

The background of the page is a photograph. On the left, a man with a beard is shown in profile, resting his chin on his hand. On the right, a woman is partially visible, wearing a dark dress with a green leaf pattern. In the background, a window with light-colored horizontal blinds is visible.

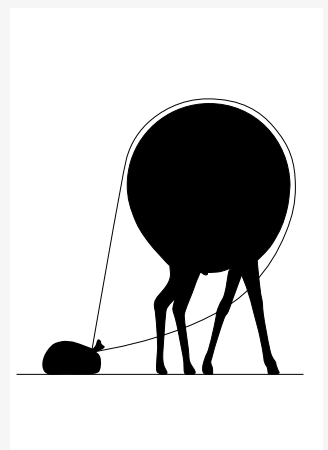
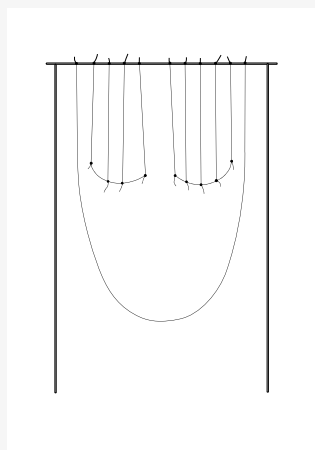
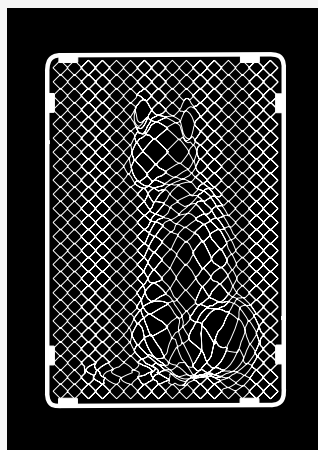
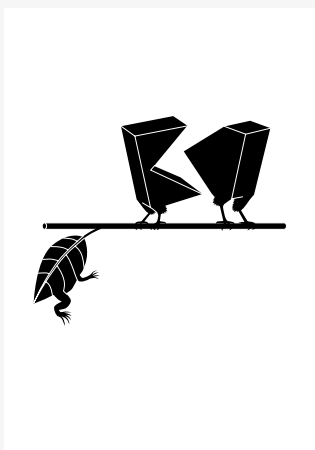
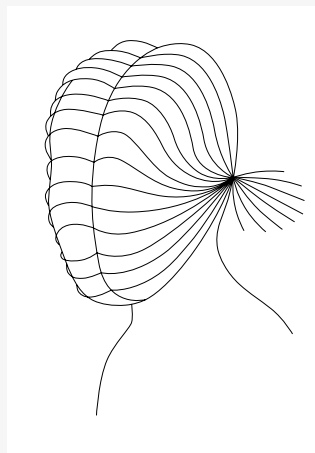
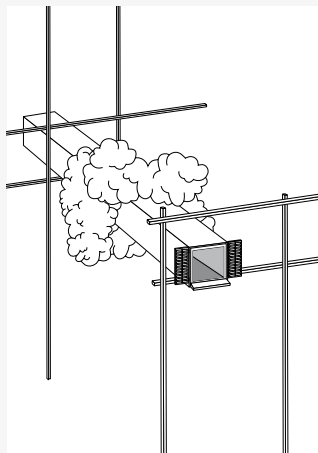
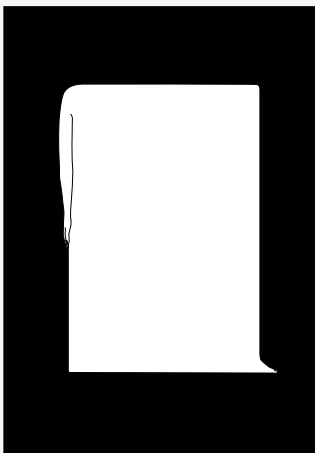
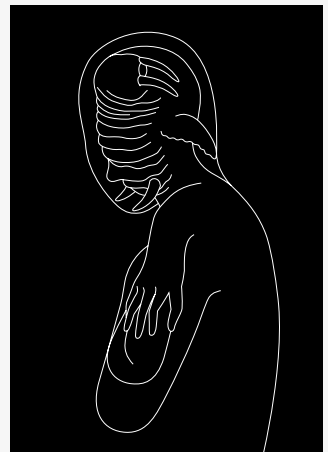
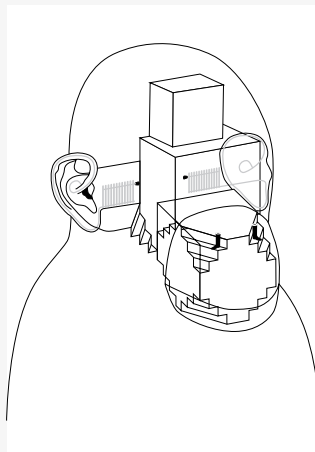
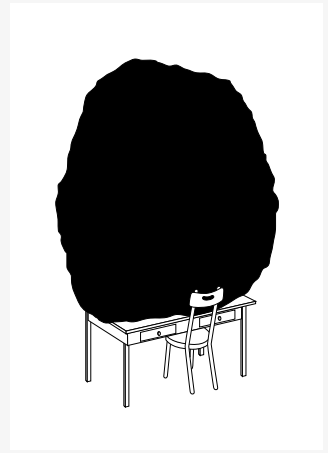
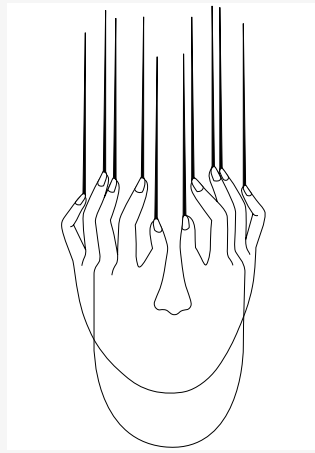
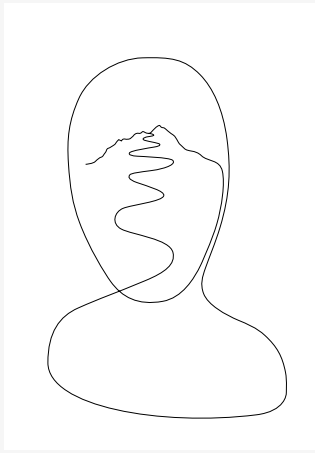
diaphanes

Philosophy

Arts

Media

2015





Yves Netzhammer

Concave Thoughts. 256 Digital Drawings

512 p. ■ Softcover ■ 14 x 20 cm ■

256 b/w illustr.

