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# Miamification Sternberg Press

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*Miamification*  
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## **MAYRA GALLEGOS**

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Fictioning National Geographic Books

See the world through the eyes of a search engine, if only for a millisecond; throw the workings of power into sharper relief by any media necessary; reveal access points to other worlds within our own. In the anthology *Fiction as Method*, a mixture of new and established names in the fields of contemporary art, media theory, philosophy, and speculative fiction explore the diverse ways fiction manifests, and provide insights into

subjects ranging from the hive mind of the art collective Orphan Drift to the protocols of online self-presentation. With an extended introduction by the editors, the book invites reflection on how fictions proliferate, take on flesh, and are carried by a wide variety of mediums—including, but not limited to, the written word. In each case, fiction is bound up with the production and modulation of desire, the enfolding of matter and meaning, and the blending of practices that cast the existing world in a new light with those that participate in the creation of new openings of the possible. Contributors Justin Barton,

Delphi Carstens & Mer Roberts, Tim Etchells, Matthew Fuller, David Garcia, Dora García, M. John Harrison, Simon O'Sullivan, Erica Scourti, Jon K Shaw and Theo Reeves-Evison

**Realism Materialism Art** MIT Press

Tracking the postconceptual dimensions of contemporary art If, as Walter Benjamin claimed, “it is the function of artistic form ... to make historical content into a philosophical truth” then it is the function of criticism to recover and to complete that truth. Contemporary art makes this work more difficult than ever. Today’s art is a point of condensation for a vast array of social and historical forces, economic and political forms, and technologies of image production. Contemporary art, Osborne maintains, expresses this condition through its

distinctively postconceptual form. These essays—extending the scope and arguments of Osborne’s *Anywhere or Not At All: Philosophy of Contemporary Art*—move from a philosophical consideration of the changing temporal conditions of capitalist modernity, via problems of formalism, the politics of art and the changing shape of art institutions, to interpretation and analysis of particular works by Akram Zaatari, Xavier Le Roy and Ilya Kabakov, and the postconceptual situation of a crisis-ridden New Music.

**Writing with Scissors** Critical Qualitative Research

Irena Haiduks dual-exhibition at the 14th Istanbul Biennial and the Renaissance Society, *Seductive Exacting Realism* by Marcel Proust 12, is a stand-in for a

missing volume in Prousts collected works. The 13-volume edition published in Yugoslavia in 1967, with its elegant translation from the French by poet Tin Ujevic, was highly valued by the intelligensia and often stolen and sold on the black market during the Bosnian civil war. Haiduks exhibit features a set that was missing Volume 12 that was seized by local police in 1995 and acquired at public auction in 2014. Presented along with video and taped interviews investigating the dangerous journeys taken in revolutions, the project suggests parallels for artists. The catalog includes installation shots, an interview by Solveig vsteb, writings by Ivo Andric, Hannah Feldman, Monika Szewczyk and Marina Vishmidt on artist journeys into revolution.

### **Perhaps it is High Time for a Xen-architecture to Match Springer**

Torn between a revival of aesthetics and the persistence of conceptualism, critical writing about contemporary art has once again come to focus on differing views of its aesthetic dimension. The context and character of these debates has, however, shifted markedly since the 1960s, with changes in art practices, institutions, political contexts, and theoretical paradigms—and in particular, with the global extension of the Western art world since 1989. This inter- and transdisciplinary collection of essays by philosophers, artists, critics, and art historians, reconsiders the place of the aesthetic in contemporary art, with reference to four main themes: aesthetics as “sensate thinking”; the

dissolution of artistic limits; post-autonomous practices; and exhibition-values in a global artworld. The essays originate in talks given on the occasion of an international conference on “Aesthetics and Contemporary Art” (2008), organized by the Centre for Research in Modern European Philosophy (CRMEP), Middlesex University, London, in cooperation with the Collaborative Research Centre “Aesthetic Experience and the Dissolution of Artistic Limits” (SfB 626), Free University Berlin. Contributors Éric Alliez, Armen Avanesian, Art & Language, Luis Camnitzer, Sebastian Egenhofer, Dorothea von Hantelmann, Brian Holmes, Pamela M. Lee, Stewart Martin, Christoph Menke, Peter Osborne, John Rajchman, Juliane Rebentisch

### **Going Public** Verso Books

The films, installations and public events of Parisian artist Pierre Huyghe (born 1962) range from small-town parades to expeditions in Antarctica. In this publication, Marie-France Rafael interviews Huyghe on both his early and recent works, as well as on the format of the exhibition.

