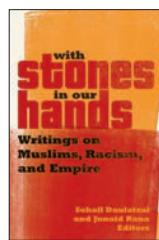
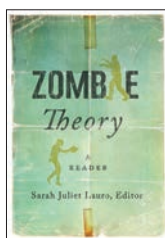
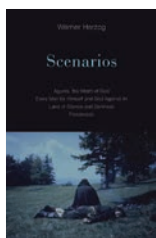




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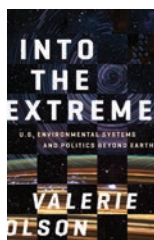
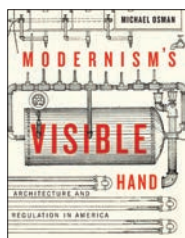
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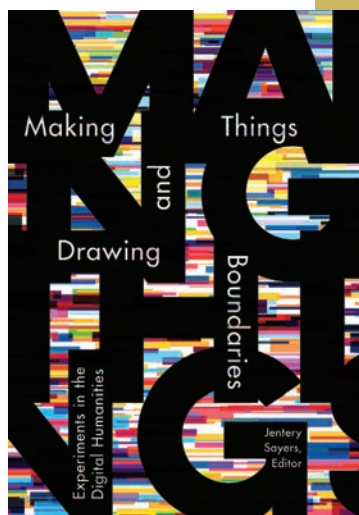
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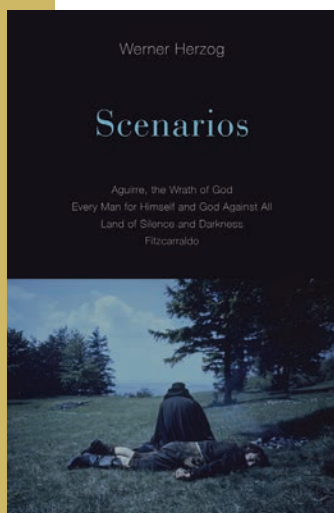
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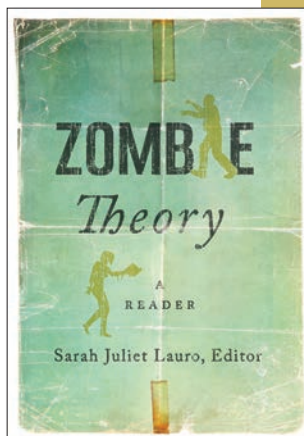
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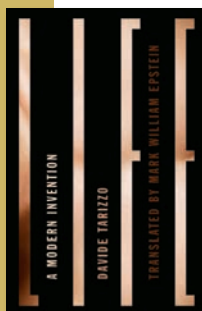
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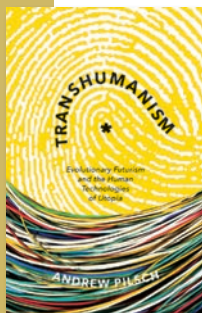
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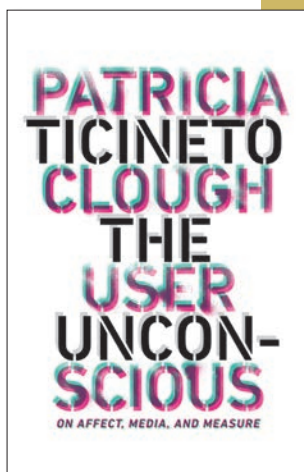
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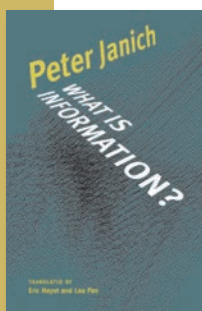
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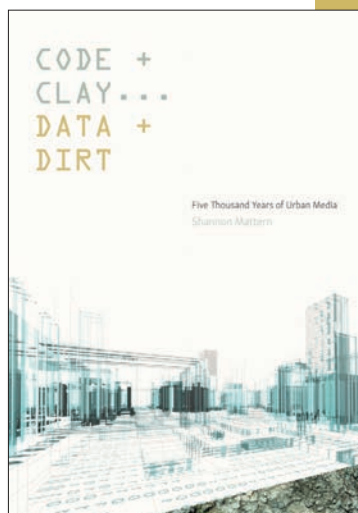
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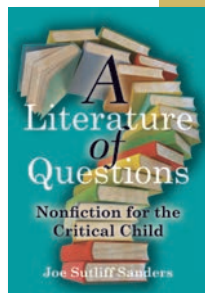
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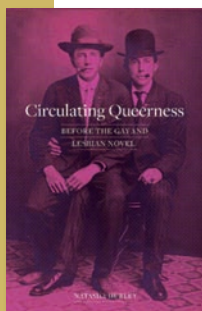
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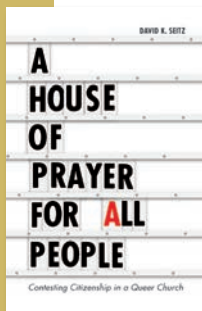
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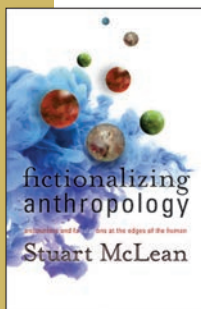
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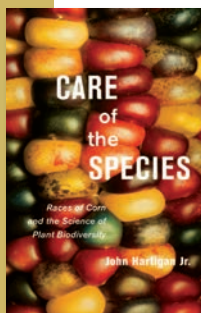
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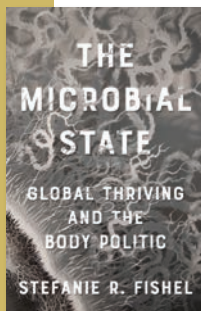
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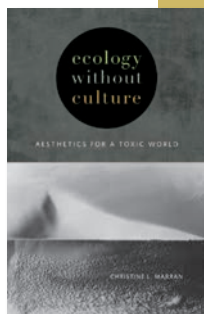
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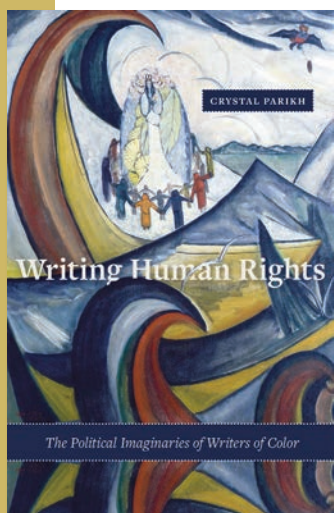
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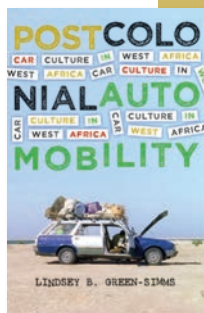
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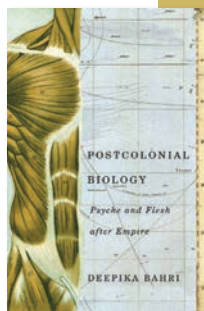
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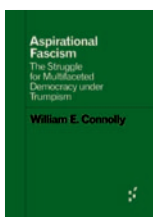
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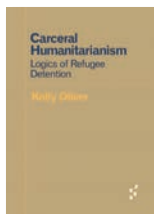
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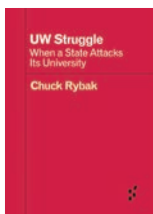


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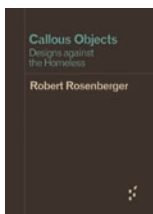
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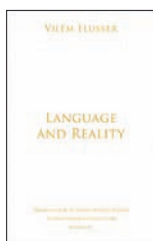


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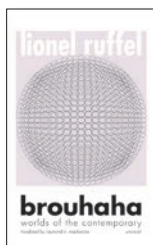


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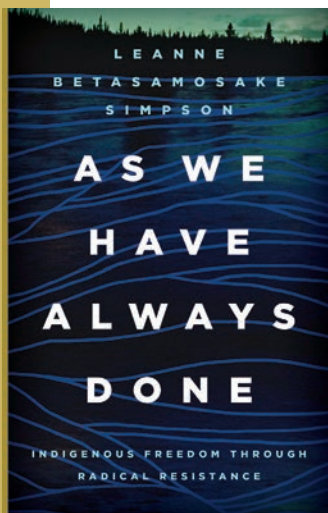


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FOREWORD BY BILL MCKIBBEN

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The Sioux Chef's Indigenous Kitchen

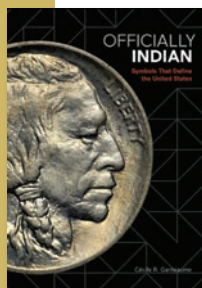
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WITH BETH DOOLEY

Sean Sherman, Oglala Lakota chef and founder of The Sioux Chef, shares his approach to creating boldly seasoned foods.

