

## Books The Arts Columbia

Collecting more than a decade's worth of excavations, comic strips, animation stills, storybook covers, and much more, this broken jigsaw puzzle of a graphic novel tells the story of Pim & Francie—childlike male and female imps whose irresponsible antics get them into horrific, fantastic trouble. The brilliant, fairy tale-like backdrops hint at further layers of reality lurking under every gingerbread house or behind every sunny afternoon. Their loosely defined relationship only contributes to the existential fear that lingers underneath the various perils they are subjected to, which are threaded together by text and notes by the artist.

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.

Nights of the Dispossessed brings together artistic works, political texts, and research projects from across the world in an endeavor to sense, chronicle, and think through recent riots and uprisings.

The Plains region that stretches 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 rolling 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 incised, pecked, or painted onto the stone surfaces. In this vast landscape, some rock art sites were clearly intended for communal use; others just as 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 to the young. Other sites document the medicine powers and brave deeds of famous warriors. Some Plains rock art goes back more than 5,000 years; some forms were made continuously over many centuries. Archaeologists James Keyser and Michael Klassen show us the origins, diversity, and beauty of Plains rock art. The seemingly endless variety of images include humans, animals of all kinds, weapons, masks, mazes, handprints, finger lines, geometric and abstract forms, tally marks, hoofprints, and the wavy lines and starbursts that humans universally associate with trancelike states. Plains Indian Rock Art is the ultimate guide to the art form. It covers the natural and archaeological history of the northwestern Plains; explains rock art forms, techniques, styles, terminology, and dating; and offers interpretations of images and compositions.

The Last Winter

Art of Memories

Pim & Francie

Book of Value

The Art of Useless

The Columbia Pike Documentary Project

The Fine Art of Investing Wisely

The Art of Resonance Bloomsbury Publishing

The stories we tell in our attempt to make sense of the world—our myths and religion, literature and philosophy, science and art—are the comforting vehicles we use to transmit ideas of order. But beneath the quest for order lies the uneasy dread of fundamental disorder. True chaos is hard to imagine and even harder to represent. In this book, Martin Meisel considers the long effort to conjure, depict, and rationalize extreme disorder, with all the passion, excitement, and compromises the act provokes. Meisel builds a rough history from major social, psychological, and cosmological turning points in the imagining of chaos. He uses examples from literature, philosophy, painting, graphic art, science, linguistics, music, and film, particularly exploring the remarkable shift in the eighteenth and nineteenth centuries from conceiving of chaos as disruptive to celebrating its liberating and energizing potential. Discussions of Sophocles, Plato, Lucretius, Calderon, Milton, Haydn, Blake, Faraday, Chekhov, Faulkner, Wells, and Beckett, among others, are matched with incisive readings of art by Brueghel, Rubens, Goya, Turner, Dix, Dada, and the futurists. Meisel addresses the revolution in mapping energy and entropy and the manifold effect of thermodynamics. He then uses this chaotic frame to elaborate on purpose, mortality, meaning, and mind.

In this entertaining anthology, editors, writers, art directors, and publishers from such magazines as Vanity Fair, The New Yorker, The New Republic, Elle, and Harper's draw on their varied, colorful experiences to explore a range of issues concerning their profession. Combining

anecdotes with expert analysis, these leading industry insiders speak on writing and editing articles, developing great talent, effectively incorporating art and design, and the critical relationship between advertising dollars and content. They emphasize the importance of fact checking and copyediting; share insight into managing the interests (and potential conflicts) of various departments; explain how to parlay an entry-level position into a masthead title; and weigh the increasing influence of business interests on editorial decisions. In addition to providing a rare, behind-the-scenes look at the making of successful and influential magazines, these contributors address the future of magazines in a digital environment and the ongoing importance of magazine journalism. Full of intimate reflections and surprising revelations, *The Art of Making Magazines* is both a how-to and a how-to-be guide for editors, journalists, students, and anyone hoping for a rare peek between the lines of their favorite magazines. The chapters are based on talks delivered as part of the George Delacorte Lecture Series at the Columbia School of Journalism. Essays include: "Talking About Writing for Magazines (Which One Shouldn't Do)" by John Gregory Dunne; "Magazine Editing Then and Now" by Ruth Reichl; "How to Become the Editor in Chief of Your Favorite Women's Magazine" by Roberta Myers; "Editing a Thought-Leader Magazine" by Michael Kelly; "Fact-Checking at The New Yorker" by Peter Canby; "A Magazine Needs Copyeditors Because...." by Barbara Walraff; "How to Talk to the Art Director" by Chris Dixon; "Three Weddings and a Funeral" by Tina Brown; "The Simpler the Idea, the Better" by Peter W. Kaplan; "The Publisher's Role: Crusading Defender of the First Amendment or Advertising Salesman?" by John R. MacArthur; "Editing Books Versus Editing Magazines" by Robert Gottlieb; and "The Reader Is King" by Felix Dennis

