

LIST OF PUBLICATIONS

BRANDEN W. JOSEPH

(Current through September 2022)

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

"The Rhythm of Disintegration." In Alexie Glass-Kantor and Michelle Newton, eds., *Marco Fusinato: DESASTRES* [catalogue of the Australian Pavilion at the 59th Venice Biennale]. Pyrmont, Australia and Milan: Australia Council for the Arts and Lenz Press, 2022, pp. 209-214.

"Antimatter and Illusionism." In *Donald Judd Artworks: 1970-1994*. New York: David Zwirner Books, 2021, pp. 240-248.

- “Broadway Central Narco Moon: Jack Smith and Illegality.” In *MAY 20* (2021), 59-69. (Also in French, pp. 71-82.)
- “HPSCHD en retrospectiva” [“HPSCHD in Retrospect”]. In *A Quien le Interese: 5 Textos Fundamentales Sobre John Cage*. Buenos Aires: Fundación Proa, 2020, pp. 41-58. (In Spanish.)
- “Something One Recognizes Yet Can’t See: Andy Warhol in and as Media.” *Grey Room* 77 (Fall 2019), pp. 6-37.
- “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 Almquist and Louise Belfrage. London: Koenig Books, 2017, pp. 117-123.
- _____. Reprinted in hardcover as *Hilma af Klint: Seeing is Believing*. Eds. Kurt Almquist and Louise Belfrage. Stockholm: Bokförlaget Stolpe, 2020, pp. 131-136.
- “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.
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- "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.)
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- "Biomusic." *Grey Room* 45: "Special Issue: On Brainwashing: Mind Control, Media, and Warfare," ed. Andreas Killen and Stefan Andriopoulos (Fall 2011), pp. 128-150.
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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.)
- "1962." *October* 132: "Andy Warhol: A Special Issue" (Spring 2010), pp. 114-134.

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"Angela Bulloch: Ambivalent Objects." In *theynyspacewhatever*. 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.

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Liner and Program notes

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