

LIST OF PUBLICATIONS

BRANDEN W. JOSEPH

(Current through October 2017)

Books

Experimentations: John Cage in Music, Art, and Architecture

New York: Bloomsbury Academic (formerly Continuum sound series), 2016.

The Roh and the Cooked: Tony Conrad and Beverly Grant in Europe

With an essay by Tony Conrad. Berlin: August Verlag (imprint of Walther König), 2012.

Random Order. Robert Rauschenberg et la néo-avant-garde (with new preface).

Trans. Anaël Lejeune, Olivier Mignon, Raphaël Pirenne.

Brussels: Éditions (SIC), collection *Continental drift*, 2012.

Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage

New York: Zone Books, 2008. Paperback edition, 2011.

Anthony McCall: The Solid Light Films and Related Works

Text, Branden W. Joseph; interview with the artist, Jonathan Walley; ed., Christopher Eamon. Evanston, IL: Northwestern University Press/Göttingen: Steidl, 2005.

Random Order: Robert Rauschenberg and the Neo-Avant-Garde

Cambridge: MIT Press, 2003. Paperback edition, 2007.

Edited Books

Kim Gordon, *Is It My Body? Selected Texts*

New York: Sternberg Press, 2014. Introduction by Branden W. Joseph. With a conversation between Kim Gordon and Jutta Koether.

Robert Rauschenberg: October Files vol. 4

Cambridge: MIT Press, 2002. Preface by Branden W. Joseph. Essays by Leo Steinberg, Rosalind Krauss, Douglas Crimp, Helen Molesworth, and Branden W. Joseph.

Journal

Founding editor, *Grey Room*, a quarterly journal of the history and theory of architecture, art, media, and politics published by MIT Press. Editor, issues 01 (Fall 2000) to 50 (Winter 2013). Editorial Board member, 2013-present. For contents: <http://mitpress.mit.edu/grey>.

Articles

"Knowledge, Painting, Abstraction, and Desire." In *Hilma af Klint: Seeing is Believing*. Eds. Kurt Almquist and Louise Belfrage. London: Koenig Books, 2017, pp. 117-123.

"Reciprocal Topography." In *Ellsworth Kelly: Last Paintings*. New York: Matthew Marks, 2017, pp. 21-41.

"Torture Tech: Seth Price's Weapons." In *Seth Price: Social Synthetic*. Eds. Beatrix Ruf and Achim Hochdörfer. Amsterdam: Stedelijk Museum, 2017, pp. 50-59.

"Disparate Visual Facts': Early Combines." In *Robert Rauschenberg*. Eds. Leah Dickerman and Achim Borchardt-Hume. New York: Museum of Modern Art, 2016, pp. 138-145.