A fiercely determined girl will do anything to help her best pig friend finally see the sky in this unique friendship story Pia just found out the terrible news that pigs can't look straight up, which means her best friend and right-hand-pig Patches has never seen the sky. If you ask her, that is absolutely cuckoo bananas. Now Pia is on a mission to share the beauty of the big wide sky with Patches . . . and she will do whatever it takes! From debut author-illustrator Nic Yulo comes this story of determination, empathy, and learning to look at the world (and the sky!) in a whole new way.

Remembering Columbia

Columbia River Basketry

Gift of the Ancestors, Gift of the Earth

Concealing the Effort of Art from Aristotle to Duchamp

A Philosophical Detective Story

On Being an Editor and Other Views from the Industry

Reductionism in Art and Brain Science

A PBS NewsHour Best Book of the Year A Publishers Weekly Best Book of the Year in Nonfiction A brilliant scholar imparts the lessons bequeathed by the Black community and its remarkable artists and thinkers. Farah Jasmine Griffin has taken to her heart the phrase "read until you understand," a line her father, who died when she was nine, wrote in a note to her. She has made it central to this book about love of

the majestic power of words and love of the magnificence of Black life. Griffin has spent years rooted in the culture of Black genius and the legacy of books that her father left her. A beloved professor, she has devoted herself to passing these works and their wisdom on to generations of students. Here, she shares a lifetime of discoveries: the ideas that inspired the stunning oratory of Frederick Douglass and Malcolm X, the soulful music of Marvin Gaye and Stevie Wonder, the daring literature of Phillis Wheatley and Toni Morrison, the inventive artistry of Romare Bearden, and many more. Exploring these works through such themes as justice, rage, self-determination, beauty, joy, and mercy allows her to move from her aunt's love of yellow roses to Gil Scott-Heron's "Winter in America." Griffin entwines memoir, history, and art while she keeps her finger on the pulse of the present, asking us to grapple with the continuing struggle for Black freedom and the ongoing project that is American democracy. She challenges us to reckon with our commitment to all the nation's inhabitants and our responsibilities to all humanity.

Richly researched and engaging, *The Columbia History of American Television* tracks the growth of TV into a convergent technology, a global industry, a social catalyst, a viable art form, and a complex and dynamic reflection of the American mind and character. Renowned media historian Gary R. Edgerton follows the technological progress and increasing cultural relevance of television from its prehistory (before 1947) to the Network Era (1948–1975) and the Cable Era (1976–1994). He considers the remodeling of television's look and purpose during World War II; the gender, racial, and ethnic components of its early broadcasts and audiences; its transformation of postwar America; and its function in the political life of the country. In conclusion, Edgerton takes a discerning look at our current Digital Era and the new forms of instantaneous communication that continue to change America's social, political, and economic landscape.

*The Art of Useless* offers an innovative way to understand China's political-economic, social, and cultural transformations, showing how consumer culture helps anticipate, produce, and shape a new middle-class subjectivity. Calvin Hui examines changing representations of the production and consumption of fashion in documentaries and films.

