Summer Reading

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CLINT BURNHAM


Debt: The First 5000 Years by Dave Graeber (Melville House, 2011)

Declaration by Michael Hardt and Antonio Negri (Hardt & Negri, 2012)

Canada by Richard Ford (Ecco Press, 2012)

A Hologram for the King by Dave Eggers (McSweeney’s, 2012)

Are You My Mother? by Alison Bechdel (Houghton Mifflin Harcourt, 2012)

R’s Boat by Lisa Robertson (University of California Press, 2010)

Diamond Grill by Fred Wah (Newest Publishers, 2006)
Education (Documents of Contemporary Art) by Felicity Allen (ed.) (The MIT Press, 2011)

In Other Worlds: SF and the Human Imagination by Margaret Atwood (Nan A. Talese, 2011)

Objectivity by Lorraine Daston and Peter Galison (Zone Books, 2010)

Technologies of the Self: A Seminar With Michel Foucault by Michel Foucault (University of Massachusetts Press, 1988)

39 Microlectures: In Proximity of Performance by Matthew Goulish (Routledge, 2000)

Debt: The First 5000 Years by Dave Graeber (Melville House, 2011)

Where Art Belongs by Chris Krauss (Semiotext(e), 2011)


The Nature of Things by Lucretius (Penguin Classics, 2007)


Draw it with your eyes closed: the art of the art assignment by Paper Monument (n+1 Foundation, 2012)

The Sacred Bee in Ancient Times and Folklore by Hilda Ransome (Dover Publications, 2004)
AARON FLINT JAMISON

*Imagining Language*  
edited by Jed Rasula and Steve McCaffery  
(MIT Press, 1998)
Temporary Structures in Construction, Third Edition
by Robert T. Ratay
(McGraw-Hill Professional, 2012)
PHILIP MONK

Having just finished writing an 80,000-word book on General Idea, I have not had much time for my own reading the past couple years, so I am making up for it now and have already started my summer reading with an early vacation, where I am doing nothing but reading. I think my binge reading has been inspired by seeing John Akomfrah’s latest film *The Nine Muses*, with its voiceover soundtrack of authors from the Western literary canon. If such an artist can so dramatically return to the canon, so can I. While I’ve been on holiday I finished Homer’s *Iliad* and *Odyssey* and Virgil’s *Aeneid* and will move onto Lucretius’ *The Nature of Things*. I started Dante’s *Divine Comedy* but don’t like the translation so I’ll continue instead with another quest *Don Quixote*. I tend to read a lot of books at one time, so in the context of the classical authors, I’ve been reading through Jean-Pierre Vernant’s illuminating trilogy *Myth and Thought*, *Myth and Tragedy*, and *Myth and Society*. Likewise, I’m starting to read the great German philologists and humanist literary critics Erich Auerbach (*Mimesis: The Representation of Reality in Western Literature*) and Ernst Curtius (*European Literature and the Latin Middle Ages*), who wrote their books as literal and figurative refuge from the Nazis. Similarly, I am also reading Hermann Broch’s novel *The Death of Virgil*, begun while he was in a German concentration camp.

Later in the summer when I’ll take more of my backlog of holiday time, I’ll move onto another pile of books that I’ve long been nursing related to Aby Warburg. I’m fascinated by his bout of madness and incarceration, so I will be reading his correspondence with his doctor Ludwig Binswanger (*La guérison infinie*) and the lecture that secured his release from Binswanger’s clinic (in the book *Le rituel du serpent*). I’ll also be reading Warburg’s collection of writing in *The Renewal of Pagan Antiquity* together with Georges Didi-Huberman’s *Confronting Images: Questioning the Ends of a Certain History of Art*. In preparation for that I am already reading Lionel Gossman’s *Basel in the Age of Burckhardt* and Burckhardt’s own *The Civilization of the Renaissance in Italy*. 
The Myth of Pain
by Valerie Gray
Hardcastle (Bradford Books, 1999)
KLAUS SCHERÜBEL

*Le droit à la pareses* by Paul Lafargue (Mille et une nuits 1997)

*The Murmuring of the Artistic Multitude* by Paul Gielen (Valiz, 2010)