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precisely the centrality of
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the 1960s and 1970s, where
it seemed that affect no
longer had a place. In
exploring the work of four
powerful and sometimes

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neglected women artists, she
shows how it is
paradoxically where affect
is consciously minimized
that it nevertheless returns
to haunt the art work as its
most powerful force.

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Visualizing Feeling also
addresses a methodological
blind spot in art history:
the interpretation of
feeling, emotion and affect.

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It demonstrates that the affective dimension, alongside other materials and methods of art, is part of the artistic means of production and innovation. This is the first thorough re-appraisal of aesthetic

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neiderman this book has
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three interconnected aims to
challenge the dominant
characterisation of the art
of the 1960s and 1970s as
anti aesthetic and

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— . . .
Susan Best FAHA is an art
historian with expertise in
critical theory and modern
and contemporary art. Best

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is a Professor at the
Queensland College of Art,
Griffith University. Her
book, *Visualizing Feeling:
Affect and the Feminine
Avant-garde* focuses on four
artists of the 1960s and
70s: Eva Hesse, Lygia Clark,

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Ana Mendieta and Theresa Hak
Kyung Cha. It shows how
their work transforms the
avant-garde protocols of the
period by introducing an
affective dimension to late
modern art. According to

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Is late modern art 'anti-aesthetic'? What does it mean to label a piece of art 'affectless'? These traditional characterizations of 1960s and 1970s art are radically

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challenged in this
subversive art history. By
introducing feeling to the
analysis of this period,
Susan Best acknowledges the
radical and exploratory
nature of art in late
modernism. The book focuses

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on four highly influential
female artists--Eva Hesse,
Lygia Clark, Ana Mendieta
and Theresa Hak Kyung
Cha--and it explores how
their art transformed
established avant-garde
protocols by introducing an

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ffective dimension. This aspect of their work, while often noted, has never before been analyzed in detail. Visualizing Feeling also addresses a methodological blind spot in art history: the

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interpretation of feeling,
emotion and affect. It
demonstrates that the
affective dimension,
alongside other materials
and methods of art, is part
of the artistic means of
production and innovation.

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This is the first thorough
re-appraisal of aesthetic
engagement with affect in
post-1960s art.

Is late modern art 'anti-
aesthetic'? What does it
mean to label a piece of art

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How does something as potent
and evocative as the body
become a relatively neutral
artistic material? From the
1960s, much body art and
performance conformed to the
anti-expressive ethos of

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conceptualism, whilst still
using the compelling human
form. But how is this
strange mismatch of vigour
and impersonality able to
transform the body into an
expressive medium for visual

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art? Focusing on renowned artists such as Lygia Clark, Marina Abramovic and Angelica Mesiti, Susan Best examines how bodies are configured in late modern and contemporary art. She identifies three main ways

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in which they are used as material and argues that these formulations allow for the exposure of pressing social and psychological issues. In skilfully aligning this new typology for body art and performance

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with critical theory, she raises questions pertaining to gender, inter-subjectivity, relation and community that continue to dominate both our artistic and cultural conversation.

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By offering a new way of thinking about the role of politically engaged art, Susan Best opens up a new aesthetic field: reparative aesthetics. The book identifies an innovative aesthetic on the part of

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women photographers from the southern hemisphere, who against the dominant modes of criticality in political art, look at how cultural production can be reparative. The winner of the Art Association of

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Australia and New Zealand
best book award in 2017,
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Reparative Aesthetics
contributes an entirely new
theory to the
interdisciplinary fields of
aesthetics, affect studies,
feminist theory, politics

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and photography. **Feminine Avant Garde By**
Conceptually innovative and
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fiercely original this book
will move us beyond old
political and cultural
stalemates and into new
terrain for analysis and
reflection.

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Visualizing Law in the Age
of the Digital Baroque

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explores the profound impact
that visual digital
technologies are having on
the practice and theory of
law. Today, lawyers, judges,

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and lay jurors face a vast array of visual evidence and visual argument. From videos documenting crimes and accidents to computer displays of their digital simulation, increasingly, the search for fact-based

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Justice inside the courtroom is becoming an offshoot of visual meaning making. But when law migrates to the screen it lives there as other images do, motivating belief and judgment on the basis of visual delight and

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Unconscious fantasies and
desires as well as
actualities. Law as image
also shares broader cultural
anxieties concerning not
only the truth of the image
but also the mimetic
capacity itself, the human

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ability to represent
reality. What is real, and
what is simulation? This is
the hallmark of the baroque,
when dreams fold into
dreams, like immersion in a
seemingly endless matrix of
digital appearances. When

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fact-based justice recedes,
laws proliferate within a
field of uncertainty. Left
unchecked, this condition of
ontological and ethical
uneasiness threatens the
legitimacy of law's claim to
power. Visualizing Law in

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the Age of the Digital By
Baroque offers a
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jurisprudential paradigm
that is equal to the
challenge that current
cultural conditions present.

