“In this profound work, Fred Moten makes a sustained and thrilling attempt to think philosophy and music together, which is also to think philosophy as music, which is also necessarily to think music as philosophy. In its capaciousness and in its persistent, challenging, dazzling intelligence, *Black and Blur* is a book that is worthy of the reputation and influence of its author. Its publication is a major event.”—*Brent Hayes Edwards*

“Our friend Fred Moten, the prodigious philosopher, poet, collaborator, conspirator, critic, and fearless planner, extends to us a riveting, beautiful, and turbulent collection of essays. A massive and mobile series of meditations on the intramural and the undercommons, *Stolen Life* cuts a fugitive path toward the place where blackness and black study collude and collide with one another, offering us the blueprints to better hear the poetry of our ontology, and the ontology of our poetry. As precious contraband for this scholarly moment of emergency, this field-altering masterpiece is set to be played again and again.”

—*Daphne A. Brooks*

“*In The Universal Machine*, Fred Moten’s extraordinary prose and thought lights up with love ‘the other, dancing civilization black radicalism is.’ As political philosophy the elliptical and attentive analysis reanimates Levinas, Arendt, and Fanon, among others, learning from their dissident phenomenology and repudiating the Enlightenment racism that shaped their concepts and politics. Reading in the Black Marxist tradition of Cedric Robinson and civil rights too, the book induces its own kinetic revolutionary blackness, its own figures of fugitive improvisation and solidarity. Each reading minute is absorbing and reverie-inducing, dissolving the ground of the interpretive habits we’ve been taught to bring to thought and the world.”—*Lauren Berlant*
Pop América, 1965–1975 accompanies the first traveling exhibition to stage Pop art as a hemispheric phenomenon. The richly illustrated catalogue reveals the skill with which Latin American and Latino/a artists adapted familiar languages of mass media, fashion, and advertising to create experimental art in a startling range of mediums. In a new era in hemispheric relations, artists enacted powerful debates over what “America” was and what Pop art could do, offering a radical new view onto the postwar “American way of life” and Pop’s presumed political neutrality.
This catalog accompanies Between Form and Content, the first exhibition to focus on Jacob Lawrence's experience at Black Mountain College in North Carolina in 1946, where his interaction with Josef Albers had a lasting impact on his future career.