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Spirals

For a century and a half, journalists made a good business out of selling the latest news or selling ads next to that news. Now that news pours out of the Internet and our mobile devices—fast, abundant, and mostly free—that era is ending. Our best journalists, Mitchell Stephens argues, instead must offer original, challenging perspectives—not just slightly more thorough accounts of widely reported events. His book proposes a new standard: “wisdom journalism,” an amalgam of the more rarified forms of reporting—exclusive, enterprising, investigative—and informed, insightful, interpretive, explanatory, even opinionated takes on current events. This book features an original, sometimes critical examination of contemporary journalism, both on- and offline. And it finds inspiration for a more ambitious and effective understanding of journalism in examples from twenty-first-century articles and blogs, as well as in a selection of outstanding twentieth-century journalism and Benjamin Franklin’s eighteenth-century writings. Most attempts to deal with journalism’s current crisis emphasize technology. This book emphasizes mindsets and the need to rethink what journalism has been and might become.

Rabbits for Food

How are we to think of works of art? Rather than treat art as an expression of individual genius, market forces, or aesthetic principles, Michael Jackson focuses on how art effects transformations in our lives. Art opens up transitional, ritual, or utopian spaces that enable us to reconcile inward imperatives and outward constraints, thereby making our lives more manageable and meaningful. Art allows us to strike a balance between being actors and being acted upon. Drawing on his ethnographic fieldwork in Aboriginal Australia and West Africa, as well as insights from psychoanalysis, religious studies, literature, and the philosophy of art, Jackson deploys an extraordinary range of references—from Bruegel to Beuys, Paleolithic art to performance art, Michelangelo to Munch—to explore the symbolic labor whereby human beings make themselves, both individually and socially, out of the environmental, biographical, and physical materials that affect them: a process that connects art with gestation, storytelling, and dreaming and illuminates the elementary forms of religious life.

Graduate Courses in Art and Archaeology

The spread of Islam around the globe has blurred the connection between a religion, a specific society, and a territory. One-third of the world's Muslims now live as members of a minority. At the heart of this development is, on the one hand, the voluntary settlement of Muslims in Western societies and, on the other, the pervasiveness and influence of Western cultural models and social norms. The revival of Islam among Muslim populations in the last twenty years is often wrongly perceived as a backlash against westernization rather than as one of its consequences. Neofundamentalism has been gaining ground among a rootless Muslim youth—particularly among the second- and third-generation migrants in the West—and this phenomenon is feeding new forms of radicalism, ranging from support for Al Qaeda to the outright rejection of integration into Western society. In this brilliant exegesis of the movement of Islam beyond traditional borders and its unwitting westernization, Olivier Roy argues that Islamic revival, or "re-Islamization," results from the efforts of westernized Muslims to assert their identity in a non-Muslim context. A schism has emerged between mainstream Islamist movements in the Muslim world—including Hamas of Palestine and Hezbollah of Lebanon—and the uprooted militants who strive to establish an imaginary ummah, or Muslim community, not embedded in any particular society or territory. Roy provides a detailed comparison of these transnational movements, whether peaceful, like Tablighi Jama'at and the Islamic brotherhoods, or violent, like Al Qaeda. He shows how neofundamentalism acknowledges without nostalgia the loss of pristine cultures, constructing instead a universal religious identity that transcends the very notion of culture. Thus contemporary Islamic fundamentalism is not a single-note reaction against westernization but a product and an agent of the complex forces of globalization.

The Art of Sanctions

In this book the leading authority on Japanese art history sheds light on how Japan has nurtured distinctive aesthetics, prominent artists, and movements that have achieved global influence and popularity. *The History of Art in Japan* discusses works ranging from earthenware figurines in 13,000 BCE to manga, anime, and modern subcultures.

Rat Rule 79

In this updated second edition, well-known investment author Hagstrom explores basic and fundamental investing concepts in a range of fields outside of economics, including physics, biology, sociology, psychology, philosophy, and literature.

Columbia, South Carolina

The exhibition *Art in Battle* at KODE – Art Museums of Bergen portrays the battles over art initiated by Nazi policies for their European conquests. It examines propaganda exhibitions in occupied Norway as well as hitherto unseen art by soldiers stationed in Norway. This exceptional catalog documents this ground-

breaking show and assembles leading experts on the history and ideology of Nazi cultural campaigns in both Germany and Norway to initiate a fresh discussion of the relationships between center and periphery within the art worlds of the Third Reich outside the overfamiliar dichotomy of “Degenerate” versus “Great German” art. Beyond historical re-assessment, this project also asks more pressingly: How do we encounter these battles over art today?

Drifts

Great Books

Amy Wong is an up-and-coming designer in the New York fashion industry; she is young, beautiful, and has it all. But she finds herself at odds with rival designers in a world rife with chauvinism and prejudice. In her personal life, she struggles with marriage and motherhood, finding that her choices often fall short of her traditional family's expectations. Derailed again and again, Amy must confront her own limitations to succeed as the designer and person she wants to be.

The Art of Ideas

In this elegantly written and beautifully illustrated book, Nico Israel reveals how spirals are at the heart of the most significant literature and visual art of the twentieth century. Juxtaposing the work of writers and artists—including W. B. Yeats and Vladimir Tatlin, James Joyce and Marcel Duchamp, and Samuel Beckett and Robert Smithson—he argues that spirals provide a crucial frame for understanding the mutual involvement of modernity, history, and geopolitics, complicating the spatio-temporal logic of literary and artistic genres and of scholarly disciplines. The book takes the spiral not only as its topic but as its method. Drawing on the writings of Walter Benjamin and Alain Badiou, Israel theorizes a way of reading spirals, responding to their dual-directionality as well as their affective power. The sensations associated with spirals—flying, falling, drowning, being smothered—reflect the anxieties of limits tested or breached, and Israel charts these limits as they widen from the local to the global and recoil back. Chapters mix literary and art history to explore 'pataphysics, Futurism, Vorticism, Dada and Surrealism, "Concentrisme," minimalism, and entropic earth art; a coda considers the work of novelist W. G. Sebald and contemporary artist William Kentridge. In *Spirals*, Israel offers a refreshingly original approach to the history of modernism and its aftermaths, one that gives modernist studies, comparative literature, and art criticism an important new spin.

Public Art and the Fragility of Democracy

Following Heidegger's interpretation of the history of philosophy, Gianni Vattimo outlines the existential ontological conditions of aesthetics, paying particular attention to the works of Kandinsky, which reaffirm the ontological implications of art. Vattimo then builds on Hans-Georg Gadamer's theory of aesthetics and provides an alternative to a rationalistic-positivistic criticism of art. This is the heart of Vattimo's argument, and with it he demonstrates how hermeneutical philosophy

reaffirms art's ontological status and makes clear the importance of hermeneutics for aesthetic studies. In a final section, Vattimo articulates the consequences of reclaiming the ontological status of aesthetics without its metaphysical implications, holding Aristotle's concept of beauty responsible for the dissolution of metaphysics itself.

Pizza Girl

Staged

In this provocative, bitingly funny debut collection, people attempt to use technology to escape their uncontrollable feelings of grief or rage or despair, only to reveal their most flawed and human selves. An architect draws questionable inspiration from her daughter's birth defect. A content moderator for "the world's biggest search engine," who spends her days culling videos of beheadings and suicides, turns from stalking her rapist online to following him in real life. At a camp for recovering internet trolls, a sensitive misfit goes missing. A wounded mother raises the second incarnation of her child. In *You Will Never Be Forgotten*, Mary South explores how technology can both collapse our relationships from within and provide opportunities for genuine connection. Formally inventive, darkly absurdist, savagely critical of the increasingly fraught cultural climates we inhabit, these ten stories also find hope in fleeting interactions and moments of tenderness. They reveal our grotesque selfishness and our intense need for love and acceptance, and the psychic pain that either shuts us off or allows us to discover our deepest reaches of empathy. This incendiary debut marks the arrival of a perceptive, idiosyncratic, instantly recognizable voice in fiction—one that could only belong to Mary South.

Harlem vs. Columbia University

Master of razor-edged literary humor Binnie Kirshenbaum returns with her first novel in a decade, a devastating, laugh-out-loud funny story of a writer's slide into depression and institutionalization. It's New Year's Eve, the holiday of forced fellowship, mandatory fun, and paper hats. While dining out with her husband and their friends, Kirshenbaum's protagonist—an acerbic, mordantly witty, and clinically depressed writer—fully unravels. Her breakdown lands her in the psych ward of a prestigious New York hospital, where she refuses all modes of recommended treatment. Instead, she passes the time chronicling the lives of her fellow "lunatics" and writing a novel about what brought her there. Her story is a brilliant and brutally funny dive into the disordered mind of a woman who sees the world all too clearly. Propelled by razor-sharp comic timing and rife with pinpoint insights, Kirshenbaum examines what it means to be unloved and loved, to succeed and fail, to be at once impervious and raw. *Rabbits for Food* shows how art can lead us out of—or into—the depths of disconsolate loneliness and piercing grief. A bravura literary performance from one of our most indispensable writers.

