

Melanie Gilligan Errata list

Errors in PhD video projects

Home Together

Episode 1

In episode 1, the subtitles (at timecode 10:17) continue for half a second after the shot translated.

Episode 1

In episode 1, (at timecode 10:17) the graphic “New text layer” should not be in the video. Although Home Together was finished long before submitting my PhD, this happened when I added a translation in the last part of the process. I believe I may have uploaded the wrong file to vimeo.

Episode 2

In episode 2, (at timecode 13:11) I adjusted the anti-shake effect I had applied because it had been too visibly an effect. After doing this, it changed the framing so that it shows the boom in the shot for a half second. This is not intended.

In episode 2, (at timecode 14:31) the music drops out. This is not intended.

Episode 3

In episode 3, (at timecode 22:04) the shot begins out of focus and the camera moves a bit. This was previously covered in the edit.

Health as Individual vs Health as Social

In the video played on the large projection screen *Health as Social* in the fourth scene, a shot moved in the edit. I did not see this mistake.

Errors in PhD writing

Introduction

p. 1 Punctuation mistake and missing word: “It makes sense then that once I started to clarify what I would like to write in the PhD, it became evident that I would discuss film that explicitly opposes capital. This because I found that to in order to describe my art practice, I need to explain why and how my work functions as it does.” – corrected to: “It makes sense then that once I started to clarify what I would like to write in the PhD, it became evident that I would discuss film that explicitly opposes capital because I found that in order to describe my art practice, I need to explain why and how my work functions as it does.”

p. 2

Missing italics in footnote. orrect to “Fernando Solanas and Octavio Getino, “Notes and Experiences for the Development of a Cinema of Liberation in the Third World”, *New Latin American Cinema*, (Detroit: Wayne State University Press, 1997). On p. 34. “The modes of production, distribution. and exhibition continued to be those of Hollywood precisely because, in ideology and politics, films had not yet become the vehicle for a clearly drawn differentiation between bourgeois ideology and politics. A reformist policy, as manifested in dialogue with the adversary, in coexistence with the adversary, and in the relegation of national contradictions to those between two supposedly unique blocs — the USSR and the USA—was and is unable to produce anything but a cinema within the System itself.”

p. 2 Punctuation mistake: “The modes of production, distribution. and exhibition – corrected to: “The modes of production, distribution, and exhibition”

p. 2 Formatting and punctuation correction: “Stéphane Symons, “Walter Benjamin” in Paisley Livingston and Carl Plantinga, *The Routledge Companion to Philosophy and Film*, p. 302, – corrected to: “Stéphane Symons, “Walter Benjamin” in Paisley Livingston and Carl Plantinga, *The Routledge Companion to Philosophy and Film*, (London: Routledge, 2011) 302.”

p. 3 Unnecessary italics and added space: “*Alfred Sohn-Rethel, Intellectual and Manual Labour: A Critique of Epistemology*, (Norfolk: Humanities Press, 1978). Chris Arthur, *The New Dialectic and Marx’s Capital*, (Delhi: Historical Materialism Book Series/ Aakar Books, 2013).” – corrected to: “Alfred Sohn-Rethel, *Intellectual and Manual Labour: A Critique of Epistemology*, (Norfolk: Humanities Press, 1978). Chris Arthur, *The New Dialectic and Marx’s Capital*, (Delhi: Historical Materialism Book Series/Aakar Books, 2013).”

p. 15 Word correction: “They explain that “in 1988, Octavia E. Butler said that she never wanted the title of being the solitary Black female sci-fi writer.” – corrected to: “She explains that “in 1988, Octavia E. Butler said that she never wanted the title of being the solitary Black female sci-fi writer.”

p. 15 Punctuation correction: “how I imagine television, and filmmaking”. Should be “how I imagine television and filmmaking”

p. 15 Footnote formatting correction: “Walidah Imarisha, “Introduction,” in *Octavia’s Brood: Science Fiction Stories from Social Justice Movements*, eds. Walidah Imarisha, adrienne marie brown, 17. San Francisco: AK Press, 2015.ebook. – corrected to: Walidah Imarisha, “Introduction,” in *Octavia’s Brood: Science Fiction Stories from Social Justice Movements*, eds. Walidah Imarisha, adrienne marie brown, 17. (San Francisco: AK Press, 2015), ebook.