*Crossbenching* State University of New York Press

If all things in the world can be considered as sources of aesthetic experience, then art no longer holds a privileged position. Rather, art comes between the subject and the world, and any aesthetic discourse used to legitimize art must also necessarily serve to undermine it. Following his recent books *Art Power* and *The*

Communist Postscript, in *Going Public*  
Boris Groys looks to escape entrenched  
aesthetic and sociological  
understandings of art--which always  
assume the position of the spectator, of  
the consumer. Let us instead consider  
art from the position of the producer,  
who does not ask what it looks like or  
where it comes from, but why it exists in  
the first place. Boris Groys is Professor at  
New York University and Senior Research  
Fellow at the Academy of Design,  
Karlsruhe. He is the author of many  
books, including *The Total Art of  
Stalinism*, *Ilya Kabakov: The Man Who  
Flew into Space from His Apartment*, *Art  
Power*, *The Communist Postscript*,  
*History Becomes Form: Moscow  
Conceptualism*. *e-flux journal Series*  
edited by Julieta Aranda, Brian Kuan

Wood, Anton Vidokle  
*Kierkegaard and Political Theory*  
Sternberg  
Cultural Writing. Jalal Toufic is a writer,  
film theorist, and video artist presently  
living in Lebanon. His video and  
installation works, which include *Radical  
Closure Artist with Bandaged Sense  
Organ* (1997), have been shown at the  
San Francisco Cinematheque; the Pacific  
Film Archive; Palais des Beaux-Arts,  
Brussels; and elsewhere. He edited the  
special Discourse issue *Gilles Deleuze: A  
Reason to Believe in this World*.  
*FORTHCOMING* is a fascinating blend of  
political theory, film theory, and cross-  
genre writing -- an essential book for  
those interested in contemporary  
thought and culture.  
*The State of Post-Cinema* Park Publishing

(WI)

Men and women 150 years ago grappled with information overload by making scrapbooks-the ancestors of Google and blogging. From Abraham Lincoln to Susan B. Anthony, African American janitors to farmwomen, abolitionists to Confederates, people cut out and pasted down their reading. Writing with Scissors opens a new window into the feelings and thoughts of ordinary and extraordinary Americans. Like us, nineteenth-century readers spoke back to the media, and treasured what mattered to them. In this groundbreaking book, Ellen Gruber Garvey reveals a previously unexplored layer of American popular culture, where the proliferating cheap press touched the lives of activists and mourning

parents, and all who yearned for a place in history. Scrapbook makers documented their feelings about momentous public events such as living through the Civil War, mediated through the newspapers. African Americans and women's rights activists collected, concentrated, and critiqued accounts from a press that they did not control to create "unwritten histories" in books they wrote with scissors. Whether scrapbook makers pasted their clippings into blank books, sermon collections, or the pre-gummed scrapbook that Mark Twain invented, they claimed ownership of their reading. They created their own democratic archives. Writing with Scissors argues that people have long had a strong personal relationship to media. Like newspaper editors who



enthusiastically "scissorized" and reprinted attractive items from other newspapers, scrapbook makers passed their reading along to family and community. This book explains how their scrapbooks underlie our present-day ways of thinking about information, news, and what we do with it.

*Seductive Exacting Realism* Oxford University Press

An argument that by amplifying alienation in performance, we can shift the emphasis from the sonic to the social. Work in sound studies continues to seek out sound "itself"--but, today, when the aesthetic can claim no autonomy and the agency of both artist and audience is socially constituted, why not explore the social mediation already present within our experience of the

sonorous? In this work, artist, musician, performer, and theorist Mattin sets out an understanding of alienation as a constitutive part of subjectivity and as an enabling condition for exploring social dissonance--the discrepancy between our individual narcissism and our social capacity. Mattin's theoretical investigation is intertwined with documentation of a concrete experiment in the form of an instructional score (performed at documenta 14, 2017, in Athens and Kassel) which explores these conceptual connotations in practice, as players use members of the audience as instruments, who then hear themselves and reflect on their own conception and self-presentation. Social Dissonance claims that, by amplifying alienation in performance and participation in order

to understand how we are constructed through various forms of mediation, we can shift the emphasis from the sonic to the social, and in doing so, discover for ourselves that social dissonance is the territory within which we already find ourselves, the condition we inhabit.