- “Unclear Tendencies: Carolee Schneemann’s Aesthetics of Ambiguity.” In *Carolee Schneemann: Kinetic Painting*. Ed. Sabine Breitwieser. Salzburg: Museum der Modern, 2015, pp. 26-43. (Also in a German edition.)
- “A Crystal Web Image of Horror: Paul Sharits’ Early Structural and Substructural Cinema.” In *Paul Sharits: A Retrospective*. Ed. Susanne Pfeffer. Kassel, Germany: Fridericianum, 2015, pp. 204-221. (Also in German.)
- “Nose-to-Nose with a Mutant: UFO Photography.” In *Imponderable: The Archives of Tony Oursler*. Zurich: LUMA Foundation, 2015, pp. 495-501. (Also in French.)
- “La Langosta y Laureano Gómez: Jack Smith, William S. Burroughs y el mecanismo del control soberano” [“The Lobster and Laureano Gómez: Jack Smith, William S. Burroughs, and the Operation of Sovereign Control”]. In *Estética y Emancipación: Fantasma, fetiche, fantasmagoría*. Eds. Mariana Botey and Cuauhtémoc Medina. Mexico City: Siglo XXI, 2015, pp. 154-175. (In Spanish.)
- “A Shard in the Wound.” In *Marco Fusinato: Let’s Destroy Work*. Melbourne: Schwartz City, 2014, pp. 195-215.
- “Minor Threat: The Art of Cameron Jamie” [cover article]. *Artforum* 53, no. 2 (October 2014): 224-233, 304.
- “Symbolism Is a Difficult Idea: Franz Kline’s *Figure Eight*, 1952.” In *A Family Affair: Modern and Contemporary American Art from the Anderson Collection at Stanford University*. Stanford, CA: Anderson Collection at Stanford University, 2014, pp. 94-99.
- “Waterworks for the Summer Solstice.” In *Tony Conrad: Doing the City/Urban Community Interventions*. Ed. Michael Cohen. New York: 80WSE Press, 2013, pp. 28-37.
- “Fake Rock: Mike Kelley’s Music.” In *Mike Kelley*. Eds. Eva Meyer-Hermann and Lisa Gabrielle Mark. New York: Prestel, 2013, pp. 313-331.
- “Negative Capabilities: Claes Oldenburg and Jackson Pollock,” *Artforum* 51, no. 8 (April 2013), pp. 230-239, 282-283.
- “Biomusik und elektronische Medien.” Trans. Sylvia Zirden. In *Synchronisierung der Künste*. Eds. Robin Curtis, Gertrud Koch, and Marc Siegel. Munich: Wilhelm Fink Verlag, 2013, pp. 159-174. (In German.)
- “From Experimental to Experiential Music: Reflections on Jacques Attali’s *Noise*.” *Tacet: Experimental Music Review* 2 (2012), pp. 234-253. (In English and French.)
- “HPSCHD—Ghost or Monster?” In *Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts*. Eds. Hannah B. Higgins and Douglas Kahn. Berkeley, CA: University of California Press, 2012, pp. 147-169.
- “Modernism without Organs: Antonin Artaud.” *Artforum* 51, no. 1 (September 2012), pp. 494-501, 538.
- “Psychological Expressionism: Claes Oldenburg’s Theater of Objects.” In *Claes Oldenburg: The Sixties*. Eds. Achim Hochdörfer and Barbara Schröder. Vienna: Museum Moderner Kunst Stiftung Ludwig (MUMOK), 2012, pp. 72-112. (Also in German and Spanish editions.)
- “White on White/ Silent Prayer.” In *Sounds Like Silence: John Cage/ 4'33"/ Silence Today*. Eds. Dieter Daniels and Inke Arns. Leipzig: Spector Books, 2012, pp. 199-201. (Reprint of *Random Order*, pp. 42-49. Also in German.)
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- "Celluloid Streams." In Tacita Dean, *Film*. Ed. Nicholas Cullinan. London: Tate Publishing, 2011, pp. 88-89.
- "A Mischievous Little-Boy Revolution: *The Whirled*." In *Optic Antics: The Cinema of Ken Jacobs*. Eds. Michele Pierson, David E. James, and Paul Arthur. Oxford: Oxford University Press, 2011, pp. 43-60.
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- "What Is a Minor History?" In *Poor Man's Expression: Technology, Experimental Film, Conceptual Art*. Ed. Martin Ebner and Florian Zeyfang. Berlin: Sternberg Press, 2011, pp. 76-77. (Reprint of *Beyond the Dream Syndicate*, pp. 48-53. Also in German, pp. 208-209.)
- "Lee Lozano's Dream of Life." *Texte zur Kunst* 79 (September 2010), pp. 133-137. (Also in German, pp. 54-63.)
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- "Normal Pictures." In *John Miller: A Refusal to Accept Limits*. Ed. Beatrix Ruf. Zürich: JRP/Ringier Kunstverlag, 2010, pp. 81-90. (Also in German, pp. 91-101.)
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- "On Scheerbart." In Josiah McElheny, *The Light Club: On Paul Scheerbart's The Light Club of Batavia*. Chicago: University of Chicago Press, 2010, pp. 83-91.
- "The Social Turn." In *Chance (Documents of Contemporary Art)*. Ed. Margaret Iverson. London and Cambridge: The Whitechapel Gallery and MIT Press, 2010, pp. 85-91. (Reprint of *Beyond the Dream Syndicate*, pp. 76-82.)
- "Chance, Indeterminacy, Multiplicity." In *The Anarchy of Silence: John Cage and Experimental Art*. Organized by Julia Robinson. Barcelona: Museu d'Art Contemporani de Barcelona (MACBA), 2009, pp. 210-238. (Also in Spanish, Catalan, and Dutch editions.)
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- "Josiah McElheny: Play and Display." *Parkett* 86 (September 2009), pp. 132-137. (Also in German, pp. 138-143.)
- _____. Reprinted in *Josiah McElheny: A Prism*. Ed. Louise Neri and Josiah McElheny. New York: Skira Rizzoli, 2010, pp. 34-43.
- "Angela Bulloch: Ambivalent Objects." In *theanyspacewhatever*. New York: Solomon R. Guggenheim Museum, 2008, pp. 30-38.
- "No More Apologies: Pop Art and Pop Music ca. 1963." In *Warhol Live*. Organized by Stéphane Aquin and Emma Lavigne. Montreal: Montreal Fine Arts Museum, 2008, pp. 122-129. (Also in a French edition.)

"Later than Late." In *Canvases and Careers Today: Criticism and Its Markets*. Eds. Daniel Birnbaum and Isabelle Graw. New York: Sternberg Press, 2008, pp. 91-111.

"Ambition: A Telegraphic Journey through Thirty Years of Rauschenberg's Production." In *Robert Rauschenberg Travelling '70-'76*. Ed. Mirta d'Argenzio. Naples: MADRE Museo d'Arte Contemporanea Donnaregina, 2008, pp. 147-170. (Also in an Italian edition.)

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"Future Anterior: History and Speculation in the Work of Angela Bulloch." In *Angela Bulloch: Prime Numbers*. Cologne: Verlag der Buchhandlung Walter König, 2006, pp. 31-84. (In English and German.)

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"Plastic Empathy: The Ghost of Robert Whitman." *Grey Room* 25 (Fall 2006), pp. 64-91.

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"My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable." *Grey Room* 08 (Summer 2002), pp. 80-107.

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Interviews, Conversations, and Smaller Pieces

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Book and Exhibition Reviews

“Best of 2014: Books” [William S. Burroughs, *The Cut-up Trilogy: Restored Texts*]. *Artforum* 53, no. 4 (December 2014): 106.

“Best of 2013: *Entrée des médiums: Spiritisme et art de Hugo à Breton*,” Maison de Victor Hugo, Paris. *Artforum* 52, no. 4 (December 2013): 210-213.

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“Pat O’Neill” [review of “Pat O’Neil: Views from Lookout Mountain,” Santa Monica Museum of Art]. *Artforum* 43, no. 5 (January 2005), p. 176.

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Translations

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Liner and Program notes

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