p. 16 Footnote formatting correction: Raoul Peck, *Exterminate All the Brutes: Raoul Peck’s Statement of Intent* (HBO, 2021), video. <https://www.youtube.com/watch?v=dQ4r3Qdrqmo> – corrected to: Raoul Peck, *Exterminate All the Brutes: Raoul Peck’s Statement of Intent*, HBO, April 6, 2021. <https://www.youtube.com/watch?v=dQ4r3Qdrqmo> (accessed Oct 5, 2022).

p. 16 Punctuation change: “The director comments in a trailer for the film, that the way the work pushes boundaries between fiction and documentary is a political project.” – corrected to: “The director comments in a trailer for the film that the way the work pushes boundaries between fiction and documentary is a political project.”

p. 17 Footnote formatting correction: “Keeanga-Yamahtta Taylor, *From #Black Lives Matter to the White Power Presidency*, Barnard Center for Research on Women, video, 2018. <https://www.youtube.com/watch?v=0yKHRXiXHZg&t=2140s> – corrected to: Keeanga-Yamahtta Taylor, *From #Black Lives Matter to the White Power Presidency*, Barnard Center for Research on Women, video, 2018. [https:// www.youtube.com/watch?v=0yKHRXiXHZg&t=2140s](https://www.youtube.com/watch?v=0yKHRXiXHZg&t=2140s) (accessed Oct 5, 2022).

p. 19 Footnote formatting correction: “A.L. Rees, *A History of Experimental Film and Video: From the Canonical Avant-Garde to Contemporary British Practices*, BFI Publishing: London, 1999” – corrected to: A. L. Rees, *A History of Experimental Film and Video: From the Canonical Avant-Garde to Contemporary British Practices*, (London: BFI Publishing, 1999), 7. “But the centrality of film-time to the avant-garde has other roots than realism. They include ‘the moment of cubism’ which introduced duration and the fragment to modern art. From these are derived the material tropes and codes of experimental film — rapid camera movement and the long-take, film grain and handpainting — which in their separate ways direct attention to film as a material construct and as a time-based medium.”

p. 21 Footnote formatting correction: “Attributed to G.W.F Hegel, F.W.J. Schelling or Friedrich Holderlin, *The Oldest Program of German Idealism in Friedrich Holderlin, Essays and Letters on Theory* State University of New York Press, 1988, p. 155,” – corrected to: “Attributed to G.W.F Hegel, F.W.J. Schelling or Friedrich Holderlin. “The Oldest Program of German Idealism” in *Friedrich Holderlin: Essays and Letters on Theory*, (New York: State University of New York Press, 1988), 155.”

p. 21 Missing punctuation in footnote 15: “Peter Osborne, Introduction, Dossier: Transdisciplinary Romanticism 1, *Radical Philosophy*, p. 6.” – corrected to: “Peter Osborne, “Introduction” in Dossier: Transdisciplinary Romanticism 1, *Radical Philosophy*, 6.”

p. 21 Missing footnote: Peter Osborne, “Problematizing Transdisciplinarity, Transdisciplinary Problematics,” *Theory, Culture & Society*, vol 32, (2015), 6.

p. 22 Adjust footnote. Because of previous correction: “Peter Osborne, Introduction, Dossier: Transdisciplinary Romanticism 1, *Radical Philosophy*, p. 6.” – corrected to: p. 22 Ibid., 6.

p. 22 Missing punctuation in footnote “Ibid p.8.” – corrected to: “Ibid., 8.”

p. 22 Footnote formatting correction: “Peter Osborne, “Problematizing Transdisciplinarity, Transdisciplinary Problematics”, *Theory, Culture & Society*, Theory, Culture & Society, vol 32, 2015, 8.”– corrected to: “Peter Osborne, “Problematizing Transdisciplinarity, Transdisciplinary Problematics”, *Theory, Culture & Society*, vol 32, 2015, 8.:

p. 22 Punctuation correction in footnote: “Ibid p. 6.” – corrected to: “Ibid., 6.”

