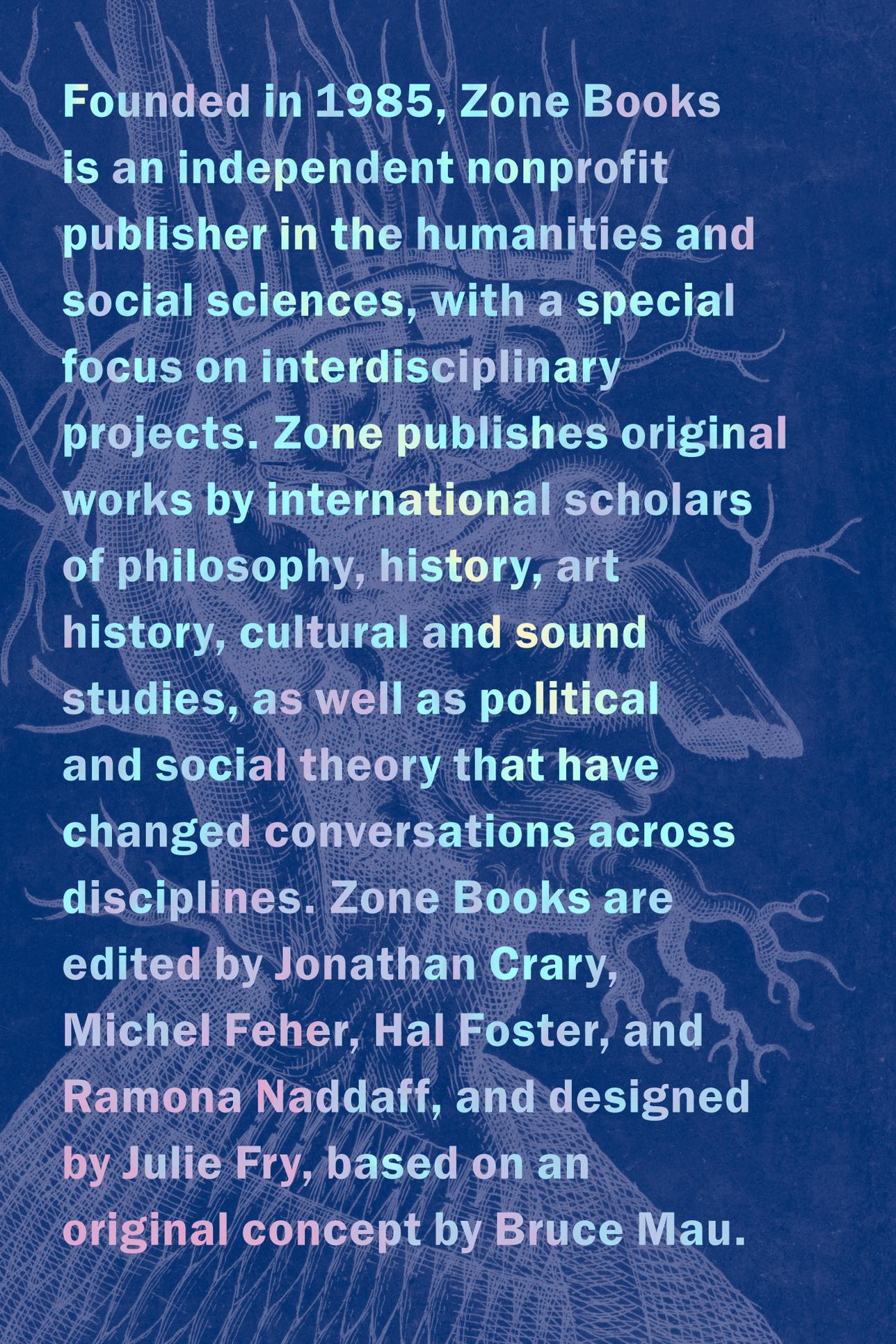


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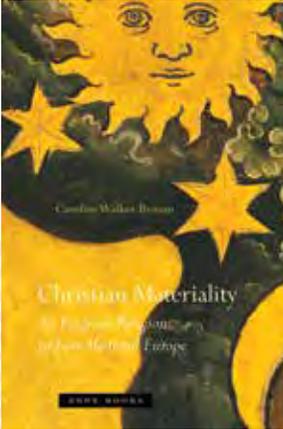
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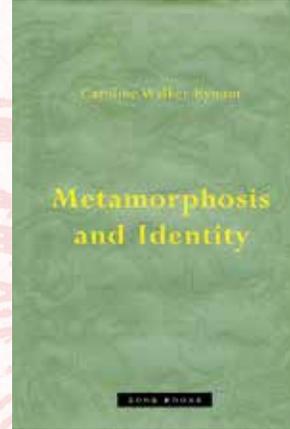
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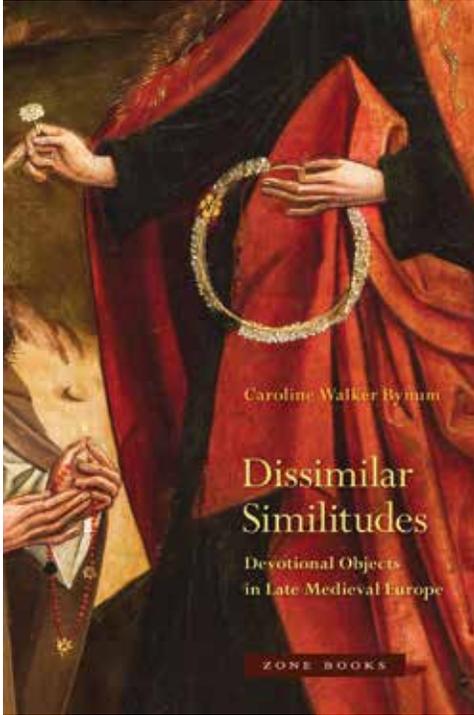
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Caroline Walker Bynum is Professor emerita of Medieval European History at the Institute for Advanced Study, and University Professor emerita at Columbia University. Her book *Fragmentation and Redemption* was awarded the Lionel Trilling Award and an American Academy of Religion Award for Excellence in the Study of Religion. Bynum is also the author of *Holy Feast and Holy Fast: The Religious Significance of Food to Medieval Women*.



Caroline Walker Bynum

# Dissimilar Similitudes

Devotional Objects  
in Late Medieval Europe

History

352 pp. | 97 illus. | 6 x 9

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Between the twelfth and the sixteenth centuries, European Christians worshipped with a surprising plethora of things: not only prayer books, statues, and paintings, but also pieces of stone and earth thought to be infused with sacred power; dolls that represented Jesus and Mary; even bits of consecrated bread and wine understood as miraculously preserved flesh and blood. Theologians and ordinary worshippers alike explained, utilized, justified, and warned against objects which might, at the same time, testify to violent anti-Semitism and to the glorious promise of heaven. The proliferation and the reaction to such holy objects form a crucial, yet often overlooked and misunderstood, background to the European movements we know today as the Protestant and Catholic “reformations.”

In a set of independent but interrelated essays, Caroline Walker Bynum considers examples of such holy things—beds for the baby Jesus, headdresses of medieval nuns, and linen strings that pilgrims returning from the Holy Land had cut to the measure of Christ’s footprints. Continuing and expanding on her work on the history of materiality, Bynum offers two arguments, one substantive, the other methodological. First, she demonstrates that the objects themselves communicate a paradox of dissimilar similitude: in their very details these objects of worship both image the glory of heaven and show the impossibility of representing heaven in earthly things. Second, Bynum uses the theme of likeness and unlikeness to interrogate current practices of comparative history. She proposes that contemporary students of religion, art, and culture should avoid comparing things that merely “look alike.” Instead, they should embrace a cross-cultural comparison of objects which worshippers and theorists alike identify as the locus of the “other” that gives religion its enduring power.

AN EXCERPT FROM “‘MURDER MOST FOUL’ AND THE HAUNTING OF AMERICA,”  
AN ESSAY BY TIMOTHY HAMPTON ON BOB DYLAN’S LATEST MUSICAL RELEASE

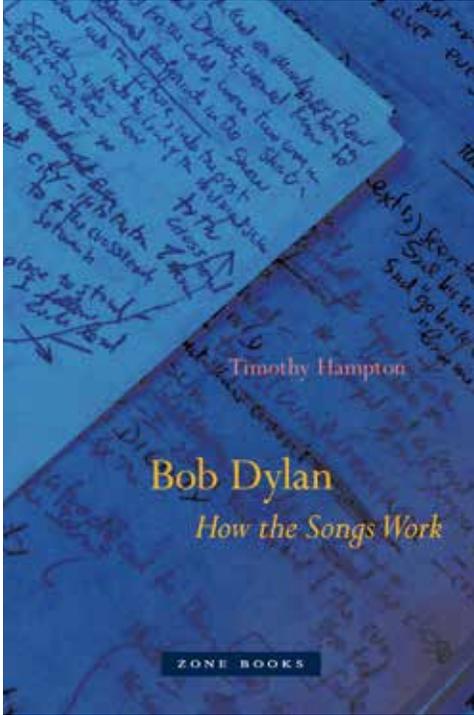
In the years since his visionary 1960s work, Dylan has turned to a variety of narrative forms to represent the sweep of national history. And now comes “Murder Most Foul,” the 17-minute song released this past March, in the midst of the coronavirus pandemic, against the backdrop of Donald Trump’s daily flood of lies and insults from the house where Lincoln, Roosevelt, and Kennedy slept.

“Murder Most Foul” is about the assassination of JFK. But it is also about what constitutes an event, and about how an event takes on meaning beyond itself. At still another level, it is about the haunting of America, about the role of spirit in the national life. The title comes from Shakespeare’s *Hamlet*, where the ghost of old Hamlet tells his son of his death: “Murder most foul, as in the best it is” (that is, all murders are foul), but “this most foul, strange and unnatural” (because fratricide and in secret), must be avenged. So we are in the land of ghosts, of the death of the “king,” as Dylan calls Kennedy at one point.

Around the turn of this century Dylan wrote several albums of songs that dealt with the idea of the ruin, the fragment, the broken shard. In “Murder Most Foul” he offers something similar, except now in sonic terms. What is the “voice” that can guide America after Kennedy? It is the voice of our music, of the echoes that come from the radio across the border. And through those echoes the event of Kennedy’s death resonates as well. “Murder Most Foul” is not merely a celebration of the power of art. Like *Hamlet*, it is about how illusions and fictions seep into our very being. The point seems to be that when we are haunted we slip easily, almost imperceptibly, in and out of art, proverb, cliché.