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Officially Indian

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FOREWORD BY COLIN G. CALLOWAY

AFTERWORD BY PAUL CHAAT SMITH

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Conversations with Activists, Scholars, and Tribal Leaders

J. KĒHAULANI KAUANUI, EDITOR

FOREWORD BY ROBERT WARRIOR

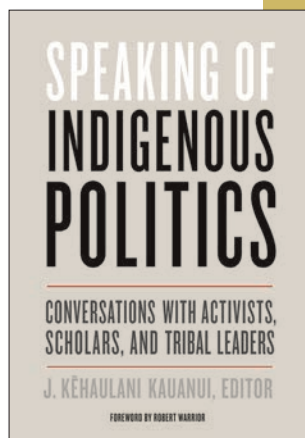
On her radio program *Indigenous Politics*, J. Kēhaulani Kauanui talked candidly about settler colonialism. Collected here, these conversations speak with clear voices about a range of issues that shape everyday life.

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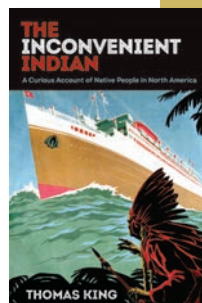
THOMAS KING

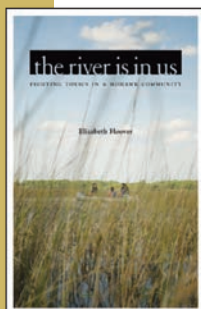
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Fighting Toxics in a Mohawk Community

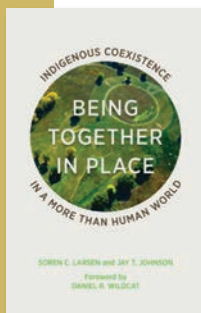
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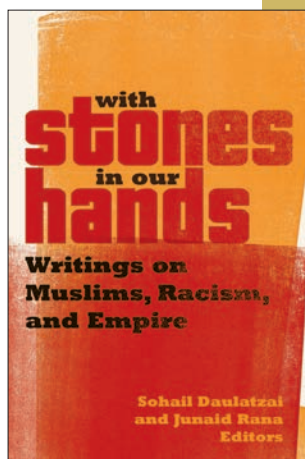
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Research Institute

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*Writings on Muslims, Racism,
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SOHAIL DAULATZAI AND JUNAID RANA,
EDITORS



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 on Painting

CATHERINE M. SOUSSLOFF

Michel 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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A History of Modernist Painting

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Four Metaphors of Modernism

From Der Sturm to the Société Anonyme

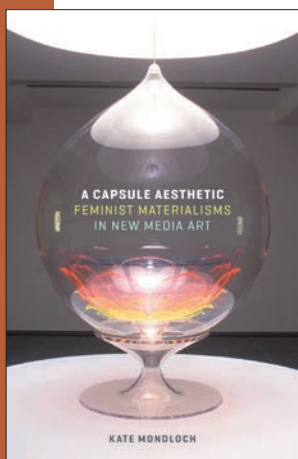
JENNY ANGER

Jenny Anger positions *Der Sturm*—the journal, gallery, performance venue, press, theater, bookstore, and art school in Berlin (1910–1932)—as an integral part of Euro-American modern art, theory, and practice.

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A Capsule Aesthetic

Feminist Materialisms in New Media Art

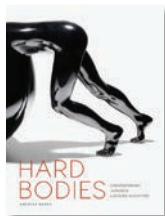
KATE MONDLOCH

In *A Capsule Aesthetic*, Kate Mondloch examines how new media installation art intervenes in the fields of technoscience and new materialism, showing how three diverse artists—Pipilotti Rist, Patricia Piccinini, and Mariko Mori—contribute to the urgent conversation about everyday technology and the ways it constructs our bodies.

