is solidarity with singularity sufficient when it is relentlessly opposed by the very conditions in which it is enacted? These (potentially misplaced) worries notwithstanding, Janicka deserves high praise for bringing a fresh and original theoretical perspective to bear on a host of extremely important, if frequently overlooked, issues. *Theorizing Contemporary Anarchism* is a remarkably rich and intrepid work that will surely make a lasting contribution to anarchist discourse in the present. I cannot recommend it to readers strongly enough.

Nathan Jun, Midwestern State University

Petar Jandrić, *Learning in the Age of Digital Reason*

Petar, I agree: ‘Research and education can be sexy’ (p361) 😊 I’d like to thank yourself and each of the interlocutors for being *themselves* at your ‘virtual party’: honest, direct, illuminating, provocative, scary and encouraging. Feelings and ‘chemistry’ emerge from your party ‘guests’ within this collection of conversations – the term you quite rightly use instead of ‘interviews’. *Learning in the Age of Digital Reason* WILL reach a broad audience, as a ‘form of teaching’, bringing ‘ideas into the school reform marketplace’ (p12). As an artist-researcher-teacher with an irreverence for texts ‘written without much flair’ that ‘put people to sleep’ (Levinson, p283), these conversations kept me up at night. This tantalising collection of minds – forged by philosophy, activism, education, and creative practice – crosses and re-crosses artificial academic and linguistic ‘borders’ (p140). As a critical pedagogue and fledgling academic I have met too few ‘border-crossers’. And too many whose ‘vision of artistic development’ is ‘reactionary and boring’ (p342) – more enthused by homogenisation than discussion of the differences ‘between art education and education in other fields’ (p333) and arts-based research that is ‘predominantly linked to funding and academe’. Provocative honesty permeates the book, e.g. the response of Dmitry to Ana and yourself: ‘Art education is interesting because no one knows what art is – consequently, it is impossible to know how to teach it’ (p333). Each of these sixteen conversations is grounded in expertise that informs, and knowledge that surprises. As a video artist who worked with emerging digital technologies in the ’80s and ’90s, I was profoundly affected by feminist videos. But there are feminist media practices in this book which are completely new to me. For example, ‘Face Settings’ (1996-1998) – Kathy Rae Huffman’s collaboration with Eva Wöhlgemuth (pp315-317).
I mentioned my sense of an honesty in this iterative collection of conversations. You acknowledge these conversations have affected your own thinking, research interests and career ambitions, developing towards transdisciplinary ‘digital epistemologies, collaborative research, web science, algorithms, knowledge cultures, and the relationships between science and art’ (p366). Academic discourse can look askance upon social and intersubjective information. The truth is that anecdotal evidence has ‘long historical tails’ and that critical discourse about digital technologies is ‘only a few small steps from Socrates’ (p367). Honesty is necessarily provocative from time to time. For instance, ‘academic publishing is a bit like capitalism’ (p378); automation spells ‘the end of education as we have known it since the Stone Age’ (p27); we exist in a digitally enhanced version of Foucault’s Panopticon (p45). We’re asked to consider that Marxist terminology may be applied to McLuhan’s theories on the convergence of media and the ‘self-expansion of capital as fixed media capital’ (p81). I also resonated deeply with McKenzie Wark’s admission that his work is often ‘hypocritical theory’ – questioning unequal modes of knowledge-production and yet still participating in them (p108). Isn’t that true for most of us? Different perspectives on technology abound in these conversations: Paul Levinson (p282) regards the Internet as one of the ‘greatest devices for furthering human understanding of human beings’, whereas Henry Giroux considers the Internet as poorly analysed, despite being ‘enormously political and educational’ (p145). Peter McLaren (p163) comments that computers ‘have not made us free and independent producers’, and Marcell Mars and Tomislav Medak (p255) discuss the symbiosis between information technologies and capitalism, reinforcing inherent contradictions and paving its ‘unfortunate trail of destruction’. Other conversers include Howard Rheingold (who coined the term ‘virtual communities’) who points to the male domination of technology when explaining the obscured contribution of women to technology engineering (p216). And though we may agree with Siân Bayne’s critical post-humanist claim that ‘online can be the privileged mode’ (p203), Fred Turner demands that we recognise that political consciousness is not built from the consumption of small-scale technologies and self-expression that uses ‘signs, symbols and devices provided for us online largely by the corporate world’ (p66).