“This is an essential Dylan book and unlike any other. Hampton left me with a deeper appreciation of Dylan’s uniqueness as both songwriter and singer — his methods, his lyrical and poetic brilliance, his many voices.” — Dean Wareham, musician (Galaxie 500, Luna) and author of *Black Postcards*

“With a style that turns analysis into a form of suspense, Timothy Hampton can walk you through ‘Visions of Johanna’ or ‘Summer Days’ the way the art historian T. J. Clark can walk you through Manet’s *Olympia*. There’s the same generosity of spirit, the same love for the work and the social meanings it absorbs, transforms, and sends back. You really do begin to get a sense of how the songs work — Bob Dylan’s songs, but anyone’s songs, too — how they are assembled or assemble themselves.” — Greil Marcus, author of *Under the Red White and Blue: Patriotism, Disenchantment and the Stubborn Myth of the Great Gatsby*



NEW IN PAPERBACK

Timothy Hampton

# Bob Dylan

How the Songs Work

Music and Sound Studies

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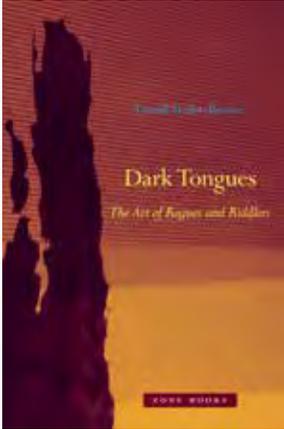
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Bob Dylan's reception of the 2016 Nobel Prize for Literature has elevated him beyond the world of popular music, establishing him as a major modern artist. However, until now, no study of his career has focused on the details and nuances of the songs, showing how they work as artistic statements designed to create meaning and elicit emotion. *Bob Dylan: How the Songs Work* is the first comprehensive book on both the poetics and politics of Dylan's compositions. It studies Dylan, not as a pop hero, but as an artist, as a maker of songs. Focusing on the interplay of music and lyric, it traces Dylan's innovative use of musical form, his complex manipulation of poetic diction, and his dialogues with other artists, from Woody Guthrie to Arthur Rimbaud. Moving from Dylan's earliest experiments with the blues, through his mastery of rock and country, up to his densely allusive recent recordings, Timothy Hampton offers a detailed account of Dylan's achievement. Locating Dylan in the long history of artistic modernism, the book studies the relationship between form, genre, and the political and social themes that crisscross Dylan's work. *Bob Dylan: How the Songs Work* offers both a nuanced engagement with the work of a major artist and a meditation on the contribution of song at times of political and social change.

**"Hampton's detailed-laden study of text and form in *Bob Dylan: How the Songs Work* is a resource of literary-musical interpretation to start from and return to — and will likely prove to be indispensable." — *Los Angeles Review of Books***

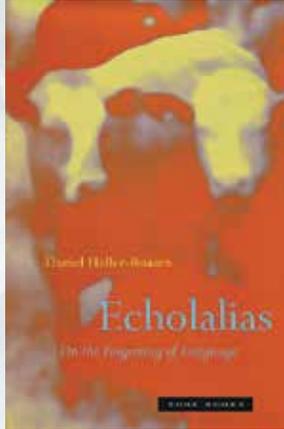
Timothy Hampton is Professor of Comparative Literature and French at the University of California, Berkeley. He is the author, most recently, of *Fictions of Embassy: Literature and Diplomacy in Early Modern Europe*.

ALSO BY DANIEL HELLER-ROAZEN



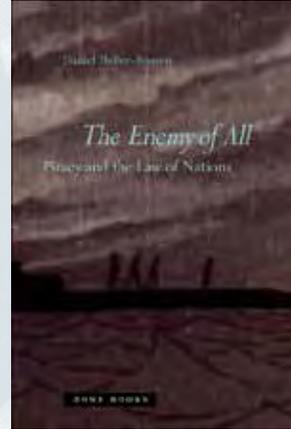
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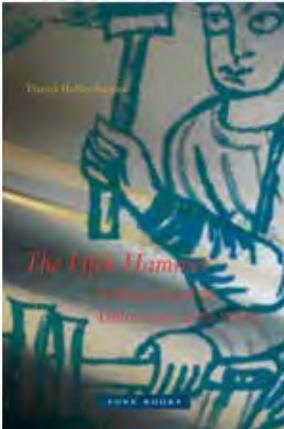
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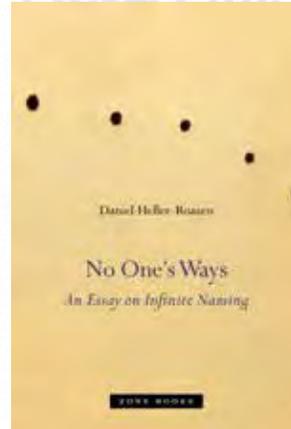
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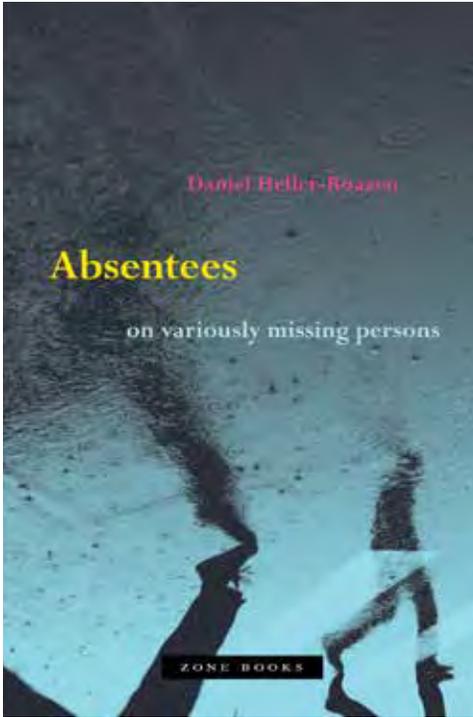
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Daniel Heller-Roazen

# Absentees

On Variously  
Missing Persons

Philosophy

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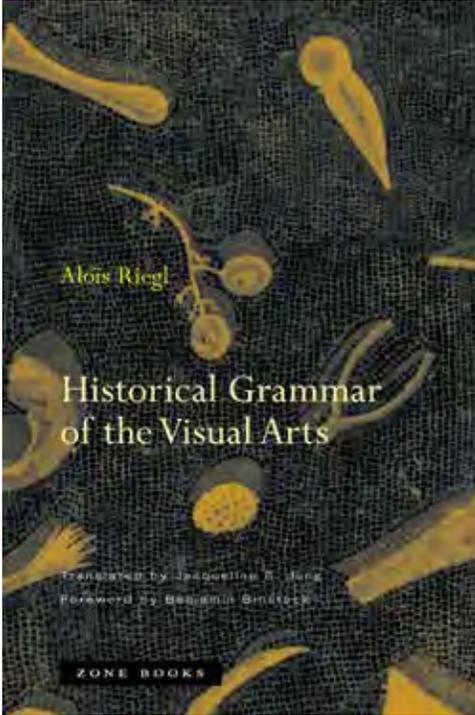
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978-1-942130-48-2 ebook

In thirteen interlocking chapters, *Absentees* explores the role of the missing in human communities, asking an urgent question: How does a person become a nonperson, whether by disappearance, disenfranchisement, or civil, social, or biological death? Only somebody can become a “nobody,” but, as Daniel Heller-Roazen shows, the ways of being a nonperson are as diverse and complex as they are mysterious and unpredictable. Heller-Roazen treats the variously missing persons of the subtitle in three parts: Vanishings, Lessenings, and Survivals. In each section and with multiple transhistorical and transcultural examples, he challenges the categories that define nonpersons in philosophy, ethics, law, and anthropology. Exclusion, infamy, and stigma; mortuary beliefs and customs; children’s games and state censuses; ghosts and “dead souls” illustrate the lives of those lacking or denied full personhood. In the archives of fiction, Heller-Roazen uncovers figurations of the missing—from Helen of Argos in Troy or Egypt to Hawthorne’s Wakefield, Swift’s Captain Gulliver, Kafka’s undead hunter Gracchus, and Chamisso’s long-lived shadowless Peter Schlemihl. Readers of *The Enemy of All* and *No One’s Ways* will find a continuation of those books’ intense intellectual adventures, with unexpected questions and arguments arising every step of the way. In a unique voice, Heller-Roazen’s thought and writing capture the intricacies of the all-too-human absent and absented.

**“With *Absentees*, Heller-Roazen has produced yet another tour de force of eloquence and erudition. *Absentees* is essential reading for anyone interested in the legal or literary treatment of personhood in all its forms, whether dead, missing, diminished, or presumptively whole.” —Bernadette Meyler, Stanford University**

Daniel Heller-Roazen is the Arthur W. Marks '19 Professor of Comparative Literature and the Council of Humanities at Princeton University.



NEW IN PAPERBACK

Alois Riegl

# Historical Grammar of the Visual Arts

Art History

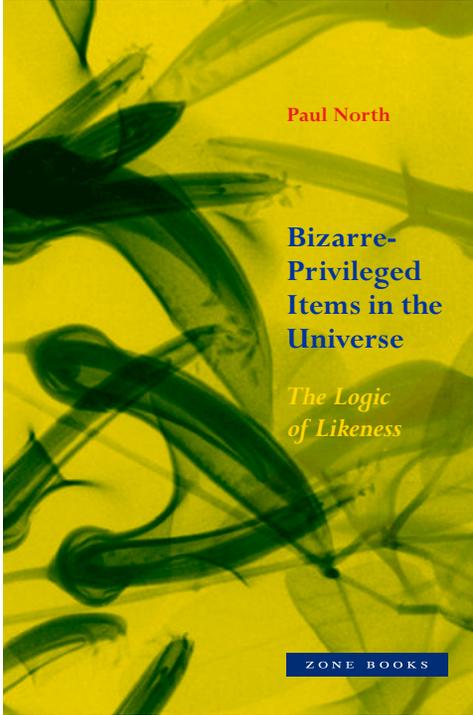
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Alois Riegl (1858–1905) was one of the greatest modern art historians. The most important member of the so-called “Vienna School,” Riegl developed a highly refined technique of visual or formal analysis, as opposed to the iconological method with its emphasis on decoding motifs through recourse to texts. Riegl also pioneered understanding of the changing role of the viewer, the significance of non-high art objects or what would now be called visual or material culture, and theories of art and art history, including his much-debated neologism *Kunstwollen* (the will of art). At last, his *Historical Grammar of the Visual Arts*, which brings together the diverse threads of his thought, is available to an English-language audience, in a superlative translation by Jacqueline E. Jung. In one of the earliest and perhaps the most brilliant of all art historical “surveys,” Riegl addresses the different visual arts within a sweeping conception of the history of culture. His account derives from Hegelian models but decisively opens onto alternative pathways that continue to complicate attempts to reduce art merely to the artist’s intentions or its social and historical functions.