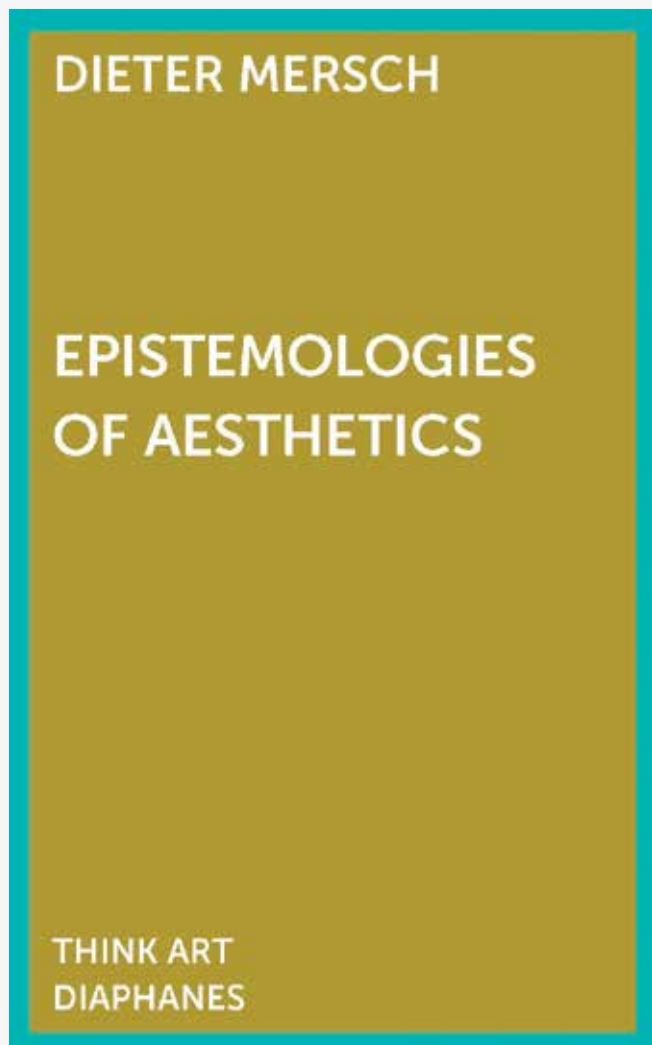
ISBN 978-3-03734-534-4

US\$ 15,00 ■ € 25,00



Digital drawings have been part of Yves Netzhammer's work from the very beginning. Like the rest of his work, they open up to a widely-ramified cosmos of poetic imagery by showing surreal constellations drawn with the utmost precision and clarity. Sometimes these drawings are near to total abstraction, sometimes playful, funny, and nightmarish at the same time. As such, digital drawings do apparently not show any of the classical characteristics of hand-made individuality—which traditionally is assigned to drawings—yet in their precise and bizarre stylization, Netzhammer's drawings uncover the contradictions of medially subverted authorship and subjectivity all the more. His digital drawings mix different levels of reality by melding living creatures with machines, intertwining objects and animals, interlocking the human and the object, leading the viewer into the interplay of strangeness and identity, genesis, metamorphosis and resemblance. Netzhammer's is a rhetoric of ambiguous images that allow complex as well as simple interpretations, that forgo, refute or impede formal strictness and the rampant spreading of thought. "Concave Thoughts," as an object and a book, is especially conceived to meet Netzhammer's unique and subtle artistic thinking. It is a pocket universe for reflection, chuckling and musing; a vade mecum as well as an infinite storyboard to the work of an artist who is au courant with his time.

Yves Netzhammer (*1970) is one of Switzerland's best-known artists. His multi-faceted work includes computer animations, video and sculptural installations, objects and drawings. He curated the Swiss pavilion for the Venice biennale in 2007. He had solo and group exhibitions all over the world, e.g. SFMOMA, San Francisco; Arnolfini, Bristol; MONA, Tasmania; Kunstmuseum, Berne; Palazzo Strozzi, Florence; Kunsthalle, Winterthur.



Dieter Mersch

Epistemologies of Aesthetics

176 p. ■ Softcover ■ 11,8 x 19 cm

ISBN 978-3-03734-521-4

US\$ 15,00 ■ € 18,00

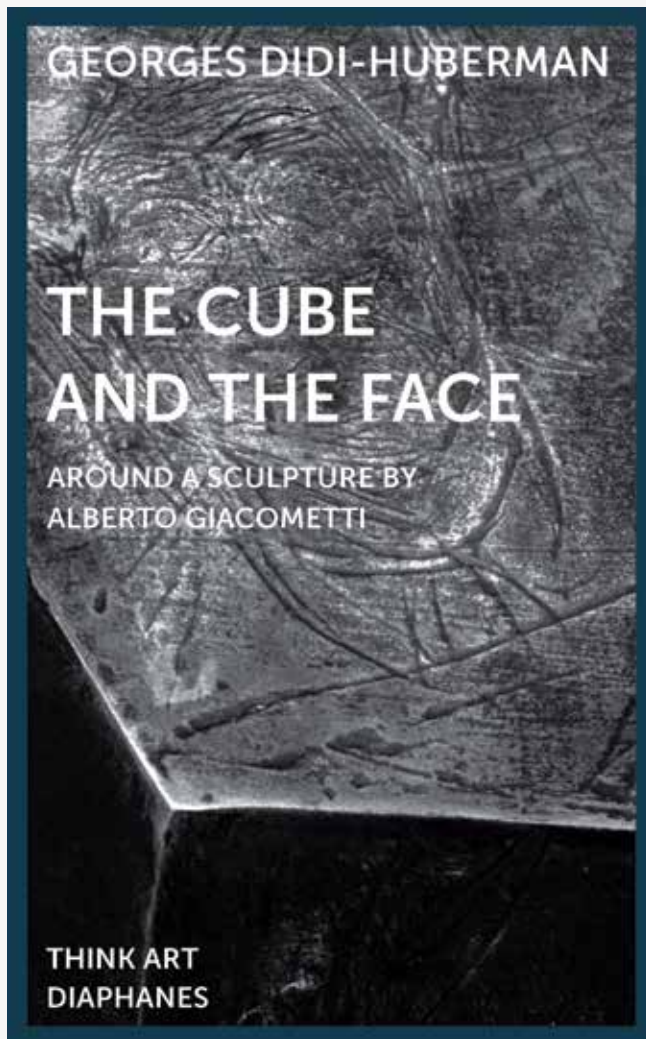


The idea of “art as research” and “research as art” have risen over the past two decades as important critical focuses for the philosophy of media, aesthetics, and art. Of particular interest is how the methodologies of art and science might be merged to create a better conceptual understanding of art-based research.

In *Epistemology of Aesthetics*, Dieter Mersch deconstructs and displaces the terminology that typically accompanies the question of the relationship between art and scientific truth. Identifying artistic practices as modes of thought that do not make use of language in a way that can easily be translated into scientific discourse, Mersch advocates for an aesthetic mode of thought beyond the “linguistic turn,” a way of thinking that cannot be substituted by any other disciplinary system. A sophisticated reflection on the epistemological status of the aesthetic by one of Germany’s leading philosophers, *Epistemologies of Aesthetics* will be of great interest within this growing field of study.

Dieter Mersch is head of the Institute for Theory at the Zurich University of the Arts, a member of German Society for Philosophy and the German Society for Aesthetics, and a board member of the *Journal of Philosophy of Culture*.

The series THINK ART devotes itself to exploring the cultural-theoretical impact and potential of aesthetic processes. It comprises monographs, anthologies as well as shorter essays and/or lectures.



Georges Didi-Huberman

The Cube and the Face

Around a Sculpture by Alberto Giacometti

248 p. ■ Softcover ■ 14,5 x 22 cm ■ 81 b/w illustr.

ISBN 978-3-03734-520-7

US\$ 35,00 ■ € 24,95



Alberto Giacometti's 1934 *Cube* stands apart for many as atypical of the Swiss artist, the only abstract sculptural work in a wide oeuvre that otherwise had as its objective the exploration of reality. With *The Cube and the Face*, renowned French art historian and philosopher Georges Didi-Huberman has conducted a careful analysis of *Cube*, consulting the artist's sketches, etchings, texts, and other sculptural works in the years just before and after *Cube* was created. *Cube*, he finds, is indeed exceptional—a work without clear stylistic kinship to the works that came before or after it. At the same time, Didi-Huberman shows, *Cube* marks the transition between the artist's surrealist and realist phases and contains many elements of Giacometti's aesthetic consciousness, including his interest in dimensionality, the relation of the body to geometry, and the portrait—or what Didi-Huberman terms “abstract anthropomorphism.” Drawing on Freud, Bataille, Leiris, and others whom Giacometti counted as influences, Didi-Huberman presents fans and collectors of Giacometti's art with a new approach to transitional work.