p. 23 Footnote formatting correction: “Ibid p. 7. Andrew Goffey, “Guattari and Transversality.” *Radical Philosophy*, vol 195 (Jan/Feb 2016): 38-47. As opposed to forming relationships between concepts and approaches from different fields as if upholding a contract of individual interests, transversality is -----.” – corrected to: “Ibid., p. 7. Andrew Goffey, “Guattari and Transversality” *Radical Philosophy*, vol 195 (Jan/Feb 2016), 38-47.”

p. 23 Punctuation correction in footnote: “Ibid p. 8.” – corrected to: “Ibid.,8.”

p. 23 Footnote formatting correction: “Peter Osborne, “Problematizing Transdisciplinarity, Transdisciplinary Problematics”, *Theory, Culture & Society*, vol 32, 2015, 8.” – corrected to: “Peter Osborne, “Problematizing Transdisciplinarity, Transdisciplinary Problematics”, *Theory, Culture & Society*, vol 32, (2015), 8.”

p. 25 Footnote formatting correction: “Howard Caygill, *Kant Dictionary*, Blackwell Publishing, London, p. 113 “There are two sorts of cognition, namely intuitions and concepts, which correspond to the two sources of cognition in sensibility and understanding.” – corrected to: “Howard Caygill, *Kant Dictionary*, (London: Blackwell Publishing, 1995), 113. “There are two sorts of cognition, namely intuitions and concepts, which correspond to the two sources of cognition in sensibility and understanding.”

p. 26 Add new footnote to paraphrase: “under circumstances chosen by themselves” Footnote: “Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte*, 1852. (Moscow: Progress Publishers, 1937) <https://www.marxists.org/archive/marx/works/1852/18th-brumaire/ch01.htm>”

p. 26 Footnote formatting correction: “Karl Marx, *Contribution to a Critique of Political Economy*, Progress Publishers, 1859.

https://www.marxists.org/archive/marx/works/download/Marx_Contribution_to_the_Critique_of_Political_Economy.pdf” – corrected to: “Karl Marx, *Contribution to a Critique of Political Economy*, (Moscow: Progress Publishers, 1859).

https://www.marxists.org/archive/marx/works/download/Marx_Contribution_to_the_Critique_of_Political_Economy.pdf (accessed Oct 5, 2022).”

p 28: Punctuation in chapter title: “Films biggest problems become its horizon of possibility” – corrected to: “Film’s biggest problems become its horizon of possibility”.

p. 28 Footnote punctuation correction: “Brian Massumi, *Autonomy of Affect, The Politics of Systems and Environments*, Part II, *Cultural Critique*, Autumn, No. 31, 1995, p. 102.” – corrected to: “Brian Massumi, “Autonomy of Affect”, *The Politics of Systems and Environments*, Part II, *Cultural Critique*, Autumn, No. 31, 1995, 102.”

p. 29 Footnote punctuation correction: “Stéphane Symons, *Walter Benjamin, The Routledge Companion to Philosophy and Film*, eds. Paisley Livingston and Carl Plantinga, Routledge, Taylor and Francis, 2009, p. 308.” – corrected to: “Stéphane Symons, *Walter Benjamin, The Routledge Companion to Philosophy and Film*, eds. Paisley Livingston and Carl Plantinga (London: Routledge, 2011), 308.”

p. 33 Footnote formatting correction: “Karl Marx, *Capital* volume 1, Penguin Classics, London, p. 433.” – corrected to: “Karl Marx, *Capital* vol. 1, (London: Penguin Classics, 1990), 433.”

p. 33 Footnote formatting correction: “Chris O’Kane, *The Critique of Real Abstraction: from the Critical Theory of Society to the Critique of Political Economy and Back Again*, <http://jjay.cuny.edu/sites/default/files/contentgroups/economics/okaneRealAbstraction.pdf>” - corrected to:

“Chris O’Kane, “The Critique of Real Abstraction: From the Critical Theory of Society to the Political Economy and Back Again” in *Marx and Contemporary Critical Theory*, eds. Antonio Oliva, Ángel Oliva, Iván Novara (Berlin: Springer International Publishing, 2020),
<http://jjay.cuny.edu/sites/default/files/contentgroups/economics/okaneRealAbstraction.pdf>

p. 33 Footnote formatting correction: “Karl Marx, *Capital* volume 1, Penguin Classics, London, p. 470.” – corrected to: “Karl Marx, *Capital* vol. 1, (London: Penguin Classics, 1990), 470.”

