NEW MUSEUM AND MIT PRESS TO PUBLISH "SATURATION: RACE, ART, AND THE CIRCULATION OF VALUE," THE LATEST INSTALLMENT IN THE CRITICAL ANTHOLOGIES IN ART AND CULTURE SERIES


Controversies involving race and the art world are often discussed in terms of diversity and representation—as if having the right representative from a group or a larger plurality of embodied difference would absolve art institutions of historic forms of exclusion. *Saturation* offers another approach, taking into account not only questions of racial representation but also issues of structural change. In essays, conversations, discussions, and artist portfolios, contributors confront questions at the intersection of art, race, and representation in new ways.

The book uses saturation as an organizing concept, in part to suggest that current paradigms cannot encompass the complex realities of race. The term “saturation” provides avenues to situate race in relation to perception, science, aesthetics, the corporeal, and the sonic. In color theory, saturation is understood in terms of the degree to which a color differs from whiteness. From a scientific perspective, saturation points describe not only the moment in which race exceeds legibility but also how diversity operates within institutions. Contributors consider how racialization, globalization, and the production and consumption of art converge in the art market, engaging such topics as racial capitalism, the...
aesthetics of colonialism, and disability cultures. They examine various methods for theorizing race and representation, including “aboutness,” in which artworks by racialized subjects are interpreted as being “about” race; modes of unruly, decolonized, and queer visual practices that resist disciplinary boundaries; and approaches to thinking with and alongside blackness and indigeneity.

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ABOUT NEW MUSEUM
The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

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The Critical Anthologies in Art and Culture series revives the seminal collection of volumes on key cultural topics initiated in 1984 by the New Museum and the MIT Press, which produced six defining volumes on the field of contemporary art, including Art After Modernism: Rethinking Representation (1984), Blasted Allegories: An Anthology of Writings by Contemporary Artists (1989), and Discourses: Conversations in Postmodern Art and Culture (1990). The new series builds on this historic partnership to provide a platform for today’s most pressing issues in contemporary culture.

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