*Art after Liberalism* is an account of creative practice at a moment of converging social crises. It is also an inquiry into emergent ways of living, acting, and making art in the company of others. The apparent failures of liberal thinking mark its starting point. No longer can the framework of the nation-state, the figure of the enterprising individual, and the premise of limitless development be counted on to produce a world worth living in. No longer can talk of inclusion, representation, or a neutral public sphere pass for something like equality. It is increasingly clear that these commonplace liberal conceptions have failed to improve life in any lasting way. In fact, they conceal fundamental connections to enslavement, conscription, colonization, moral debt, and ecological devastation. Now we

must decide what comes after. The essays in this book attempt to register these connections by following itinerant artists, artworks, and art publics as they move across comparative political environments. The book thus provides a range of speculations about art and social experience after liberal modernity.

Featuring a conversation with Amin Husain and Nitasha Dhillon of MTL Collective.

Being Alive to Language and the World

Rescuing Socrates

Creative Thinking for Work and Life

November 6–December 19, 1998, Columbia College, Chicago Center for Book Et Paper Arts

Plains Indian Rock Art

The Directors Guild of America and the Construction of Authorship

The Columbia Master Book Discography: U.S. twelve-inch matrix series. 1906–1931

*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.*

*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.*

*A profoundly original philosophical detective story tracing the surprising history of an anecdote ranging across centuries of traditions, disciplines, and ideas Red Sea-Red Square-Red Thread is a work of passages taken, written, painted, and sung. It offers a genealogy of liberty through a micrology of wit. It follows the long history of a short anecdote. Commissioned to depict the biblical passage through the Red Sea, a painter covered over a surface with red paint, explaining thereafter that the Israelites had already crossed over and that the Egyptians were drowned. Clearly, not all you see is all you get. Who was the painter and who the first teller of the tale? Designed as a*

*philosophical detective story, Red Sea-Red Square-Red Thread follows the extraordinary number of thinkers and artists who have used the Red Sea anecdote to make so much more than a merely anecdotal point. Leading the large cast are the philosophers, Arthur Danto and Søren Kierkegaard, the poet and playwright, Henri Murger, the opera composer, Giacomo Puccini, and the painter and print-maker, William Hogarth. Strange companions perhaps, until their use of the anecdote is shown as working its extraordinary passage through so many cosmopolitan cities of art and capital. What about the anecdote brings Danto's philosophy of art into conversation with Kierkegaard's stages on life's way, with Murger and Puccini's *la vie de bohème*, and with Hogarth's modern moral pictures? The book explores narratives of emancipation in philosophy, theology, politics, and the arts. What has the passage of the Israelites to do with the Egyptians who, by many gypsy names, came to be branded as bohemians when arriving in France from the German lands of Bohemia? What have Moses and monotheism to do with the history of monism and the monochrome? And what sort of thread connects a sea to a square when each is so purposefully named red?*

*From producing sterile goldfish to choreographing the factory assembly line, Revital Cohen and Tuur Van Balen's work could be thought of as situated--that is to say, it is performed within particular networks. These networks--whether connecting raw materials, mythic conditions, animal genetics, constructions of uncertainty, or colonial inheritances--form a point of departure from which to think of friction, entanglement, porousness, reflection, and self-implication. Not What I Meant But Anyway reveals the methods and processes behind Cohen and Van Balen's work and working, prioritizing long and multidimensional research and production over its eventual outcomes. Intermingling conversations between the artists on living and working together, their generated ephemera, and a series of external reflections, the book hints at the intimacies and estrangements inherent to their practice. With contributions from Daisy Hildyard, Andrés Jaque, Lucia Pietroiusti, and Xiaoyu Weng.*

*Living Diversity*

*Red Sea-Red Square-Red Thread*

*An Oral History*

*A View from the Field*

*Robert Rauschenberg*

*Fashion, Media, and Consumer Culture in Contemporary China*

*Globalized Arts*

**In this acclaimed work, first published in 1986, world-renowned scholar Arthur C. Danto explored the inextricably linked but often misunderstood relationship between art and philosophy. In light of the book's impact -- especially the essay "The End of Art," which dramatically announced that art ended in the 1960s -- this enhanced edition includes a foreword by Jonathan Gilmore that discusses how scholarship has changed in response to it. Complete with a new bibliography of work on and influenced by Danto's ideas, *The Philosophical Disenfranchisement of Art* continues to be of interest to anyone who thinks seriously about art, as well as to philosophers, aestheticians, and art historians.**

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.