p. 35 Footnote formatting correction: “Werner Bonefeld, *History and Human Emancipation: Struggle, Uncertainty and Openness*, *Critique* vol. 38, No. 1, February 2010, p. 65.” – correction to: “Werner Bonefeld, “History and Human Emancipation: Struggle, Uncertainty and Openness”, *Critique*, vol. 38, no. 1, February (2010), 65.”

p. 35 Footnote formatting correction: “Endnotes 4, *A History of Separation*, Endnotes, 2015.” – correction to “Endnotes 4, *A History of Separation*, *Endnotes*, (2015).”

p. 35 Footnote formatting correction: “Rodrigo Nunes, *Neither Vertical, Nor Horizontal*, Verso, London, 2021. *Neither Vertical, Nor Horizontal*, Camille Barbaglio, Paulo Gerbaudo, Richard Seymour, Rodrigo Nunes, <https://www.youtube.com/watch?v=MUexkqVYQPI>. – correction to “Rodrigo Nunes, “Neither Vertical, Nor Horizontal”, (London: Verso, 2021). (accessed Oct. 5, 2022).

p. 35 Footnote formatting correction: “Camille Barbaglio, Paulo Gerbaudo, Richard Seymour, Rodrigo Nunes, June 1, 2021. <https://www.youtube.com/watch?v=MUexkqVYQPI>. (accessed Oct. 5, 2022).”

p. 35 Footnote formatting correction: “Wolfgang Streeck, *How Will Capitalism End*, 2016, Verso, London / Brooklyn, p. 9.” – correction to “Wolfgang Streeck, *How Will Capitalism End*, (London: Verso, 2016) 9.”

p. 36 Footnote punctuation: “Ibid p. 9.” – correction to “Ibid., 9.”

p. 36 Footnote punctuation: “Ibid p. 10, p. 13.” – correction to “Ibid.,10, 13.”

p. 36 Footnote punctuation: “Ibid p 46” correction to: “Ibid., 46.”

p. 36 Footnote punctuation: “Ibid p. 41” – correction to: “Ibid.,41.”

p. 36 Footnote punctuation: “Ibid p. 37” – correction to: “Ibid., 37.”

p. 36 Footnote punctuation: “Ibid p. 46” – correction to: “Ibid., 46.”

Chapter 1

p. 41 “Moishe Postone, video lecture, (video url to be added)” – corrected to: “Moishe Postone, *Social Theory Consortium* 2014, Nov 22, 2014. http://www.youtube.com/watch?v=bgLb2_UmAHo. (accessed Oct. 5, 2022).”

p. 42 Footnote punctuation: “Karl Marx, *Capital* volume 1, p. 1064” – corrected to “Karl Marx, *Capital* vol. 1, (London: Penguin Classics, 1990), 1064.”

p. 45 correction:

The experience of our generation: that capitalism won’t die a natural death.

Walter Benjamin

corrected to

The experience of our generation: that capitalism won’t die a natural death.

Walter Benjamin, *The Arcades Project*

p. 46 Footnote font size: “Peter Burger, *Theory of the Avant-Garde*, (Minneapolis: University of Minnesota Press / Manchester Press, 1984), 47.”

p. 48 Footnotes font size too large on two footnotes:

p. 48 “Christian Metz, *Film Language: A Semiotics of the Cinema*, (Chicago: University of Chicago Press, 1991), 115. – corrected to: “Christian Metz, *Film Language: A Semiotics of the Cinema*, (Chicago: University of Chicago Press, 1991), 115.”

p. 48. “Ibid., 115.” – corrected to “Ibid.”

p. 49 Footnote punctuation: “Jean-Luc Godard is a well-known example of left film that experiments with fragmenting the smooth flow of sound and image. For example, his film 1966 *Masculin Feminin* has frequent cuts that draw attention to changes in the sound when it would normally merge into the background. In his film *Weekend* of the following year, the disruptive breaks in the film form build up to overturn the film’s bourgeois narrative.” – corrected to: “Jean-Luc Godard is a well-known example of left film that experiments with fragmenting the smooth flow of sound and image. For example, his 1966 film, *Masculin Feminin* has frequent cuts that draw attention to changes in the sound when it would normally merge into the background. In his film *Weekend* of the following year, the disruptive breaks in the film form build up to overturn the film’s bourgeois narrative.”