Georges Didi-Huberman is an art historian and philosopher. He teaches at the École des Hautes Études en Sciences Sociales (Paris) and he is also the curator of many art exhibitions.

TOM McCARTHY

RECESSIONAL – OR, THE TIME OF THE HAMMER

THINK ART
DIAPHANES

Tom McCarthy

Recession—Or, the Time of the Hammer

96 p. ■ Softcover ■ 11,8 x 19 cm

ISBN 978-3-03734-589-4

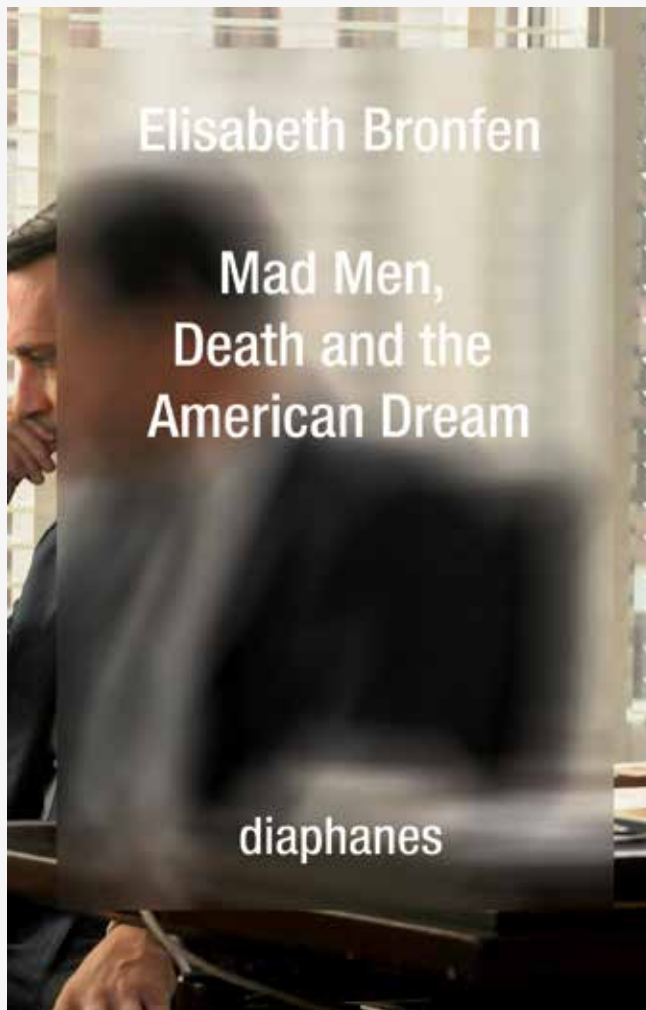
US\$ 12,00 ■ € 10,00



In this essay, based on a talk he gave in Zurich in spring 2015, award-winning British novelist Tom McCarthy (“C,” “Remainder,” “Satin Island”) unearthes a pattern, a rationale that is working both in and against the canon of modern(ist) literature, of authors such as Thomas Pynchon, Maurice Blanchot, Thomas Mann, Joseph Conrad, James Joyce and William Faulkner. McCarthy tackles a specific obsession with time that haunts their works; a time that is marked by arrest, pause, suspension, interval, eternal moments, tool-downage, waiting. Recessional time, as it were. Time-out-of-time. Can’t touch this, as a famous MC Hammer song line says. “It’s hammer time:” this is precisely that time (or tense) of fiction that is central to Tom McCarthy’s own writing. The essay is followed by a conversation with the author, in which he discusses his own practice of writing.

“Fiction would not be un-truth; nor would it be story; rather, it would be recessionality itself. Fiction would be Hammertime.”

Tom McCarthy is a British novelist and artist based in London. He operates as “General Secretary” of a semi-fictional organisation called the “International Necronautical Society” (INS). With his debut novel *Remainder* he was awarded the Believer Book Award in 2008. His novel *C* was shortlisted for the 2010 Man Booker Prize.



Elisabeth Bronfen

Mad Men, Death and the American Dream

160 p. ■ Softcover ■ 12 x 18,5 cm

ISBN 978-3-03734-550-4

US\$ 20,00 ■ € 18,00



Matthew Weiner's series "Mad Men" has come to be viewed as a powerful time capsule. Given the precision with which the show invokes the visual culture as well as the political scene of the 1960s, it has been praised for bringing back to the T.V. screen this watershed moment in American history. In her sophisticated study, Elisabeth Bronfen's claim is that the show not only thrives on a significant double voicing, reviving the literature, film, music and fashion of the past within and for the cultural concerns of the present. With Don Draper an embodiment of the prototypical con man, his precarious journey from poverty to fame and prosperity can also be seen as a continuation of the moral perfectionism so key to the American tradition. His fall and spiritual recovery is as much an individual story as a comment on the state of the nation. The notions of family and home he works (and fights) for are necessary symbolic fictions, with advertisement disclosing them as such. The pitches Don Draper is such a creative genius at tap into collective desires that are as much about fantasies of personal happiness as they are about buying into the America project. "Mad Men" reflects on the role television has come to play in this work of the cultural imaginary, both fragile and fruitful. We identify and sympathize with the people in this series not despite but because they are fictional representations, different yet also a mirror of ourselves.

Elisabeth Bronfen is Professor of English and American Studies at the University of Zurich and, since 2007, Global Distinguished Professor at New York University. Current research projects include a book on Shakespeare and contemporary culture and another study on women war correspondents.



26



29



27



30



“In a photograph, a person’s history is buried as if under a layer of snow,’ Kracauer wrote. Here, for a frozen moment, a bit of that snow is brushed aside.” *New York Review of Books*



28



31



Maria Zinfert (ed.)

Kracauer. Photographic Archive

256 p. ■ Hardcover ■ 13,5 x 21 cm ■ numerous illustr.

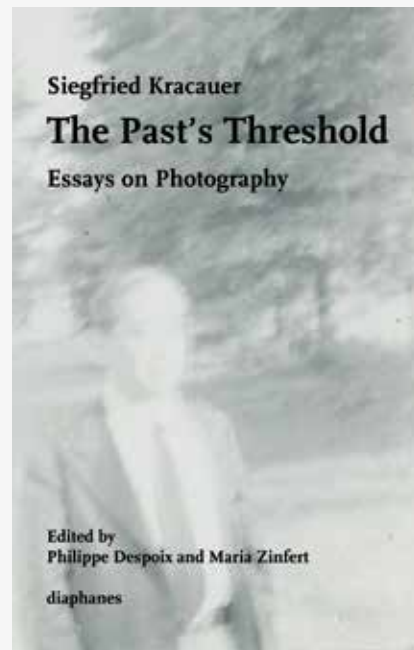
ISBN 978-3-03734-671-6

US\$ 59,95 ■ € 49,95



The photography book “Kracauer. Photographic Archive” is a collection of previously unpublished photographic material from the estate of the sociologist, journalist and film theorist Siegfried Kracauer. Portrait, city and landscape photographs give insights into the life of the writer and his wife Elisabeth, known as Lili—a life marked by flight and exile. The photographic portraits of Kracauer from the 1930s on were all taken by his wife, while prints, contact sheets, rolls of film and written material reveal that Kracauer took pictures himself, too. Neither Kracauer nor his wife was a professional photographer, yet their photos testify to the aesthetic and technical achievements of their collaborative photographic practice: the eye of the great photography theorist combined with that of the art historian and observant, self-taught photographer Lili Kracauer. The book also tells the story of Lili and Siegfried Kracauer’s close working relationship—from the early 1930s following their marriage in Germany, to exile in Paris and the war and post-war years in the USA.

Maria Zinfert is a freelance writer and translator currently researching the photo archives of twentieth-century German-language writers.



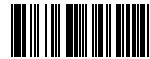
Siegfried Kracauer

The Past's Threshold. Essays on Photography

128 p. ■ Softcover ■ 13,5 x 21 cm ■ 40 b/w illustr.

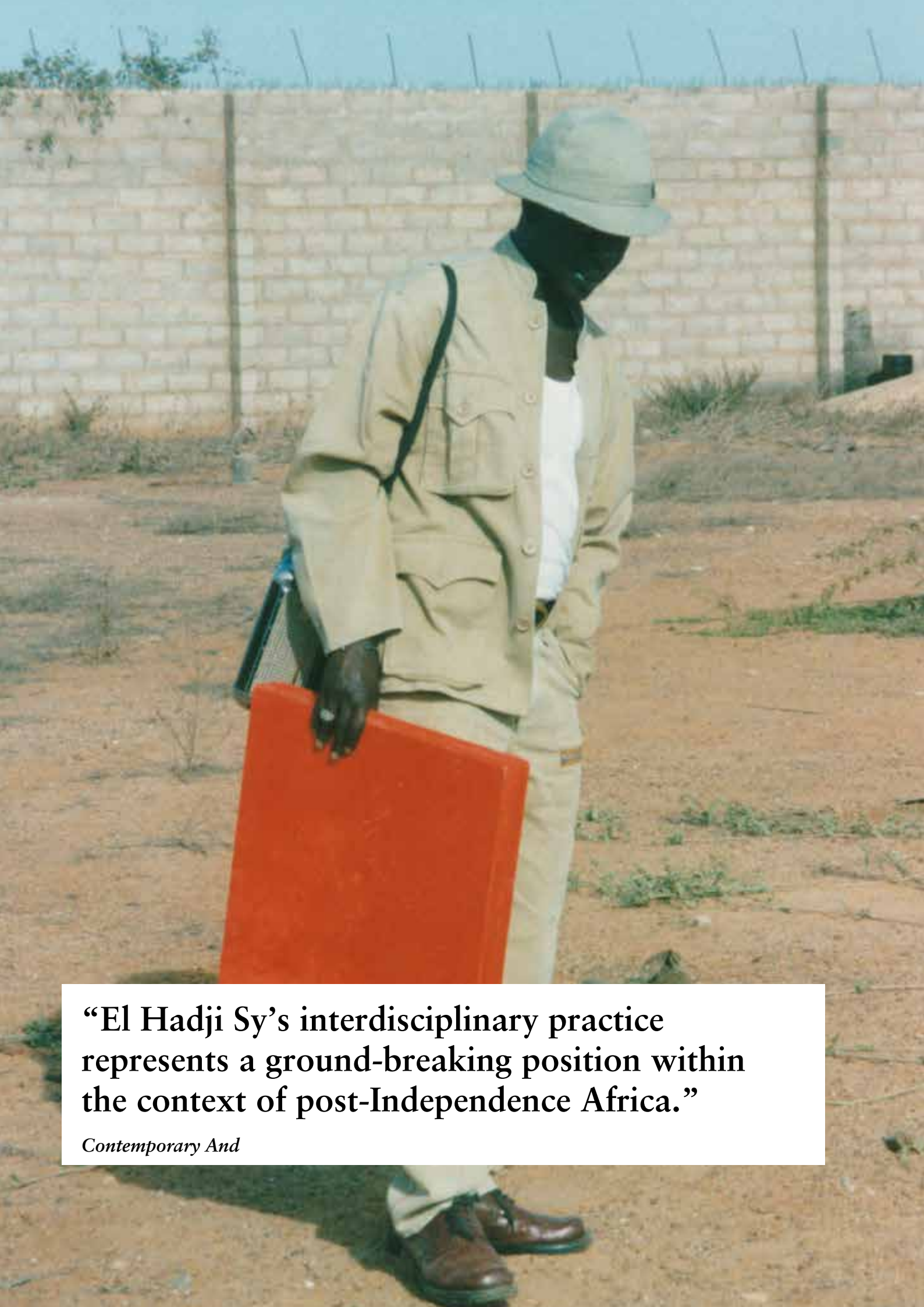
ISBN 978-3-03734-691-4

US\$ 20,00 ■ € 18,00



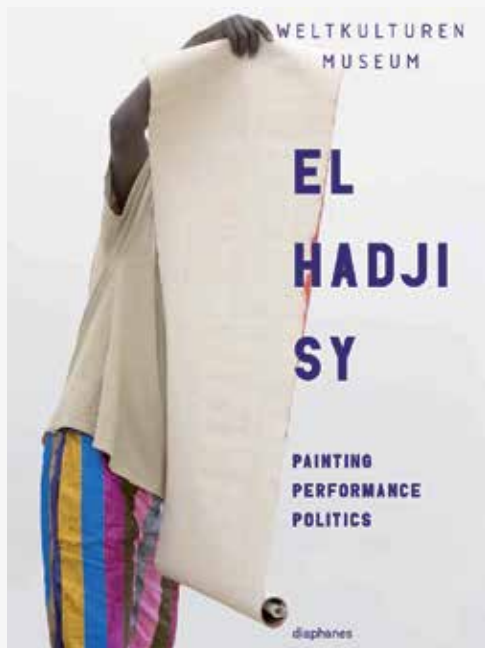
Siegfried Kracauer was a leading intellectual figure of the Weimar Republic and one of the foremost representatives of critical theory. Best known for a wealth of writings on sociology and film theory, his influence is felt in the work of many of the period’s preeminent thinkers, including his friends, the critic Walter Benjamin, and Theodor W. Adorno, who once claimed he owed more to Kracauer than any other contemporary. The volume brings together for the first time all of Kracauer’s essays on photography that he wrote between 1927 and 1933 as a journalist for the *Frankfurter Zeitung*, as well as an essay that appeared in the *Magazine of Art* after his exile in America, where he would spend the last twenty-five years of his life. The texts show Kracauer as a pioneering thinker of the photographic medium in addition to the important historian, and theorist, of film that he is acknowledged to have been. His writings here build a cohesive theory on the affinities between photography, memory and history. With a foreword by Philippe Despoix offering insights into Kracauer’s theories and the historical context, and a *Curriculum vitae in pictures*, photographs from the Kracauer estate annotated by Maria Zinfert.

Siegfried Kracauer (1889–1966) was a sociologist, journalist, and film theorist. He is author of several books, including *Theory of Film*.



“El Hadji Sy’s interdisciplinary practice represents a ground-breaking position within the context of post-Independence Africa.”

Contemporary And



C. Deliss, Y. Mutumba, Weltkulturen Museum (eds.)

El Hadji Sy. Painting, Performance, Politics

408 p. ■ Softcover ■ 21,5 x 28 cm ■ numerous illustr.

ISBN 978-3-03734-841-3

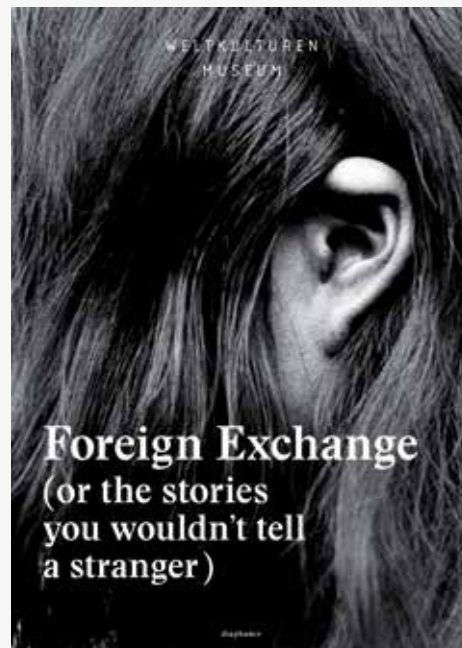
US\$ 50,00 ■ € 40,00



“El Hadji Sy: Painting, Performance, Politics” offers the first art-historical survey on the multidimensional work of Senegalese artist, curator, and cultural activist El Hadji Sy (*1954, Dakar). Spanning thirty years of his practice as a painter, performance artist, and founder of numerous artists’ collectives and workshops in Dakar (Laboratoire AGIT’ART, Tenq, Village des Arts), it provides an unprecedented insight into the conceptual and aesthetic framework of a major living artist and curator from West Africa.

With newly commissioned essays and interviews by Hans Belting, Clémentine Deliss, Mamadou Diouf, Julia Grosse, Yvette Mutumba, Philippe Pirotte, and Manon Schwich and unique archival material including manifestos, documents and over four hundred illustrations.

**Exhibition: 5th March 2015–18th October 2015,
Weltkulturen Museum**



C. Deliss, Y. Mutumba, Weltkulturen Museum (eds.)

Foreign Exchange (or the stories you wouldn't tell a stranger)

320 p. ■ Softcover ■ 16,5 x 23 cm

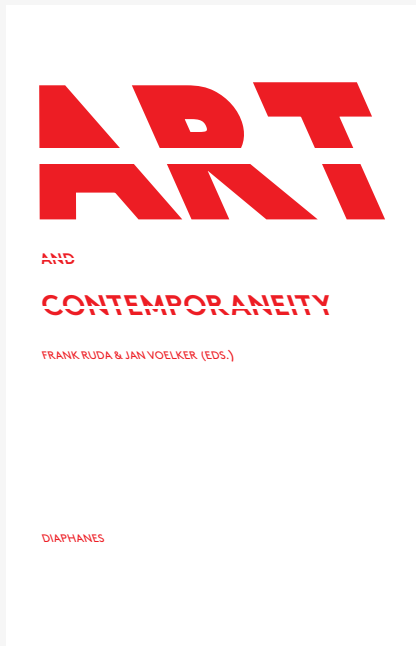
ISBN 978-3-03734-668-6

US\$ 37,50 ■ € 30,00



Foreign Exchange raises critical questions around the scientific and educational remit of an ethnographic museum in Germany and highlights its unspoken relationship to global trade. This publication investigates the historical accumulation and commodification of artefacts and the representation of the human body as seen on ethnographic photographs. New material developed out of artistic research in the Weltkulturen Labor is presented together with unpublished scientific photography. Extended conversations between internationally renowned anthropologists, art historians, curators and artists offer new connections between past and present. *Foreign Exchange* responds to current interest in the remediation of ethnographic collections, colonial history, historical archives, and interdisciplinary curatorial practice.

Contributing authors and artists: Peggy Buth, Minerva Cuevas, Tom McCarthy, Gabriel Gbadamosi, David Lau, David Weber-Krebs, Luke Willis-Thompson.



Frank Ruda, Jan Völker (eds.)

Art and Contemporaneity

176 p. ■ Softcover ■ 13,5 x 21 cm

ISBN 978-3-03734-209-1

US\$ 30,00 ■ € 24,95



Although art always takes place in time, its manifestations—actual works of art—can be characterized by the specific and close connection they maintain between contemporaneity and timelessness. Their relation to time must be differentiated in a twofold manner: on the one hand, there is the relation to the time in which they are embedded, and, on the other, the relation to the time that they themselves create. In particular historical conditions a specific temporality of the artwork emerges. Both temporalities are superimposed on by one another, namely as a timelessness of artworks as such. The book assembles a variety of thinkers that confront one of the most crucial questions when dealing with the very definition, concept and operativity of art: How to link art to the concept of the contemporary?

Contributions by Alain Badiou, Judith Balso, Georg Bertram, Alexander García Düttmann, Oliver Feltham, Barbara Formis, Mark Potocnik, Frank Ruda, Vladimir Safatle and Jan Völker.



Sandra Umathum, Benjamin Wihstutz (eds.)

Disabled Theater

248 p. ■ Softcover ■ 13,5 x 21 cm

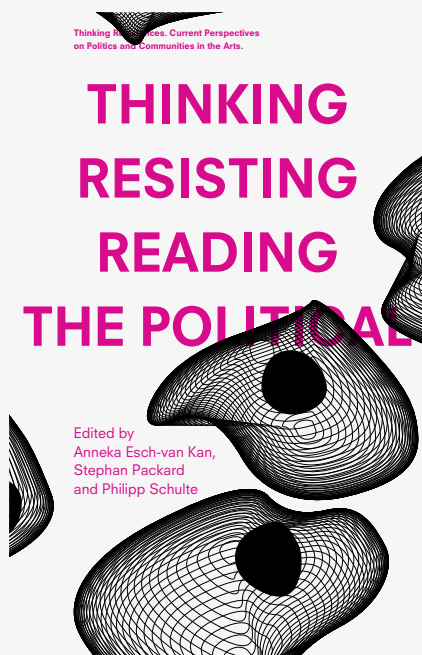
ISBN 978-3-03734-524-5

US\$ 30,00 ■ € 24,95



Jérôme Bel's *Disabled Theater*—a dance piece that features a company of professional disabled actors—has polarized audiences worldwide. Some have celebrated the performance as an outstanding exploration of representation; others have criticized it as a contemporary freak show. From the impassioned critical reception, it is clear that the piece raises important questions about the role of people with cognitive disabilities within both society and the conventions of theater and dance. Using *Disabled Theater* as the basis of a broad, interdisciplinary discussion of performance and disability, this volume explores the intersections of politics and aesthetics, inclusion and exclusion, and identity and empowerment. Can the stage serve as a place of emancipation for people with disabilities? To what extent are performers with disabilities able to challenge and subvert the rules of society? What would a performance look like without an ideology of ability?

Contributions by Jérôme Bel, Kai van Eikels, Kati Kroß, André Lepecki, Lars Nowak, Yvonne Rainer, Gerald Siegmund, Yvonne Schmidt, Sandra Umathum, Scott Wallin, Benjamin Wihstutz and actors of Theater Hora.



Anneka Esch-van Kan, Stephan Packard, Philipp Schulte (eds.)

Thinking—Resisting—Reading the Political

332 p. ■ Softcover ■ 13,5 x 21 cm

ISBN 978-3-03734-217-6

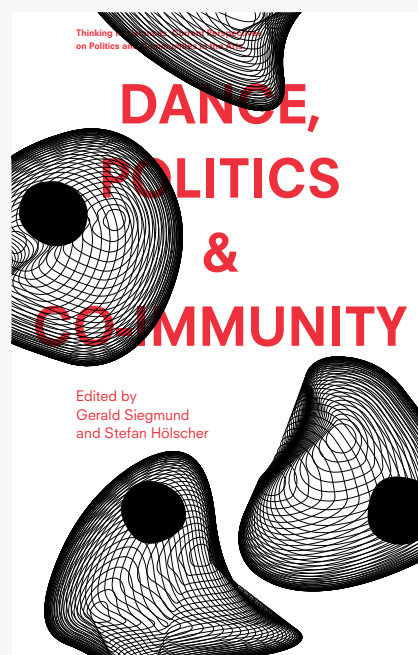
US\$ 35,00 ■ € 29,95



This volume contrasts a number of recently suggested concepts of the political—each of which connects to certain instances of art and literature in its discourse—with questions concerning the rigidity of those connections: How strongly do such claims to politics depend on their specific examples, what is the scope of their validity to understand art with regard to politics, and how can they help us grasp the political within other pieces of art? In each case, manners of thinking concepts of the political, the mutual resistance of such concepts and their academic treatment, and the turn towards specific readings informed by those concepts converge.