This book includes genuine responses, ‘rather than simply assertion of individual positions’ (p364). The conversations feel close to real life, where ‘things get messy’ (Taylor, p235) and ‘jerky’ (p192). We live in a weird time. We all need to forge alliances, and conversations can help by using language that crosses borders. And when the going does get weird, ‘the weird turn pro’ (Hunter S. Thompson, p123). Which begs Mackenzie Wark’s question (p124): ‘How do you produce weird
people for the weird times we are in?’ Now that is a really interesting challenge for education. Books like this can only help!

Mark Smith, Loughborough University

Peter Harrison, *The Freedom of Things: An Ethnology of Control*

Peter Harrison’s *The Freedom of Things: An Ethnology of Control* offers a compelling analysis of the historical and theoretical limitations underpinning current leftist, liberal, Marxist, anarchist, and ‘radical democratic’ discourse. Composed of four ‘preludes’ and ten chapters, the penultimate of which was co-written with Australian Bulwai elder Willie Brim, Harrison explores subjects as diverse as ethnography, labour, violence, community, empowerment, and reconciliation. Harrison invokes an equally myriad array of thinkers, from Hobbes and Rousseau to La Boétie, Clastres, Sorel, Bataille, Badiou, Nancy, Bourdieu, and Roberto Esposito, to name just a few. Beyond its impressive breadth, anarchist scholars will find value in Harrison’s study for its forceful critique of ideas that leftist political theory still holds as sacrosanct.

*The Freedom of Things* is organised around three core themes: the intractable limitations inherent to ethnographic method; the distinction between societies of *self-control* (‘autonomic’ or ‘contra-historical’) and those of *other-control* – the former referring to non-hierarchical, egalitarian societies, the latter to State formations which manifest an ‘impulse to control others’ and the acceptance ‘of the necessity of such control’ (pxi); finally, an ethnology which challenges the notion that society must be construed on the basis of endless productivity.

Following the ‘anti-organizational’ approach of his earlier *Nihilist Communism* (2003), the individual chapters of *The Freedom of Things* are less stages in the development of a grand thesis than a series of topical interventions through which these themes resonate. Harrison’s opening chapter argues that societies ethnographers perceived as excluded from ‘history’ are not simply non- or pre-historical, but ‘contra-historical’ in that they actively withdraw from the encroachment of the State. In chapters 2 and 3, which contain some of the book’s most provocative arguments, Harrison turns his critical eye towards Marxist assumptions that the liberation of humanity’s productive forces lead to the liberation of humanity itself. According to Harrison, Marx advocates the freedom of labour rather than freedom from labour (p67). To move beyond the Marxist narrative of ‘ennobled
Learning in the Age of Digital Reason contains 16 in-depth dialogues between Petar Jandrić and leading scholars and practitioners in diverse fields of history. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required. Apple. Customer Reviews: Be the first to review this item. Amazon Best Sellers Rank: #10,483,813 in Books (See Top 100 in Books). #15013 in Philosophy & Social Aspects of Education. Would you like to tell us about a lower price? If you are a seller for this product, would you like to suggest updates through seller support? @inproceedings{Ryberg2018BookRS, title={Book Review Symposium: Petar Jandrić (2017) Learning in the Age of Digital Reason.: Series: Educational Futures: Rethinking theory and practice. Rotterdam: Sense. I}, author={Thomas Ryberg and Juha Suoranta and Derek R. Ford}, year={2018} }. Thomas Ryberg, Juha Suoranta, Derek R. Ford. Save to Library. Create Alert. Petar Jandrić. 0.00 · Rating details. · 0 ratings · 0 reviews. Learning in the Age of Digital Reason contains 16 in-depth dialogues between Petar Jandric and leading scholars and practitioners in diverse fields of history, philosophy, media theory, education, practice, activism, and arts. The book creates a postdisciplinary snapshot of our reality, and the ways we experience that reality, at the moment here and now. It historicises Learning in the Age of Digital Reason contains 16 in-depth dialogues between Petar Jandric and leading scholars and practitioners in diverse fields of history, phil