

tions are ambiguous, open-ended, poetic, descriptions (text scores); music where electrical circuitry is more important than a written score (live electronic music); and music that moves beyond composition (free form jazz and free improvisation): How can these evanescent considerations be adequately represented on a record? In the 1960s, the consensus was that they could not. As a result, few recordings were made and fewer still were circulated. Listeners sought out live sessions.

Recordings of experimental and avant-garde music made in the 1960s began to circulate as archival records during the 1970s. More recordings were released in the 1980s and 1990s given the economics of compact discs: They were less expensive to produce and sold for higher prices than records.

Reissue labels specializing in repackaging and re-mastering out-of-print recordings evolved. As a result, experimental music of the 1960s was rediscovered as an underexploited resource. Since then, a flood of digital music files have appeared online, available to stream and/or download from multiple sites, providing an encyclopedic wealth of information about a musical era very different from the present day.

What are the results of such present access to past performances? Grubbs explores the answers. In Chapter 1, "Henry Flynt on the Air," he contends that present listeners have come to consider music in more fluid ways. In Chapter 2, "Landscape with Cage," Grubb explores the presence of Cage's work in visual art, poetry, dance and philosophy, mainly as a result of access to his work. Chapter 3, "John Cage, Recording Artist," considers the impact of Cage's commercial records on musicians and composers in the 1960s. Chapter 4, "The Antiques Trade: Free Improvisation and Record Culture," explores Cage's collaboration with guitarist Derek Bailey and the free-improvisation group AMM, formed in 1965 and still active. Chapter 5, "Remove the Records from Texas: Online Resources and

Impermanent Archives," considers the unparalleled access to archival recordings afforded by blogs, MP3 sharing sites and dedicated, ever-changing archival websites like Archive.org and UbuWeb. Grubbs argues that such online resources, their work and their structure(s) affect every category of the archive.

Through the individual foci of these chapters, Grubbs foregrounds the changing historicizing of experimental music from the 1960s. These histories, he concludes, are like landscapes with their changing perspectives, which, in all likelihood, will be mediated again through forms now unfamiliar to contemporary listening practices. Although the future may be uncertain, with *Records Ruin the Landscape* Grubbs provides us with a map of the territory, along with a provocative tool for unpacking/listening to the past in the present.

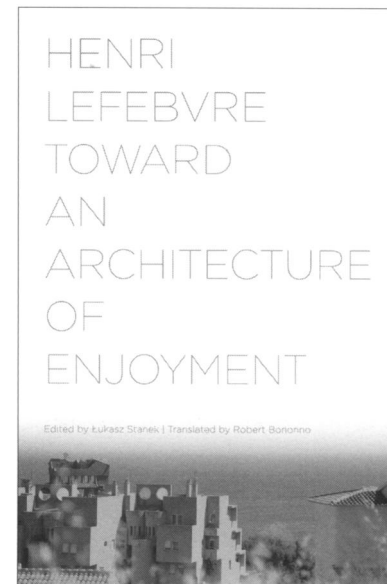
#### **HENRI LEFEBVRE: TOWARD AN ARCHITECTURE OF ENJOYMENT**

edited by Łukasz Stanek. Minneapolis: University of Minnesota Press, 2014. 191 pp., illus. ISBN: 978-0-8166-7719-1 (cloth); ISBN: 978-0-8166-7720-7 (paper).

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*Toward an Architecture of Enjoyment* is the first publication of Henri Lefebvre's only book devoted to architecture. Thanks to the efforts of Lefebvre scholar Łukasz Stanek, who discovered the manuscript in a private archive, this important and challenging text is now available in an elegantly translated and excellently edited volume that demonstrates the relevance of Lefebvre's thinking on urban space for the more specialized field of architecture. An unorthodox Marxist, Lefebvre (1901–1991) is best known for his ideas on the notion of space, which he considered socially and politically constructed and, as such, the locus of a permanent conflict between the rationalizing and dehumanizing impulse of capitalism and the creativity of daily life in



urban communities. In this approach toward space, the crucial level is that of the city, for it is at this level that the tension between building and planning on the one hand and lived experience on the other is most directly present. Architecture, in this perspective, seems to be less decisive, too overtly linked with merely aesthetic or functionalist issues while inevitably falling prey to the social dichotomy it eventually reproduces, with aesthetic concerns in the case of the individual houses of the elite and purely functionalist preoccupations in the case of communal housing of the working class.

The very existence of this text, therefore, comes as a surprise, and the fact that this study, which resulted from a commission, was never been published in its time confirms its singular status. Apparently, this was an essay nobody was expecting and perhaps contained the risk of weakening the status of its author as a key theoretician of urban life (as opposed to individual building). Written in 1973, it does, however, reflect the spirit of the times, strongly marked by the libertarian dimension of the student revolts and its foregrounding of pleasure, individual freedom and the body—all elements blocked by the conventional Marxism of these days and only introduced in the strongly politicized debates on the future of the city by nonconventional thinkers such as Lefebvre, who broadened the

debate on space and urban planning to the domain of architecture, long-time discarded as having no meaningful relationship with the key issues of the city as lived experience, and that of the body, equally put between brackets in the name of collectivist ideals.

Lefebvre's very personal take on the problem of architecture is not limited to the shift of emphasis from urban thinking to a philosophy of dwelling. His reading of architecture is political throughout and his politics are, from the very beginning, a politics of the joyful body (the French term used by Lefebvre is the "untranslatable" *jouissance*, and the book opens with a dramatically useful note on the multilayered meanings and uses of this notion typical of May '68). Just as the goal of the building of a city should be the production of urban life, the ideal of good architecture should be the opportunities it offers to a happier development of the body and its craving for pleasure and joy. Lefebvre analyzes this link between architecture and enjoyment in several ways. First of all, he explores the connection between body and building, no pun intended, in a wide range of disciplines such as philosophy, anthropology, history, economics and eventually architecture. In this discussion, which hovers between scholarly text and political manifesto, he clearly displays the materialist underpinnings of his analysis, which lead him to criticize the puritan stances of traditional Marxism. Under the aegis of Nietzsche, a major influence on many French thinkers of that period (Barthes, Deleuze, Guattari, among others), he makes room for personal hedonism and individual liberation. Second, Lefebvre also analyzes concrete forms of modern and modernist architecture, which—contrary to most leftist thinkers of those years—he does not automatically reject as the result of capitalist speculation. Lefebvre interprets the savage, but actually perfectly planned, transformation of Spain's coastline into a gigantic touristic resort, with new forms of architecture that seem

to be the apparent negation of all possible ideals of urban life and shared experience in a much more ambivalent way. Places meant to be devoted only to entertainment and reproducing straightforwardly the existing boundaries and dichotomies between labor and leisure, between real constraints and the illusory freedom of commodified escapism, are seen by him not only as instruments of mass deception but also as windows to forms of enjoyment that other types of architecture and urban life do not always allow. For him they function as the sign of a different life, or at least of the possibility of such a life, and not only as one more symbol of capitalist alienation.

Lukasz Stanek's introduction does a wonderful job of contextualizing as well as interpreting Lefebvre's thinking in this unusual text. Stanek restores the genesis of the work: He discusses the theoretical and political issues that Lefebvre's shift to architecture actually involved; he complements the text with the visual documentation Lefebvre only hints at while also stressing the stakes of the manuscript for contemporary debates on architecture, urban planning and ecological thinking. He does it in a graceful style and with a keen sense of what is key but also what is debatable and perhaps no longer pertinent in Lefebvre's text and idiosyncratic way of thinking and writing.

#### **ANIMATING FILM THEORY**

edited by Karen Beckman. Duke University Press, Durham, NC, 2014. 376 pp., illus. Trade. ISBN: 978-0-8223-5652-3.

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*Animating Film Theory* is an ambitious collection of essays that seeks to outline the relationship between animation and film theory. The starting point for the realization of the collection stems from the marginalization of animation in film studies and is considered here in light of the

recent interest in the digital. It is the shift toward the digital that brings animation to the foreground in thinking through not only film history and theory but also the moving image outside the domain of the cinema. It is with this first concern—to think through media in the inter-related pairing of animation and film studies—that this collection is structured, and it is primarily this audience of film and animation scholars at which the book is aimed.

Karen Beckman identifies several themes through her introduction as the organizing principle for the collection in what is a vast territory of scholarship concerning animation. The book is divided into sections: "Time and Space," "Cinema and Animation," "The Experiment" and "Animation and the World." There are essays that revisit, for example, animation's history, tracing alternative archaeologies to those of early cinema alone, such as Galloway's approach of anti-cinema. Galloway links polygraphic photography to 3D animation and the computer, bypassing arguments that speak to the birth of cinema as a coming-together of the right technical conditions. There is Gaycken's approach of reading scientific visualization and animating objects in order to note how animation is neither a process of reproduction or caricature but rather