The essays collected in “Thinking Resistances. Current Perspectives on Politics, Community, and Art” engage with political phenomena in their interrelations with arts as well as with recent theoretical and philosophical perspectives on the very meaning of politics, the political, and community.

Contributions by Armen Avanessian, Friedrich Balke, Judith Butler, Simon Critchley, Anneka Esch-van Kan, Josef Früchtel, Andreas Hetzel, Jon McKenzie, Dieter Mersch, Chantal Mouffe, Maria Muhle, Nikolaus Müller-Schöll, Stephan Packard, Wim Peeters, Jacques Rancière, Juliane Rebentisch, Gabriel Rockhill, Frank Ruda and Philipp Schulte.



Stefan Hölscher, Gerald Siegmund (eds.)

Dance, Politics & Co-Immunity

288 p. ■ Softcover ■ 13,5 x 21 cm

ISBN 978-3-03734-218-3

US\$ 37,00 ■ € 29,95



This Volume is dedicated to the question of how dance, both in its historical and in its contemporary manifestations, is intricately linked to conceptualisations of the political. Whereas in this context the term “policy” means the reproduction of hegemonic power relations within already existing institutional structures, politics refers to those practices which question the space of policy as such by inscribing that into its surface which has had no place before. The art of choreography consists in distributing bodies and their relations in space. It is a distribution of parts that within the field of the visible and the sayable allocates positions to specific bodies. Yet in the confrontation between bodies and their relations, a deframing and dislocating of positions may take place. The essays included in this book are aimed at the multiple connections between politics, community, dance, and globalisation from the perspective of e.g. Dance and Theatre Studies, History, Philosophy, and Sociology.

Contributions by Ulaş Aktaş, Saša Asentić, Gabriele Brandstetter, Ramsay Burt, Bojana Cvejić, Mark Franko, Stefan Hölscher, Gabriele Klein, Bojana Kunst, André Lepecki, Isabell Lorey, Erin Manning, Oliver Marchart, Randy Martin, Brian Massumi, Stephan Packard, Gerald Raunig, Petra Sabisch, Gerald Siegmund and Ana Vujanović.

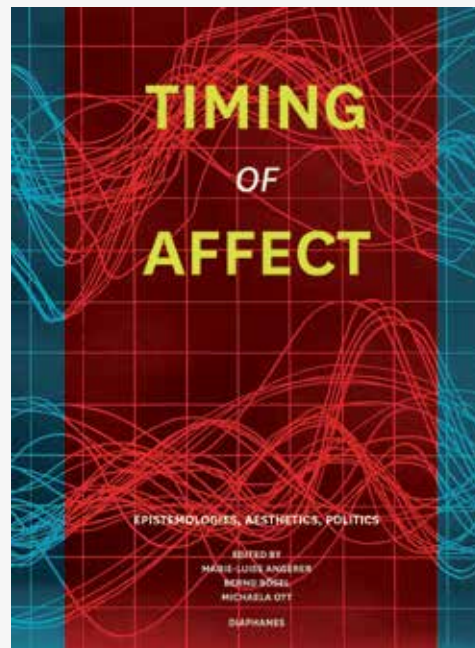


Tobias Harks, Sebastian Vehlken (eds.)
Neighborhood Technologies
Media and Mathematics of Dynamic Networks
 240 p. ■ Softcover ■ 15,3 x 23,3 cm
 ISBN 978-3-03734-523-8
 US\$ 30,00 ■ € 24,95



Neighborhood Technologies expands upon sociologist Thomas Schelling's wellknown study of segregation in major American cities, using this classic work as the basis for a new way of researching social networks across disciplines. Up to now, research has focused on macrolevel behaviors that, together, form rigid systems of neighborhood relations. But can neighborhoods, conversely, affect larger, global dynamics? This volume introduces the concept of "neighborhood technologies" as a model for intermediate, or meso-level, research into the links between local agents and neighborhood relations. Bridging the sciences and humanities, Tobias Harks and Sebastian Vehlken have assembled a group of contributors who are either natural scientists with an interest in interdisciplinary research or tech-savvy humanists. With insights into computer science, mathematics, sociology, media and cultural studies, theater studies, and architecture, the book will inform new research.

Contributions by Tobias Harks, Sebastian Vehlken, Martin Höfer, Sándor Fekete, Shintaro Miyazaki, Christina Vagt, Henriette Bier, Manfred Füllsack, Sebastian Gießmann, Dirk Helbing, Carolin Wiedemann and Gabriele Brandstetter.

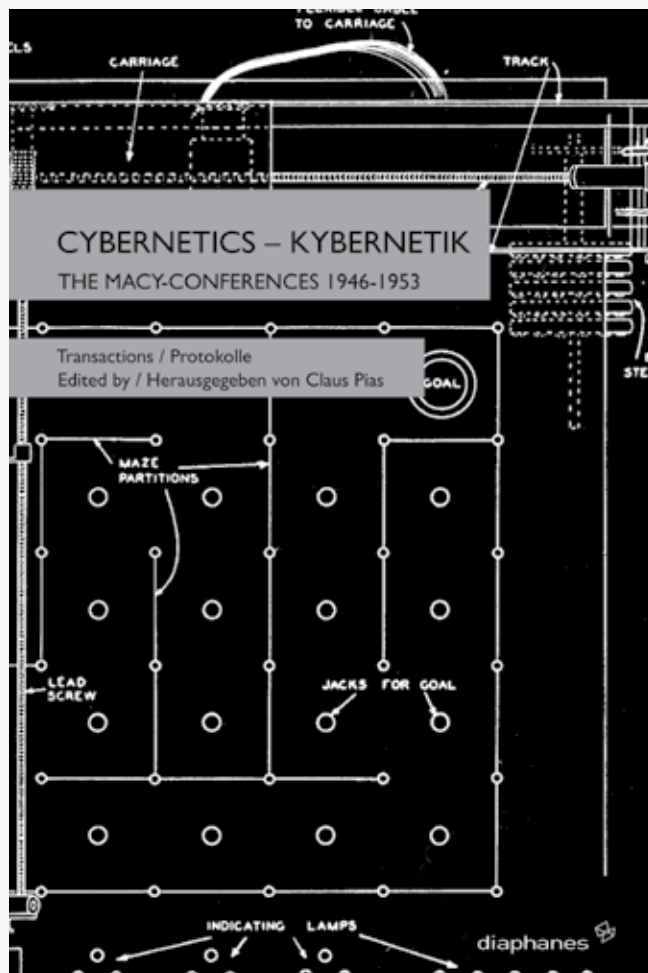


Marie-Luise Angerer, Bernd Bösel, Michaela Ott (eds.)
Timing of Affect
Epistemologies, Aesthetics, Politics
 344 p. ■ Softcover ■ 16,5 x 22,5 cm
 ISBN 978-3-03734-669-3
 US\$ 45,00 ■ € 35,00



Affect, or the process by which emotions come to be embodied, is a burgeoning area of interest in both the humanities and the sciences. For "Timing of Affect", Marie-Luise Angerer, Bernd Bösel, and Michaela Ott have assembled leading scholars to explore the temporal aspects of affect through the perspectives of philosophy, music, film, media, and art, as well as technology and neurology. The contributions address possibilities for affect as a capacity of the body; as an anthropological inscription and a primary, ontological conjunctive and disjunctive process as an interruption of chains of stimulus and response; and as an arena within cultural history for political, media, and psychopharmacological interventions. Showing how these and other temporal aspects of affect are articulated both throughout history and in contemporary society, the editors then explore the implications for the current knowledge structures surrounding affect today.

