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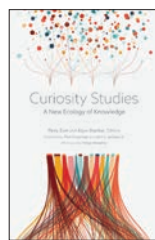
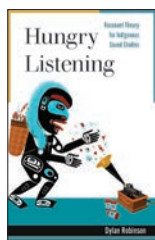
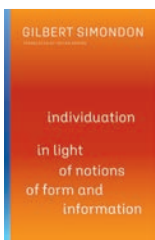
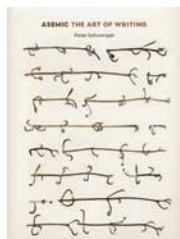
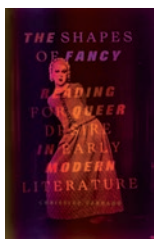
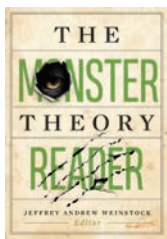
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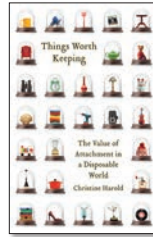
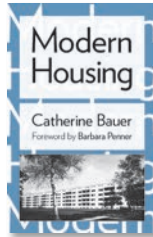
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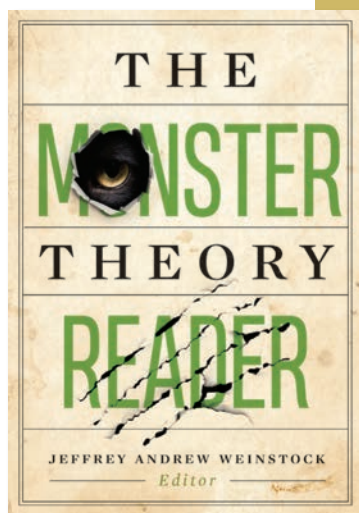
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The Monster Theory Reader

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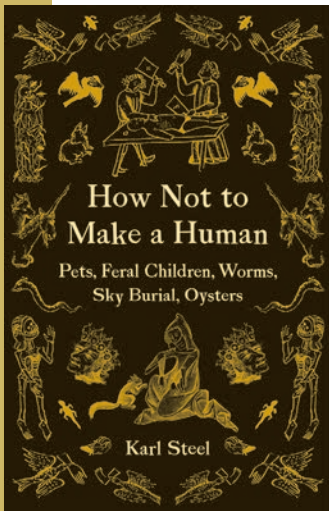
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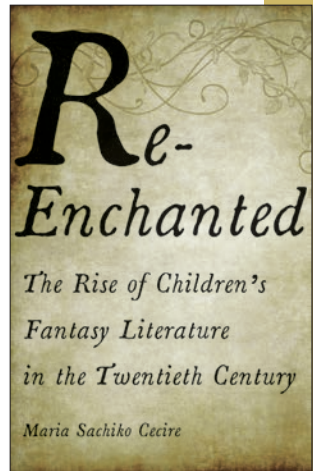
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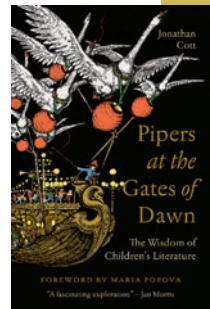
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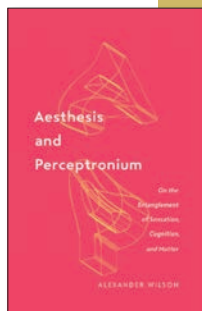
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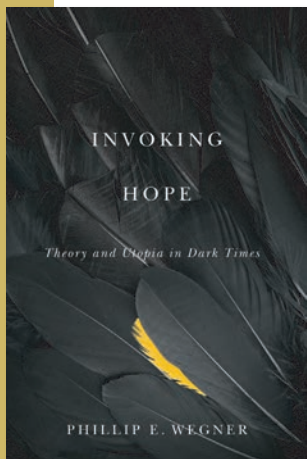
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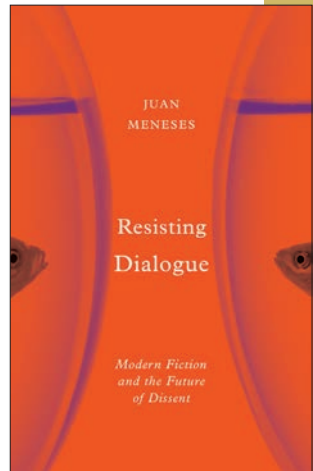
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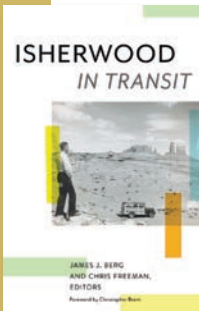
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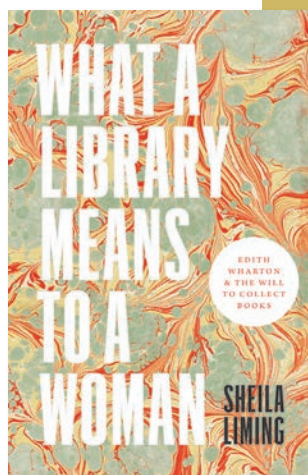
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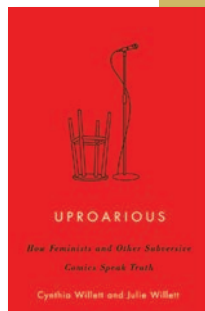
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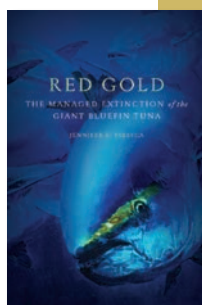
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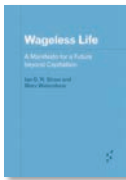
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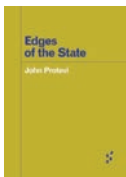


