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With Stones in Our Hands compiles writings by scholars and activists who are leading the struggle to combat anti-Muslim racism. Through a bold call for a politics of the Muslim Left and the poetics of the Muslim International, this book offers a glimpse into the possibilities of social justice, decolonial struggle, and political solidarity.

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Foucault had been concerned about painting and the meaning of the image from his earliest publications. In Foucault on Painting, Catherine M. Soussloff argues that Foucault’s sustained engagement with European art history critically addresses present concerns about the mediated nature of the image in the digital age.

Foucault’s writing on painting covers four discrete periods in European art history (seventeenth-century southern Baroque, mid-nineteenth century French painting, Surrealism, and figurative painting in the 1960s and ’70s) as well as five individual artists: Velázquez, Manet, Magritte, Paul Reyberolle, and Gérard Fromanger. As Soussloff reveals in this book, Foucault followed a French intellectual tradition dating back to the seventeenth century, which understands painting as a separate area of knowledge.

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While others characterize contemporary Berlin's museums and memorials as post-modern, Kathleen James-Chakraborty argues that they are examples of much older and more complex “architecture of modern memory.” She contrasts ruins with recollections of modernism to commemorate German suffering, the Holocaust, the industrial revolution, and new spaces for Islam.

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MICHAEL TYMKIW

In one of the most comprehensive analyses on the subject, Michael Tymkiw reassesses the relationship between Nazi exhibition design and modernism. For historians of art, architecture, performance, and other forms of visual culture, this book unravels long-held assumptions.

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Superhumanity
Design of the Self

NICK AXEL, BEATRIZ COLOMINA, NIKOLAUS HIRSCH, ANTON VIDOKLE, AND MARK WIGLEY, EDITORS

Superhumanity seeks to explore and challenge our understanding of “design” by engaging with and departing from the concept of the “self.” This volume brings together more than fifty essays by leading scientists, artists, architects, designers, philosophers, historians, archaeologists, and anthropologists, originally disseminated online via e-flux Architecture on the invitation of the Third Istanbul Design Biennial. Probing the idea that we are and always have been continuously reshaped by the artifacts we shape, this book asks: Who designed the lives we live today? What are the forms of life we inhabit, and what new forms are currently being designed? Where are the sites, and what are the techniques, to design others?

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e-flux Architecture Series
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Drawing on a range of previously unexplored archival resources, Michael Osman examines the increasing role of environmental technologies in building design from the late nineteenth century. He shows how architects appropriated the work of engineers as thermostats, air handlers, and refrigeration proliferated. Rather than assume the preexisting natural order of things, participants in regulation—including architects, scientists, entrepreneurs, engineers, economists, and government employees—became entangled in managing the errors, crises, and risks stemming from the nation’s unprecedented growth.

Modernism’s Visible Hand is vital to understanding the role of design in dealing with ecological crises today.
Building Access

Universal Design and the Politics of Disability

AIMI HAMRAIE

Building Access investigates twentieth-century strategies for designing the world with disability in mind. Commonly understood in terms of curb cuts, automatic doors, Braille signs, and flexible kitchens, Universal Design purported to create a built environment for everyone, not only the average citizen. But who counts as “everyone,” Aimi Hamraie asks, and how can designers know? Blending technoscience studies and design history with critical disability, race, and feminist theories, Building Access interrogates the historical, cultural, and theoretical contexts for these questions, offering a groundbreaking critical history of Universal Design.

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