Contributions by Marie-Luise Angerer, Brigitte Bargetz, Bernd Bösel, Christoph Brunner, Patricia Ticineto Clough, Wolfgang Ernst, Moira Gatens, Sarah Greifenstein, Rolf Großmann, Orit Halpern, Mark B. N. Hansen, Hermann Kappelhoff, Brian Massumi, Michaela Ott, Luciana Parisi, Chris Salter, Steven Shaviro, Wiebke Trost, Anna Tuschling and Sebastian Vehlken.



Claus Pias (ed.)

Cybernetics | Kybernetik

The Macy-Conferences 1946-1953

Transactions/Protokolle

736 p. ■ Softcover ■ 15,3 x 23,3 cm

ISBN 978-3-935300-35-3

US\$ 65,00 ■ € 49,95



Between 1946 and 1953 ten conferences under the heading “Cybernetics. Circular, Causal, and Feedback Mechanisms in Biological and Social Systems” were held. Sponsored by Josiah Macy Jr., the so-called Macy Conferences mark perhaps the most important event in the history of science after WW II. Using new terms such as “information”, “feedback”, and “analogical/digital” as a starting point, the participants tried to develop a universal theory of regulation and control, that would be applicable to living beings as well as to machines, to economic as well as to mental processes, and to sociological as well as to aesthetical phenomena. These concepts permeate thinking in such diverse fields as biology, neurology, sociology, language studies, computer science, and even psychoanalysis, ecology, politics, and economy. *The Macy Conferences* are of special historical/scientific value since they do not deal with completed texts but rather with interdisciplinary negotiations, which are continually being edited, varied and expounded upon. This edition collects all known transcripts from the Macy Conferences, including many up to now unpublished documents concerning their organization, historical essays, and a plethora of introductory essays. This volume contains the complete transcription and protocols of all Macy Conference contributions.

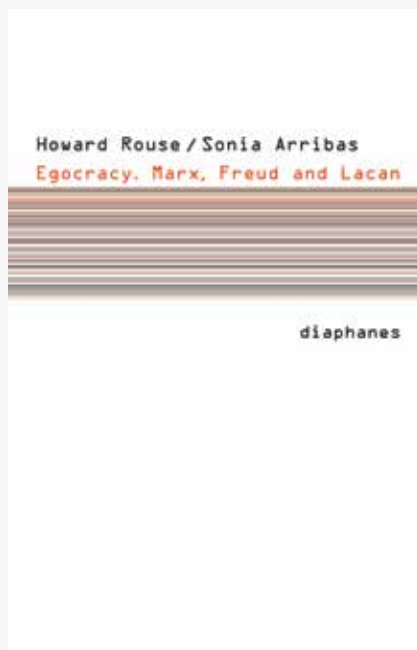
Contributions by W. Ross Ashby, Yehoshua Bar-Hillel, Gregory Bateson, Alex Bavelas, Herbert G. Birch, John R. Bowman, Yuen Ren Chao, Frank Fremont-Smith, Ralph W. Gerard, W. Grey-Walter, G. Evelyn Hutchinson, Lawrence S. Kubie, J.C.R. Licklider, Donald M. MacKay, Warren S. McCulloch, Margaret Mead, Walter Pitts, Henry Quastler, Ivor A. Richards, Claude E. Shannon, John Stroud, Hans Lukas Teuber, Heinz von Foerster, Heinz Werner, Norbert Wiener and J.Z. Young.



M. Potocnik, F. Ruda, J. Völker (eds.)
Beyond Potentialities? Politics between
the Possible and the Impossible
 216 p. ■ Softcover ■ 13,5 x 21 cm
 ISBN 978-3-03734-152-0
 US\$ 30,00 ■ € 29,95



The history of political thought is spanned between two poles: one of founding, establishing, and justifying a stable and just order on one side and of justified transformation and necessary break with that order on the other side. Between institution and emancipation, reform and revolution, the question of possibility is always arising for politics. Are there possibilities to change the order of society? Are there possibilities for a different justice? Are they already present in the situation, or do they have to be actively created? The question of possibility is raised in philosophy itself in different terms: as a question of potentiality and potentials but also as a question of the impossibilities of changing political order. The volume assembles articles that investigate this question and highlight its relevance for contemporary political thought.



Sonia Arribas, Howard Rouse
Egocracy
Marx, Freud and Lacan
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 ISBN 978-3-03734-068-4
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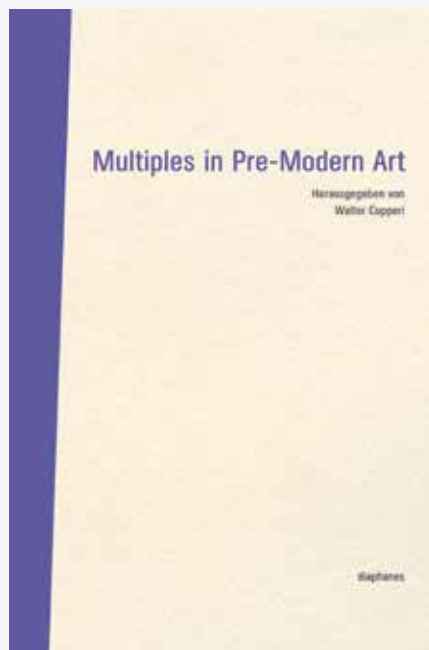
This book tries to bring together the work of Marx, Freud and Lacan. It does this by confronting each one of their oeuvres with what might best be described as its extimate core. The work of Marx is confronted with a problematic that implicitly, and at times even explicitly, runs throughout it: that of the splitting, dividing and doubling of the (proletarian) subject. The work of Freud is confronted with the hidden social and historical determination of its own most revolutionary insight, that "the nucleus of the ego is unconscious"; and this social and historical determination itself in turn allows for a reinscription of the three fundamental categories of Lacanian psychoanalysis: the symbolic, the imaginary and the real.



Kathrin Thiele
The Thought of Becoming
Gilles Deleuze's Poetics of Life
 208 p. ■ Softcover ■ 13,5 x 21 cm
 ISBN 978-3-03734-036-3
 US\$ 30,00 ■ € 24,95



A concern for this world lies at the heart of discussing the relation between philosophy and ethics. Instead of understanding philosophy and ethics as abstraction from the world, Kathrin Thiele elaborates in this book in what sense both are constructive of it; and instead of following the opinion that the poststructuralist philosopher Gilles Deleuze cannot contribute anything to the debate at stake, she shows that his whole work is speaking but one formula: "ontology = ethics". The author not only manages to carefully develop the Deleuzian thought-universe via its coordinates Spinoza, Bergson, and Nietzsche, but shows in her argument as well that the substitution of becoming for Being is no insignificant matter but rather the preparation for a new thought of ontology as an ontology of becoming and—as such—for a new thought of ethics as a poetics of life.



Walter Cupperi (ed.)

Multiples in Pre-Modern Art

304 p. ■ Hardcover ■ 15,5 x 22 cm

ISBN 978-3-03734-374-6

US\$ 65,00 ■ € 44,95



Replicated objects have gained an important position in the discourse about ancient, medieval and early modern art. “Multiples”, we are often told, lack uniqueness, invention, autonomy, and sometimes even authorship. Indeed, “multiples” can be powerful multipliers—in that they enhance the “aura of the originals” that they replicate—but they remain secondary indexes pointing to an “original” imbued with significance. Yet, what happens if “multiples” do not refer to other artifacts at all, or if they are associated with other “multiples” rather than with a first version in the mind of their owners? What happened when serially-made “multiples” were not quite identical to each other, as was the rule with pre-modern artifacts? This collection of essays explores different forms of interaction between the making of artifacts in more than one specimen and their reception before the nineteenth century.