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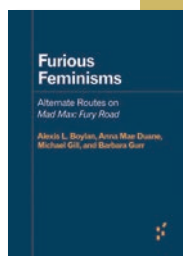
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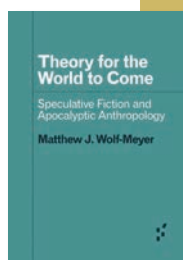
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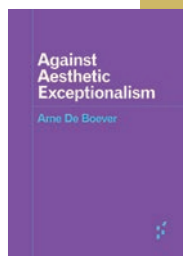


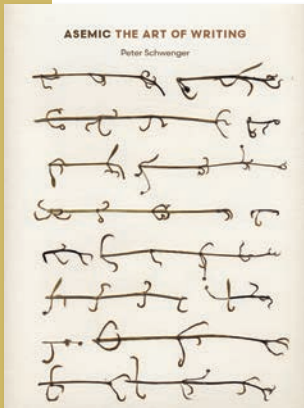
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ARNE DE BOEVER

Arne De Boever describes a widespread belief that art and artists are exceptional. Engaging sculpture, conceptual artwork, and painting by emerging and established artists, *Against Aesthetic Exceptionalism* proposes a worldly, democratic notion of unexceptional art as an antidote to the problems of aesthetic exceptionalism.

58 \$7.00 ~~\$10.00~~ paper ISBN 978-1-5179-0834-8
130 pages • 16 b&w images • 2019





Asemic

The Art of Writing

PETER SCHWENGER

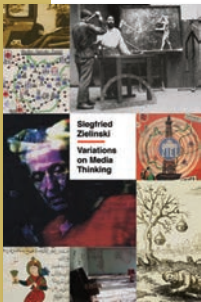
In recent years, asemic writing—writing without language—has exploded in popularity, with anthologies, a large-scale art exhibition, and flourishing interest on sites like tumblr, YouTube, Pinterest, and Instagram. *Asemic* is the first critical study of this fascinating field. Peter Schwenger first covers “asemic ancestors” Henri Michaux, Roland Barthes, and Cy Twombly before moving to current practitioners such as Michael Jacobson, Rosaire Appel, and Christopher Skinner, exploring how asemic writing has evolved and gained importance in the contemporary era.