p. 55 In the center of the page, in chapter 1 in the "Real abstraction" section, there is a small excerpt from a script that is supposed to be in "courier new" font but it is not.

p. 56 Footnote formatting: footnote 84 “Karl Marx, *Das Kapital*, 1st edition, 238. This reference is from I.I. Rubin, “Abstract Labor and Value in Marx’s System” *Pod Znamenem Marksizma* (1927). <https://www.marxists.org/archive/rubin/abstract-labour.htm>.” - correct to: “Karl Marx, *Das Kapital*, 1st edition, 238. This reference is from I.I. Rubin, “Abstract Labor and Value in Marx’s System” *Pod Znamenem Marksizma* (1927). <https://www.marxists.org/archive/rubin/abstract-labour.htm>. (accessed online Oct 05, 2022).”

p. 56 Footnote formatting: footnote 87 “Evald Ilyenkov, *Dialectics of the Abstract and the Concrete*, (Moscow: Progress Publishers, 1960) 20. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm>.” – correct to: “Evald Ilyenkov, *Dialectics of the Abstract and the Concrete*, (Moscow: Progress Publishers, 1960) 20. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm>. (accessed online Oct. 5, 2022).”

p.57 Footnote formatting: footnote 89 after Schlegel quotation it should have this reference: “Schlegel, Friedrich, *Athenaeum Fragment, Lucinde and the Fragments*, (Minneapolis: University of Minnesota Press, 1971).”

p. 64 100 Panel discussion with Allan Sekula, Benjamin Buchloh, and David Harvey at Cooper Union, New York, May 15, 2011. Video: <https://vimeo.com/24394711>)

p. 66, Footnote formatting, footnote 10: – correct to: “Vanessa Munoz, “The Price of Wonderland: Homeless Disney Worker Dies in Car”, *Left Voice*, March 4, 2018, <https://www.leftvoice.org/the-price-of-wonderland-homeless-disney-worker-dies-in-car/> (accessed Oct 5, 2022)”

p. 68 Footnote formatting: “Christina Heatherton: “Not Just Being Right, But Getting Free: Reflections on Class, Race and Marxism”, Verso website. <https://www.versobooks.com/blogs/3317-not-just-being-right-but-getting-free-reflections-on-class-race-and-marxism> - corrected to “Christina Heatherton: “Not Just Being Right, But Getting Free: Reflections on Class, Race and Marxism”, Verso website. <https://www.versobooks.com/blogs/3317-not-just-being-right-but-getting-free-reflections-on-class-race-and-marxism> (accessed Oct 5, 2022).”

p. 68 Footnote formatting: “Ellen Meiksins Wood, Class, Race, and Capitalism, https://advancethestruggle.files.wordpress.com/2009/06/how_does_race_relate_to_class-2.pdf” – corrected to: “Ellen Meiksins Wood, *Class, Race, and Capitalism*, https://advancethestruggle.files.wordpress.com/2009/06/how_does_race_relate_to_class-2.pdf (Accessed Oct 5, 2022)”

p. 69 Footnote formatting: “The Oldest Program of German Idealism in Friedrich Holderlin, Essays and Letters on Theory State University of New York Press, 1988, 155” – corrected to “The Oldest Program of German Idealism in Friedrich Holderlin, Essays and Letters on Theory State University of New York Press, 1988, 155 (accessed Oct 5, 2022).”

p. 69 Footnote formatting: “Ibid p. 155.” – corrected to: “Ibid., 155.”

p. 69 Footnote formatting: “Stanford encyclopedia <https://plato.stanford.edu/entries/aesthetics-19th-romantic/> (Accessed Oct 5, 2022).” – corrected to “Stanford encyclopedia <https://plato.stanford.edu/entries/aesthetics-19th-romantic/> (accessed Oct 5, 2022).”

p. 69 Footnote formatting correction: “Friedrich Schlegel, *Critical Fragments, Lucinde and the Fragments*, University of Minnesota Press, 1971, p. 149.” – corrected to “Friedrich Schlegel, *Critical Fragments, Lucinde and the Fragments*, (Minneapolis: University of Minnesota Press, 1971), p. 149.”

p. 70 Footnote formatting correction: “Friedrich Schlegel, *Athenaeum Fragment, Lucinde and the Fragments*, University of Minnesota Press, 1971, p. 174.” – corrected to: “Friedrich Schlegel, *Athenaeum Fragment, Lucinde and the Fragments*, (Minneapolis: University of Minnesota Press, 1971), 174.”

p. 70 Footnote formatting correction: “Immanuel Kant, *Critique of Judgement*, Cambridge University Press, Cambridge, p. 75.” – corrected to “Immanuel Kant, *Critique of Judgement*, (Cambridge: Cambridge University Press, 2000), 75.”

Footnote formatting in corrections in chapter 1 by footnote number:

p. 70 Footnote formatting correction: footnote 111. “Peter Burger, *Theory of the Avant-garde*, Manchester University Press / University of Minnesota Press, Minneapolis, 1984, p. 42.” corrected to “111. Peter Burger, *Theory of the Avant-garde*, (Minneapolis: University of Minnesota Press 1984,) 42.”

p. 82 Footnote formatting: “Evald Ilyenkov, *Dialectics of the Abstract and the Concrete*, (Moscow: Progress Publishers, 1960) 20. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm>. (accessed online Oct 5, 2022).

p. 70 Footnote formatting correction: footnote 112. “Theodor Adorno, *Aesthetic Theory*, Athlone Books, London, 1997.” – corrected to “112. Theodor Adorno, *Aesthetic Theory*, (London: Athlone Books, 1997).

p. 70 Footnote formatting correction: footnote 113. “Benjamin Buchloh, *Neo-Avant-Garde and Culture Industry: Essays on European and American Art from 1955-1975*, 209” – corrected to “113. Benjamin Buchloh, *Neo-Avant-Garde and Culture Industry: Essays on European and American Art from 1955-1975*, (London: Blackwell Publisher, 2002), 209.”

p. 72 Footnote formatting correction: footnote 119 “Thierry de Duve, *Kant After Duchamp*, (Cambridge: MIT Press, 200-) p. 15.” – corrected to “Thierry de Duve, *Kant After Duchamp*, (Cambridge: MIT Press, 1998), 15.”

p. 73 Footnote formatting correction: footnote 122 “Karl Marx, *Critique of Political Economy*, <https://www.marxists.org/archive/marx/works/1859/critique-pol-economy/preface-abs.htm>” - corrected to “Karl Marx, *Critique of Political Economy*, <https://www.marxists.org/archive/marx/works/1859/critique-pol-economy/preface-abs.htm> (accessed) Oct 5, 2022).

p. 78 Footnote formatting correction: footnote 126 “Ibid.,76.” corrected to “126 Ibid., 76.”

p. 82 Footnote formatting correction: footnote 140. “Bertell Ollmann, *Dance of the Dialectic*, University of Illinois Press, 2003, p. 80.” – corrected to “Bertell Ollmann, *Dance of the Dialectic*, (Champaign: University of Illinois Press, 2003), 80.”

p. 83 Footnote formatting correction: footnote 141. “Melanie Gilligan, *Affect & Exchange*, Fillip; Melanie Gilligan and Marina Vishmidt “Economic Subjectivities in Crisis “... and *Materials and Money and Crisis*, MUMOK catalogue, Verlag der Buchhandlung Walther König 2013; Melanie Gilligan and Marina Vishmidt, “The -Property-less Sensorium: Following the Subject in Crisis Times” *South Atlantic Quarterly*, Duke University Press, July 2015.” corrected to “Melanie Gilligan, *Affect & Exchange*, Fillip; Melanie Gilligan and Marina Vishmidt “Economic Subjectivities in Crisis”, ... *and Materials and Money and Crisis*, MUMOK

catalogue, Verlag der Buchhandlung Walther König 2013; Melanie Gilligan and Marina Vishmidt, “The Property-less Sensorium: Following the Subject in Crisis Times” *South Atlantic Quarterly*, July, (2015).”

p. 83 Footnote formatting correction: footnote 142 “This can be seen in the advice given by script writers such as Robert McKee and John Truby. John Truby, *The Anatomy of Story*, (Farrar 2008), ebook 75.” – corrected to “This can be seen in the advice given by script writers such as Robert McKee and John Truby. John Truby, *The Anatomy of Story*, (New York: Farrar, