 192 pp.

US \$29.95T/\$39.95 CAN paper

978-1-913380-72-4

Unidentified Fictional Objects

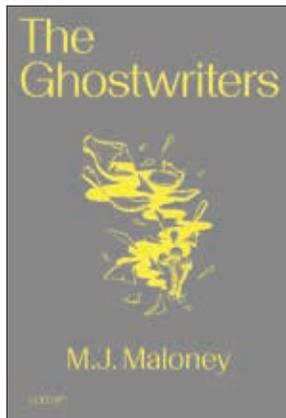
Distributed for Goldsmiths Press

The Ghostwriters

M. J. Maloney

In a re-wilded, near-future England, a group of activists led by a writer try to make a noise in a society that refuses to hear its people.

A re-wilded, half-submerged England is home to a divided society split into “haves” and “have-nots.” Susan, once a teacher and writer, leads a small group of activists as they try to spread words—any words—in a world that no longer produces books. The Ghostwriters must try to revive ideas and get their message out whilst pitted against a system that shuts down thought and learning.



After the break-up of the United Kingdom, war in Europe, starvation, and pandemic, the Capital is a society under siege. People just manage to survive on rations and scraps that they

thieve. Always monitored, but never protected, life is cheap among the population. The Ghostwriters must navigate dangers, but who can be trusted and what secrets lie beneath the surface of the Old Capital?

M. J. Maloney is the pen name of Dr. Gabrielle Malcolm, writer and editor, and Director of the Bradford-on-Avon Book Fiesta. She has been a guest speaker and visiting lecturer at the University of Gottingen, Germany; the University of Gothenburg, Sweden; and the University of South Dakota, USA. She is also a regular presenter at the Jane Austen Festival in Bath, and the Hampshire Regency Week in relation to her work on the fan culture of Jane Austen, and has given talks at the House of Frankenstein in Bath, UK.

fiction | science fiction

June | 5 x 7 1/4, 248 pp.

US \$25.95T/\$34.95 CAN paper

978-1-913380-78-6

Gold SF

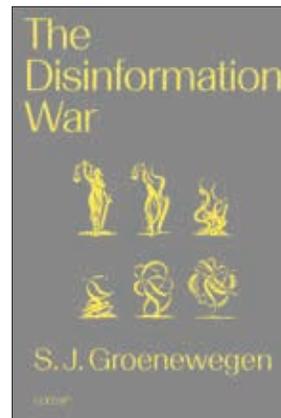
Distributed for Goldsmiths Press

The Disinformation War

S. J. Groenewegen

A veteran of online social justice battles joins with a group of unlikely allies to fight in the war of disinformation before Britain becomes fully totalitarian.

The lives of three strangers intersect to bring hope to a beleaguered near-future Britain lurching towards authoritarianism.



Libby Seymour is a Civil Servant, military intelligence analyst, Union activist, believer in justice, and member of the MayGE Committee campaigning for a long-overdue General Election. A colleague tells her the police want a word about something she didn't do. . . and she goes on the run with the help of her occasional lover, ex-army doctor, now trauma therapist, Susan Church.

Derek Hallett is a British Army officer with an impressive record in special operations. Newly promoted to Major General, he is stunned to be assigned to a secretive job in England. For commercial reasons, Jackson-Burgess (UK) Ltd steps back from administering four work camps designed to reduce poverty in Britain. He swore to the Crown to uphold the rule of law.

Kayla Nettleton has two lives. Online, she's a veteran Cultural Warrior and defender of social justice through hacking. In real life, she's trapped with her family in a sink estate, and is swept up into the poverty eradication programme run by Jackson-Burgess.

Together, the three unlikely allies spearhead a small resistance group to fight back in the Disinformation War.

Born and raised in Australia, **S. J. Groenewegen** has written a number of SF essays and short stories, as well as a novel, and often appears at SFF conventions as a panellist and moderator. With a background in law enforcement/criminal justice, mostly in intelligence analysis, she has worked within Australian law enforcement agencies as well as the Serious Organised Crime Agency, the National Crime Agency, the Dutch Police, and the FBI. In 2016 she was awarded a British Empire Medal (Civil Division) for services to law enforcement and LGBTQIA+ diversity.

fiction | science fiction

June | 5 x 7 1/4, 224 pp.

US \$28.95T/\$38.95 CAN paper

978-1-913380-80-9

Gold SF

Distributed for Goldsmiths Press

I Could Not Believe It

The 1979 Teenage Diaries of Sean DeLear

Sean DeLear

edited by Michael Bullock and Cesar Padilla

introduction by Brontez Purnell

A remarkable time capsule of Simi Valley, 1979, written before the author would become one of LA's most influential artists.

When Sean DeLear died prematurely in Vienna in 2017, his friends discovered—among other treasures—an extensive diary kept at the age of fourteen. Still living with his Christian parents in the notoriously racist Los Angeles suburb of Simi Valley, Sean wrote almost every day about crushes and hustling, waterbeds, blackmail, Donna Summer, gloryholes, racism, and shoplifting gay porn.

DeLear would go on to become the frontman for the Los Angeles punk/powerpop band Glue. He was a punk musician, visual artist, intercontinental scenester, video vixen, party host, marijuana farmer, and sometime-collaborator of artists such as Kembra Pfahler and Vaginal Davis.

DeLear's forgotten diaries capture a moment in Los Angeles underground and queer history when, as his friend the writer Cesar Padilla notes, "It wasn't cool at all to be trans, gay, queer or whatever. Those words weren't even in the vocabulary." *I Could Not Believe It*, Padilla continues, "is a raw fearless innocent gay Black kid's journey coming out into life at an incredible pre-AIDS period. It's not cognizant of being literature. It's as naïve and forthcoming as it gets. It wasn't written with the desire to be published so Sean didn't hold back. Sean's goal was to be true to himself."

Sean DeLear (1965–2017) was an influential member of the "Silver Lake scene" of Los Angeles's 1980s and 1990s before moving to Europe. In Vienna, he joined the art collective Gelitin and devised a solo cabaret show, Sean DeLear on the Rocks. DeLear was a cultural boundary breaker whose work transcended sexuality, race, age, genres, and scenes. As Lina Lecaro wrote in the *LA Weekly*, "Sean DeLear epitomized everything that ever made me want to write about Los Angeles nightlife... He was Los Angeles royalty."

biography | autobiography | gay studies

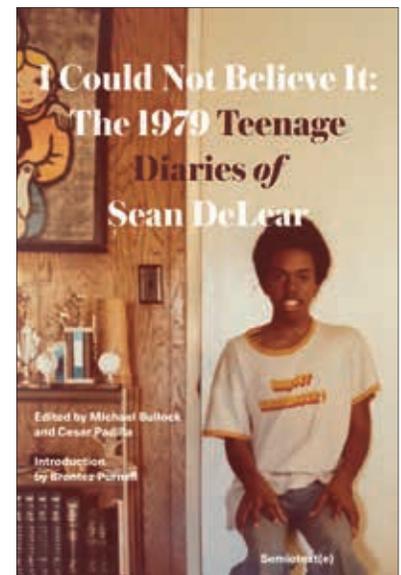
April | 5 1/2 x 8, 208 pp. | 2 illus.

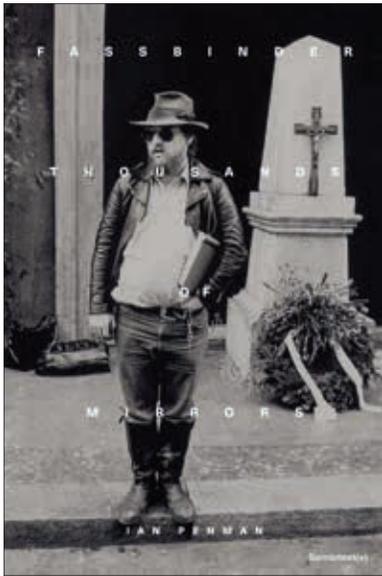
US \$16.95T/\$22.95 CAN paper

978-1-63590-183-2

Native Agents series

Distributed for Semiotext(e)





Fassbinder Thousands of Mirrors

Ian Penman

A kaleidoscopic study of Rainer Werner Fassbinder.

Melodrama, biography, cold war thriller, drug memoir, essay in fragments, and mystery, *Thousands of Mirrors* is cult critic Ian Penman's long-awaited first full-length book: a kaleidoscopic study of Rainer Werner Fassbinder. Written over a short period "in the spirit" of RWF, who would often get films made in a matter of weeks or months, *Thousands of Mirrors* presents the filmmaker as Penman's equivalent of what Baudelaire was to Benjamin: an urban poet in the turbulent, seeds-sown, messy era just before everything changed. Beautifully written and extraordinarily compelling, echoing the fragmentary works of Roland Barthes and Emil Cioran, Eduardo Galeano and Alexander Kluge, this story has everything: sex, drugs, art, the city, cinema, and revolution.

Ian Penman is a British writer, music journalist, and critic. He began his career at the NME in 1977, later contributing to various publications including *The Face*, *Arena*, *Tatler*, *Uncut*, *Sight & Sound*, *The Wire*, *The Guardian*, the *London Review of Books*, and *City Journal*. He is the author of *Vital Signs: Music, Movies, and Other Manias* and *It Gets Me Home, This Curving Track*.

film | biography

April
5 1/2 x 8, 200 pp.

US \$16.95T/\$22.95 CAN paper

978-1-63590-188-7

for sale in North America only

Native Agents series

Distributed for Semiotext(e)

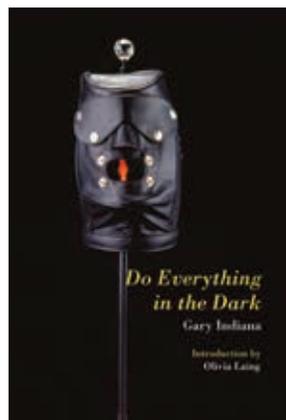
Do Everything in the Dark

Gary Indiana

introduction by Olivia Laing

A dark yet compassionate comedy of art aspirations and friendships come to naught.

First published in 2003, Gary Indiana's turn-of-the-millennium novel traces the lives of a loosely connected group of New York artists and the dissolution of their scene.



During the summer of 2001, the narrator of *Do Everything in the Dark*, a gallery curator, receives intermittent dispatches from his far-flung friends—many of whom resemble well-known figures in the art and intellectual worlds—who are spread out across the globe, from Istanbul to Provincetown to Santa Fe. Seeking various reprieves from a changed New York, the long-festering, glossed-over

incompatibilities of these aging bohemians blossom into exotic and unbearable relief. Beneath the contemporary excesses Indiana chronicles, we can see the outlines of the earlier New York bohemia captured by Dawn Powell.

Arguably Indiana's most intimate, internal, and compassionate work to date, *Do Everything in the Dark* is a chilling chronicle of madness and failure, success and disappointment, and the many ways love dies in a world people find increasingly unlivable.

Gary Indiana is an American writer, actor, artist, and cultural critic. Best known for his classic American true-crime trilogy registering the debased state of American life at the millennium's end (*Resentment*, *Three Month Fever*, *The Andrew Cunanan Story*, and *Depraved Indifference*), Indiana has been described by *The Guardian* as "one of the most important chroniclers of the modern psyche."

fiction

May

5 1/2 x 8, 296 pp.

US \$16.95T/\$22.95 CAN paper

978-1-63590-186-3

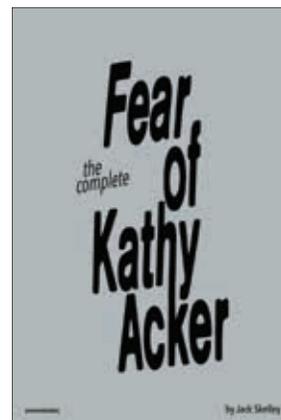
The Complete Fear of Kathy Acker

Jack Skelley

afterword by Sabrina Tarasoff

The first complete edition of this notorious novel which maps the 1980s anarchic underground of Los Angeles.

Published in excerpts over almost four decades, Jack Skelley's "secretly legendary" novel is at once an homage to the



thrillingly inventive spirit of Kathy Acker's cut-up novels and a definitive history of LA's underground culture of the mid-1980s.

Composed in bursts, *Fear of Kathy Acker* depicts Los Angeles through the eyes of a self-mocking narrator. Shifting styles and personae as he moves between Venice and Torrance, punk clubs and shopping malls, Disneyland and Dodger Stadium, Jack Skelley pushes the limits of language and identity

while pursuing—like Kathy Acker—a quixotic literary mix of discipline and anarchy. In this adrenalized, cosmic, and comic chronicle of Los Angeles, Skelley's "real life" friends make cameo appearances alongside pop archetypes from Madonna to Billy Idol.

This first-ever complete edition of the book includes new essays, playlists, and a map of the 1980s Los Angeles in which its manic protagonist lives and loves.

Poet, journalist, and musician **Jack Skelley** is the author of *Monsters*, *Dennis Wilson and Charlie Manson*, and the forthcoming *Interstellar Theme Park: New and Selected Writing*. During the years when *Fear of Kathy Acker* was written, Skelley produced the music series and coproduced the reading and performance series at Beyond Baroque while editing and publishing *Barney: The Modern Stone Age Magazine*, featuring major artists and writers. He is a songwriter and guitarist for the psychedelic surf band Lawndale.

fiction

May | 5 1/2 x 8, 128 pp. | 2 illus.

US \$15.95T/\$21.95 CAN paper

978-1-63590-185-6

Native Agents series

Distributed for Semiotext(e)

Conspiracist Manifesto

Anonymous

translated by Robert Hurley

What if capitalism and its social machine were the outcome of a conspiratorial strategy?

What if capitalism and its social machine were the outcome of a conspiratorial strategy? This anonymous book considers evidence that they must be that. Further, it argues in favor of passionate counter-conspiracies as the logical form of revolt in our time, when our very souls are said to be at stake.



political science

April | 4 1/2 x 7, 400 pp. | 30 illus.

US \$16.95T/\$22.95 CAN paper

978-1-63590-179-5

Intervention Series

Distributed for Semiotext(e)

The Intolerable Present, the Urgency of Revolution

Minorities and Classes

Maurizio Lazzarato

translated by Ames Hodges

An acute reappraisal for our time of the very concept of revolution.

In order to be effective, union struggles, struggles for national liberation, worker mutualism, or struggles for emancipation were strategies that were necessarily connected to revolution. Starting from the historic defeat of the global Revolution in the mid-1970s, this book draws a portrait—whose elaboration is still lacking—of the concept of revolution. What conditions could lead us to speak of revolution once again?

In *The Intolerable Present, the Urgency of Revolution*, Maurizio Lazzarato ponders the fundamental importance of the passage from the historical class struggle (the conflict between capital and labor) to the more recent class struggles that open onto plural trajectories: social, sexual, gender, and race struggles. Expanding the notion of class as a rejoinder to the normative appropriation of minority politics, the revolution is returned as the horizon where subjection can be resorbed.

In this sense, Marxist, feminist, anticolonial, and postcolonial theories provide the necessary critical tools to understand the relations between classes and minorities, between the global North and the global South, and between the time of revolutions and the eruption of new subjectivities.

Maurizio Lazzarato is an independent philosopher who lives and works in Paris. He is the author of *Wars and Capital* with Eric Alliez (Semiotext(e), 2018), and *Capital Hates Everyone: Fascism or Revolution* (Semiotext(e), 2021).

political science

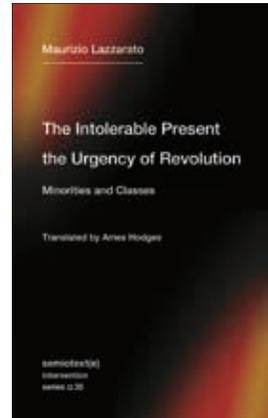
May | 4 1/2 x 7, 432 pp.

US \$16.95T/\$22.95 CAN paper

978-1-63590-181-8

Intervention Series

Distributed for Semiotext(e)



Dan Graham—Some Rockin’

Old and Recent Dan Graham Interviews

Dan Graham

edited by Gregor Stemmrich

A collection of Dan Graham’s interviews and conversations with a wide array of individuals from various backgrounds and disciplines.

Dan Graham: Some Rockin’ is a compilation of fifteen interviews (two of them previously unpublished) between Dan Graham and artist friends, architects, musicians, art critics, and curators from various parts of our world. In these interviews Graham’s intense interest in and observation of cultural phenomena such as rock music, urbanism, architecture, corporate culture, and art world politics and their historical development overlaps and interferes with the articulated interest of the interviewers in Graham’s art, sense of humor, attitude, and point of view in regard to a huge variety of topics. Two essays, besides the “Introduction,” are added to this compilation: the essay “The Museum in Evolution” by Dan Graham, and an essay by the editor, Gregor Stemmrich, on the development and far reaching implications of Graham’s art.

Dan Graham (1942–2022) was an American visual artist, writer, and curator, whose artwork has been exhibited in museums and galleries around the world. His writings have appeared in *Artforum*, *Arts*, and numerous other magazines, books, and monographs.

Gregor Stemmrich is a professor of art history at the Freie Universität Berlin. In the late 1970s, as an art student, he attended the “Advanced Media Seminar” led by Dan Graham at the Nova Scotia College of Art and Design in Halifax.

art

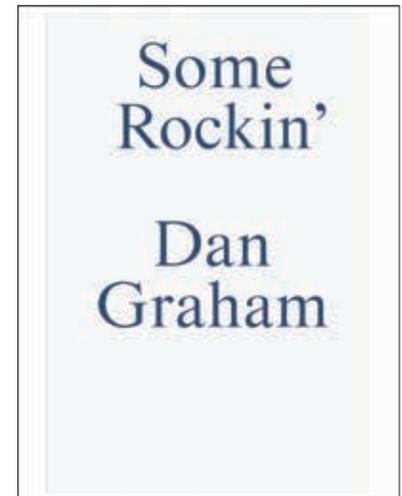
June | 5 x 8, 304 pp. | 50 illus.

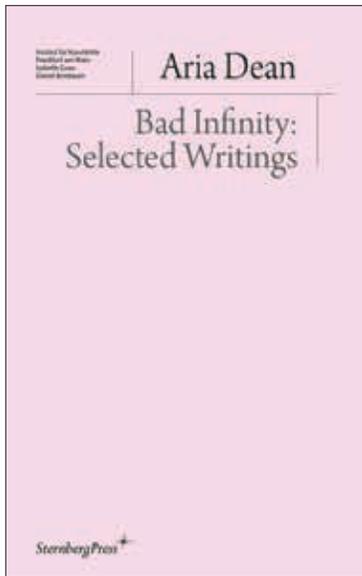
US \$28.00T/\$37.00 CAN paper

978-3-95679-654-8

not for sale in Europe or the UK

Distributed for Sternberg Press





Bad Infinity

Selected Writings

Aria Dean

The most significant critical, theoretical, and art historical texts by the artist, writer, and filmmaker Aria Dean.

Compiled here for the first time, the selected writings of Aria Dean mount a trenchant critique of representational systems. A visual artist and filmmaker, Dean has also emerged as one of the leading critical voices of her generation, through a body of writing that maps the forces of aesthetic theory, image regimes, and visibility onto questions of race and power. Dean's work across media has long been defined by what she calls a "fixation on the subject and its borders," and the texts collected here filter that inquiry through digital networks, art history, and Black radical thought. Equally at home discussing artists who embrace difficulty—from Robert Morris to David Hammons, Lorna Simpson, and Ulysses Jenkins—and conceptual frameworks such as Afropessimism, Dean often contends with how theoretical positions brush against the grain of lived reality: how the Structuralism handed down from the academy, for instance, can be comingled with critiques of structural racism, or how Georges Bataille's notion of base matter transforms through an encounter with Blackness.

Dean's thinking embraces a definition of "Black art that luxuriates in its outside-the-world-ness," which works to elucidate "Blackness's proclivity for making and unmaking its own rules as it produces objects" of cultural necessity. Originally published in *November*, *Texte zur Kunst*, *e-flux journal*, and in exhibition contexts, the essays compiled in *Bad Infinity* chart our rapidly evolving forms of subjectivity and sociality.

Aria Dean is an artist, critic, and curator whose work examines the structures of individual and collective subjectivity in relation to aesthetics, cultural histories, and technology. Working across traditions of Black radical thought, European philosophy, and media studies, Dean's work deconstructs and reconfigures networks of visibility, representation, and power.

art

May
4 3/4 x 7 1/2, 152 pp.

US \$22.00T/\$29.00 CAN paper

978-3-95679-647-0

not for sale in Europe or the UK

Institut für Kunstkritik series

Distributed for Sternberg Press

Tainted Love

Twisted Romantic Ballads

Alex Coles

On the development of the twisted romantic ballad in contemporary popular song, from Serge Gainsbourg to Tyler, the Creator.

Titled after Soft Cell's version of the original 1965 Gloria Jones track, *Tainted Love* is the first book-length inquiry into the subject of the twisted romantic ballad, giving a sense of both its history and contemporary currency. Sometimes extreme, this twist to the conventional romantic ballad spans across gender and generational boundaries to subvert our understanding of both the genre's function and its behavior. Each chapter of *Tainted Love* explores a single twisted ballad in depth, examining both its inner workings—lyrics, melody, and vocal approach—and its broader cultural resonance. The analysis developed in the chapters turns on the question: what compels songwriters to compose—and us to listen to—these warped songs?

Perhaps the most extreme example of the twisted romantic ballad is Serge Gainsbourg's "Lemon Incest," sung as a duet in 1984 with thirteen-year-old daughter, Charlotte. Playing on the French use of the word *zest* and its proximity to the word *incest*, Gainsbourg, ever the provocateur, fashions the ultimate twisted romantic ballad to his daughter. Close to three decades later, Lana Del Ray's "Off To The Races" pictures a dysfunctional relationship. Underpinned by cloud rap, the track showcases Del Ray's deep, mannered voice as she delivers the lyrics detailing the unusual economy of her romance. In the same period, Tyler, The Creator's "She" details a romantic relationship through the voyeuristic gaze of a previous partner, with the boom-bap beat propelling forward Tyler's rapped lyrics to deliver a further development in the ongoing trajectory of the romantic ballad.

Alex Coles is a critic, editor, and Professor of Transdisciplinary Studies at the School of Art, Design, and Architecture at the University of Huddersfield, UK. He is author of *DesignArt* and *Crooner*, and the editor of *Design & Art* (MIT Press) and *EP* (Sternberg Press).

performing arts | music

June
4 1/4 x 6 3/4, 152 pp.

US \$25.00T/\$34.00 CAN paper

978-3-95679-658-6

not for sale in Europe or the UK

Distributed for Sternberg Press



Writings and Interviews

Marc Camille Chaimowicz

edited by Alexis Vaillant

The collected writings of artist Marc Camille Chaimowicz.

In parallel with an astonishing interdisciplinary art practice, London-based artist Marc Camille Chaimowicz has written texts that intersect and transcend the genres of artistic literature, criticism, and cultural anthropology. Written between 1971 and 2022, the sixty-eight texts reproduced in *Writings and Interviews* include early surviving leaflets and typewriter handouts, performance reports, literary reflections, flashes of illumination, and letters as essays.

Embarked on a pursuit of pleasure, Marc Camille Chaimowicz addresses a multiplicity of topics that range from the agility of a jumping dog and the evocation of the orange color as torture, to the idea of feminized architecture and the description of Vienna as a rare city in which we can both work and dream. This source book provides a unique insight into the artist's pioneering aesthetics of camp. Randomly witty and humorous, and overtly charged and frivolous, the non-conclusive, compelling "writings" of Marc Camille Chaimowicz set a new template for the expression of queerness through writing. They are not only remarkable for the singularity of their wording and their acumen to inclusivity, but for the skillful way in which they illuminate the range of thinking of their author.

Increasingly influential for younger generations of artists, Marc Camille Chaimowicz's cross-disciplinary work raises questions about public and private dichotomies, design and art boundaries, identifications based on gender.

Alexis Vaillant is a curator and writer currently based in Lisbon. Since the mid-1990s, he has worked at Mamco (Geneva), Toasting Agency (Paris), and CAPC, Museum of Contemporary Art (Bordeaux) as Chief Curator.

art

April

5 1/2 x 8 1/4, 264 pp.

1 color illus., 3 b&w illus.

US \$28.00T/\$37.00 CAN paper

978-3-95679-651-7

not for sale in Europe or the UK

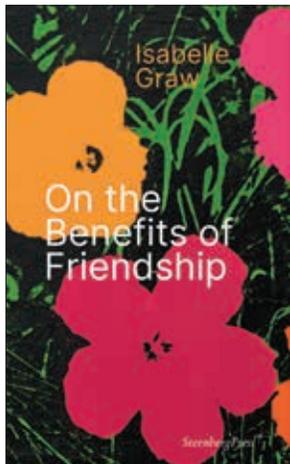
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On the Benefits of Friendship

Isabelle Graw

A diaristic novel on contemporary friendship and its importance.

Isabelle Graw's latest book reflects on the purposes and struggles of friendship in competitive social milieus. By focusing on her own social milieu—the art world—Graw demonstrates how friendships are neither totally disinterested nor reducible to their use. Written in the intimate form of a fictional diary, this book laments useful friendships while praising true friendship in all its forms. For Graw, friendship is an existential necessity—if only because it points to how we relate to and depend on others. Friendship, she finds, is as important as the air we breathe—with it, we are able to fully live.



Isabelle Graw is the publisher of the journal *Texte zur Kunst*, which she cofounded with Stefan Germer (1958-1998) in 1990, and Professor of Art History and Art Theory at the Hochschule für Bildende Künste—Städelschule, Frankfurt am Main. Her previous books include *In Another World: Notes, 2014–2017*, *The Love of Painting: Genealogy of a Success Medium*, and *High Price: Art Between the Market and Celebrity Culture*.

art

May | 6 3/4 x 9 1/2, 128 pp.

US \$25.00T/\$34.00 CAN paper

978-3-95679-652-4

not for sale in Europe or the UK

Distributed for Sternberg Press

What We Do Is Secret

Contemporary Art and the Antinomies of Conspiracy

Larne Abse Gogarty

On the aesthetic and intellectual affinities between recent art and conspiracy.

Written in the wake of the far-right populist turn in Europe, the US, and beyond, *What We Do Is Secret* addresses aesthetic and intellectual affinities between recent art and conspiracy, proposing a theory of conspiracy that is not primarily concerned with conspiracy theory. Here, conspiracy is not used pejoratively but is instead examined as an accusation leveled at varying modes of political thought and action, from often opposing quarters, because it is seen as undermining “common sense” and reasonable behavior. This inquiry takes shape across chapters on the politics of post-internet art aesthetics; the sublime and possessive individualism in recent “critical” art; Cady Noland’s security fences and silkscreens of the Symbionese Liberation Army; mutuality, secrecy, and improvisation in the work of Ima-Abasi Okon; and identity, narrative, and recent figurative painting. Across these chapters, Larne Abse Gogarty discusses the relationship between culture and contemporary liberalism, following on from David Lloyd’s proposition that through its compensatory qualities, the aesthetic sphere naturalizes forms of life lived under the rule of property. What kind of art can work against this? Can art exist as a conspiracy capable of corroding that rule?

Larne Abse Gogarty is the Terra Foundation for American Art Postdoctoral Teaching Fellow at Humboldt University. She has previously held positions at University College London, has taught at Goldsmiths College and Chelsea College of Art, and is a member of the editorial collective *Cesura//Acceso*, a journal for music, politics, and poetics. Larne frequently writes criticism for *Art Monthly* and elsewhere.

art

June | 4 3/4 x 7, 152 pp. | 15 illus.

US \$25.00T/\$34.00 CAN paper

978-3-95679-562-6

not for sale in Europe or the UK

The Antipolitical

Distributed for Sternberg Press

Relational Aesthetics

Nicolas Bourriaud

foreword by Nicolas Bourriaud
translated by Denyse Beaulieu

A new translation, with a new foreword, of Nicolas Bourriaud's landmark 1998 work of art theory.

First published in 1998, Nicolas Bourriaud's *Relational Aesthetics* laid out a thesis for art's turn toward participation, experience, and the whole of human relations. Now, over twenty years after its original release, this landmark work has been updated with a new translation by Denyse Beaulieu and a new foreword by the author.

Where does our current obsession for interactivity stem from? After the consumer society and the communication era, does art still contribute to the emergence of a rational society? Nicolas Bourriaud attempts to renew our approach to contemporary art by getting as close as possible to the artists' works, and by revealing the principles that structure their thoughts: an aesthetic of the interhuman, of the encounter, of proximity, of resisting social formatting.

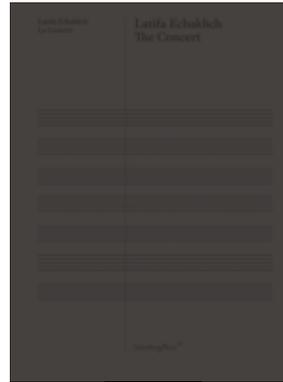
The aim of *Relational Aesthetics* is to produce the tools that enable us to understand the evolution of today's art. We meet Felix Gonzalez-Torres, Louis Althusser, Rirkrit Tiravanija, and Félix Guattari, along with most of today's practicing creative personalities.

French art critic, theoretician, and curator **Nicolas Bourriaud** was Cofounder and Codirector of the Palais de Tokyo in Paris, Gulbenkian Curator for Contemporary Art at Tate Britain, and Director of the l'École nationale supérieure des Beaux-Arts in Paris. Currently the artistic director of Montpellier Contemporain, he is the author of the landmark *Relational Aesthetics*, first published in 1998 and still inspirational today for many artists, curators, and art professionals worldwide.

art | June | 5 1/4 x 7 1/2, 128 pp. | 25 color illus.

US \$24.95T/\$33.95 CAN paper
978-3-95679-587-9

not for sale in Europe or the UK
Distributed for Sternberg Press



The Concert

Latifa Echakhch

foreword by Madeleine Schuppli

A journey through sound, memory, and landscapes, questioning the origins, perception, and cultural implications of music.

Latifa Echakhch lives and works in Vevey and Martigny, Switzerland. She graduated from the École nationale

supérieure d'arts in Cergy-Pontoise and the École nationale des beaux-arts in Lyon. The galleries representing her include kamel mennour (Paris and London), kaufmann repetto (Milan and New York), Dvir Gallery (Tel Aviv/Brussels), and Pace (New York). She took part in the main exhibition of the Venice Biennale in 2011 and was awarded the Prix Marcel-Duchamp in 2013 and the Zurich Art Prize in 2015.

art | February | 9 1/4 x 12 1/4, 288 pp. | 75 color illus., 36 b&w illus.

US \$34.00T/\$45.00 CAN cloth
978-3-95679-648-7

not for sale in Europe or the UK
Distributed for Sternberg Press



Bezoar Delinqenz

Mochu

edited by Marcel Schwierin and
Edit Molnár

A techno-fiction novel on neo-reactionary tendencies and the alt-right in India.

Mochu works with video and text arranged as installations, lectures, and publications. Techno-scientific fictions feature prominently in his practice, often overlapping with instances or

figures drawn from art history and philosophy. Recent projects have explored mad geologies, psychedelic subcultures, and Indian Modernist painting.

Marcel Schwierin is a curator, filmmaker, and Co-director of the Edith-Russ-Haus for Media Art in Oldenburg. **Edit Molnár** is a curator and Co-director of the Edith-Russ-Haus for Media Art in Oldenburg. Prior to that, she was Director of the Studio Gallery, Budapest (2000–2005), curator at Múcsarnok / Kunsthalle, Budapest (2005–2007); and Director of the Cairo-based Contemporary Image Collective (from 2007 to 2009).

art | June | 4 1/2 x 7, 104 pp. | 5 color illus., 20 b&w illus.

US \$22.00T/\$29.00 CAN paper
978-3-95679-653-1

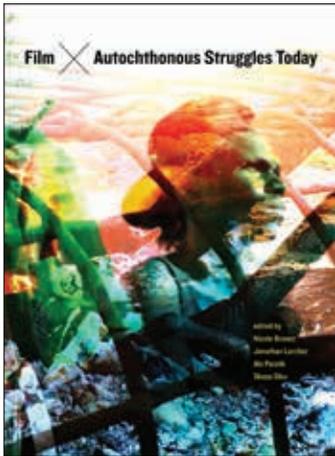
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Distributed for Sternberg Press

Film X Autochthonous Struggles Today

edited by Nicole Brenez, Jonathan Larcher, Alo Paistik, and Skaya Siku

The first global exploration of contemporary forms of filmmaking from Autochthonous communities and peoples.

Film X Autochthonous Struggles Today brings together for the first time filmmakers, activists, film curators, and scholars invested in filmmaking practices of Autochthonous/Indigenous/



Native/Aboriginal/First Nations peoples and communities.

Starting with the Edison Studio's 1894 short films *Buffalo Dance* and *Sioux Ghost Dance*, representations of Autochthonous peoples have been part of cinema right from its inception. The vast majority of these representations, however, have not been produced by nor for Autochthonous peoples. In the wake of political and cultural

self-determination movements of the 1960s and 1970s, and with the gradual democratization and accessibility of the tools of moving-image making, Autochthonous communities have displaced and renewed cinema's forms and means of production, increasingly reclaiming their right for self-representation by way of film and video.

This book takes a global look at the diverse ways of filmmaking that fight for land rights and against environmental injustice (Brazil, Morocco, Taiwan, USA), that resist neocolonial domination, economic and political exploitation (Japan, Philippines), that offer a counterpoint during low intensity or drawn-out armed conflicts (Colombia, Mexico), and that invent strategies of counter information and representation (Australia, Canada, Russia, Samoa).

Nicole Brenez teaches Cinema Studies at the Sorbonne Nouvelle and heads the department of Analysis and Cinematographic Culture at La Fémis.

Jonathan Larcher is a post-doctoral researcher at Paris Nanterre Université.

Alo Paistik is active as a researcher and educator in France, Germany, and Estonia. **Skaya Siku** (Seejiq Truku people) received a Ph.D. in visual anthropology at the EHESS.

film | social science

June | 6 3/4 x 9 1/2, 416 pp. | 300 color illus.

US \$28.00T/\$37.00 CAN paper

978-3-95679-650-0

not for sale in Europe or the UK

Distributed for Sternberg Press

Nida Sinnokrot

Palestine Is Not a Garden

edited by Anthony Downey

On the potential for practice-based research to decolonize the social, political, economic, and agricultural structures that govern the Occupied Palestinian Territories.

The ideal of the garden conjures conflicting imaginaries of security and abundance, disobedience and control, inside



and outside, and the specters of exile and return. These binaries have ontologically distinguished the garden from untamed wilderness. The ideal of the garden in the Occupied Palestinian Territories (OPT) delineates a further series of genealogies that range from the Ottoman-era and subsequent British privatization of commonly-owned land and the commons more broadly.

Presenting research and material relating to an evolving series of projects, including the agriculture research platform Sakiya, this volume explores how Nida Sinnokrot's practice, operating as it does through interdisciplinary research methods, agricultural and architectural projects, and collaborative processes, reveals and anticipates a potential future for the Palestinian garden.

Anthony Downey is Professor of Visual Culture in the Middle East and North Africa within the Faculty of Arts, Design, and Media at Birmingham City University. He sits on the editorial boards of *Third Text* and *Digital War*, and is the series editor for *Research/Practice* (Sternberg Press).

art

May | 8 x 11, 272 pp. | 95 color illus., 41 b&w illus.

US \$32.00T/\$42.00 CAN paper

978-3-95679-630-2

not for sale in Europe or the UK

Distributed for Sternberg Press



An Opera for Animals

edited by Cosmin Costinaș and Claire Shea

On the intersection of Western and Chinese opera, performance, power, colonialism, non-human pasts and futures, classical music, technology, and artificial intelligence.

Cosmin Costinaș is co-Artistic Director of the 24th Biennale of Sydney (2024) and co-curator of the Romanian Pavilion at the 59th Venice Biennale (2022). He was the Executive Director/Curator of Para Site, Hong Kong (2011–2022), Artistic Director of Kathmandu Triennale 2020 (2022), Curator of Dakar Biennale 18—La Biennale de l'Art africain contemporain-DAK'ART, Dakar (2018), Guest Curator at the Dhaka Art Summit '18 (2018); Co-curator of the 10th Shanghai Biennale (2014), Curator of BAK-basis voor actuele kunst, Utrecht (2008–2011), and Co-curator of the 1st Ural Industrial Biennial, Ekaterinburg (2010). **Claire Shea** is Director at Fogo Island Arts. From 2017 to 2021, Shea was the Deputy Director at Para Site where she curated the major group exhibition "An Opera for Animals," 2019. She was an Associate Curator for the 8th Shenzhen Sculpture Biennial, "We have never participated" (2014) at OCT Contemporary Art Terminal, Shenzhen.

art | March | 6 3/4 x 9 3/4, 248 pp. | 70 illus.

US \$32.95T/\$43.95 CAN cloth

978-3-95679-641-8

not for sale in Europe or the UK

Distributed for Sternberg Press



What to Let Go?

edited by Cosmin Costinaș and Inti Guerrero

What gets counted within the category of heritage, and who gets to do the counting?

art | March | 8 1/2 x 11, 288 pp. | 70 illus.

US \$32.95T/\$43.95 CAN cloth

978-3-95679-642-5

not for sale in Europe or the UK

Distributed for Sternberg Press



Keren Cytter Doesn't Like to Share

A One-Sided Transcription by Mathilde Supe

Mathilde Supe

edited by Eva Birkenstock

The adventures of a French art student as she visits New York to work as an assistant for an established artist.

Mathilde Supe is a French artist who works with video and film to develop narratives that question codes of narration and interpretation. **Eva Birkenstock** is the director of Ludwig Forum Aachen.

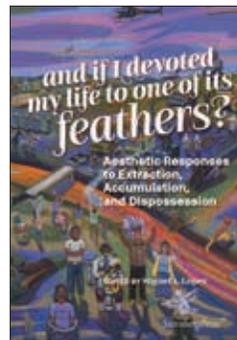
art | March | 5 x 8 1/2, 248 pp. | 20 color illus., 20 b&w illus.

US \$28.00T/\$37.00 CAN paper

978-3-95679-655-5

not for sale in Europe or the UK

Distributed for Sternberg Press



and if I devoted my life to one of its feathers?

edited by Miguel A. López

foreword by What, How & for Whom/WHW

An exploration of the realities of environmental and social catastrophe through art practices.

Miguel A. López is a writer and curator. He worked as chief curator, and later co-director at *TEOR/ética* (Costa Rica) from 2015 to 2020. In his practice, he focuses on the role of art in politics and public life, collaborative dynamics, and queer and feminist rewritings of history.

art | March | 5 1/4 x 7 3/4, 192 pp. | 30 color illus.

US \$20.00T/\$27.00 CAN paper

978-3-95679-637-1

not for sale in Europe or the UK

Distributed for Sternberg Press

The Pepsi Cola Addict

June-Alison Gibbons

foreword by David Tibet

The legendary lost novel in which fourteen-year-old Preston Wildey-King must choose between his all-consuming passion for Pepsi Cola and his love for schoolmate Peggy.

“He walked into the turbulent super market. There were people everywhere. His eyes swept over the shelves and stabilised on a large stack of Pepsi-colas. He could almost experience the cool fizzy liquid descending his parched throat.”

Written by June-Alison Gibbons when she was only 16, *The Pepsi Cola Addict* is considered one of the great works of twentieth-century outsider literature. More than just a literary curiosity, however, this tale of a teenager whose passion for a well-known cola drink threatens to ruin his life is the uniquely vivid expression of a young woman trying to make sense of the confusing, often brutal world she in which found herself.

Published in 1982 by a vanity press who took £800 from its young author and gave her only a single book in return, it's thought that fewer than ten original copies still exist in the world.

Shortly after its publication, June-Alison and her sister Jennifer would become infamous as “The Silent Twins” and find themselves cruelly incarcerated for over a decade in Broadmoor Hospital. This author-approved edition makes June-Alison Gibbon's remarkable vision widely available for the first time.

June-Alison Gibbons wrote *The Pepsi Cola Addict* in 1981, when she was 16. She now lives with her family in West Wales.

fiction

May

5 x 7 1/2, 152 pp.

US \$21.95T/\$28.95 CAN paper

978-1-913689-71-1

Distributed for Strange Attractor Press

Two-Headed Doctor

Listening For Ghosts in Dr. John's *Gris-Gris*

David Toop

A forensic investigation into a single LP.

Two-Headed Doctor is a forensic investigation into a single LP: Dr. John, the night tripper's *Gris-gris*. Though released in 1968 to poor sales and a minimum of critical attention, *Gris-gris* has accumulated legendary status over subsequent decades for its strangeness, hybridity, and innovative production. Despite the respect given to the record, its making is shrouded in mystery, misunderstandings, and false conclusions. The persona of Dr. John, loosely based on dubious literary accounts of a notorious voodooist and freed slave, provided Malcolm "Mac" Rebennack with a lifelong mask through which to construct a solo career.

Somewhere between puzzle, experimental rhythm, blues disguised as rock, and elaborate hoax, *Gris-gris* was a collaborative project between Rebennack and producer/arranger Harold Battiste (at the time musical director for Sonny & Cher). A few brief sessions held at Gold Star Studios in Los Angeles brought together many of New Orleans' finest musicians, including Shirley Goodman, John Boudreaux, Plas Johnson, Jessie Hill, Ernest McLean, and Tami Lynn. Along with their complex histories, the cast of characters implicated in the story includes Ornette Coleman, Lafcadio Hearn, Zora Neale Hurston, Cher, Sonny Bono, Sam Cooke, Ishmael Reed, Black Herman, Prince La La, and many others. The story details in discursive style the historical context of the music, how it came together, its literary sources, production and arrangements, and the nature of the recording studio as dream state, but also examines as a disturbing undercurrent the volatile issue of race in twentieth-century music, the way in which it doomed relationships and ambitious projects, exploited great talents, and distorted the cultural landscape.

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.

performing arts | music

June | 5 3/4 x 8 1/4, 264 pp. | 20 color illus., 20 b&w illus.

US \$24.95T/\$33.95 CAN paper

978-1-913689-60-5

Distributed for Strange Attractor Press

Catastrophe Time!

edited by Gary Zhexi Zhang

A collection of artists, researchers, and interstitial practitioners explore weird temporalities in finance, technology, and catastrophe.

Once, financial practitioners plied a hybrid trade as hydrologists, star-gazers, and weather-watchers who sought to discover the natural laws of value and exchange as they did the divine order of an unchanging nature. Today, corporate firms hire trend forecasters and scenario planners to play out strategic fictions in virtual worlds. Hurricane and drought insurance markets offer investment instruments tied to a turbulent climate as a hedge against the risks of the stock market. And for financial astrologers operating on

Wall Street, celestial motions provide a cosmic mapping that orients the mood of terrestrial markets.

Through essays and interviews, *Catastrophe Time!* pays attention to the conditions of speculative knowledge, whether through modeling or intuition, exploring its pitfalls and its potentials. Traversing a gray zone between rigorous research and operative science fictions, its contributors question how practices of speculation may transform, undermine, and at times exceed, the worlds they set out to model.

Edited by artist Gary Zhexi Zhang, *Catastrophe Time!* explores the power of practical fictions—whether currencies, cults, or forecasts—in the shaping of fragmented temporalities. By bringing together researchers and writers working at the boundaries of temporal practices, including Diann Bauer, Philip Grant, Chiara di Leone, William Kherbek, Klara Kofen, Kei Kreutler, Suhail Malik, and Bassem Saad, this urgent volume seeks to make sense of the unraveling moment in which we live.

Gary Zhexi Zhang is a visual artist and writer whose work explores social infrastructures, technical histories, and conceptual systems. He was born in China, grew up in Birmingham, and is currently based in London. He studied at Glasgow School of Art, Cambridge University, and MIT.

art | current events

May | 4 1/2 x 7 1/4, 192 pp. | 10 color illus., 20 b&w illus.

US \$21.95T/\$28.95 CAN paper

978-1-913689-67-4

Distributed for Strange Attractor Press

The Trials of Arthur

Arthur Pendragon and C. J. Stone

foreword by Ronald Hutton

A bracing biography of Arthur Uthar Pendragon: eco-campaigner, neo-druid leader, and living incarnation of the mythical King Arthur of British legend.

Looks like a tramp. Says he's a King. Meet Arthur—eco-warrior and protector of standing stones. An ex-squaddie and biker turned spiritual leader, “battle chieftan” of The Council of British Druid Orders, and parliamentary candidate, some would claim he is also the legendary King Arthur, returned at last to revive the wasteland and protect its sacred sites from the intrusion of the heritage industries. Don't believe it? Then join him on his quest, through fields and forests, to the mythical Britain that rests behind the facade of an increasingly empty consumer culture. Regardless of whether you believe he is who he says he is, one thing is certain: he's the best Arthur we have.

Co-written by C. J. Stone, a legendary chronicler of British underground culture, and Arthur himself, this new edition of the *The Trials of Arthur* presents the fullest account of Arthur's almost mythic life to date, and includes a foreword by renowned historian Ronald Hutton.

Arthur Uthar Pendragon (born John Timothy Rothwell, 5 April 1954) is a British eco-campaigner, Neo-Druid leader, media personality, and self-declared reincarnation of King Arthur. He was the “battle chieftain” of the Council of British Druid Orders. **C. J. Stone** is an author, journalist, freelance writer and renowned chronicler of the varied countercultures of contemporary Britain. He is best known for his books *Fierce Dancing: Adventures in the Underground* (1996), *The Last of the Hippies* (1999), and his columns for *The Guardian* and *The Big Issue*.

biography | autobiography

June | 5 3/4 x 8 1/4, 368 pp. | 20 color illus., 20 b&w illus.

US \$21.95T/\$28.95 CAN paper

978-1-913689-69-8

Distributed for Strange Attractor Press

The Shrine Thief

W. A. Mathieu

A renowned musician in his 85th year explores the nature of wisdom, how we learn to recognize it, and how we pass it forward.

In this entrancing memoir, timeless questions about music and life are explored by a master musician in his 85th year.



The stern father who built an empire of words; the solipsistic uncle whose hypnotic voice calmed millions: these are just early glimpses of Mathieu's memory. Soon he is crimped into an overhead baggage rack in Stan Kenton's tour bus as scenes of scotch-soaked melancholy play out below; he is sharing late-night quarts of ice cream with Duke Ellington in his hotel room; he is co-inventing improvisational theater at Chicago's Second City

with Alan Arkin and Mike Nichols; he is receiving the title of Sufi sheikh from an heir of Inayat Khan; and he is gleaning wisdom from a woman bundling firewood in Bali.

In prose at once wry and lyrical, Mathieu carries the reader through the adventures and misadventures of a scintillating and deeply examined life.

William Allaudin Mathieu, a classically trained pianist, composed and arranged on the staff of the Stan Kenton Orchestra at age 21 and was a co-founding member of the Second City Theater at 22. He studied with William Russo, Easley Blackwood, Pandit Pran Nath, and Hamza El Din and taught on the full-time faculty of the San Francisco Conservatory of Music and Mills College. A former columnist for *Downbeat* and *Piano Today*, he is the author of five books, including *The Listening Book* and *Harmonic Experience*, and has released over thirty albums comprising an astonishing range of music.

memoir

April | 5 1/2 x 8 1/4, 320 pp. | 15 illus.