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*A long-awaited translation
on the philosophical relation
between technology, the individual,
and milieu of the living*

Individuation in Light of Notions of Form and Information

GILBERT SIMONDON

TRANSLATED BY TAYLOR ADKINS

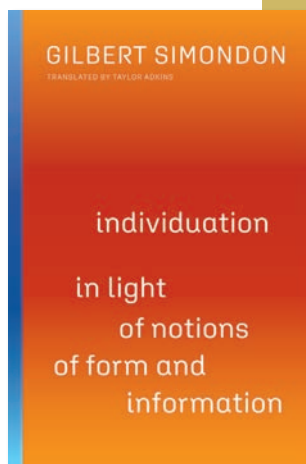
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Individuation in Light of Notions of Form and Information

Volume II: Supplemental Texts

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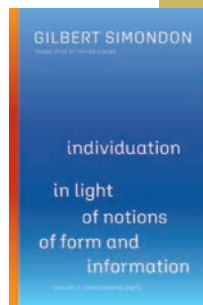
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**THE DE-
CISION OF
DESIRE**
**SILVIA
LIPPI**
TRAN-
SLATED BY
PETER
SKAFISH

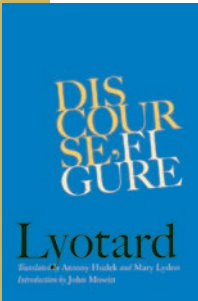
The Decision of Desire

SILVIA LIPPI

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Discourse, Figure

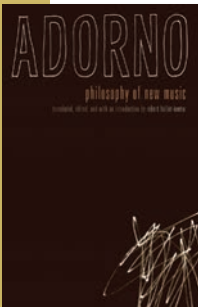
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INTRODUCTION BY JOHN MOWITT

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Philosophy of New Music

THEODOR W. ADORNO

TRANSLATED, EDITED, AND WITH AN INTRODUCTION BY
ROBERT HULLOT-KENTOR

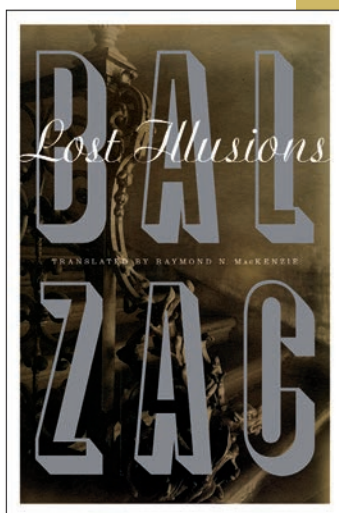
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Lost Illusions

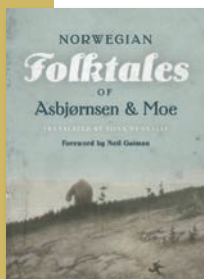
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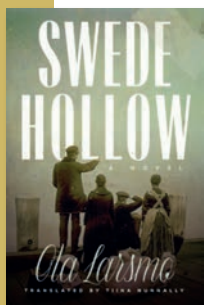


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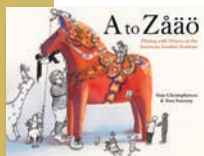
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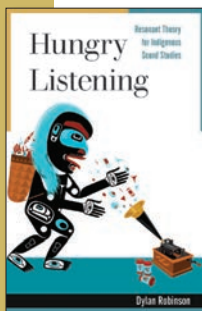
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Hungry Listening

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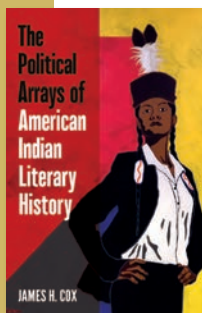
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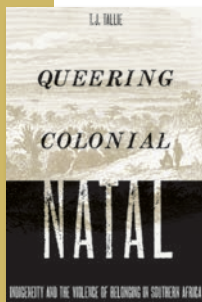
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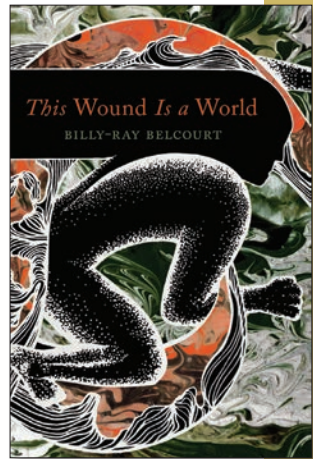
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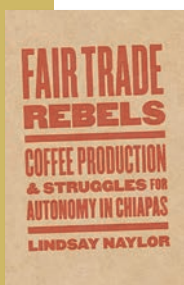
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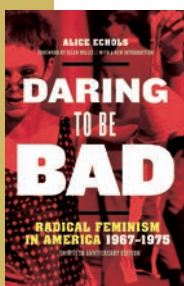
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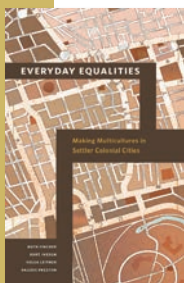
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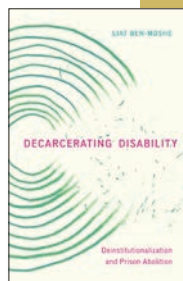
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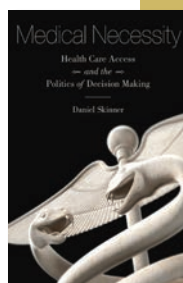
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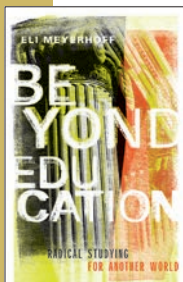
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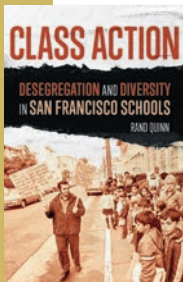
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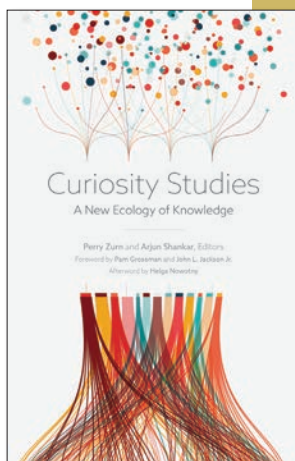
Curiosity Studies

A New Ecology of Knowledge

PERRY ZURN AND ARJUN SHANKAR,
EDITORS

FOREWORD BY PAM GROSSMAN
AND JOHN L. JACKSON JR.

AFTERWORD BY HELGA NOWOTNY



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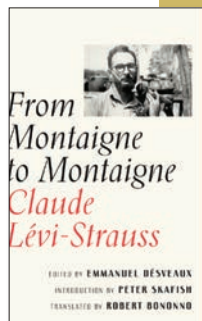
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Schizogenesis

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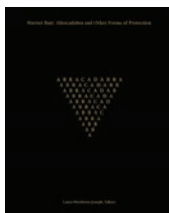
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All the Time!*

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EDITOR

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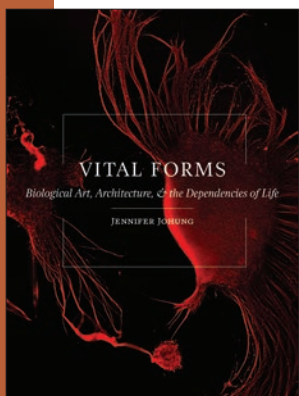
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LAURA WERTHEIM JOSEPH, EDITOR