The essence of art is to conceal art. A dancer or musician does not only need to perform with ability. There should also be a lack of visible effort that gives an impression of naturalness. To disguise technique and feign ease is to heighten beauty. To express this notion, Italian has a word with no exact equivalent in other languages, *sprezzatura*: a kind of unaffectedness or nonchalance. In this book, the first to consider *sprezzatura* in its own right, philosopher of art Paolo D'Angelo reconstructs the history of concealing art, from ancient rhetoric to our own times. The word *sprezzatura* was coined in 1528 by Baldassarre Castiglione in *The Book of the Courtier* to mean a kind of grace with a special essence: the ability to conceal art. But the idea reaches back to Aristotle and Cicero and forward to avant-garde works such as Duchamp's ready-mades, all of which share the suspicion of the overt display of skill. The precept that art must be hidden turns up in a number of fields, from cosmetics to interior design, politics to poetry, the English garden to shabby chic. Through exploring different articulations of this idea, D'Angelo shows the paradox of aesthetics: art hides that it is art, but in doing so it reveals itself to be art and becomes an assertion about art. When art is concealed, it appears as spontaneous as nature—yet, paradoxically, also reveals its indebtedness to technique. An

erudite and surprising tour through aesthetics, philosophy, and art history, *Sprezzatura* presents a strikingly original argument with deceptive ease.

This text covers every Columbia 12 inch record made between 1906 and 1931 designed for American domestic use. It offers recording dates, titles, composers, artists and American catalogue numbers, and where traceable, the details of accompanists on dance records and the pseudonyms often used.

**Mary and the Art of Prayer**

**Native Arts of the Columbia Plateau**

**Riots Unbound**

**The Art of Ideas**

**The Golden Bear Days**

**The Art of Sanctions**

**Art After Liberalism**

A Dominican-born academic tells the story of how the Great Books transformed his life—and why they have the power to transform the lives of people of all backgrounds. What is the value of a liberal education? Traditionally characterized by a rigorous engagement with the classics of Western thought and literature, this approach to education is all but extinct in American universities, replaced by flexible distribution requirements and ever-narrower academic specialization. Many academics attack the very idea of a liberal education canon as chauvinistic, while the general public increasingly doubts the value of the humanities. In *Rescuing Socrates*, Dominican-born American academic Roosevelt Montás tells the story of how a liberal education transformed his life, and offers a compelling account of the relevance of the Great Books today, especially to members of historically marginalized communities. Montás emigrated from the Dominican Republic to Queens, New York, when he was twelve and encountered the Western classics as an undergraduate in Columbia University's renowned Core Curriculum, one of America's last remaining Great Books programs. The experience changed his life and determined his career—he went on to earn a PhD in English and comparative literature, work as director of Columbia's Center for the Core Curriculum, and start a Great Books program for low-income high school students who aspire to be the first in their families to attend college. Weaving together memoir and literary reflection, *Rescuing Socrates* describes how four authors—Plato, Augustine, Freud, and Gandhi—had a profound impact on Montás's life. In doing so, Montás drives home what it's like to experience a liberal education—and why it can still remake lives.

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

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 is not just one-on-one pairing of cultural productions with their audiences. As ardently energizing tiny slippages and snippets as well as larger impulses in the society, it activates and re-aestheticizes registers of race, gender, class, coloniality, and cosmopolitanism. 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 Bhabha. Drawing on a wide array of artistic and theoretical sources and challenging disciplinary boundaries, the book illuminates the address's significance to cultural existence and to our reflexive aesthetic engagement in it. Keeping the reader on their toes with flash fiction that pops up out of nowhere and for insurgent whisperings that take to the air, *Arts of Address* explores the politics of being alive.