US \$27.95T/\$36.95 CAN paper

978-1-949597-29-5

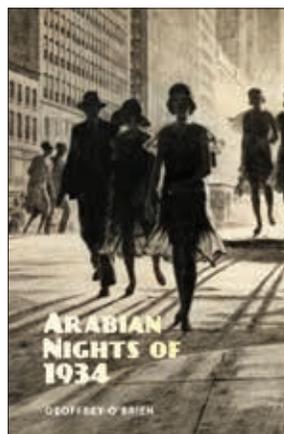
Distributed for Terra Nova Press

Arabian Nights of 1934

Geoffrey O'Brien

A genre-bending novel of 1001 nights of no-holds-barred, pre-code American movies distilled into a single fevered dreamworld.

Arabian Nights of 1934 is a journey through the fevered dreamworld embodied in American movies of the early



1930s: an era that closed abruptly with the enforcement of the Production Code in July 1934. It distills a thousand and one nights of Depression-era movie-going—plotlines, closeups, cityscapes, wisecracks, backchat, and frantic outbursts—into a haunting parallel life, the stories bleeding into one another as they did in the minds of the viewers whom they helped sustain.

Two of those viewers, it so happens, are O'Brien's own parents in their restless youth—one impatient to experience the world beyond the screen, one ready to take it on—and the glimpse we're afforded into the darkened theaters of their minds frames the book with an act of imagination at once tender and audacious.

Geoffrey O'Brien is a widely published poet, critic, and cultural historian whose books include *Hardboiled America* (1981), *Dream Time* (1988), *The Phantom Empire* (1993), *The Times Square Story* (1998), *The Browser's Ecstasy* (2000), *Sonata for Jukeboxes* (2004), and *Where Did Poetry Come From: Some Early Encounters* (2020). He has published nine collections of poetry, most recently *The Blue Hill* (Marsh Hawk Press Poetry Prize, 2018) and *Who Goes There* (2020). He was for many years editor in chief of *The Library of America*, and contributes frequently to *The New York Review of Books*, *Bookforum*, *Artforum*, *Film Comment*, and other periodicals. He lives in Brooklyn.

fiction

April | 5 1/2 x 8 1/4, 240 pp. | 20 illus.

US \$24.95T/\$33.95 CAN paper

978-1-949597-27-1

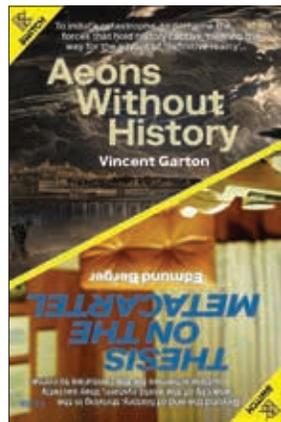
Distributed for Terra Nova Press

Aeons without History/Thesis on the Metacartel

Vincent Garton and Edmund Berger

A historian and a political economist investigate the occult forces that control history.

If historians measure the passing of historical time by the explosive rhythm of progress and collapse, Vincent Garton's *Aeons Without History* is a handbook to its conditions of stasis and directionless suspense—the forgotten intervals of hopelessness in which empires rot and prophecies fail.



The wreckage surveyed sprawls from the dawn of civilization to the triumph of the automatic world, from Uruk to Beijing. Out of the gloom, distant yet uncomfortably familiar, we glimpse entire eras in which time itself became directionless, seemingly reduced to ruin. But the edifice of antiquarianism soon begins to crumble, and

beneath the surface lies something more immediate: a meta-historical conspiracy for our times.

Edmund Berger's *Thesis on the Metacartel* begins from a similar premise: something has happened to history. The accelerative thrust of modernity has been throttled, obsolesced by molten flows of monetary mass governed and regulated by an invisible axiomatic system whose contrivances unfurl in the dark corners of offshore financial havens and in the halls of the world's central banks.

Within this occult architecture, technocratic planners outline schemes for the centuries to come, acting in concert with countless spooks and hired agents who thrive in the secret anarchy of the world system. From New York to Basel, from the tropical islands of the Caribbean to the webs of interlaced development zones, the ligaments of this entity are traced and a series of theses concerning the nature of its operations is proposed. Rising up from the smog of non-history is the spectre of the Metacartel.

Vincent Garton has written on a range of topics involving religion, technology, aesthetics, and in particular their conjunction in Chinese culture and politics.

Edmund Berger is an independent writer and researcher living in Kentucky.

literature | philosophy

May | 4 1/2 x 7, 160 pp.

US \$18.95T/\$24.95 CAN paper

978-1-915103-09-3

K-Pulp Switch

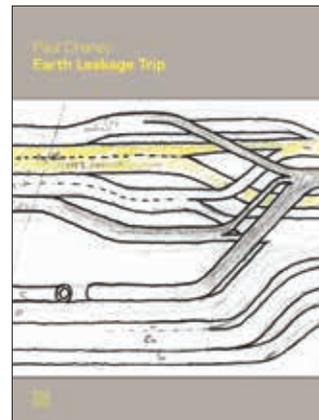
Distributed for Urbanomic Press

Earth Leakage Trip

Paul Chaney

The travails, triumphs, and disappointments of eco-life, viewed through the prism of artistic research.

In 2004, distressed by the insanity of capitalist consumerism but dissatisfied with mere utopian rhetoric, self-taught artist



Paul Chaney went “back to the land” for real. During the next eight years spent creating FIELDCLUB, a self-sufficient four-acre off-grid settlement in the UK, Chaney continually scrutinized the travails, triumphs, and disappointments of eco-life through the prism of artistic research. What emerges from this durational embedded practice is a vision characterized by a delicate equipoise between

irony and sincerity and shot through with absurdism, in which speculative materialist philosophies are reworked in close contact with the humiliating tribulations of “living with nature.” In a shifting experimental triangulation of the human, the non-human, and the technological, themes such as geotrauma, dark ecology, and accelerationism are stress-tested, reconfigured, and supplemented with new concepts including the apocalyptic vernacular, carboniferous insurgency, and the solar contemporary.

Richly illustrated with sketches, diagrams, notes, and photographic documentation of his work, *Earth Leakage Trip* explores these concepts and collects Chaney's raw self-reflections on his itinerary as an artist-outsider and as a human being—that extravagantly enlightened species that nonetheless remains physically enmeshed with others.

“Chaney combines art and research the way one wishes it were more often done: with genuine intellectual curiosity and derived from the pressing issues of our day.”

—Jörg Scheller, *Frieze*

art

March | 7 1/2 x 9 3/4, 256 pp. | 150 color illus.

US \$29.95T/\$39.95 CAN paper

978-1-913029-17-3

Art Editions

Distributed for Urbanomic Press



The MIT Press is proud to introduce the Journal of Climate Resilience & Climate Justice!

William Shutkin, Editor in Chief

The Journal of Climate Resilience & Climate Justice (CRCJ) is an online, open access resource providing research reports, case studies, essays, and opinions from the working edge of the climate resilience and climate justice fields written for a broad audience.

CRCJ is an open access journal with no author publishing fees, made possible through the generous support of the Nell Newman Foundation, the Dean Witter Foundation, and the Masters of the Environment program (MENV) at the University of Colorado Boulder. Published by the MIT Press in partnership with MENV.



A social entrepreneur, attorney and educator, William Shutkin has been at the forefront of the sustainability field for over 25 years. He has been called “an environmental visionary creating solutions to today’s problems with a passion that would make John Muir and Martin Luther King equally proud” by David Brower, the father of the modern environmental movement.



arts & humanities



African Arts

Marla C. Berns, Susan Cooksey, Lisa Homann, Erica Jones, Peri Klemm, Priscilla Layne, Álvaro Luís Lima, Carol Magee, Fiona McLaughlin, David G. Pier, Patrick A. Polk, Robin Poynor, Allen F. Roberts, Victoria L. Rovine, MacKenzie Moon Ryan, editors

African Arts presents original research and critical discourse on traditional, contemporary, and popular African arts and expressive cultures.

2022 Google Scholar h5-index: 8
ISSN: 0001-9933 E-ISSN: 1937-2108
Quarterly: Spring/Summer/Fall/Winter
direct.mit.edu/afar



ARTMargins

Sven Spieker, executive editor Karen Benezra, Pedro Erber, Octavian Eşanu, Elizabeth Harney, Angela Harutyunyan, Saloni Mathur, editors

ARTMargins publishes material related to the histories of 20th-century and contemporary art, art theory, art institutions, and curatorship. It places special emphasis on marginal histories and innovative critical and methodological perspectives.

2022 Google Scholar h5-index: 4
ISSN: 2162-2574 E-ISSN: 2162-2582
Triannual: February/June/October
direct.mit.edu/artm



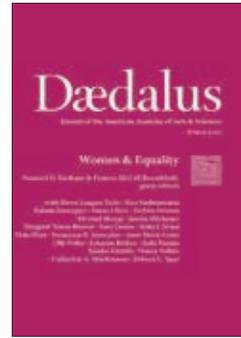
Computer Music Journal

Douglas Keislar, editor

Computer Music Journal is published quarterly with an annual sound and video anthology containing curated music. For four decades, it has been the leading publication about computer music, concentrating fully on digital sound technology and all musical applications of computers.