**“Riegl’s acute, holistic definition of art’s formal properties, his trenchant analysis of artworks’ visual syntax, and his profound comprehension of the visual character of artistic thought remain as timely as ever.” —Richard Brilliant, Columbia University**

The major works of Alois Riegl previously translated into English include *Problems of Style: Foundations for a History of Ornament*, *Late Roman Art Industry*, and *The Group Portraiture of Holland*.



Paul North

# Bizarre-Privileged Items in the Universe

The Logic of Likeness

Philosophy

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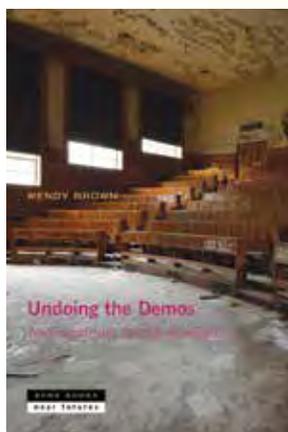
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A butterfly is like another butterfly, but a butterfly is also like a leaf, and at the same time like a paper airplane, an owl's face, a scholar flitting from book to book. The most disparate things intersect in a butterfly, a dense nodule of likeness Roger Caillois once named a "bizarre-privileged item." Critical theorist Paul North proposes a spiritual exercise: imagine that the universe is made up solely of such likenesses. There are no things; only traits acting according to the law of series. After centuries of thought focused on the concept of difference, this book offers a theory that begins from likeness, where, at any instant, a vast array of series proliferates and remote regions of being come into contact. This is the new science to which North writes a prolegomenon. *Bizarre-Privileged Items in the Universe* follows likenesses as they traverse physics and the physical universe; evolution and evolutionary theory; psychology and the psyche; sociality, language, and art. Disparate sources from an eccentric history help give shape to the trans-science "homeotics."

"Likeness looks like a relation that is both too obvious and too 'bizarre,' likely because it has been used and abused by a few lyric and surrealist poets. As a result, dogmatists and suspicious minds have held it in low esteem. Paul North overturns all these prejudices in a sort of *tractatus poetico-philosophicus* — at once free and rigorous, impertinent and lucid... A 'grammatology' of difference and of repetition, *Bizarre-Privileged Items in the Universe* is a philosophical tour de force." — Georges Didi-Huberman, professor at the École des hautes études en sciences sociales

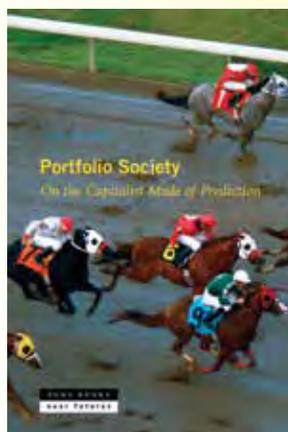
Paul North is Professor of German at Yale University. He is the author of *The Problem of Distraction* and *The Yield: Kafka's Atheological Reformation*.

Reckoning with the epochal nature of the turn that capitalism has taken in the last three decades, the editors of *Near Futures* seek to assemble a series of books that will illuminate its manifold implications — with regard to the production of value and values, the missions or disorientations of social and political institutions, the yearnings, reasoning, and conduct expected of individuals. However, the purpose of this project is not only to take stock of what neoliberal reforms and the dictates of finance have wrought. *Near Futures* also purports to chart some of the new conflicts and forms of activism elicited by the advent of our brave new world.



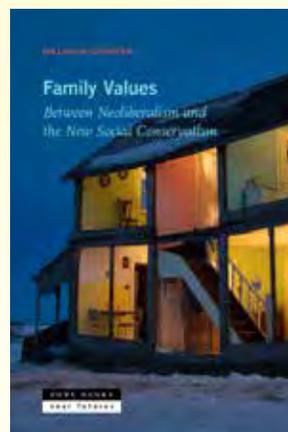
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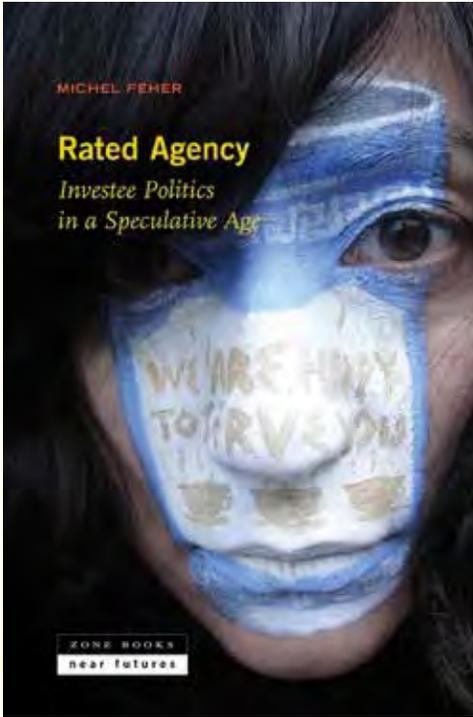
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Michel Feher

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Investee Politics  
in a Speculative Age

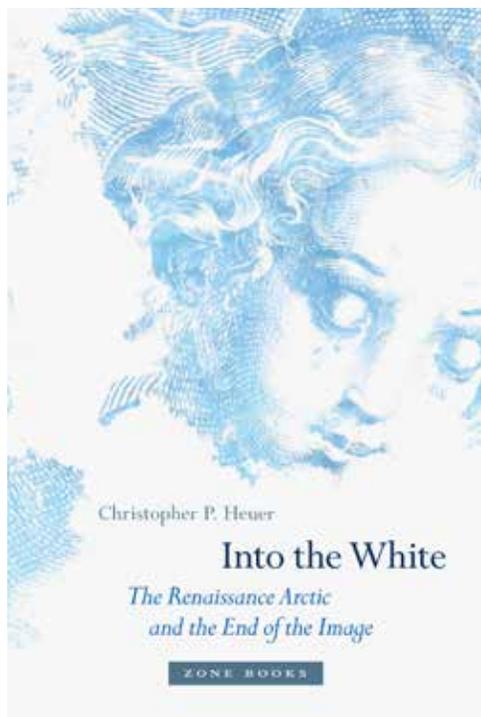
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The hegemony of finance compels a new orientation for everyone and everything: companies care more about the moods of their shareholders than about longstanding commercial success; governments subordinate citizen welfare to appeasing creditors; and individuals are concerned less with immediate income from labor than with appreciation of their capital goods, skills, connections, and reputations. In this book, in clear and compelling prose, Michel Feher explains the extraordinary shift in conduct and orientation generated by financialization.

That firms, states, and people depend more on their ratings than on the product of their activities also changes how capitalism is resisted. For activists, the focus of grievances shifts from the extraction of profit to the conditions under which financial institutions allocate credit. While the exploitation of employees by their employers has hardly been curbed, the power of investors to select investees—to decide who and what is deemed creditworthy—has become a new site of social struggle. Above all, Feher articulates the new political resistances and aspirations that investees draw from their rated agency.

**“Rated Agency is a must-read for anyone seeking to escape the melancholy of the Trump era by building an effective progressive movement against a creeping dystopia.”**  
—Yanis Varoufakis, author of *Another Now*

Michel Feher, a Belgian philosopher, is the author of *Powerless by Design: The Age of the International Community* and the editor of *Nongovernmental Politics* and *Europe at a Crossroads*, among other titles. Founder of Cette France-là, a monitoring group on French immigration policy, Feher is also a founding editor of Zone Books.



Christopher P. Heuer

## Into the White

The Renaissance Arctic  
and the End of the Image

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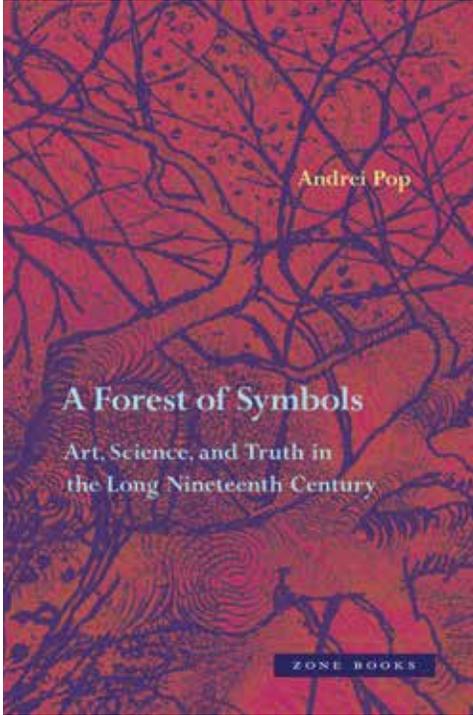
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European narratives of the Atlantic New World tell stories of people and things: strange flora, wondrous animals, sun-drenched populations for Europeans to mythologize or exploit. Yet, as Christopher Heuer explains, between 1500 and 1700, one region upended all of these conventions in travel writing, science, and, most unexpectedly, art: the Arctic. Icy, unpopulated, visually and temporally “abstract,” the far North—a different kind of terra incognita for the Renaissance imagination—offered more than new stuff to be mapped, plundered, or even seen. Neither a continent, an ocean, nor a meteorological circumstance, the Arctic forced visitors from England, the Netherlands, Germany, and Italy, to grapple with what we would now call a “non-site,” spurring dozens of previously unknown works, objects, and texts—and this all in an intellectual and political milieu crackling with Reformation debates over art’s very legitimacy.

In *Into the White*, Heuer uses five case studies to probe how the early modern Arctic (as site, myth, and ecology) affected contemporary debates over perception and matter, representation, discovery, and the time of the earth—long before the nineteenth century romanticized the polar landscape. In the far North, he argues, the Renaissance exotic became something far stranger than the marvelous or the curious, something darkly material and impossible to be mastered, something beyond the idea of *image* itself.