FOREWORD BY LYNDEL KING

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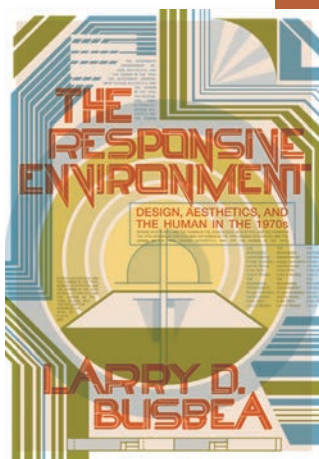
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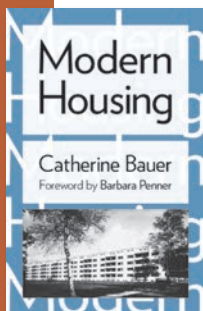
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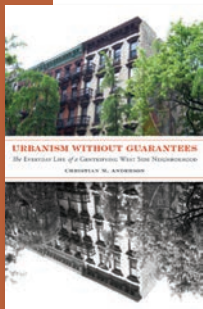
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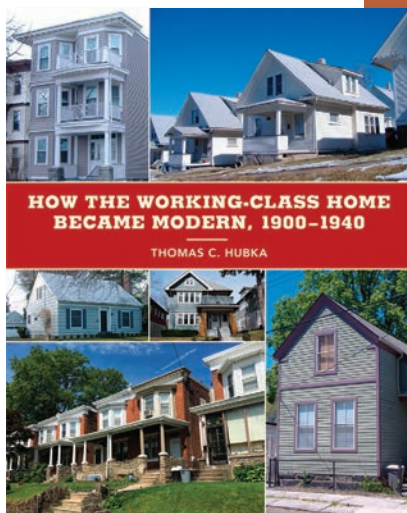
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*The transformation
of average Americans'
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revealed through the
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and physical
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of their homes*



How the Working-Class Home Became Modern, 1900–1940

THOMAS C. HUBKA

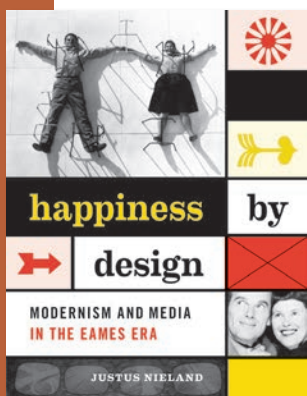
Examining the physical evidence of America's working-class houses, Thomas C. Hubka revises our understanding of how widespread domestic improvement transformed the lives of Americans in the modern era. In *How the Working-Class Home Became Modern, 1900–1940*, Hubka analyzes a period when millions of average Americans saw accelerated improvement in their housing and domestic conditions. It is a narrative, amply illustrated and finely detailed, that traces changes in household hygiene, sociability, and privacy practices that launched large portions of the working classes into the middle class—and that, in Hubka's telling, reconfigures and enriches the standard account of the domestic transformation of the American home.

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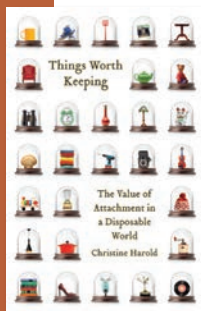
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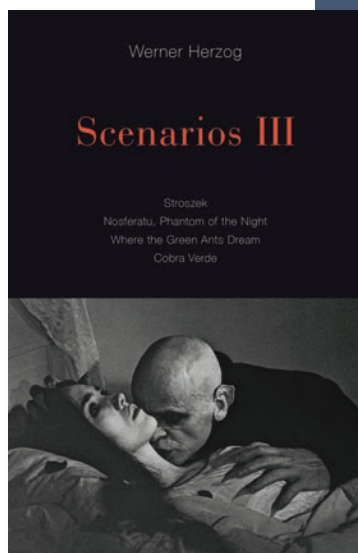
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Scenarios III