*Living Diversity* collects work by the Columbia Pike Documentary Project, a team of photographers and interviewers who have captured the evolving life of the people and places that make up this historic corridor in Arlington, Virginia, immediately adjacent to the nation's capital. Five gifted photographers have collaborated to document the essence of the place they call home. Established ways of life are still in place along the Pike, flourishing alongside those of large numbers of citizens from all over the planet. Unlike in many parts of the world, or even in our own country, a stunningly diverse set of people live in harmony. The book depicts historical, artistic, demographic, and cultural trends in this unique community, trends that are mirrored, in one stage or another, in other areas of the nation. Visually, it offers an avenue for understanding the success of a successful experiment in tolerance and diversity. An exploration, a celebration, a gritty and thought-provoking journey, *Living Diversity* is also a series of quietly expressed questions posed by each photographer. Their eyes, hearts, and minds were open to the world during this seven-year journey--they trust yours will be also. Distributed for the Columbia Pike Documentary Project.

Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires the collaboration of many people, from screenwriters and editors to cinematographers and boom operators, but the director as author overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In *Hollywood's Artists*, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs. The book that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra's mantra "one director, one film," the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into cinematic art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of artistic and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the G

for creative and legal power, exploring subjects from the language of on-screen credits to the House Un-American Activities Committee's investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great directors, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival interviews, and theoretical and sociological insight, *Hollywood's Artists* sheds new light on the ways in which the Director of America has shaped the role and image of directors both within the Hollywood system and in the culture at large.

Contemporary Russian Artists' Books

Arts of Address

The Scientists, Adventurers, Journeymen, and Mavericks Trying to Save the World

Literature, Art, Science

The Art of Resonance

Hollywood's Artists

Metals in Architecture and Engineering

**One man's "curiously thrilling joyride" of travelogue, history, and climatology, across a planet on the brink of cataclysmic transformation (Donovan Hohn). As the planet warms, winter is shrinking. In the last fifty years, the Northern Hemisphere lost a million square miles of spring snowpack and in the US alone, snow cover has been reduced by 15-30%. On average, winter has shrunk by a month in most northern latitudes. In this deeply researched, beautifully written, and adventure-filled book, journalist Porter Fox travels along the edge of the Northern Hemisphere's snow line to track the scope of this drastic change, and how it will literally change everything—from rapid sea level rise, to fresh water scarcity for two billion people, to massive greenhouse gas emissions from thawing permafrost, and a half dozen climate tipping points that could very well spell the end of our world. This original research is animated by four harrowing and illuminating journeys—each grounded by interviews with idiosyncratic, charismatic experts in their respective fields and Fox's own narrative of growing up on a remote island in Northern Maine. Timely, atmospheric, and expertly investigated, *The Last Winter* will showcase a shocking and unexpected casualty of climate change—that may well set off its own unstoppable warming cycle.**

**"Columbia, South Carolina, is very much a tale of two cities. Founded as a political compromise, forged by an economy shackled by slavery, and physically vanquished by fire, the Palmetto State's second capital became a proving ground for a new society less than a century after its establishment. During the course of the next 100 years, Columbians--new and old, black and white, rich and poor--would physically transform their city in ways that reflected their needs, aspirations, fears, and wherewithal. Remembering Columbia is a visual road map that merges images with accounts of people, sites, and events pulled from historical newspapers, diaries, and ephemera. Building upon the efforts of previous generations, this account explores South**

**Carolina's capital city from its early years through the mid-20th century in ways previously underdeveloped or altogether unrepresented. The result is an intriguing detective story that will be enriching, surprising, and compelling to life-long residents, newcomers, and visitors alike."**

**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.**

**This book offers a compelling perspective on the striking similarity of art and commerce in contemporary culture. Combining the history and theory of art with theories of contemporary culture and marketing, Maria A. Slowinska chooses three angles (space, object/experience, persona) to bridge present and past, aesthetic appearance and theoretical discourse, and traditional divisions between art and commerce. Beyond both pessimistic and celebratory rhetorics, »Art/Commerce« illuminates contemporary phenomena in which the aestheticization of commerce and the commercialization of aesthetics converge.**