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—Dietrich Neumann, Brown University

Modernism as Memory

*Building Identity in the Federal
Republic of Germany*

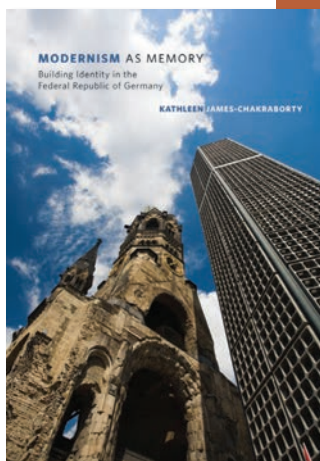
KATHLEEN JAMES-CHAKRABORTY

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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Nazi Exhibition Design and Modernism

MICHAEL TYMKIW

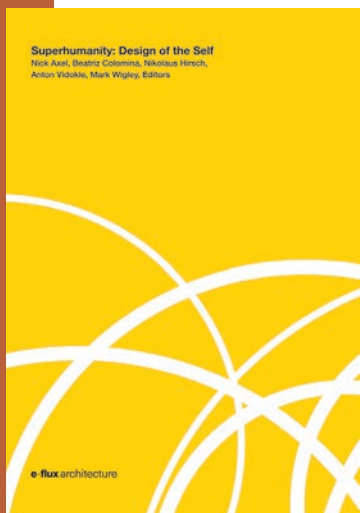
In one of the most comprehensive analyses on the subject, Michael Tymkiw reassesses the relationship between Nazi exhibition design and modernism. For historians of art, architecture, performance, and other forms of visual culture, this book unravels long-held assumptions.

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*A wide-ranging
and challenging
exploration of design
and how it engages
with the self*

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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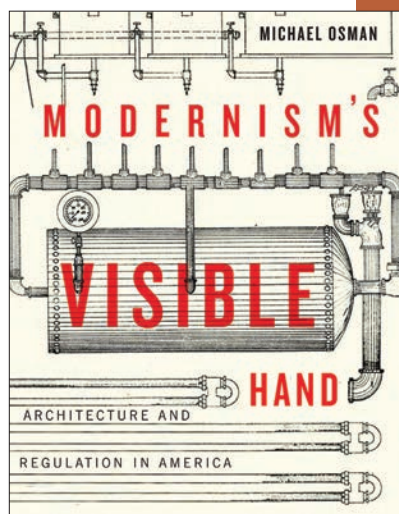
448 pages • 74 b&w photos • 2018

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See a full list of contributors: z.umn.edu/superhumanity

*“Modernism’s
Visible Hand is not
only brilliant, it is also
path-breaking.”*

—Antoine Picon,
author of *Smart Cities*



Modernism's Visible Hand

Architecture and Regulation in America

MICHAEL OSMAN

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.

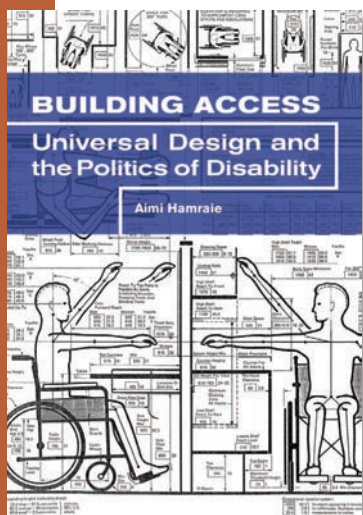
Modernism's Visible Hand is vital to understanding the role of design in dealing with ecological crises today.

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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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The University of Minnesota Press gratefully acknowledges the generous assistance provided for the publication of this book by the Graham Foundation for Advanced Studies in the Fine Arts.

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CAMERON LOGAN

How Washington, D.C.'s buildings have been sites of contestation between local interests and the federal government.

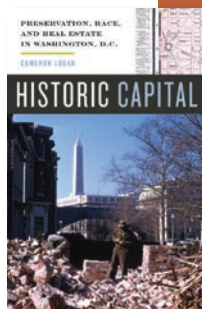
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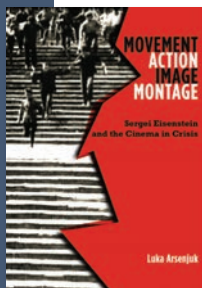
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Sergei Eisenstein and the Cinema in Crisis

LUKA ARSENJUK

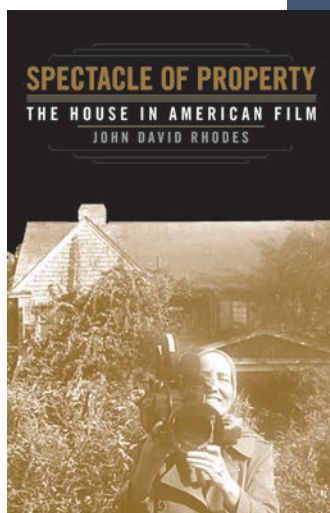
Luka Arsenjuk considers Sergei Eisenstein as a filmmaker and a theorist, drawing on philosophers such as Hegel and Deleuze—as well as Eisenstein's untranslated texts—to re-frame how we think about the great director and his legacy.

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and witty exploration
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—Laura Marcus,
University of Oxford



Spectacle of Property

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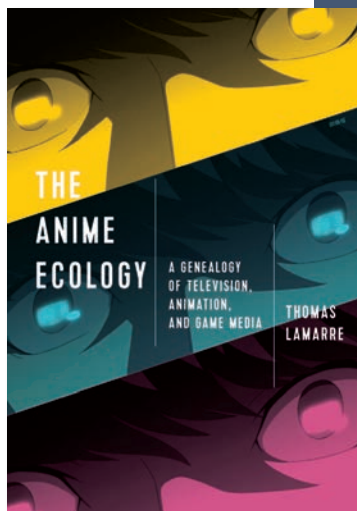
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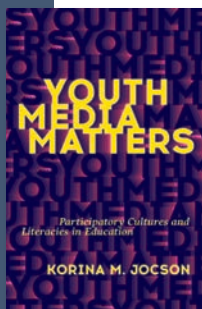
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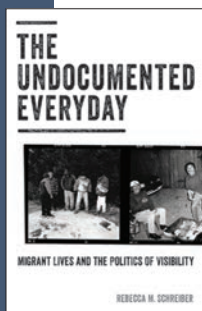
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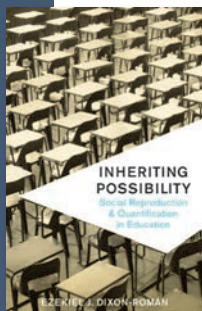
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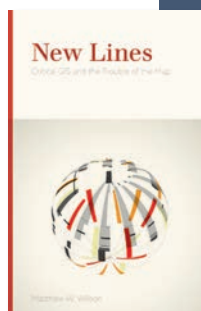
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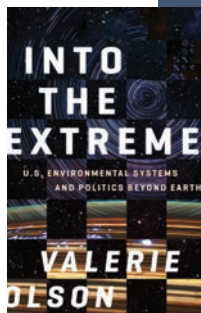
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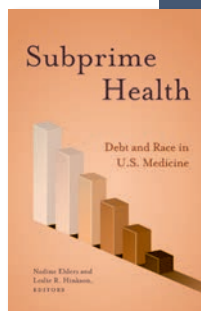
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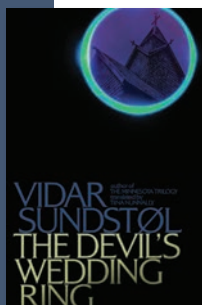
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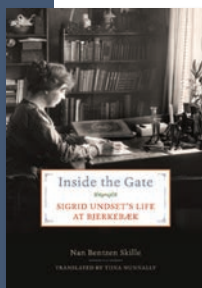
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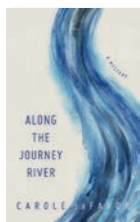
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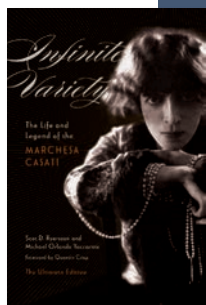
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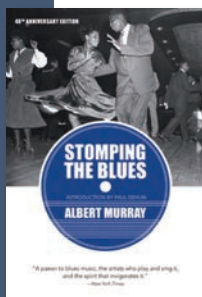
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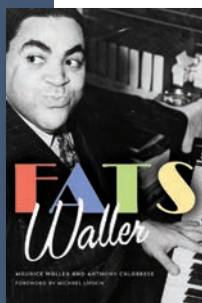
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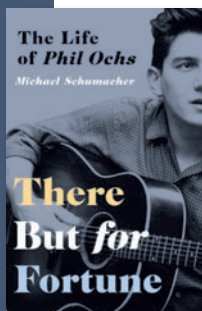
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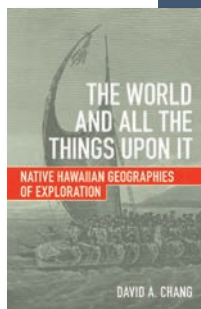
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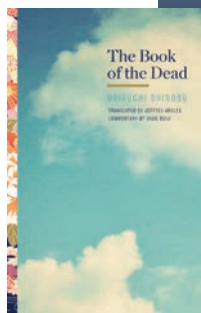
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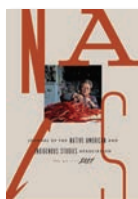


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