Beate Fricke, Urte Krass (eds.)

The Public in the Picture

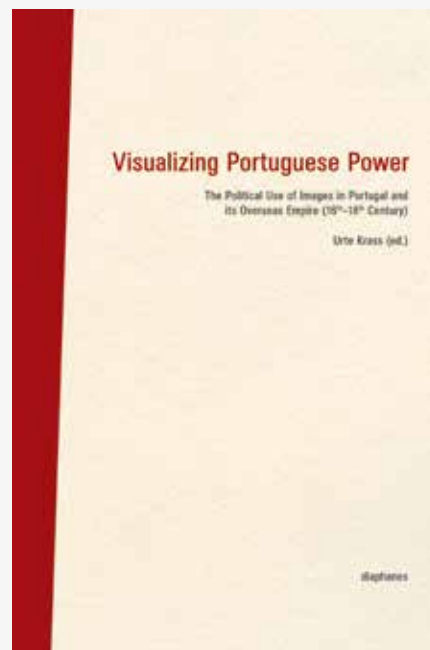
304 p. ■ Hardcover ■ 16 x 24 cm

ISBN 978-3-03734-478-1

US\$ 60,00 ■ € 44,95



The invention of depicting figures participating in an event—nameless bystanders, beholders, and onlookers—marks an important change in the ways artists addressed the beholder of the artworks themselves. This shift speaks to a significant transformation of the relationship between images and their audience. The public in the picture acts as mediator between times, persons, and contents. The contributions of this volume describe this moment from a diachronic and transcultural perspective, while each of them focuses on a specific group of works revealing a new moment in this history. They explore the cultural contexts of the political and religious public and relate the rise of the public in the picture to the rise of perspectival representation (Panofsky’s space-box and Kemp’s Chronotopos).



Urte Krass (ed.)

Visualizing Portuguese Power

384 p. ■ Hardcover ■ 16 x 24 cm

ISBN 978-3-03734-742-3

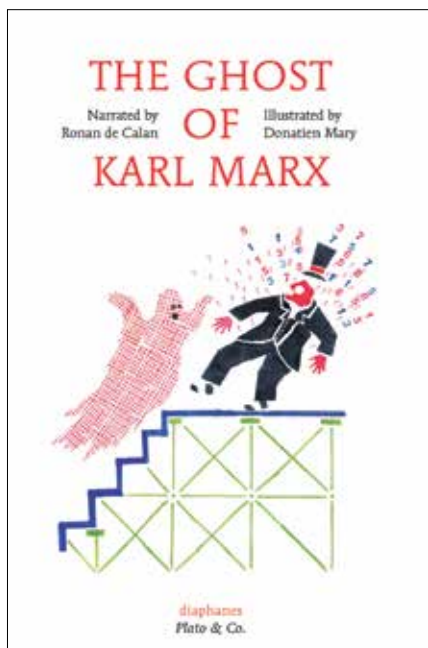
US\$ 75,00 ■ € 44,95



Images have always played a vital role in political communication and in the visualization of power structures and hierarchies. In the negotiation processes between different cultures, the language of the visual is often thought of as the more effective way to acquaint and overpower the others with one’s own principles, beliefs, and value systems. Scores of these asymmetrical exchange situations have taken place in the Portuguese overseas Empire. The underlying question of this book is: were there, also in the profane sphere of the visualization of political ideas and structures, phenomena of accommodation—of adaptations to the local artistic and ceremonial customs—comparable to those in the sphere of the religious image? The contributors aim at analyzing the transmission processes and the development of transcultural imaginations in the sphere of the political use of the image.

Plato & Co. At its most basic, philosophy is about learning how to think about the world around us. It should come as no surprise, then, that children make excellent philosophers! Plato & Co. introduces children—and curious grown-ups—to the lives and work of famous philosophers. Each book in the series features an engaging and often funny story that presents basic tenets of philosophical thought alongside vibrant color illustrations.





Ronan de Calan, Donatien Mary

The Ghost of Karl Marx

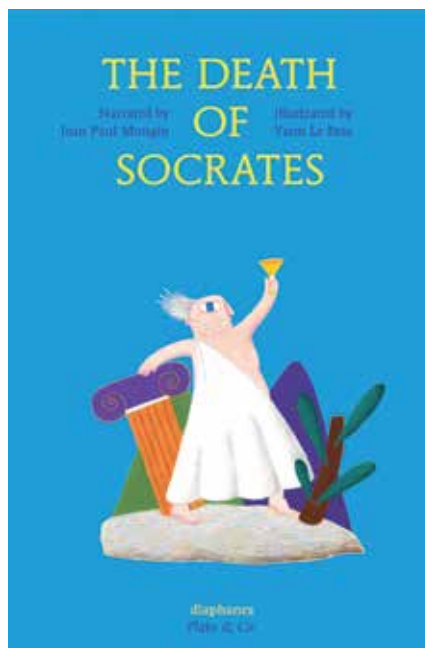
64 p. ■ Hardcover ■ 14,8 x 21,6 cm ■ illustr.

ISBN 978-3-03734-545-0

US\$ 14,95 ■ € 14,95



In *The Ghost of Karl Marx*, the philosopher is saddened when the town weavers must sell their cloth cheaply to compete with machines. The farmers too cannot sell their crops and have no money to buy new seeds. Forced to leave their work, the townspeople form an angry crowd in front of the factories, but what is to be done when there are so many hungry people and so few jobs to pay for food to eat? Concealed in one of the weavers' sheets, the philosopher makes a solemn vow to give this story a happy ending by finding the Market, that infernal magician, and ridding the town of him once and for all.



Jean Paul Mongin, Yann Le Bras

The Death of Socrates

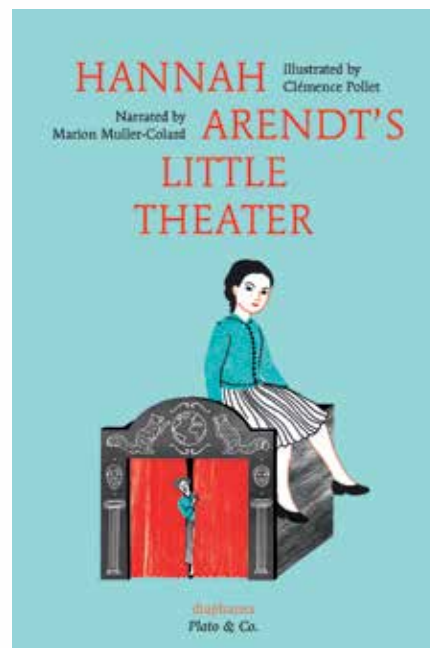
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"Tell us, Delphic Oracle, who is the wisest man in all of Greece?" So begins *The Death of Socrates*. No mortal man is wiser than Socrates, who, on his daily walks through Athens, talks to all the people he meets. When the person he talks to takes himself to be very wise, Socrates asks so many questions that the person ends up admitting he knows nothing. When he runs into people who know little, Socrates sets them on the way to wisdom. But not everyone shares Socrates's love for the truth. When the people of Athens put him on trial for his ceaseless questioning, how will he find the courage to continue to speak the truth?



Marion Muller-Colard, Clémence Pollet

Hannah Arendt's Little Theater


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Hannah Arendt is not at all keen to build an edifice of ideas or to develop abstract concepts. Rather, she descends into the arena herself! To enter the scene of her little theater means to take matters into her own hands, to take responsibility, to act. In short: Thinking is acting! Whereas bureaucrats can conceive only one thing: to build a world out of paper.



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