**“Heuer challenges the complacent understanding of ‘the global Renaissance’ and generates new ways of thinking across disciplinary boundaries.” —Rebecca E. Zorach, Northwestern University**

Christopher P. Heuer is Associate Professor of Art History at the University of Rochester and author of *Ecologies, Agents, and Terrains* and *Vision and Communism*.



Andrei Pop

# A Forest of Symbols

Art, Science,  
and Truth in the Long  
Nineteenth Century

Art History

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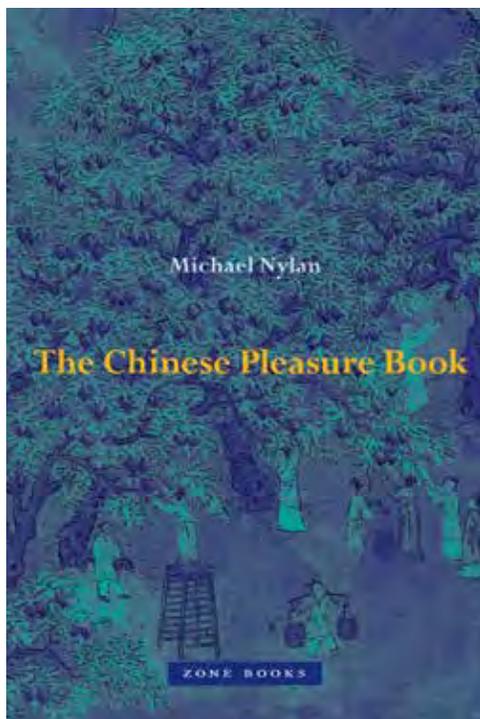
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In *A Forest of Symbols*, Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement. For Pop, “symbolist” denotes an art that is self-conscious about its modes of making meaning, and he argues that these symbolist practices, which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning-making (brushstrokes on a canvas, words on a page), are crucial to understanding the genesis of modern art. The symbolists saw art not as a social revolution, but as a revolution in sense and how to conceptualize the world. The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period, who were dissatisfied with the strict empiricism dominant in their disciplines, which made shared knowledge seem unattainable.

The problem of subjectivity in particular, of what in one's experience can and cannot be shared, was crucial to the possibility of collaboration within science and to the communication of artistic innovation. Pop offers close readings of the literary and visual practices of Manet and Mallarmé, of drawings by Ernst Mach, William James and Wittgenstein, of experiments with color by Bracquemond and Van Gogh, and of the philosophical systems of Frege and Russell—filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences.

**“Vibrant and lucid . . . a superb account of symbolism in art, ideas, and culture . . . grounded in a deep engagement with philosophical and literary reflections on the symbol.” —Jas’ Elsner, Oxford University**

Andrei Pop is a member of the Committee on Social Thought and the Department of Art History at the University of Chicago.



Michael Nylan

# The Chinese Pleasure Book

Philosophy | Asian Studies

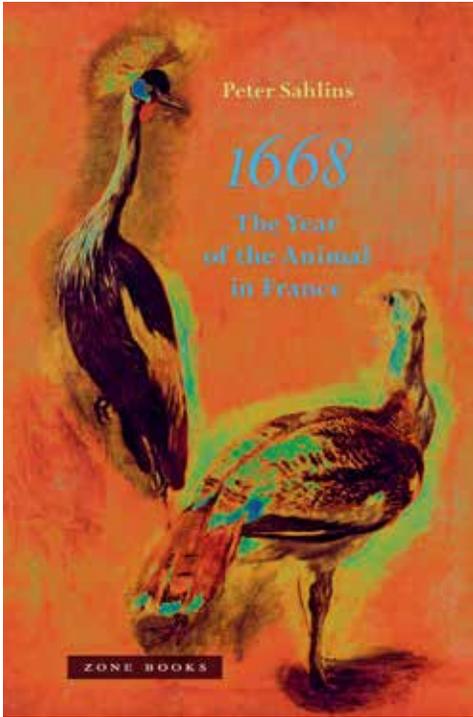
472 pp. | 18 illus. | 6 x 9

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In *The Chinese Pleasure Book*, Michael Nylan takes up one of the most important themes in Chinese thought: the relation of pleasurable activities to bodily health and the health of the body politic. In a notable contrast to Western writings on the subject, early Chinese writings oppose pleasure not with pain but with insecurity. All assume that it is right and proper to seek and take pleasure, as well as short-term delight, and all are equally certain that long-term relational pleasures are more easily sustained – as well as potentially more satisfying and less damaging. The pleasures that become deeper and more ingrained over the long term, as one invests time and effort into their cultivation, include friendship and music, sharing with others, developing integrity and greater clarity, reading and classical learning, and going home. Nylan explores each of these fields of activity through the early sources (mainly fourth century BC to the eleventh century AD), providing new translations for both well-known and seldom-cited texts.

**“A fascinating exploration of ‘pleasure’ as understood by major thinkers of ancient China. Nylan’s impeccable scholarship and psychological insight illuminate the ancient texts and their radical challenge to our contemporary Western subjectivism and individualism.”** — Herbert Fingarette, University of California, Santa Barbara

Michael Nylan is Professor in the Department of History at the University of California, Berkeley. Her recent publications include *Chang’an 26 BCE: An Augustan Age in China*, *Exemplary Figures* (a complete translation of Yang Xiong’s *Fayan*), and *Yang Xiong and the Pleasures of Reading and Classical Learning in China*.



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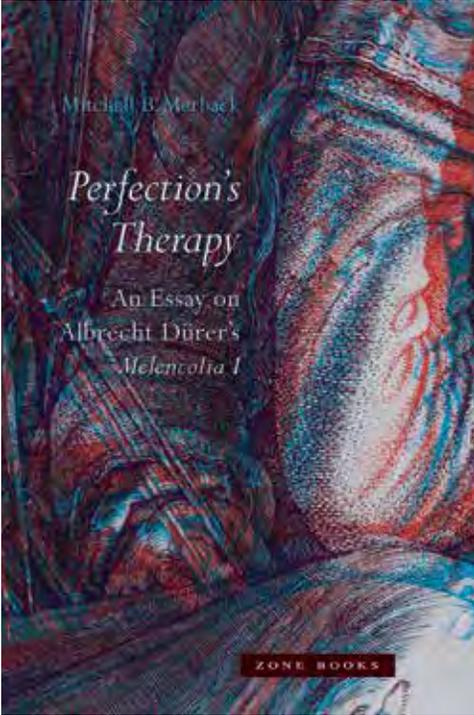
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— Anthony T. Grafton, Princeton University

Peter Sahlins is an American historian of France and Europe. He is the author of several books, including *Unnaturally French: Foreign Citizens in the Old Regime and After* and *The War of Les Demoiselles in Nineteenth-Century France*.



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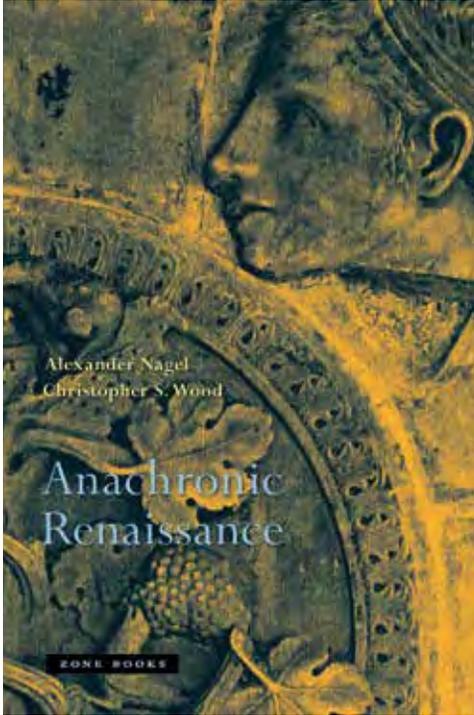
Albrecht Dürer's master engraving *Melencolia I* has stood for centuries as a pictorial summa of knowledge about melancholia and an allegory of the limits of earthbound arts and sciences. Zealously interpreted since the nineteenth century, the work also presides over the origins of modern iconology. Yet more than a century of research has left us with a tangle of mutually contradictory theories.

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**"Wide-ranging and accessible, this book recovers the ethos and pathos of Dürer's masterpiece while also opening a window to the troubled soul of Renaissance humanism."**

—Joseph Leo Koerner, author of *The Moment of Self-Portraiture in German Renaissance Art* and *Bosch and Bruegel*

Mitchell B. Merback is the Arnell and Everett Land Professor at Johns Hopkins University in the Department of the History of Art. He is the author of *The Thief, the Cross and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe* and *Pilgrimage and Pogrom: Violence, Memory and Visual Culture at the Host-Miracle Shrines of Germany and Austria*.



Alexander Nagel  
Christopher S. Wood

# Anachronic Renaissance

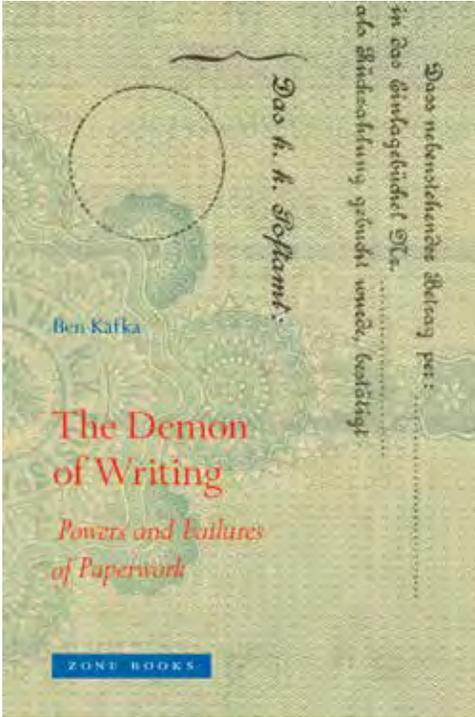
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In this widely anticipated book, two leading contemporary art historians offer a subtle and profound reconsideration of the problem of time in the Renaissance. Alexander Nagel and Christopher S. Wood examine the meanings, uses, and effects of chronologies, models of temporality, and notions of originality and repetition in Renaissance images and artifacts.