**Radical History and the Politics of Art**

**The Entertainment Economy and Cultural Identity**

**Bridging the Two Cultures**

**The Book Section of the Exposition of Decorative Arts; the German Book Exhibit at Columbia University**

**Read Until You Understand: The Profound Wisdom of Black Life and Literature**

**Nights of the Dispossessed**

## **How the Great Books Changed My Life and Why They Matter for a New Generation**

The third book in the series from Columbia University is focused on metals. Metals, as surface or structure as the generators of space play a role in nearly every strain of modernization in architecture. They define complete geographies of work, production, and political life. Non-architectural metals delivered in automobiles, and hard goods in the United States and worldwide have all been sourced as the engines of the sprawling late twentieth-century city in all of its forms. But in the received aspects of architectural history, metals, and in particular steel, remain less diluted; they are presented as intrinsic to the profession as material precedes concepts they are carriers of architectural meaning. Few concepts are as central in structural engineering as the ability of a material to sustain plastic deformation under tensile stress the standardization of historically known deformation limits or ductile properties in most materials allows architects and engineers to keep the analysis of structure within known parameters of finite element analysis rather than materials science. If the goal is avoid fracture, the boundaries are set and the limits of ductility are observed. Post-Ductility refers to the literal aspects of material behavior in this case of metals but also of aspects of architectural and urban space that are measured by less verifiable but nonetheless real quotients of stress and strain. It is the tension and compression of space that gives form or coherence to form. In either the case of engineering and architecture, formerly daunting degrees of risk seem to have been diminished; new levels of sophistication in calculation lower the risk tolerance for fracture, while more metaphoric readings of limits in architectural and urban space seem to have been long surpassed, at times with abandon. The counter-effort has been quite strong if not successful: there are those that want to recreate dense cities by means of compression and there are immense forces of spatial extension by way of economics, communication and transit. Space is pulled to elastic limits and made thin as highly malleable materials such as gold or lead as it is also often re-compressed as forms of urban density. If metals are a significant origin for architecture and indeed whole cities—from buildings to automobiles and labor, then what are the limits or equations that offer a new evaluation of both metals, but also of material in a wider sense, as a determining component of the built world? What does an engineer and architect bring to this arena in both local and global circumstances?

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.

**What is artistic resonance and how can it be linked to one's life and one's art? This latest book of essays from legendary theatre director Anne Bogart, considers the creation of resonance in the artistic endeavour, with a focus on the performing arts. The word 'resonance' comes from the Latin meaning to 're-sound' or 'sound together'. From music to physics, resonance is a common thread that evokes a response and, in general, is understood as a quality that makes something personally meaningful and valuable. For Bogart, curiosity is a key personal quality to be nurtured throughout life and that very same curiosity, as an artist, thinker and human being. Creating pathways between performance theory, art history, neuroscience, music, architecture and the visual arts, and consistently forging new thought-paths, the writing draws upon Anne Bogart's own life and artistic journeys to illuminate potent philosophical ideas. Woven with personal anecdotes, stories and reflections, this is a book that will be of interest to any theatre artist and anyone who reflects on the power of the arts, of theatre-making and what it means to be engaged in the artistic process.**

**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.**

**Sprezzatura**

**The Philosophical Disenfranchisement of Art**

**The Florentine Book Fair**

**The Art of Making Magazines**

**Chaos Imagined**

**The Art of Bioshock Infinite**

**In *The Art of BioShock Infinite*, delve deeper into the city of Columbia—the fabled floating metropolis that serves as a beacon of technology and achievement for the early 1900s! This deluxe hardcover features production designs and concept illustrations focusing on main characters Booker DeWitt, Elizabeth, and Songbird from the *BioShock Infinite* video game. See the evolution of Sky-Hooks, Heavy Hitters, the populace of Columbia, Vigors, airships, and much more! \* *BioShock Infinite* won over 75 video game awards, including Best Original Game and Best of Show! \* Introduction by creative director Ken Levine.**

**Would you like to learn to pray like a medieval Christian? In *Mary and the Art of Prayer*, Rachel Fulton Brown traces the history of the**

medieval practice of praising Mary through the complex of prayers known as the Hours of the Virgin. More than just a work of comprehensive historical scholarship, the book asks readers to immerse themselves in the experience of believing in and praying to Mary. *Mary and the Art of Prayer* crosses the boundaries that modern scholars typically place between observation and experience, between the world of provable facts and the world of imagination, suggesting what it would have been like for medieval Christians to encounter Mary in prayer. *Mary and the Art of Prayer* opens with a history of the devotion of the Hours or "Little Office" of the Virgin. It then guides readers in the practice of saying this Office, including its invitatory (Ave Maria), antiphons, psalms, lessons, and prayers. The book works on several levels at once. It provides a new methodology for thinking about devotion and prayer; a new appreciation of the scope of and audience for the Hours of the Virgin; a new understanding of how Mary functions theologically and devotionally; and a new reading of sources not previously taken into account. A courageous and moving work, it will transform our ideas of what scholarship is and what it can accomplish.