Dialectical Passions

Public space is political space. When a work of public art is put up or taken down, it is an inherently political statement, and the work's aesthetics are inextricably entwined with its political valences. Democracy's openness allows public art to explore its values critically and to suggest new ones. However, it also facilitates artworks that can surreptitiously or fortuitously undermine democratic values. Today, as bigotry and authoritarianism are on the rise and democratic movements seek to combat them, as Confederate monuments fall and sculptures celebrating diversity rise, the struggle over the values enshrined in the public arena has taken on a new urgency. In this book, Fred Evans develops philosophical and political criteria for assessing how public art can respond to the fragility of democracy. He calls for considering such artworks as acts of citizenship, pointing to their capacity to resist autocratic tendencies and reveal new dimensions of democratic society. Through close considerations of Chicago's Millennium Park and New York's National September 11 Memorial, Evans shows how a wide range of artworks participate in democratic dialogues. A nuanced consideration of contemporary art, aesthetics, and political theory, this book is a timely and rigorous elucidation of how thoughtful public art can contribute to the flourishing of a democratic way of life.

Why Only Art Can Save Us

Named a Most Anticipated Book of May by Entertainment Weekly and Refinery29. "A lyrical, fragmentary, and heartfelt story about the beauty and difficulty of artistic isolation." —Kirkus Reviews (starred review) Haunting and compulsively readable, *Drifts* is an intimate portrait of reading, writing, and creative obsession. At work on a novel that is overdue, spending long days walking neighborhood streets with her restless terrier, corresponding ardently with fellow writers, the narrator grows obsessed with the challenge of writing the present tense, of capturing time itself. Entranced by the work of Rainer Maria Rilke, Albrecht Dürer, Chantal Akerman, and others, she photographs the residents and strays of her neighborhood, haunts bookstores and galleries, and records her thoughts in a yellow notebook that soon subsumes her work on the novel. As winter closes in, a series of disturbances—the appearances and disappearances of enigmatic figures, the burglary of her apartment—leaves her distracted and uncertain . . . until an intense and tender disruption changes everything. A story of artistic ambition, personal crisis, and the possibilities and failures of literature, *Drifts* is the work of an exhilarating and vital writer.

Columbia-VLA Journal of Law & the Arts

Radical History and the Politics of Art

From the New Yorker "20 Under 40" author of *Atmospheric Disturbances* comes a brain-twisting adventure story of a girl named Fred on a quest through a world of fantastical creatures, strange logic, and a powerful prejudice against growing up. Fred and her math-teacher mom are always on the move, and Fred is getting sick of it. She's about to have yet another birthday in a new place without friends. On the eve of turning thirteen, Fred sees something strange in the living room: her mother, dressed for a party, standing in front of an enormous paper lantern—which

she steps into and disappears. Fred follows her and finds herself in the Land of Impossibility—a loopily illogical place where time is outlawed, words carry dire consequences, and her unlikely allies are a depressed white elephant and a pugnacious mongoose mother of seventeen. With her new friends, Fred sets off in search of her mom, braving dungeons, Insult Fish, Fearsome Ferlings, and a mad Rat Queen. To succeed, the trio must find the solution to an ageless riddle. Gorgeously illustrated and reminiscent of *The Phantom Tollbooth* and *The Wonderful Wizard of Oz*, Rivka Galchen's *Rat Rule 79* is an instant classic for curious readers of all ages.

Art in Battle

Representing a new generation of theorists reaffirming the radical dimensions of art, Gail Day launches a bold critique of late twentieth-century art theory and its often reductive analysis of cultural objects. Exploring core debates in discourses on art, from the New Left to theories of "critical postmodernism" and beyond, Day counters the belief that recent tendencies in art fail to be adequately critical. She also challenges the political inertia that results from these conclusions. Day organizes her defense around critics who have engaged substantively with emancipatory thought and social process: T. J. Clark, Manfredo Tafuri, Fredric Jameson, Benjamin H. D. Buchloh, and Hal Foster, among others. She maps the tension between radical dialectics and left nihilism and assesses the interpretation and internalization of negation in art theory. Chapters confront the claim that exchange and equivalence have subsumed the use value of cultural objects and with it critical distance and interrogate the proposition of completed nihilism and the metropolis put forward in the politics of Italian operaismo. Day covers the debates on symbol and allegory waged within the context of 1980s art and their relation to the writings of Walter Benjamin and Paul de Man. She also examines common conceptions of mediation, totality, negation, and the politics of anticipation. A necessary unsettling of received wisdoms, *Dialectical Passions* recasts emancipatory reflection in aesthetics, art, and architecture.

Art and Technics

Reductionism in Art and Brain Science

Columbia sits on hills overlooking the Congaree, Saluda and Broad Rivers. The name evokes sanctuary and the American spirit. Its central location in the state makes it the meeting place of the Upstate and the Lowcountry. The all-American city sprang from wilderness, frame buildings and unpaved streets and valiantly responded to the challenges of change. The city was created by the legislature to be the capital and reflects the "ambitions and fortunes" of South Carolina. Columbia is a diverse city that serves as an educational incubator, a magnet for immigrants, a military center and a place to celebrate the arts. Follow author Alexia Jones Helsley as she weaves together the strands of Columbia's long and eventful past.

Art of Memories

The region stretching from northern Colorado to southern Alberta and from the Rockies to the western Dakotas is the land of the Cheyenne and the Blackfeet, the Crow and the Sioux. Its grasslands and river valleys have nurtured human cultures for thousands of years. On cave walls, glacial boulders, and riverside cliffs, Native people recorded their ceremonies, vision quests, battles, and daily activities in the petroglyphs and pictographs they created on stone surfaces. Some sites were clearly intended for communal use; others clearly mark the occurrence of a private spiritual encounter. Elders often used rock art, such as complex depictions of hunting, to teach traditional knowledge and skills. Other sites document the medicine powers and brave deeds of famous warriors.

Annotated List of Books Relating to House-hold Arts

Lewis Mumford was the author of more than thirty influential books, many of which expounded his views on the perils of urban sprawl and a society obsessed with technics. This text provides the essence of Mumford's views on the distinct yet interpenetrating roles of technology and the arts in modern culture.

World Philology

Are art and science separated by an unbridgeable divide? Can they find common ground? In this new book, neuroscientist Eric R. Kandel, whose remarkable scientific career and deep interest in art give him a unique perspective, demonstrates how science can inform the way we experience a work of art and seek to understand its meaning. Kandel illustrates how reductionism—the distillation of larger scientific or aesthetic concepts into smaller, more tractable components—has been used by scientists and artists alike to pursue their respective truths. He draws on his Nobel Prize-winning work revealing the neurobiological underpinnings of learning and memory in sea slugs to shed light on the complex workings of the mental processes of higher animals. In *Reductionism in Art and Brain Science*, Kandel shows how this radically reductionist approach, applied to the most complex puzzle of our time—the brain—has been employed by modern artists who distill their subjective world into color, form, and light. Kandel demonstrates through bottom-up sensory and top-down cognitive functions how science can explore the complexities of human perception and help us to perceive, appreciate, and understand great works of art. At the heart of the book is an elegant elucidation of the contribution of reductionism to the evolution of modern art and its role in a monumental shift in artistic perspective. Reductionism steered the transition from figurative art to the first explorations of abstract art reflected in the works of Turner, Monet, Kandinsky, Schoenberg, and Mondrian. Kandel explains how, in the postwar era, Pollock, de Kooning, Rothko, Louis, Turrell, and Flavin used a reductionist approach to arrive at their abstract expressionism and how Katz, Warhol, Close, and Sandback built upon the advances of the New York School to reimagine figurative and minimal art. Featuring captivating drawings of the brain alongside full-color reproductions of modern art masterpieces, this book draws out the common concerns of science and art and how they illuminate each other.

Investing

Philology—the discipline of making sense of texts—is enjoying a renaissance within academia. World Philology charts the evolution of philology across the many cultures and time periods in which it has been practiced and demonstrates how this branch of knowledge, like philosophy and mathematics, is essential to human understanding.

The Work of Art

Once the home of Catherine the Great's private art collection, Russia's State Hermitage Museum became the largest museum in the Soviet Union and, since the collapse of the USSR, one of the most active museums in the world. The Hermitage is a global model for the collection and preservation of fine art, deeply shaped by its need to protect itself and its holdings from the world beyond its gates. In *Art of Memories*, Vincent Antonin Lépinay documents the Hermitage's curatorial practices in an innovative consideration of the museum as a cultural laboratory. Lépinay analyzes the tensions between the museum as a space of exploration of the collections and as a culture heavily invested in self-protection from the outside world. During a time when traveling abroad was rare, a generation of art historians produced a culture of confined scholarship premised on their proximity to the holdings of a museum enclave. As the Hermitage has become increasingly present on the world museum scene, its culture of secrecy and orality has endured. Lépinay analyzes the ethos of Hermitage curators and scholars over the transition from Soviet to post-Soviet museum cultures, considering the mobility of art, documentation of the collection, and the transformation of expertise. Based on Lépinay's extraordinary access to the Hermitage and the scholars who work there, *Art of Memories* opens the door of one of the world's great museums to reveal how art history is made. It is an essential study for readers interested in the role that outside forces play in culture, organizations, and the production of knowledge.

Columbia; or, the furture of Canada

Named a most anticipated book of 2020 by Harper's Bazaar, Elle, People, BuzzFeed, Travel + Leisure, PopSugar, Men's Journal, Electric Literature, Book Riot and Medium In the tradition of audacious and wryly funny novels like *The Idiot* and *Convenience Store Woman* comes the wildly original coming-of-age story of a pregnant pizza delivery girl who becomes obsessed with one of her customers. Eighteen years old, pregnant, and working as a pizza delivery girl in suburban Los Angeles, our charmingly dysfunctional heroine is deeply lost and in complete denial about it all. She's grieving the death of her father (whom she has more in common with than she'd like to admit), avoiding her supportive mom and loving boyfriend, and flagrantly ignoring her future. Her world is further upended when she becomes obsessed with Jenny, a stay-at-home mother new to the neighborhood, who comes to depend on weekly deliveries of pickled-covered pizzas for her son's happiness. As one woman looks toward motherhood and the other toward middle age, the relationship between the two begins to blur in strange, complicated, and ultimately heartbreaking ways. Bold, tender, propulsive, and unexpected in countless ways, Jean Kyoung Frazier's *Pizza Girl* is a moving and funny portrait of a flawed, unforgettable young woman as she tries to find her place in the world.

Globalized Arts

In 1968-69, Columbia University became the site for a collision of American social movements. Black Power, student power, antiwar, New Left, and Civil Rights movements all clashed with local and state politics when an alliance of black students and residents of Harlem and Morningside Heights openly protested the school's ill-conceived plan to build a large, private gymnasium in the small green park that separates the elite university from Harlem. Railing against the university's expansion policy, protesters occupied administration buildings and met violent opposition from both fellow students and the police. In this dynamic book, Stefan M. Bradley describes the impact of Black Power ideology on the Students' Afro-American Society (SAS) at Columbia. While white students--led by Mark Rudd and Students for a Democratic Society (SDS)--sought to radicalize the student body and restructure the university, black students focused on stopping the construction of the gym in Morningside Park. Through separate, militant action, black students and the black community stood up to the power of an Ivy League institution and stopped it from trampling over its relatively poor and powerless neighbors. Bradley also compares the events at Columbia with similar events at Harvard, Cornell, Yale, and the University of Pennsylvania.

Robert Rauschenberg

Robert Rauschenberg (1925–2008) was a breaker of boundaries and a consummate collaborator. He used silk-screen prints to reflect on American promise and failure, melded sculpture and painting in works called combines, and collaborated with engineers and scientists to challenge our thinking about art. Through collaborations with John Cage, Merce Cunningham, and others, Rauschenberg bridged the music, dance, and visual-art worlds, inventing a new art for the last half of the twentieth century. Robert Rauschenberg is a work of collaborative oral biography that tells the story of one of the twentieth century's great artists through a series of interviews with key figures in his life—family, friends, former lovers, professional associates, studio assistants, and collaborators. The oral historian Sara Sinclair artfully puts the narrators' reminiscences in conversation, with a focus on the relationship between Rauschenberg's intense social life and his art. The book opens with a prologue by Rauschenberg's sister and then shifts to New York City's 1950s and '60s art scene, populated by the luminaries of abstract expressionism. It follows Rauschenberg's eventual move to Florida's Captiva Island and his trips across the globe, illuminating his inner life and its effect on his and others' art. The narrators share their views on Rauschenberg's work, explore the curatorial thinking behind exhibitions of his art, and reflect on the impact of the influx of money into the contemporary art market. Included are artists famous in their own right, such as Laurie Anderson and Brice Marden, as well as art-world insiders and lesser-known figures who were part of Rauschenberg's inner circle. Beyond considering Rauschenberg as an artist, this book reveals him as a man embedded in a series of art worlds over the course of a long and rich life, demonstrating the complex interaction of business and personal, public and private in the creation of great art.

Industry and Intelligence

The state of emergency, according to thinkers such as Carl Schmidt, Walter Benjamin, and Giorgio Agamben, is at the heart of any theory of politics. But today the problem is not the crises that we do confront, which are often used by governments to legitimize themselves, but the ones that political realism stops us from recognizing as emergencies, from widespread surveillance to climate change to the systemic shocks of neoliberalism. We need a way of disrupting the existing order that can energize radical democratic action rather than reinforcing the status quo. In this provocative book, Santiago Zabala declares that in an age where the greatest emergency is the absence of emergency, only contemporary art's capacity to alter reality can save us. *Why Only Art Can Save Us* advances a new aesthetics centered on the nature of the emergency that characterizes the twenty-first century. Zabala draws on Martin Heidegger's distinction between works of art that rescue us from emergency and those that are rescuers into emergency. The former are a means of cultural politics, conservers of the status quo that conceal emergencies; the latter are disruptive events that thrust us into emergencies. Building on Arthur Danto, Jacques Rancière, and Gianni Vattimo, who made aesthetics more responsive to contemporary art, Zabala argues that works of art are not simply a means of elevating consumerism or contemplating beauty but are points of departure to change the world. Radical artists create works that disclose and demand active intervention in ongoing crises. Interpreting works of art that aim to propel us into absent emergencies, Zabala shows how art's ability to create new realities is fundamental to the politics of radical democracy in the state of emergency that is the present.

Art's Claim to Truth

Plains Indian Rock Art

THE NATIONAL BESTSELLER At the age of forty-eight, writer and film critic David Denby returned to Columbia University and re-enrolled in two core courses in Western civilization to confront the literary and philosophical masterpieces -- the "great books" -- that are now at the heart of the culture wars. In *Great Books*, he leads us on a glorious tour, a rediscovery and celebration of such authors as Homer and Boccaccio, Locke and Nietzsche. Conrad and Woolf. The resulting personal odyssey is an engaging blend of self-discovery, cultural commentary, reporting, criticism, and autobiography -- an inspiration for anyone in love with the written word.

Divide Me By Zero

Great ideas don't just happen. Innovation springs from creative thinking—a method of the human mind that we can study and learn. In *The Art of Ideas*, William Duggan and Amy Murphy bring together business concepts with stories of creativity in art, politics, and history to provide a visual and accessible guide to the art and science of new and useful ideas. In chapters accompanied by charming and inviting illustrations, Duggan and Murphy detail how to spark your own ideas and what to do while waiting for inspiration to strike. They show that regardless of the field, innovations happen in the same way: examples from history, presence of

mind, creative combination, and resolution to action. The Art of Ideas features case studies and exercises that explain how to break down problems, search for precedents, and creatively combine past models to form new ideas. It showcases how Picasso developed his painting style, how Gandhi became the man we know today, and how Netflix came to disrupt the movie-rental business. Lavishly illustrated in an appealing artistic style, The Art of Ideas helps readers unlock the secret to creativity in business and in life.

Beauty

Modes of address are forms of signification that we direct at living beings, things, and places, and they at us and at each other. Seeing is a form of address. So are speaking, singing, and painting. Initiating or responding to such calls, we participate in encounters with the world. Widely used yet less often examined in its own right, the notion of address cries out for analysis. Monique Roelofs offers a pathbreaking systematic model of the field of address and puts it to work in the arts, critical theory, and social life. She shows how address props up finely hewn modalities of relationality, agency, and normativity. Address exceeds a one-on-one pairing of cultural productions with their audiences. As ardently energizing tiny slippages and snippets as fueling larger impulses in the society, it activates and re-aestheticizes registers of race, gender, class, coloniality, and cosmopolitanism. In readings of writers and artists ranging from Julio Cortázar to Jamaica Kincaid and from Martha Rosler to Pope.L, Roelofs demonstrates the centrality of address to freedom and a critical political aesthetics. Under the banner of a unified concept of address, Hume, Kant, and Foucault strike up conversations with Benjamin, Barthes, Althusser, Fanon, Anzaldúa, and Butler. Drawing on a wide array of artistic and theoretical sources and challenging disciplinary boundaries, the book illuminates address's significance to cultural existence and to our reflexive aesthetic engagement in it. Keeping the reader on the lookout for flash fiction that pops up out of nowhere and for insurgent whisperings that take to the air, Arts of Address explores the aliveness of being alive.

History of Art in Japan

A unique and extraordinary saga of video games. In just three installments, the BioShock saga made a special place for itself in the hearts of players. These games boast completely unique and extraordinary stories and worlds. The first two installments take place in the underwater city of Rapture. Immersed in the Art Deco style and a 1950s atmosphere, the player advances through an open, intelligent gameplay that encourages creativity and careful use of the resources provided by the surroundings. BioShock Infinite, the third installment, draws us in to explore the floating city of Columbia in a uchronic, steampunk-laden 1912. Third Éditions aims to pay tribute to this hit series—which, despite its short history, has already gained critical acclaim. Dive into this unique volume that explores the games' origins and provides an original analysis of each installment. Discover a complete analysis of the three installments of the BioSchok Saga! The video game will not have secrets for you anymore ! EXTRACT After years marked by total abstruseness, the early 2000s saw the transition of PC games to the world of consoles. In market terms, game consoles had reached a general-public status, ensuring high popularity—but the PC market put up strong resistance, in particular

by selling downloadable games through stores such as Steam. Numerous PC-based developers, such as Warren Spector (Deus Ex, Epic Mickey), Peter Molyneux (Populous, Fable), and of course Ken Levine, began developing for consoles. In the same vein, numerous genres that were typically destined for PC gaming began migrating to consoles. This change certainly had numerous causes, one being Microsoft's arrival on the console market with Xbox (with architecture close to a PC). In addition, typical inconveniences in PC development were eliminated (games no longer had to be designed for a wide variety of configurations, as a console by nature has a stable internal architecture). Finally, there was the question of pirating—even though it exists on consoles, it is much more common on PCs. As a result, major developers such as Valve Corporation (Portal 2), BioWare (Mass Effect) and Bethesda Softworks (Fallout 4 and Skyrim) entered the market, and the general mentality changed.

ABOUT THE AUTHORS Nicolas Courcier and Mehdi El Kanafi - Fascinated by print media since childhood, Nicolas Courcier and Mehdi El Kanafi wasted no time in launching their first magazine, Console Syndrome, in 2004. After five issues with distribution limited to the Toulouse region of France, they decided to found a publishing house under the same name. One year later, their small business was acquired by another leading publisher of works about video games. In their four years in the world of publishing, Nicolas and Mehdi published more than twenty works on major video game series, and wrote several of those works themselves: Metal Gear Solid. Hideo Kojima's Magnum Opus, Resident Evil Of Zombies and Men, and The Legend of Final Fantasy VII and IX. Since 2015, they have continued their editorial focus on analyzing major video game series at a new publishing house that they founded together: Third.

Raphaël Lucas - Raphaël has over fifteen years of experience in the world of video game writing. A reader of Tilt and a fan of a renowned French video game journalist AHL, he first pursued a university education. After obtaining a master's degree in history from the University of Paris 1, he then became a freelancer for PC Team before working for Gameplay RPG and PlayMag. In October 2004, he joined the group Future France and worked for Joypad, PlayStation Magazine, Consoles + and Joystick, not to mention a few other contributions to film magazines. Today, he writes for Jeux Vidéo Magazine as well as the magazine The Game. He is also the co-author of The Legend of Final Fantasy IX.

Native Arts of the Columbia Plateau

Financial markets are noisy and full of half-baked opinions, innuendo, and misinformation. With deep insights about investor psychology, *Book of Value* shows how to apply tools of business analysis to sort through the deceptions and self-deceptions in financial markets. Anurag Sharma joins philosophy with practical know-how to launch an integrated approach to building high-performance stock portfolios. Investors at all skill levels should learn to be mindful of their psychological biases so they may better frame investment choices. *Book of Value* teaches novices that investing is not a game of luck but a skill—and it teaches the emotional and analytical tools necessary to play it well. Intermediate investors learn how to effectively control emotions when investing and think strategically about their investment program. Advanced investors see the formalization of what they already know intuitively: that the philosopher's methods for seeking truth can be profitably applied to make smart investments. A groundbreaking guide full of lasting value, *Book of Value* should be on the shelf of anyone who takes investing

seriously.

BioShock

Theater requires artifice, justice demands truth. Are these demands as irreconcilable as the pejorative term “show trials” suggests? After the Second World War, canonical directors and playwrights sought to claim a new public role for theater by restaging the era’s great trials as shows. The Nuremberg trials, the Eichmann trial, and the Auschwitz trials were all performed multiple times, first in courts and then in theaters. Does justice require both courtrooms and stages? In *Staged*, Minou Arjomand draws on a rich archive of postwar German and American rehearsals and performances to reveal how theater can become a place for forms of storytelling and judgment that are inadmissible in a court of law but indispensable for public life. She unveils the affinities between dramatists like Bertolt Brecht, Erwin Piscator, and Peter Weiss and philosophers such as Hannah Arendt and Walter Benjamin, showing how they responded to the rise of fascism with a new politics of performance. Linking performance with theories of aesthetics, history, and politics, Arjomand argues that it is not subject matter that makes theater political but rather the act of judging a performance in the company of others. *Staged* weaves together theater history and political philosophy into a powerful and timely case for the importance of theaters as public institutions.

Book of Value

A New York Times Editor’s Choice As a young girl, Katya Geller learned from her mother that math was the answer to everything. Now, approaching forty, she finds this wisdom tested: she has lost the love of her life, she is in the middle of a divorce, and has just found out that her mother is dying. Nothing is adding up. With humor, intelligence, and unflinching honesty, Katya traces back her life’s journey: her childhood in Soviet Russia, her parents’ great love, the death of her father, her mother’s career as a renowned mathematician, and their immigration to the United States. She is, by turns, an adrift newlywed, an ESL teacher in an office occupied by witches and mediums, a restless wife, an accomplished writer, a flailing mother of two, a grieving daughter, and, all the while, a woman caught up in the most common misfortune of all—falling in love. Award-winning author Lara Vapnyar delivers an unabashedly frank and darkly comic tale of coming of age in middle age. *Divide Me* by Zerois almost unclassifiable—a stylistically original, genre-defying mix of classic Russian novel, American self-help book, Soviet math textbook, sly writing manual, and, at its center, a universal story with unforgettable lessons for us all.

Beyond News

The history of modern art is often told through aesthetic breakthroughs that sync well with cultural and political change. From Courbet to Picasso, from Malevich to Warhol, it is accepted that art tracks the disruptions of industrialization, fascism, revolution, and war. Yet filtering the history of modern art only through catastrophic events cannot account for the subtle developments that lead to the profound confusion at the heart of contemporary art. In *Industry and Intelligence*,

the artist Liam Gillick writes a nuanced genealogy to help us appreciate contemporary art's engagement with history even when it seems apathetic or blind to current events. Taking a broad view of artistic creation from 1820 to today, Gillick follows the response of artists to incremental developments in science, politics, and technology. The great innovations and dislocations of the nineteenth and twentieth centuries have their place in this timeline, but their traces are alternately amplified and diminished as Gillick moves through artistic reactions to liberalism, mass manufacturing, psychology, nuclear physics, automobiles, and a host of other advances. He intimately ties the origins of contemporary art to the social and technological adjustments of modern life, which artists struggled to incorporate truthfully into their works.

Arts of Address

Gabriel Rockhill opens new space for rethinking the relationship between art and politics. Rather than understanding the two spheres as separated by an insurmountable divide or linked by a privileged bridge, Rockhill demonstrates that art and politics are not fixed entities with a singular relation but rather dynamically negotiated, sociohistorical practices with shifting and imprecise borders. *Radical History and the Politics of Art* proposes a significant departure from extant debates on what is commonly called "art" and "politics," and the result is an impressive foray into the force field of history, in which cultural practices are meticulously analyzed in their social and temporal dynamism without assuming a conceptual unity behind them. Rockhill thereby develops an alternative logic of history and historical change, as well as a novel account of social practices and a multidimensional theory of agency. Engaging with a diverse array of intellectual, artistic, and political constellations, this tour de force diligently maps the various interactions between different dimensions of aesthetic and political practices as they intertwine and sometimes merge in precise fields of struggle.

You Will Never Be Forgotten

Nations and international organizations are increasingly using sanctions as a means to achieve their foreign policy aims. However, sanctions are ineffective if they are executed without a clear strategy responsive to the nature and changing behavior of the target. In *The Art of Sanctions*, Richard Nephew offers a much-needed practical framework for planning and applying sanctions that focuses not just on the initial sanctions strategy but also, crucially, on how to calibrate along the way and how to decide when sanctions have achieved maximum effectiveness. Nephew—a leader in the design and implementation of sanctions on Iran—develops guidelines for interpreting targets' responses to sanctions based on two critical factors: pain and resolve. The efficacy of sanctions lies in the application of pain against a target, but targets may have significant resolve to resist, tolerate, or overcome this pain. Understanding the interplay of pain and resolve is central to using sanctions both successfully and humanely. With attention to these two key variables, and to how they change over the course of a sanctions regime, policy makers can pinpoint when diplomatic intervention is likely to succeed or when escalation is necessary. Focusing on lessons learned from sanctions on both Iran and Iraq, Nephew provides policymakers with practical guidance on how to measure and respond to pain and resolve in the service of

strong and successful sanctions regimes.

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