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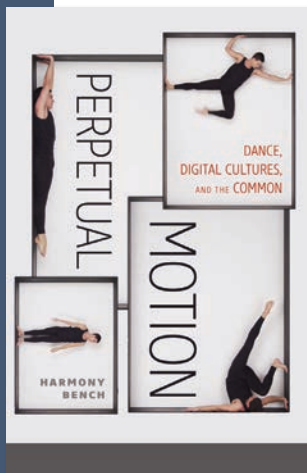
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Perpetual Motion

*Dance, Digital Cultures,
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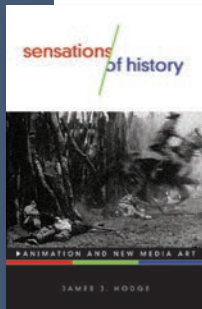
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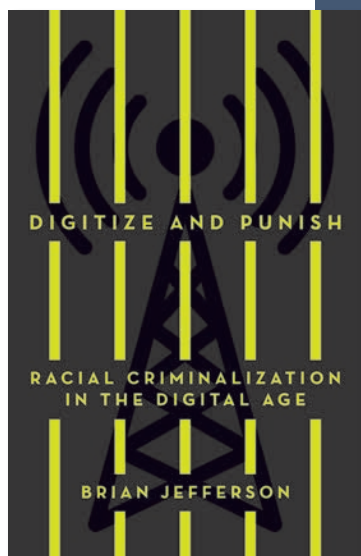
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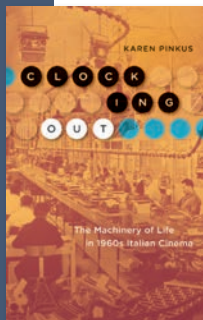
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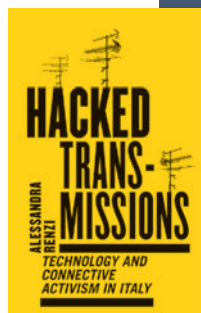
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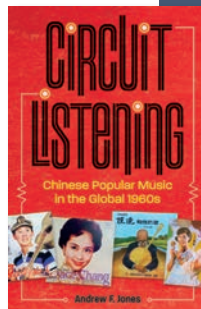
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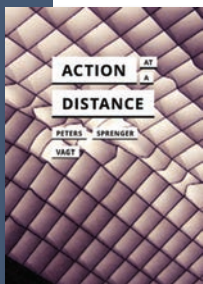
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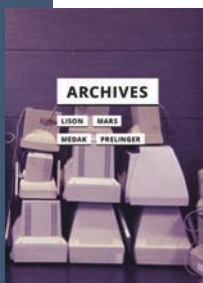


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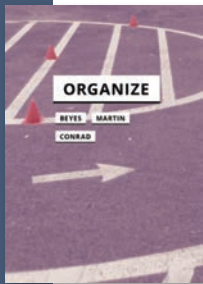


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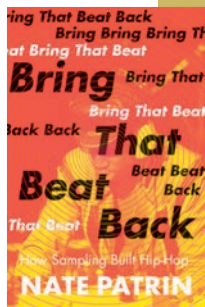
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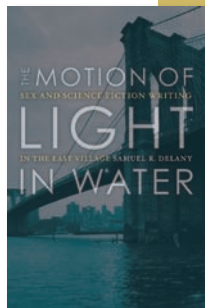
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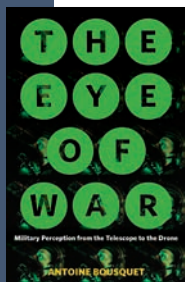
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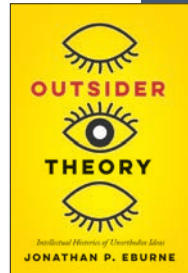
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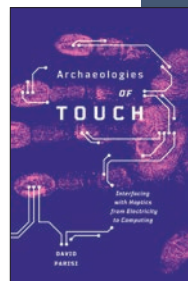
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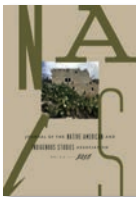
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