*Anachronic Renaissance* reveals a web of paths traveled by works and artists—a landscape obscured by art history’s disciplinary compulsion to anchor its data securely in time. The buildings, paintings, drawings, prints, sculptures, and medals discussed were shaped by concerns about authenticity, about reference to prestigious origins and precedents, and about the implications of transposition from one medium to another. Byzantine icons taken to be Early Christian antiquities, the *acheiropoieton*, the activities of spoliation and citation, differing approaches to art restoration, legends about movable buildings, and forgeries and pastiches: all of these emerge as basic conceptual structures of Renaissance art. Although a work of art does bear witness to the moment of its fabrication, Nagel and Wood argue that it is equally important to understand its temporal instability: how it points away from that moment, backward to a remote ancestral origin, to a prior artifact or image, even to an origin outside of time, in divinity.

**“*Anachronic Renaissance* seeks to reconceptualize nothing less than the idea of Renaissance art, north and south of the Alps. It is a fascinating, learned, and honest invitation to discussion, a must not only for Renaissance scholars.” —CAA Reviews**

Alexander Nagel is Professor of Renaissance Art History at the Institute of Fine Arts and the author of *Michelangelo and the Reform of Art*. Christopher S. Wood is Professor in the Department of German at New York University and the author of *Forgery Replica Fiction: Temporalities of German Renaissance Art*.



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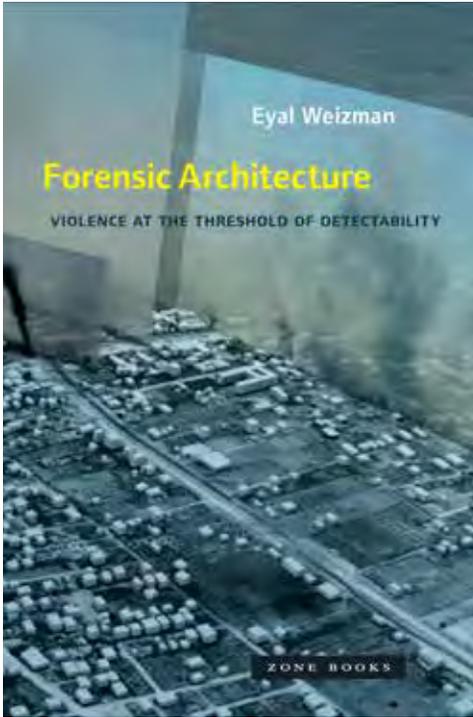
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Ben Kafka is an Assistant Professor of Media History and Theory at New York University and a candidate at the Institute for Psychoanalytic Training and Research.



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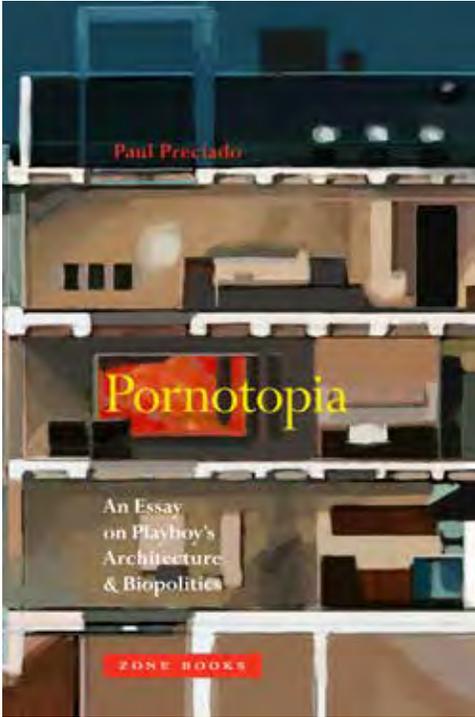
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In *Forensic Architecture*, Eyal Weizman provides, for the first time, an in-depth introduction to the history, practice, assumptions, potentials, and double binds of his research group's investigations into human rights abuses. The book includes an extensive array of images, maps, and detailed documentation that records the intricate work the group has performed. Traversing multiple scales and durations, ranging from the analysis of the shrapnel fragments in a room struck by drones in Pakistan, the reconstruction of a contested shooting in the West Bank, the architectural recreation of a secret Syrian detention center from the memory of its survivors, a blow-by-blow account of a day-long battle in Gaza, and an investigation of environmental violence and climate change in the Guatemalan highlands and elsewhere. Stunning and shocking in its critical narrative, powerful images, and daring investigations, this book presents a new form of public truth, technologically, architecturally, and aesthetically produced. *Forensic Architecture* calls for a transformative politics in which architecture as a field of knowledge and a mode of interpretation exposes and confronts ever-new forms of state violence and secrecy.

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Eyal Weizman is Professor of Spatial and Visual Cultures at Goldsmiths College, University of London and a Global Scholar at Princeton University.



Paul Preciado

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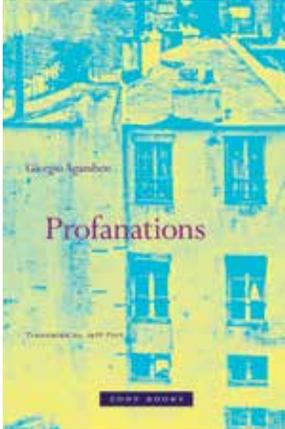
Published for the first time in 1953, *Playboy* became not only the first pornographic popular magazine in America, but also came to embody an entirely new lifestyle that took place in a series of utopian multimedia spaces, from the fictional Playboy's Penthouse of 1956 to the Playboy Mansion of 1959 and the Playboy Clubs of the 1960s. At the same time, the invention of the contraceptive pill offered access to a biochemical technique able to separate (hetero)sexuality and reproduction, troubling the traditional relationships between gender, sexuality, power, and space.

In *Pornotopia*, Paul Preciado examines popular culture and pornographic spaces as sites of architectural production. Combining historical perspectives with insights from critical theory, gender studies, queer theory, porn studies, and the history of technology, and drawing from a range of primary transdisciplinary sources, treatises on sexuality, medical and pharmaceutical handbooks, architecture journals, erotic magazines, building manuals, and novels—Preciado traces the strategic relationships among architecture, gender, and sexuality through popular sites related to the production and consumption of pornography: design objects, bachelor pads, and multimedia rotating beds. These sites are understood here not as inherently or naturally sexual, nor as perverted or queer, but rather as biopolitical techniques for governing sexual reproduction and the production of gender in modernity.

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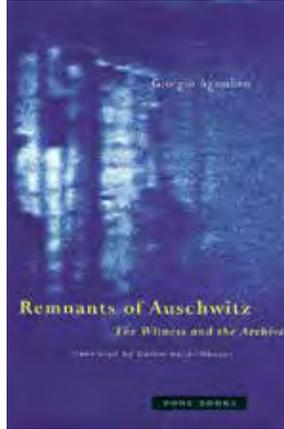
Paul Preciado is a writer, philosopher, and curator. He is the author most recently of *An Apartment on Uranus: Chronicles of the Crossing*.

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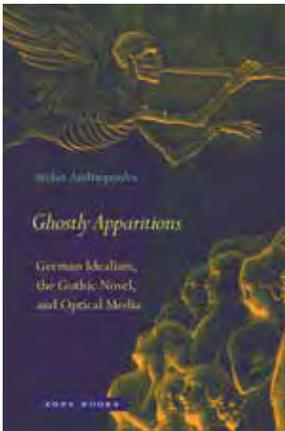
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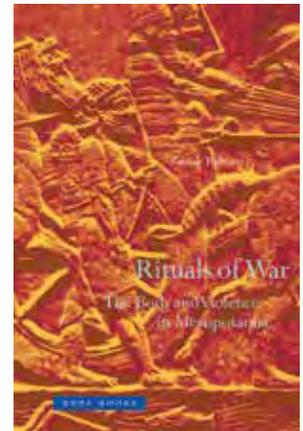
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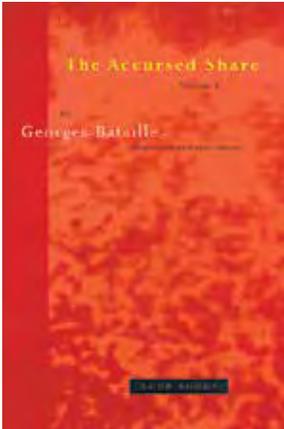
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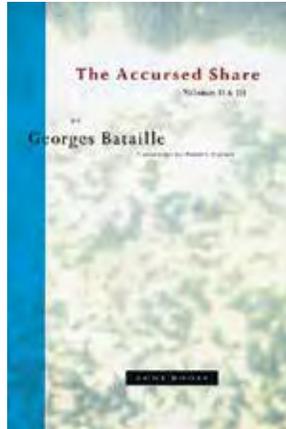
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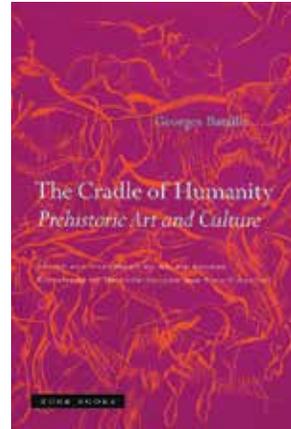
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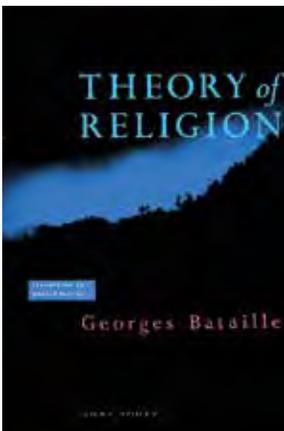
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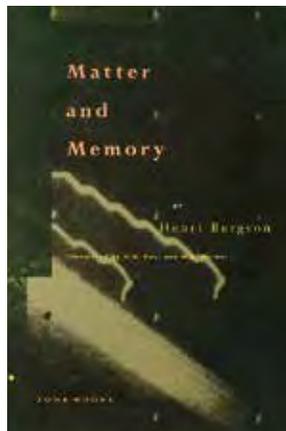
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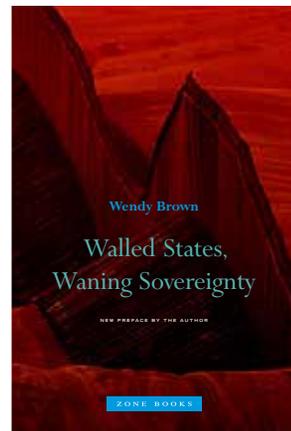
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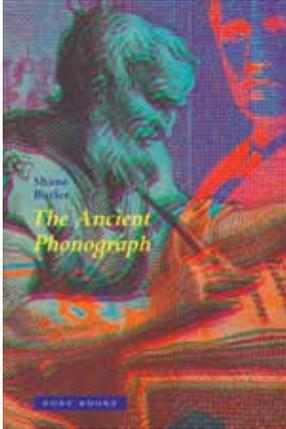
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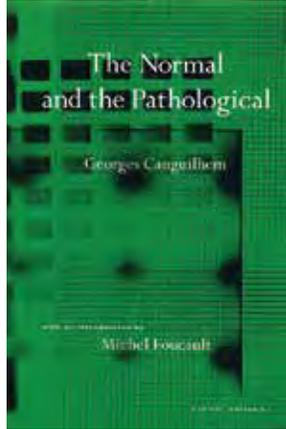