Baskets made by the people of the mid-Columbia River are among the finest examples of Indian textile art in North America, and they are included in the collections of most major museums. The traditional designs and techniques of construction reveal a great artistic heritage that links modern basketmakers to their ancestors. Yet baskets are also everyday objects of a utilitarian nature that reveal much about mid-Columbia culture - a flat twined bag has greatest value when it is plump with dried roots, a coiled basket when full of huckleberries. In *Columbia River Basketry*, Mary Schlick writes about the weavers who at the time of European contact lived along the Columbia River from just above its confluence with the Yakima River westward to the vicinity of present-day Portland, Oregon, and Vancouver, Washington. Exploring the cultural divisions and relationships among Indian groups living along the river she presents the baskets in the context of the lives of the people who created and used them. "Baskets are works of art," she writes, "but they also carry stories of human ingenuity and survival in its most generous sense." They are tangible lessons in history. Schlick also writes about the descendants of the early basket weavers, to whom their basketry skills have been passed and from whom she herself learned to make baskets. Within each chapter she blends mythology, personal reminiscences of basketmakers, comprehensive information on the gathering and processing of materials, and basketry techniques. Written with deep understanding and appreciation of the artists and their work, *Columbia River Basketry* will be an inspirational sourcebook for basket weavers and other craftspeople. It will also serve as an invaluable reference for scholars, curators, and collectors in identifying, dating, and interpreting examples of Columbia River basketry.

From Margaret Mead and Zora Neale Hurston to Lionel Trilling and Lou Gehrig, Columbia University has been home to some of the most important historians, scientists, critics, artists, physicians, and social scientists of the twentieth century. (It can also boast a hall-of-fame athlete.) In *Living Legacies at Columbia*, contributors with close personal ties to their subjects capture Columbia's rich intellectual history. Essays span the birth of genetics and modern anthropology, constitutionalism from John Jay to Ruth Bader Ginsberg, Virginia Apgar's test, Lou Gehrig's swing, journalism education, black power, public health, the development of Asian studies, the Great Books Movement, gender studies, human rights, and numerous other realms of teaching and discovery. They include Eric Foner on historian Richard Hoftstader, Isaac Levi and Sidney Hook on John Dewey, David Rosand on art historian Meyer Schapiro, John Hollander on critic Mark Van Doren, Donald Keene on Asian studies, Jacques Barzun on history, Eric Kandel on geneticist Thomas Hunt Morgan, and Rosalind Rosenberg on Franz Boas and his three most famous pupils: Ruth Benedict, Margaret Mead, and Zora Neale Hurston. Much more than an institutional history, *Living Legacies* captures the spirit of a great university through the stories of gifted men and women who have worked, taught, and studied at Columbia. It includes stories of struggle and breakthrough, searching and discovery, tradition and transformation.

Post-Ductility

Not What I Meant But Anyway

The Convergence of Art and Marketing in Contemporary Culture

Curating at the Hermitage

The Hours of the Virgin in Medieval Christian Life and Thought

The Columbia History of American Television

Temporary

In *Temporary*, a young woman's workplace is the size of the world. She fills increasingly bizarre placements in search of steadiness, connection, and something, at last, to call her own. Whether it's shining an endless closet of shoes, swabbing the deck of a pirate ship, assisting an assassin, or filling in for the Chairman of the Board, for the mythical *Temporary*, "there is nothing more personal than doing your job." This riveting quest, at once hilarious and profound, will resonate with anyone who has ever done their best at work, even when the work is only temporary.

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.

Living Legacies at Columbia

The Doris Swayze Bounds Collection

Art/Commerce

Patch of Sky