*Future Metaphysics* John Wiley & Sons

This book presents fifteen books - from monographs and translations to collections of essays - that emerged from the research platform Speculative Poetics, conceived by Armen Avanessian in 2011. This book gives a somewhat different introduction to contemporary speculative philosophy, raising questions on how thinking works and how thinking occurs in drawings or illustrations. How does a poetic thinking work that's not about but with art? Andreas Töpfer's

drawings in this book are not illustrations of the texts. Rather it's the other way around: they need to be read so that the texts can start to refer to them. In this sense, this book does not provide a shortcut to the theories presented; it does not aim to build a representational relationship between a pictorially correct understanding and a correlative conceptual thought. Instead, the drawings provide an occasion to think about thinking - a speculative thinking and writing in concept and through images.

Genealogies of Speculation Bloomsbury Publishing

A conversation about performance, genre and cinema in the subversive work of Brice Dellsperger. In this conversation between Dellsperger and Marie-France

Rafael, following current (post)gender discussions, the artist describes sexuality and (sexual) identity as products of a cultural construction informed by audiovisual technologies. Film, video, and the Internet do not depict a preexisting sexuality but establish an image of it and its (normative) framework. Throughout this exchange, the artist highlights how he, starting from travesty and doubles, undermines existing identity systems in order to develop new artistic strategies for subjectivity.

*Zen and the Brain* National Geographic Books

Fusing speculative realism, analytical and linguistic philosophy this book theorises the fundamental impact the experience of reading has on us. In

reading, language provides us with a world and meaning becomes perceptible. We can connect with another subjectivity, another place, another time. At its most extreme, reading changes our understanding of the world around us. Metanoia- meaning literally a change of mind or a conversion-refers to this kind of new way of seeing. To see the world in a new light is to accept that our thinking has been irrevocably transformed. How is that possible? And is it merely an intellectual process without any impact on the world outside our brains? Innovatively tackling these questions, this book mobilizes discussions from linguistics, literary theory, philosophy of language, and cognitive science. It re-articulates linguistic consciousness by underlining

the poetic, creative moment of language and sheds light on the ability of language to transform not only our thinking but the world around us as well. Speculative Drawing MIT Press

Søren Kierkegaard's radical protestant philosophy of the individual—in which a person's leap of faith is favored over general ethics—has become a model for many contemporary political theorists. Thinkers such as Slavoj Žižek and Alain Badiou have drawn on its revolutionary spirit to position truth above the constraints of political systems. In *Kierkegaard and Political Theory*, contributors from a wide range of disciplines—including theology, sociology, philosophy, and aesthetics—examine just how crucial Kierkegaard's anti-institutional thinking

has been to such efforts and to modernity as a whole. The contributors convincingly position Kierkegaard's radical philosophy as the starting point for contemporary political theory. They show how he pioneered a modernity defined as an argument— an experience—of the impossibility of rationally comprehending a system of thinking. They show how religious and aesthetic experiences function as a response to this impossibility, how their coherence in politics must always be questioned, especially in history's extreme example: totalitarianism. Engaging this and many other subjects, they provide a compelling new line in Kierkegaard studies that illuminates new contours of our political thought. Armen Avanesian is founder of the research

platform Speculative Poetics at the Free University Berlin. Sophie Wenerscheid is professor of Scandinavian Studies at the University of Ghent.

**Present Tense** National Geographic Books

This book approaches the topic of the state of post-cinema from a new direction. The authors explore how film has left the cinema as a fixed site and institution and now appears ubiquitous - in the museum and on the street, on planes and cars and new digital communication platforms of various kinds. The authors investigate how film has become more than cinema, no longer a medium that is based on the photochemical recording and replay of movement. Most often, the state of post-cinema is conceptualized from the "high

end" of the most advanced technology; discussions focus on performance capture and digital 3-D, 4-K projection and industrial light & magic. Here, the authors' approach is focused on the "low-end" circulation of filmic images. This includes informal networks of exchange and transaction, such as p2p-networks, video platforms and so called "piracy" with a special focus on the Middle East and North Africa, where political and social transformations make new forms of circulation and presentation particularly visible.

*Art and Subjecthood* National Geographic Books

Posthuman theory asks in various ways what it means to be human in a time when philosophy has become suspicious of claims about human subjectivity.

Those subjects who were historically considered aberrant, and our future lives becoming increasingly hybrid show we have always been and are continuously transforming into posthumans. What are the ethical considerations of thinking the posthuman? Posthuman Ethics asks not what the posthuman is, but how posthuman theory creates new, imaginative ways of understanding relations between lives. Ethics is a practice of activist, adaptive and creative interaction which avoids claims of overarching moral structures. Inherent in thinking posthuman ethics is the status of bodies as the site of lives inextricable from philosophy, thought, experiments in being and fantasies of the future. Posthuman Ethics explores certain kinds of bodies to think new

relations that offer liberty and a contemplation of the practices of power which have been exerted upon bodies. The tattooed and modified body, the body made ecstatic through art, the body of the animal as a strategy for abolitionist animal rights, the monstrous body from teratology to fabulations, queer bodies becoming angelic, the bodies of the nation of the dead and the radical ways in which we might contemplate human extinction are the bodies which populate this book creating joyous political tactics toward posthuman ethics.

Oceanography Bloomsbury Publishing  
USA

"This book is based on the conference 'Art and subjecthood: the return of the human figure in semiocapitalism' ...

organized by the Institut für Kunstkritik on July 1, 2011, at the Staatliche Hochschule für Bildende Künste/Stadelschule in Frankfurt am Main"--P. 6.

*Social Dissonance* König, Walther  
 "Describes how the present tense was invented and why the poetics of the present tense novel is essential for an understanding of contemporary literature and the evolution of the novel since modernism"--

The Italian Avant-garde, 1968-1976

Walter de Gruyter GmbH & Co KG  
 Using the analogy of the crossbencher the independent politician in the uber-conservative British House of Lords he proposes a reframing of architecture practice as one which operates on the basis of alternative and self-governing

political parameters, hoping to open up a fresh debate on ways of acting politically. Preface by Austrian philosopher and political theorist Armen Avanessian, introduction by Swiss journalist and author Hannes Grassegger and Miessen, and postscript by Canadian artist, writer and designer Patricia Reed. *Marie-France Rafael. Pierre Huyghe. On Site* Bloomsbury Publishing

Бывает так, что любовь заходит в тупик у двух-трех человек. А бывает так, что любовь, секс, близость и дружба заходят в тупик сразу у многих, у целых обществ; так случается, когда целые институты и государства предлагают гражданам закрывать глаза на изменения в мире, предлагают думать, что в отношениях между людьми есть нечто

неизменное, и жить, будто на дворе вечный 19 век. В России, как и во многих других местах, любовь точно зашла в тупик; некрополитики прошлого и настоящего населяют публичную сферу священными призраками и затыкают разговор о живых человеческих телах, многообразии их форм и отношений между ними. В результате – меньше осмысленных отношений, приносящих радость и устойчивость всем сторонам, – и больше насилия. Люди объясняются в любви, но сама любовь остается без объяснения. На месте традиций нарывами возникают вопросы: кому на самом деле нужна семья, почему дружба как бы менее ценна, чем любовь, кто хочет, чтобы горожане были счастливыми, кем

определяется счастье, почему любовь считается обязательной для всех и почему сотням миллионов людей отказывается в праве на нее, почему интимности – это личное право каждого и почему это плохо, причем тут устройство города, потоки миграции, фармакология, государственный аппарат, разделение труда, климатический кризис, производство мобильной техники, дроны и коралловые рифы. В формате a4.pdf сохранен издательский макет.

*Assign & Arrange* Sternberg Press  
 Overwrite: Ethics of Knowledge Poetics of Existence is about writing differently in order to situate oneself in the world differently. It is a book about how new truths are produced when a subject



takes responsibility for his/her thinking, experiences and conflicts. When a

subject rewrites and overwrites itself, it becomes an other, transforming the world in the process