

LIST OF PUBLICATIONS

BRANDEN W. JOSEPH

(Current through January 2019)

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

Carolee Schneemann, *Uncollected Texts*.

Brooklyn: Primary Information, 2018. Introduction by Branden W. Joseph

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

"White Light/White Noise." In *Andy Warhol: Before and After*. Ed. Donna de Salvo.

New York: Whitney Museum of American Art, 2018, pp. 42-53.

"Black Death." In *Jutta Koether: Tour de Madame*. Eds. Achim Hochdörfer and Tonio Kröner.

Munich: Museum Brandhorst, 2018, pp. 184-192.

- “Knowledge, Painting, Abstraction, and Desire.” In *Hilma af Klint: Seeing is Believing*. Eds. Kurt Almqvist 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 Zirten. 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.
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- "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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- "The Hippie Apocalypse." In *Hungry for Death: Destroy All Monsters*. Ed. Cary Loren with James Hoff. Boston: Boston University Art Gallery, 2011, 12 pp. (unpaginated).
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- "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.
- "Dark Energy: The Art of Marco Fusinato." *Artforum* 49, no. 6 (February 2011), pp. 192-199, 252.
- "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.)
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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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“An Implication of an Implication.” In *Max Neuhaus: Times Square, Time Piece Beacon*. Eds. Lynne Cooke and Karen Kelly, with Barbara Schröder. New York: Dia Art Foundation, 2009, pp. 59-81.

“Josiah McElheny: Play and Display.” *Parkett* 86 (September 2009), pp. 132-137. (Also in German, pp. 138-143.)

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“Angela Bulloch: Ambivalent Objects.” In *theanyspacewhatever*. New York: Solomon R. Guggenheim Museum, 2008, pp. 30-38.

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“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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“Kontrollgesellschaft/Society of Control.” *Texte zur Kunst* 66 (June 2007), pp. 90-95. (In English and German.)

“BL(U)BROB TRRRCRRAATCHURBUP: Bob Rauschenberg in Swedish Birdcall.” *Konsthistorisk Tidskrift/Journal of Art History* (Stockholm) 76, nos. 1-2 (2007), pp. 6-26.

“The Tower and the Line: Toward a Genealogy of Minimalism.” *Grey Room* 27 (Spring 2007), pp. 58-81.

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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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"Sound and Sight: On Michael Graeve." *Artforum* 43, no. 7 (March 2005), pp. 89, 92.

"Engineering Marvel: On Billy Klüver." *Artforum* 42, no. 7 (March 2004), pp. 39, 42, 202.

"Nothing Special: Andy Warhol and the Rise of Surveillance." In *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother*. Eds. Thomas Y. Levin, Ursula Frohne, and Peter Weibel. Cambridge: MIT Press, 2002, pp. 119-133.

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"A Therapeutic Value for City Dwellers': The Development of John Cage's Early Avant-Garde Aesthetic Position." In *John Cage: Music, Philosophy and Intention, 1933-1950*. Ed. David W. Patterson. New York: Routledge, 2002, pp. 135-175.

"You Are There: Andy Warhol's *Flash—November 22, 1963*." In *Dear Print Fan: A Festschrift for Marjorie B. Cohn*. Eds. Craigen Bowen, Susan Dackerman, and Elizabeth Mansfield. Cambridge: Harvard University Art Museums, 2001, pp. 175-180.

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Book and Exhibition Reviews

“Best of 2017: Martin Beck, Museum Moderner Kunst Stiftung Ludwig Wien, Vienna.” *Artforum* 56, no. 4 (December 2017), pp. 162-165, 222.

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“Soundings: A Contemporary Score,” Museum of Modern Art, New York. *Artforum* 52, no. 3 (November 2013), pp. 282-283.

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Translations

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Pierre Mabille. "La peinture rituelle de Wilfredo Lam" and "Matta et la nouvelle réalité." In *Conscience lumineuse, Conscience picturale*. Eds. Jacqueline Chénieux-Gendron and Rémy Laville. Paris: Librairie José Corti, 1989, pp. 125-131, 167-175. (Texts translated from English to French.)

Liner and Program notes

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