2021 Impact Factor: 0.688
2022 Google Scholar h5-index: 9
ISSN: 0148-9267 E-ISSN: 1531-5169
Quarterly: Spring/Summer/Fall/Winter
direct.mit.edu/comj

arts & humanities



Dædalus

Phyllis S. Bendell, managing editor

Drawing on the nation's most prominent thinkers in the arts, sciences, humanities, and social sciences, as well as the professions and public life, *Dædalus*, the open access Journal of the American Academy of Arts and Sciences, explores the frontiers of knowledge and issues of public importance.

2021 Impact Factor: 1.340
2022 Google Scholar h5-index: 29
ISSN: 0011-5266 E-ISSN: 1548-6192
Quarterly: Winter/Spring/Summer/Fall
direct.mit.edu/daed



Design Issues

Bruce Brown, Richard Buchanan, Carl DiSalvo, Dennis P. Doordan, Kipum Lee, Ramia Mazé, Teal Triggs, editors

The first American academic journal to examine design history, theory, and criticism, *Design Issues* provokes inquiry into the cultural and intellectual issues surrounding design.

2022 Google Scholar h5-index: 16
ISSN: 0747-9360 E-ISSN: 1531-4790
Quarterly: Winter/Spring/Summer/Autumn
direct.mit.edu/desi



Grey Room

Lucia Allais, Eric C.H. de Bruyn, Zeynep Çelik Alexander, Noam M. Elcott, Byron Hamann, John Harwood, Matthew C. Hunter, editors

Grey Room brings together scholarly and theoretical articles from the fields of architecture, art, media, and politics to forge a cross-disciplinary discourse uniquely relevant to contemporary concerns.

2022 Google Scholar h5-index: 8
ISSN: 1526-3819 E-ISSN: 1536-0105
Quarterly: Winter/Spring/Summer/Fall
direct.mit.edu/grey



Leonardo

Roger Malina, executive editor

Leonardo is the leading international peer-reviewed journal on the use of contemporary science and technology in the arts and music and the application and influence of the arts and humanities on science and technology.

2022 Google Scholar h5-index: 14
ISSN: 0024-094X E-ISSN: 1530-9282
Six issues per year: February/April/June/August/October/December
direct.mit.edu/leon

arts & humanities



The New England Quarterly

Jonathan M. Chu, editor
Betsy Klimasmith, associate editor
Holly Jackson, associate editor

For over ninety years, *The New England Quarterly* has published the best that has been written on New England's cultural, literary, political, and social history.

2022 Google Scholar h5-index: 4
 ISSN: 0028-4866 E-ISSN: 1937-2213
 Quarterly: Winter/Spring/Summer/Fall
direct.mit.edu/tneq



October

Rosalind Krauss,
Annette Michelson (1922–2018),
George Baker, Yve-Alain Bois,
Benjamin H. D. Buchloh, Huey Copeland,
Leah Dickerman, Devin Fore, Hal Foster,
Denis Hollier, David Joselit, Carrie
Lambert-Beatty, Pamela M. Lee,
Mignon Nixon, Malcolm Turvey, editors

At the forefront of art criticism and theory, *October* focuses critical attention on the contemporary arts—film, painting, music, media, photography, performance, sculpture, and literature—and their various contexts of interpretation.

2022 Google Scholar h5-index: 7
 ISSN: 0162-2870 E-ISSN: 1536-013X
 Quarterly: Winter/Spring/Summer/Fall
direct.mit.edu/octo



PAJ

A Journal of Performance and Art

Bonnie Marranca, editor

PAJ explores innovative work in theatre, performance art, dance, video, writing, technology, sound, and music, bringing together all live arts in thoughtful cultural dialogue. Issues include critical essays, artists' writings, interviews, plays, drawings, and notations, with extended coverage of performance, festivals, and books.

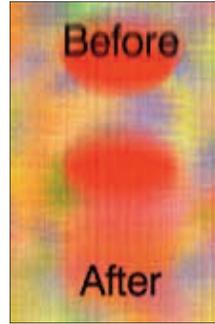
2022 Google Scholar h5-index: 5
 ISSN: 1520-281X E-ISSN: 1537-9477
 Triannual: January/May/September
direct.mit.edu/pajj

arts & humanities

Projections

Projections, the Journal of the MIT Department of Urban Studies and Planning published by the MIT Press, focuses on the most innovative and cutting-edge research in planning.

Open access
projections.pubpub.org



Thresholds

Established in 1992, *Thresholds* is the annual peer-reviewed journal produced by the MIT Department of Architecture. Each independently themed issue features content from leading scholars and practitioners in the fields of architecture, art, and culture.

2022 Google Scholar h5-index: 2
 ISSN: 1091-711X E-ISSN: 2575-7338
 Annual: Spring
direct.mit.edu/thld

economics



Asian Economic Papers

Wing Thye Woo, editor-in-chief

Sungbae An, Fukunari Kimura, Ming Lu, Jeffrey D. Sachs, editors

Asian Economic Papers focuses on rigorous analysis of key economic issues of a particular Asian economy or of the broader Asian region, and offer creative solutions to these Asian economic issues.

2021 Impact Factor: 1.098

2022 Google Scholar h5-index: 15

ISSN: 1535-3516 E-ISSN: 1536-0083
Triannual: Winter-Spring/Summer/Fall
direct.mit.edu/asep

NEW!

Cryptoeconomic Systems

Andrew Miller and Neha Narula, editors in chief

Reuben Youngblom, managing editor

Cryptoeconomic Systems captures all of the cutting-edge thinking occurring in blockchain and expands the way we think about decentralized systems. To that end, *CES* is intentionally multidisciplinary, spanning technical fields such as cryptography or protocol engineering, and fields like economics, law, philosophy, or art.

Open access
cryptoeconomicsystems.pubpub.org



Education Finance & Policy

Stephanie Cellini and Randall Reback, editors

Sean Corcoran, Rajeev Darolia, Jason Grissom, Cassandra Hart, Steven Hemelt, Stephen L. Ross, associate editors

Education Finance and Policy (EFP) publishes policy-relevant research papers concerning education finance, policy, and practice. The journal draws from a range of fields—including economics, political science, public administration and policy, law, and education—covering topics that span from early childhood to graduate education in the United States and around the world.

2021 Impact Factor: 1.778

2022 Google Scholar h5-index: 29

ISSN: 1557-3060 E-ISSN: 1557-3079
Quarterly: Winter/Spring/Summer/Autumn
direct.mit.edu/edfp

International Affairs, History, & Political Science



The Review of Economics and Statistics

Will Dobbie and Raymond Fisman, co-chairs

Pierre Azoulay, Olivier Coibion, Benjamin R. Handel, Brian A. Jacob, Kareen Rozen, Xiaoxia Shi, Tavneet Suri, Yi (Daniel) Xu, editors

The Review of Economics and Statistics is a 100-year-old general journal of applied economics. Edited at the Harvard Kennedy School, the *Review* aims to publish both empirical and theoretical contributions that will be of interest to a wide economics readership, building on its long and distinguished history that includes work from such figures as Kenneth Arrow, Milton Friedman, Robert Merton, Paul Samuelson, Robert Solow, and James Tobin.

2021 Impact Factor: 6.481

2022 Google Scholar h5-index: 77

ISSN: 0034-6535 E-ISSN: 1530-9142
Five issues annually:
March/May/July/October/December
direct.mit.edu/rest

NEW!

American Journal of Law and Equality

Randall Kennedy, Martha Minow, Cass Sunstein, editors

The American Journal of Law and Equality seeks articles from a variety of perspectives that examine legal issues involving equality and discrimination in all their forms. Submissions might address issues involving economic equality, race, gender, disability, religion, political viewpoint, geography, gender identity, sexual orientation, or other categories involving categorization of human beings.

Open access
<https://direct.mit.edu/ajle>



Global Environmental Politics

Susan Park, Henrik Selin, D. G. Webster, editors

Global Environmental Politics examines relationships between global political forces and environmental change, with particular attention given to the implications of local-global interactions for environmental management, as well as to the implications of environmental change and environmental governance for world politics.

2021 Impact Factor: 4.145

2022 Google Scholar h5-index: 31

ISSN: 1526-3800 E-ISSN: 1536-0091
Quarterly: February/May/August/November
direct.mit.edu/glep

International Affairs, History, & Political Science

International Affairs, History, & Political Science

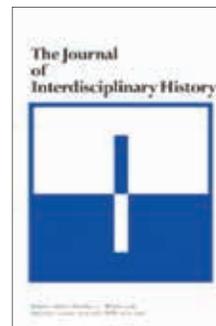


Innovations Technology, Governance, Globalization

Philip E. Auerswald and Iqbal Z. Quadir,
editors

Innovations is about entrepreneurial solutions to global challenges. The journal features cases authored by exceptional innovators; commentary and research from leading academics; and essays from globally recognized executives and political leaders. The journal is jointly hosted at George Mason University's School of Public Policy, Harvard's Kennedy School of Government, and MIT's Legatum Center for Development and Entrepreneurship.

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Annual
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The Journal of Interdisciplinary History

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(1937-2019), founding editors

Reed Ueda, co-editor emeritus

The Journal of Interdisciplinary History features substantive articles, research notes, review essays, and book reviews that combine the study of history, spanning all geographical areas and periods, with other scholarly disciplines.

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2021 Google Scholar h5-index: 13
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direct.mit.edu/jinh



International Security

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Amanda Pearson, deputy editor

Monica Achen, publications coordinator

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2022 Google Scholar h5-index: 35
ISSN: 0162-2889 E-ISSN: 1531-4804
Quarterly: Summer/Fall/Winter/Spring
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Perspectives on Science

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Mordechai Feingold

Perspectives on Science publishes science studies that integrates historical, philosophical, and sociological perspectives. Its interdisciplinary approach is intended to foster a more comprehensive understanding of the sciences and the contexts in which they develop. Each issue of *Perspectives on Science* offers a selection of theoretical essays, case studies and review essays.

2021 Google Scholar h5-index: 13
ISSN: 1063-6145 E-ISSN: 1530-9274
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May-June/July-August
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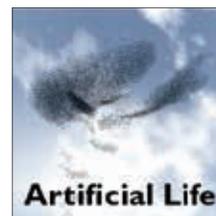


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Mark Kramer, editor

The Journal of Cold War Studies features peer-reviewed articles based on archival research in the former Communist world, in Western countries, and in other parts of the globe.

2021 Impact Factor: 0.620
2022 Google Scholar h5-index: 9
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Quarterly: Winter/Spring/Summer/Fall
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2021 Impact Factor: 1.717
2022 Google Scholar h5-index: 20
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Triannual: Winter/Spring/Summer-Fall
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International Affairs, History,
& Political Science



Computational Linguistics

Hwee Tou Ng, editor-in-chief

Computational Linguistics is the longest-running publication devoted exclusively to the computational and mathematical properties of language and the design and analysis of natural language processing systems. This highly regarded quarterly offers university and industry linguists, computational linguists, artificial intelligence and machine learning investigators, cognitive scientists, speech specialists, and philosophers the latest information about the computational aspects of all the facets of research on language.

2021 Impact Factor: 7.778

2022 Google Scholar h5-index: 33

ISSN: 0891-2017 E-ISSN: 1530-9312

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Data Intelligence

**James Hendler, Zhixiong Zhang,
Ying Ding, co-editors-in-chief**

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2021 CiteScore: 5.3

E-ISSN: 2641-435X

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Emma Hart, editor-in-chief

Evolutionary Computation is a leading journal in its field. It provides an international forum for facilitating and enhancing the exchange of information among researchers involved in both the theoretical and practical aspects of computational systems drawing their inspiration from nature, with particular emphasis on evolutionary models of computation such as genetic algorithms, evolutionary strategies, classifier systems, evolutionary programming, and genetic programming.

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International Affairs, History,
& Political Science



Harvard Data Science Review

**Francesca Dominici, David Parkes,
interim editors-in-chief**

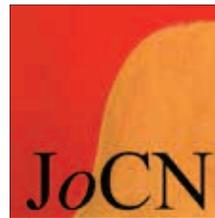
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Journal of Cognitive Neuroscience

Bradley R. Postle, editor-in-chief

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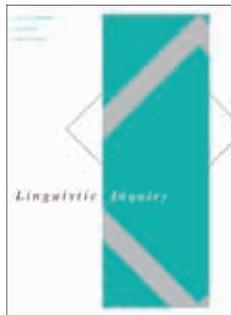
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ISSN: 0898-929X E-ISSN: 1530-8898 2020

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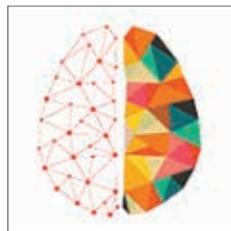


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Samuel Jay Keyser, editor-in-chief

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2021 Impact Factor: 1.549
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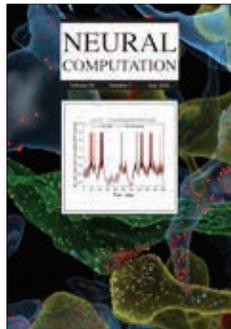


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2022 Google Scholar h5-index: 33
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Neural Computation

Terrence Sejnowski, editor-in-chief

Neural Computation disseminates important, multidisciplinary research in theory, modeling, computation, and statistics in neuroscience and in the design and construction of neurally inspired information processing systems.

2021 Impact Factor: 3.278
2022 Google Scholar h5-index: 38
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 Monthly
direct.mit.edu/neco



Neurobiology of Language

Steven L. Small and Kate E. Watkins, editors-in-chief

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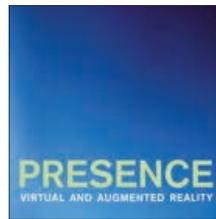


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Edward Gibson, Samuel J. Gershman editors

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E-ISSN: 2470-2986
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Eugene Ch'ng and Albert "Skip" Rizzo, editors-in-chief

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2021 Impact Factor: 0.875
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Quantitative Science Studies

Ludo Waltman, editor-in-chief
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**Ani Nenkova and Brian Roark,
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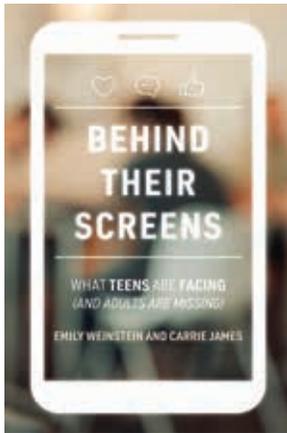
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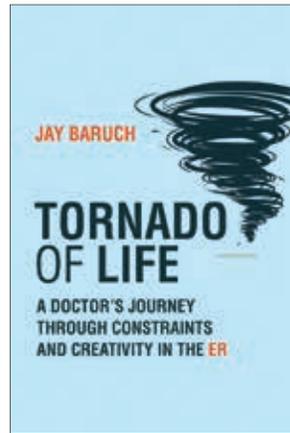
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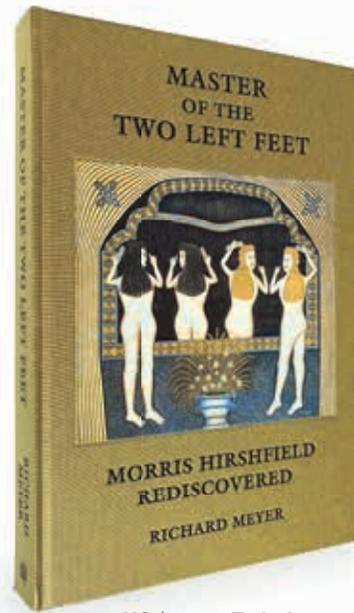
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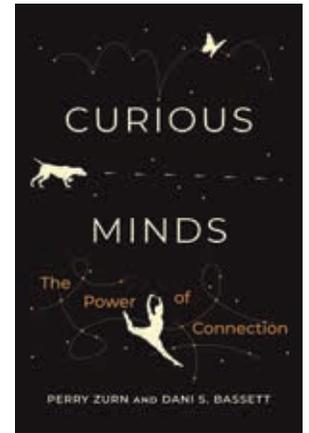
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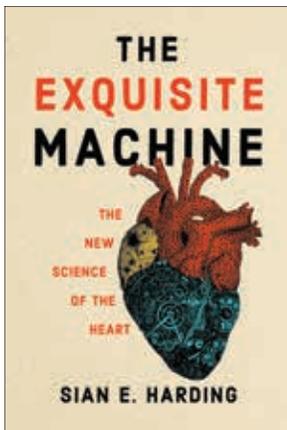
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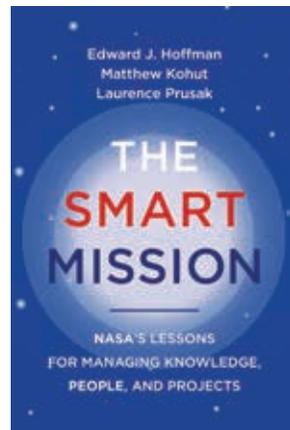
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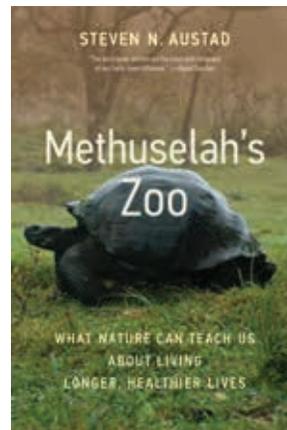
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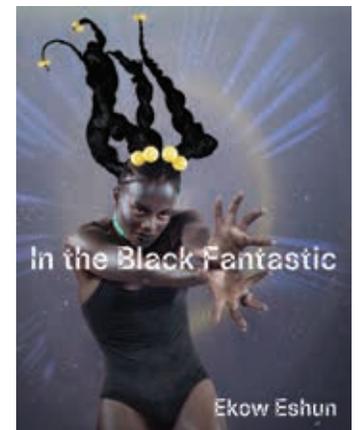
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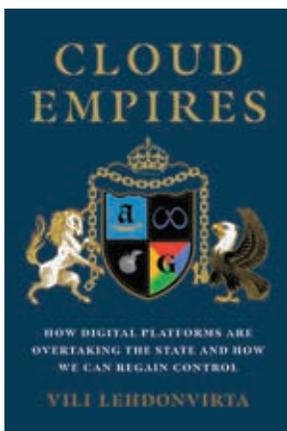
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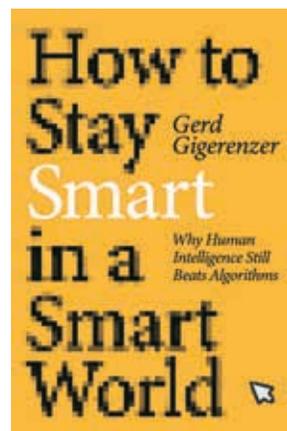
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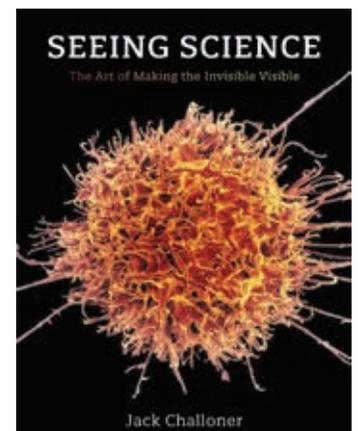
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