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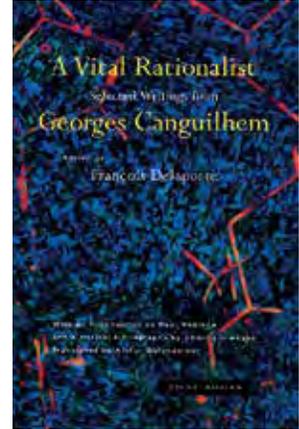
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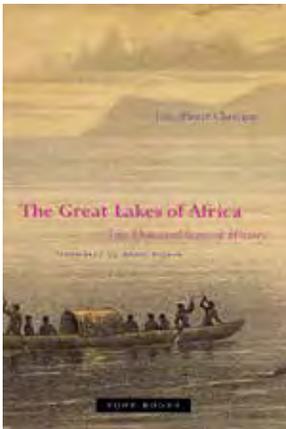
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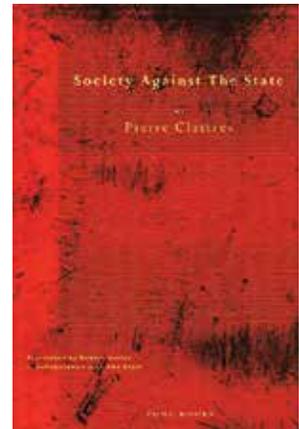
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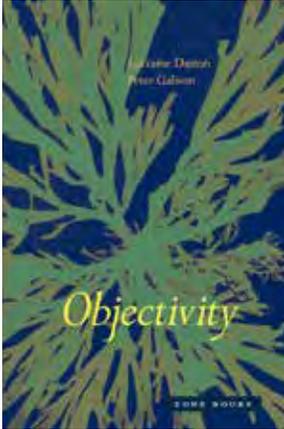
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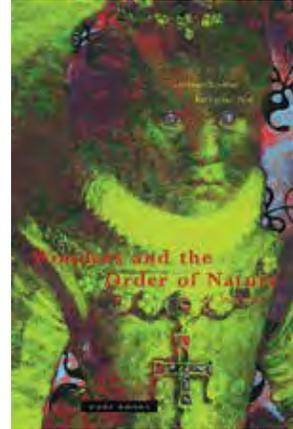
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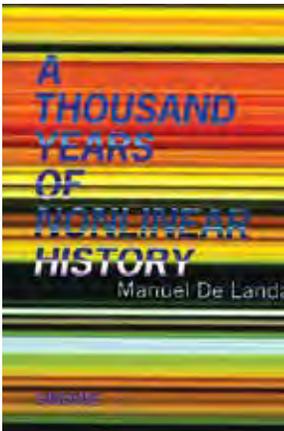
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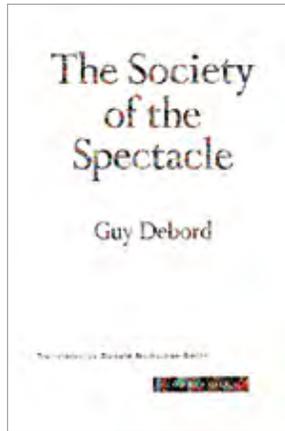
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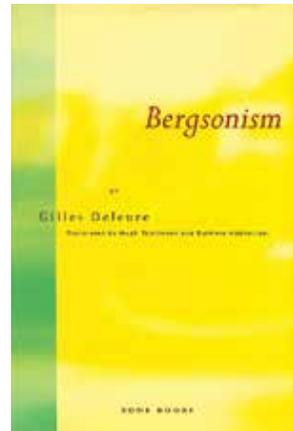
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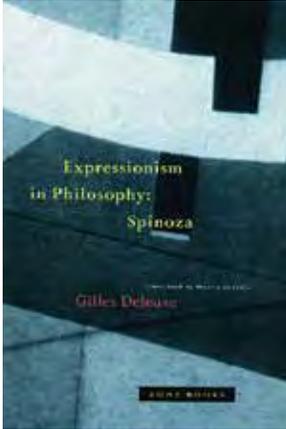
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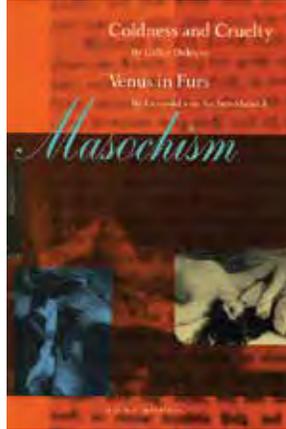
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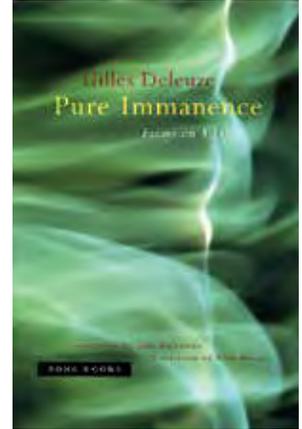
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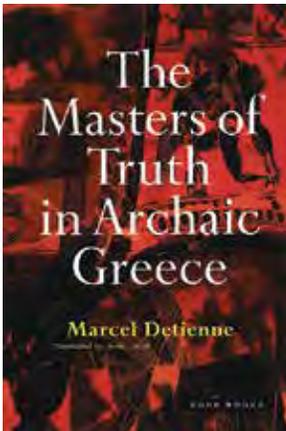
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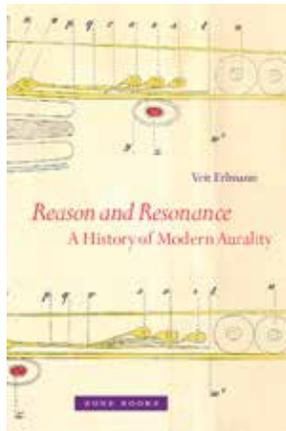
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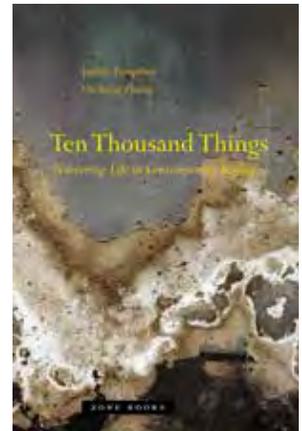
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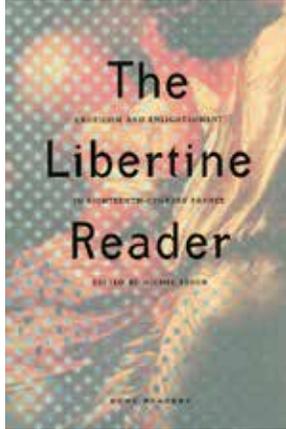
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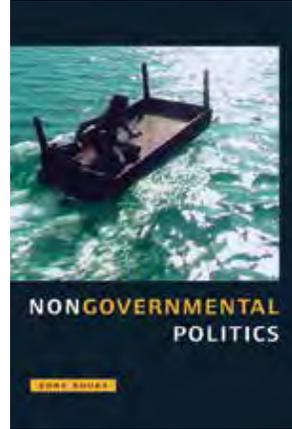
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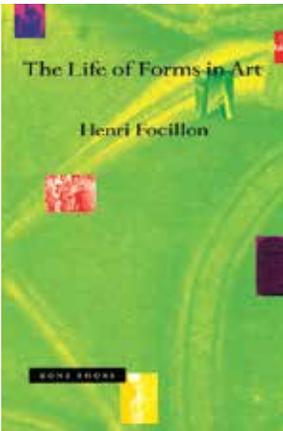
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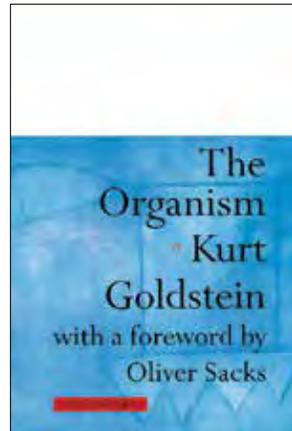
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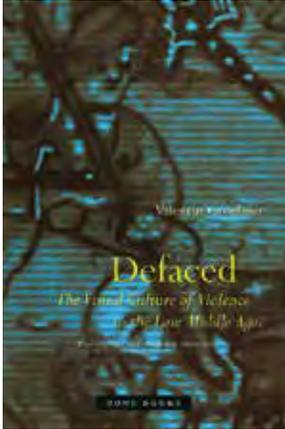
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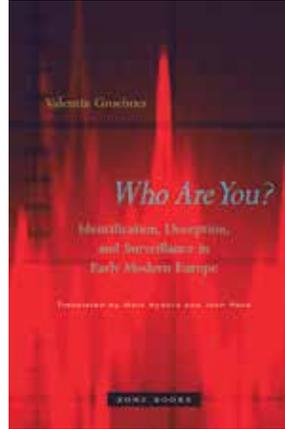
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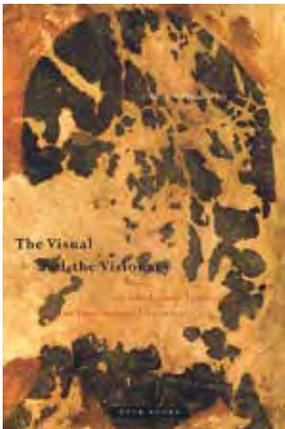
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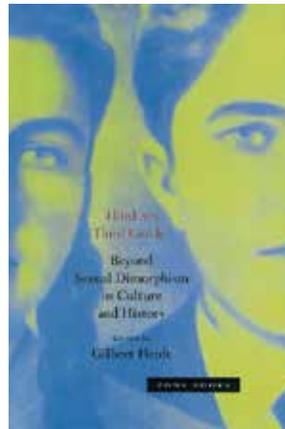
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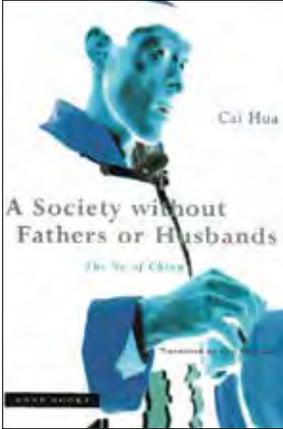
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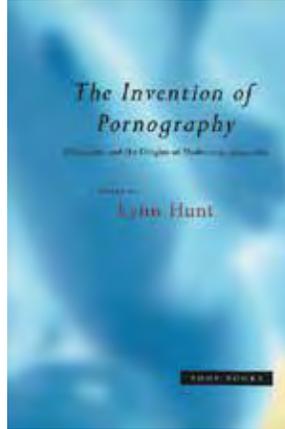


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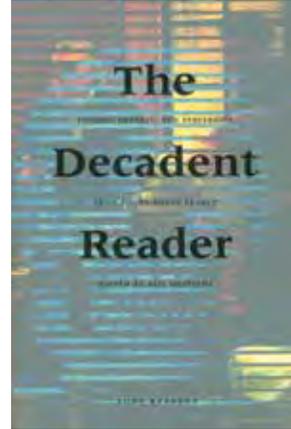
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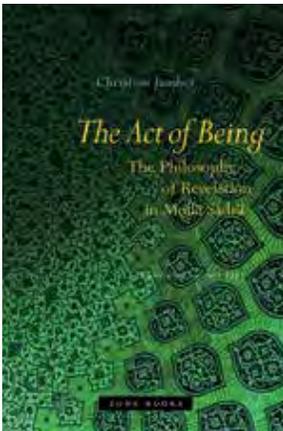


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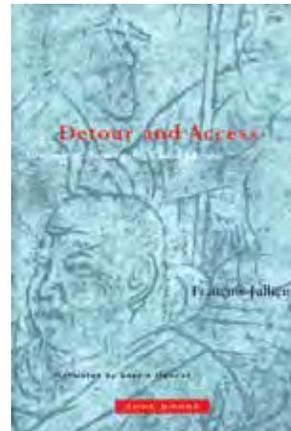
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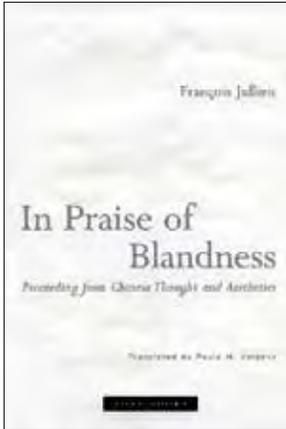
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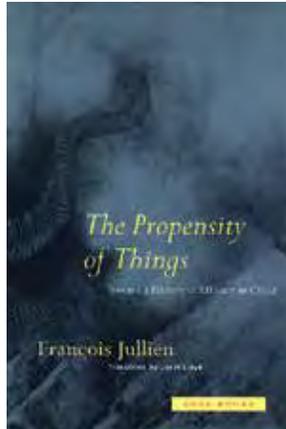


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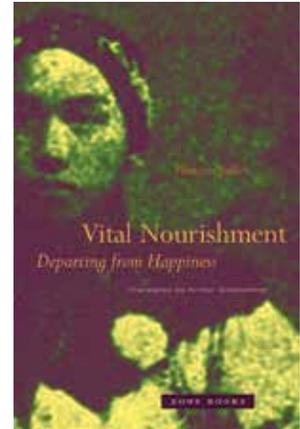
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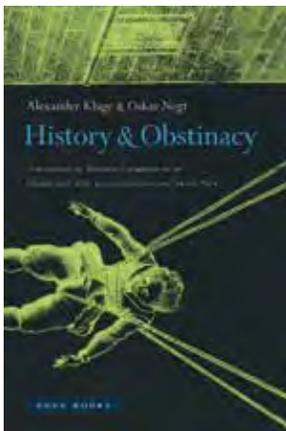
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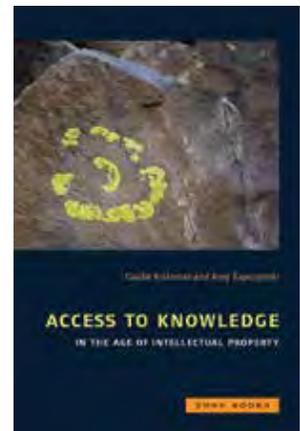
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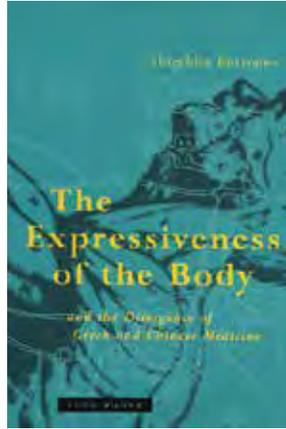
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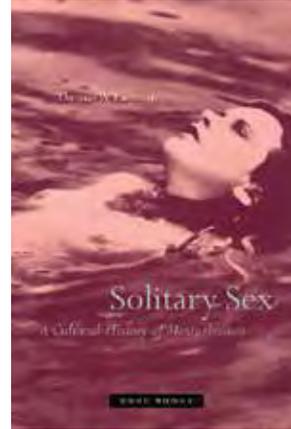
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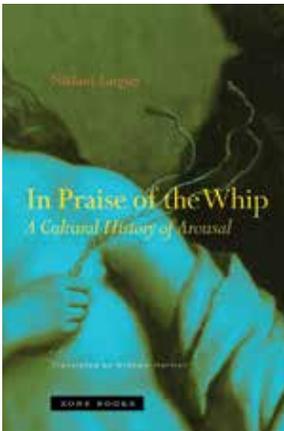
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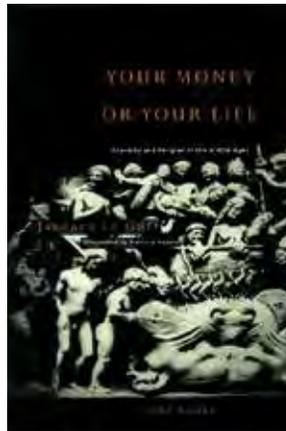
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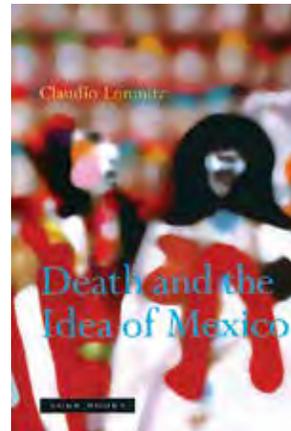
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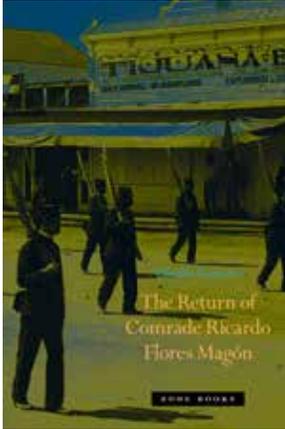
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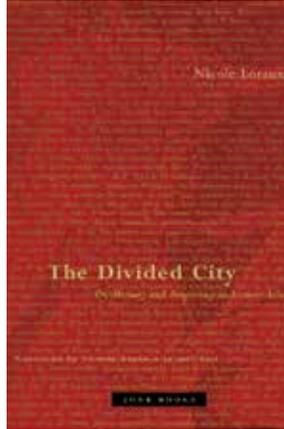
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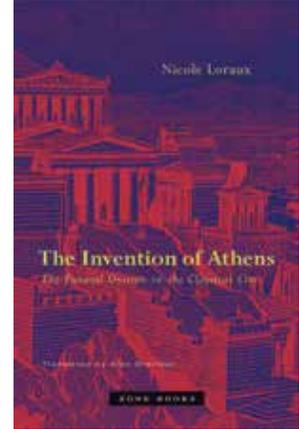
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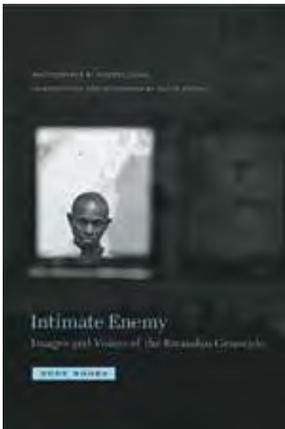
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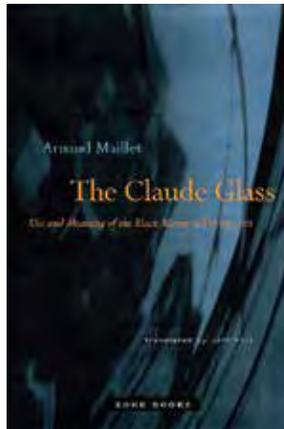
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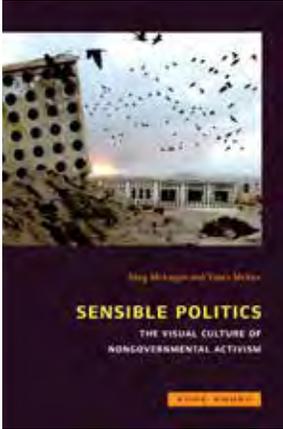
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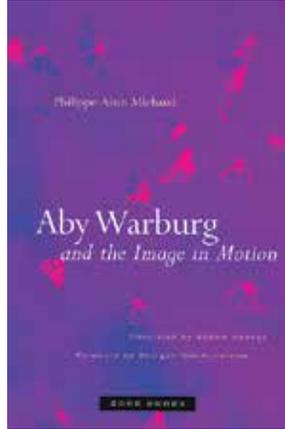
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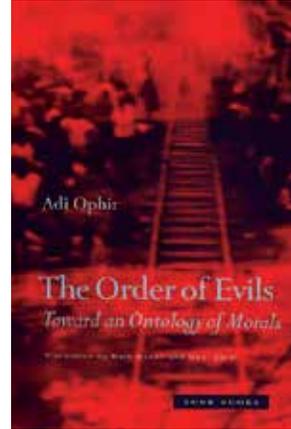
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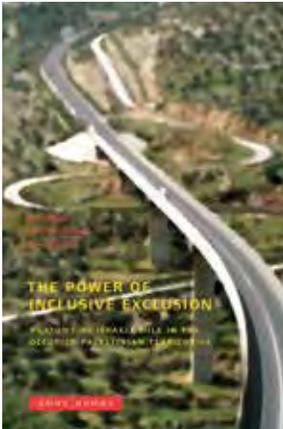
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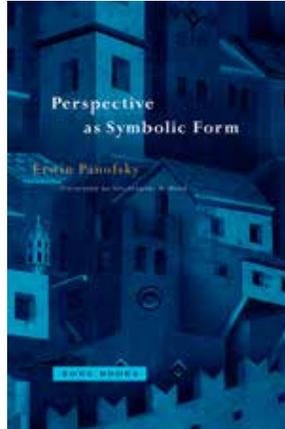
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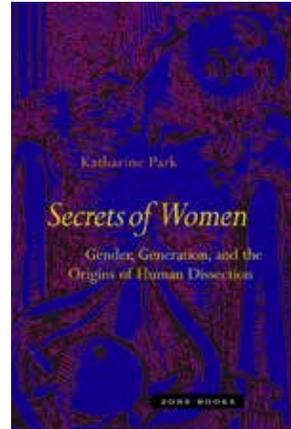
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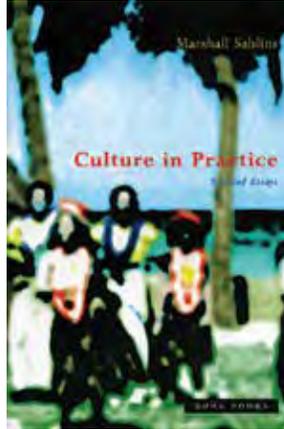
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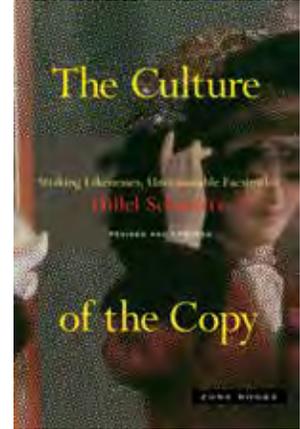
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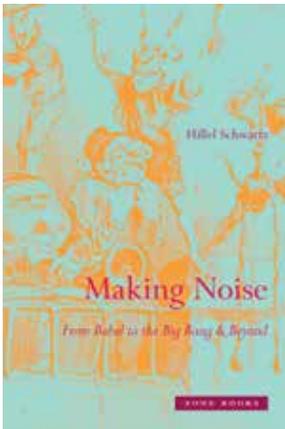
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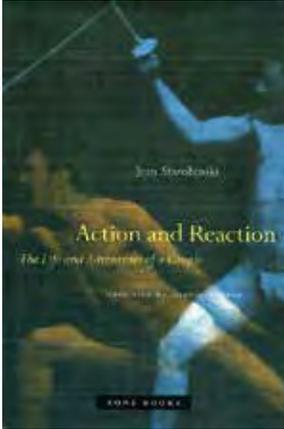
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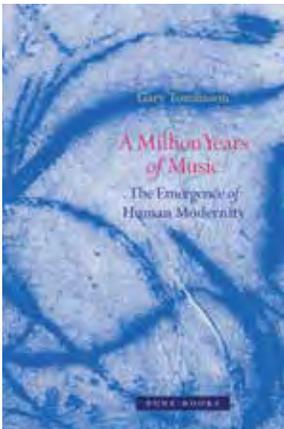
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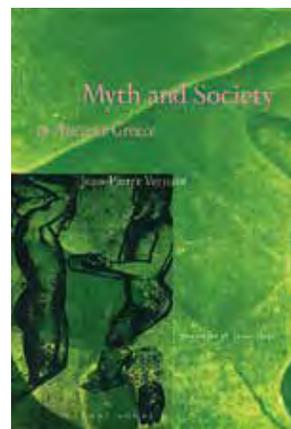
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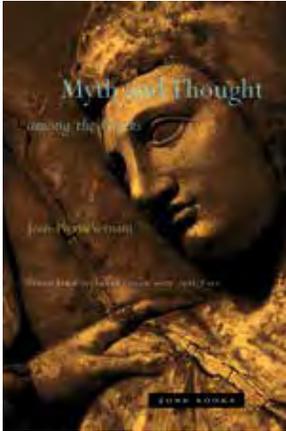
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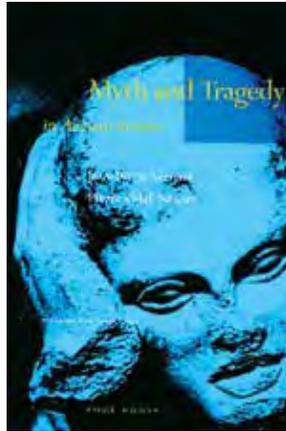
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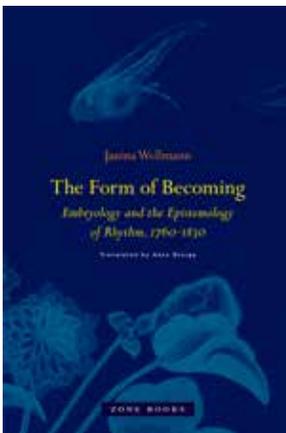
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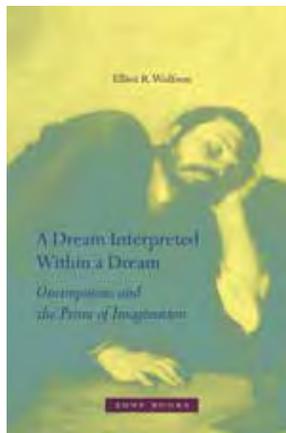
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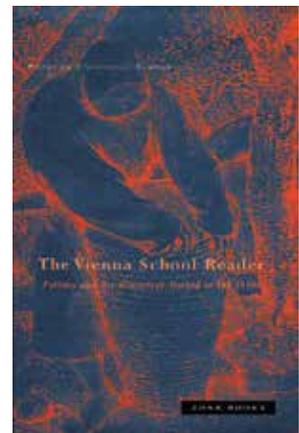
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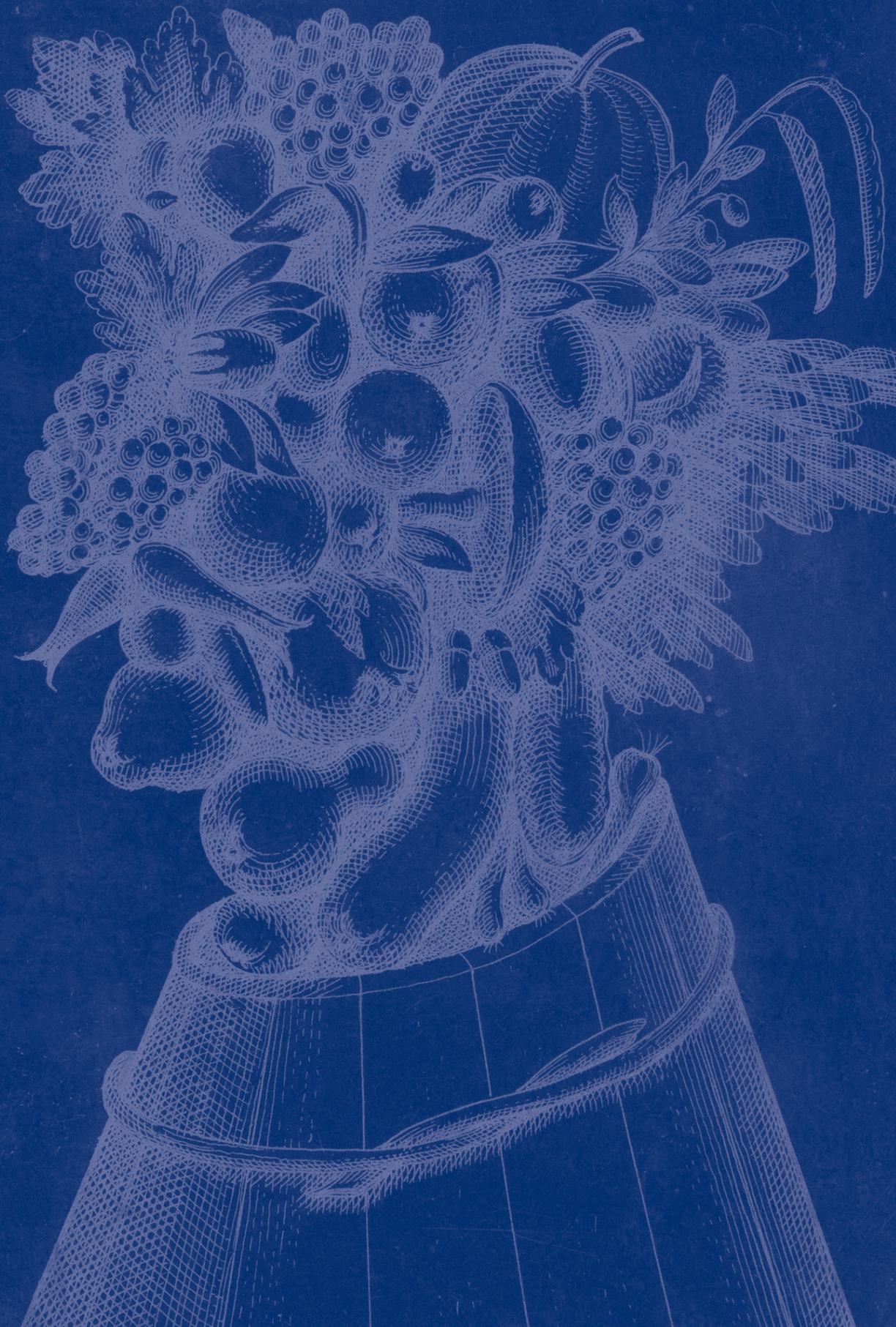
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