Original essays offering

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fresh ideas and global
perspectives on contemporary
feminist art The term
'feminist art' is often
misused when viewed as a
codification within the
discipline of Art History—a
codification that includes

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restrictive definitions of
geography, chronology,
style, materials, influence,
and other definitions
inherent to Art Historical
and museological
classifications. Employing a
different approach, A

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Companion to Feminist Art
defines 'art' as a dynamic
set of material and
theoretical practices in the
realm of culture, and
'feminism' as an equally
dynamic set of activist and
theoretical practices in the

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realm of politics. Feminist
art, therefore, is not a
simple classification of a
type of art, but rather the
space where feminist
politics and the domain of
art-making intersect. The
Companion provides readers

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with an overview of the
developments, concepts,
trends, influences, and
activities within the space
of contemporary feminist
art—in different locations,
ways of making, and ways of
thinking. Newly-commissioned

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essays focus on the recent
history of and current
discussions within feminist
art. Diverse in scope and
style, these contributions
range from essays on the
questions and challenges of
large sectors of artists,

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Such as configurations of
feminism and gender in post-
Cold War Europe, to more
focused conversations with
women artists on Afropean
decoloniality. Ranging from
discussions of essentialism
and feminist aesthetics to

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examinations of political
activism and curatorial
practice, the Companion
informs and questions
readers, introduces new
concepts and fresh
perspectives, and
illustrates just how much

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more there is to discover
within the realm of feminist
art. Addresses the
intersection between
feminist thinking and major
theories that have
influenced art theory
Incorporates diverse voices

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from around the world to
offer viewpoints on global
feminisms from scholars who
live and work in the regions
about which they write
Examines how feminist art
intersects with
considerations of

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collectivity, war, maternal
relationships, desire, men,
and relational aesthetics
Explores the myriad ways in
which the experience of
inhabiting and perceiving
aged, raced, and gendered
bodies relates to feminist

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politics in the art world
Discusses a range practices
in feminism such as
activism, language,
education, and different
ways of making art The
intersection of feminist art-
making and feminist politics

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are not merely components of
a unified whole, they
sometimes diverge and
divide. A Companion to
Feminist Art is an
indispensable resource for
artists, critics, scholars,
curators, and anyone seeking

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greater strength on the
subject through informed
critique and debate.

Voted one of the "six best
books for data geeks" by The
Financial Times. Read the
review here. Lecturers,

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it been more essential to
work in the world of data.
Scholars and students need
to be able to analyze,
design, and curate
information into useful

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tools of communication, By
insight, and understanding.
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This book is the starting
point in learning the
process and skills of data
visualization, teaching the
concepts and skills of how
to present data, and

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design. Benefits of this
book: A flexible step-by-
step journey that equips you
to achieve great data
visualization A curated
collection of classic and
contemporary examples,

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giving illustrations of good
and bad practice Examples on
every page to give creative
inspiration Illustrations of
good and bad practice show
you how to critically
evaluate and improve your
own work Advice and

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Experience from the best
designers in the field Loads
of online practical help,
checklists, case studies and
exercises make this the most
comprehensive text available

A new way of thinking about

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data science and data ethics
that is informed by the
ideas of intersectional
feminism. Today, data
science is a form of power.
It has been used to expose
injustice, improve health
outcomes, and topple

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governments. But it has also been used to discriminate, police, and surveil. This potential for good, on the one hand, and harm, on the other, makes it essential to ask: Data science by whom? Data science for whom? Data

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Science with whose interests
in mind? The narratives
around big data and data
science are overwhelmingly
white, male, and techno-
heroic. In *Data Feminism*,
Catherine D'Ignazio and
Lauren Klein present a new

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way of thinking about data science and data ethics—one that is informed by intersectional feminist thought. Illustrating data feminism in action, D'Ignazio and Klein show how challenges to the

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male/female binary can help
challenge other hierarchical
(and empirically wrong)
classification systems. They
explain how, for example, an
understanding of emotion can
expand our ideas about
effective data

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Visualization, and how the
concept of invisible labor
can expose the significant
human efforts required by
our automated systems. And
they show why the data
never, ever “speak for
themselves.” Data Feminism

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offers strategies for data scientists seeking to learn how feminism can help them work toward justice, and for feminists who want to focus their efforts on the growing field of data science. But Data Feminism is about much

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more than gender. It is
about power, about who has
it and who doesn't, and
about how those
differentials of power can
be challenged and changed.

Emotion and Postmodernism:

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is it possible to imagine an
odder couple, stranger
bedfellows, less bad
company? The Emotional Life
of Postmodern Film brings
this unlikely pair into
sustained dialogue, arguing
that the interdisciplinary

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body of scholarship
currently emerging under the
rubric of "affect theory"
may be unexpectedly enriched
by an encounter with the
field that has become its
critical other. Across a
series of radical re-

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reappraisals of canonical
postmodern texts, from
Fredric Jameson's
Postmodernism to David
Cronenberg's Crash, Duncan
shows that the same
postmodern archive that has
proven resistant to strongly

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subject-based and object-
oriented emotions, like
anger and sadness, proves
all too congenial to a
series of idiosyncratic,
borderline emotions, from
knowingness, fascination and
bewilderment to boredom and

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Euphoria. The analysis of
these emotions, in turn,
promises to shake up
scholarly consensus on two
key counts. On the one hand,
it will restructure our
sense of the place and role
of emotion in a critical

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enterprise that has long
cast it as the stodgy,
subjective sister of a
supposedly more critically
interesting and politically
productive affect. On the
other, it will transform our
perception of postmodernism

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as a now-historical
aesthetic and theoretical
moment, teaching us to
acknowledge more explicitly
and to name more clearly the
emotional life that
energizes it.

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Critical Affect explores the emotional complexity of critique and maps out its enduring value for the turn to affect and ontology.

Through a series of vivid close readings, Ashley Barnwell shows how suspicion

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and methods of decoding
remain vital to both civic
and academic spaces, where
concerns about precarity,
transparency, and security
are commonplace and the
question of how we verify
the truth is one of the most

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polarising of our age. By
Weaving together both the
critical and affective
dimensions of 'paranoid
reading', Critical Affect
opens crucial questions
about the ethics of
practicing theory and offers

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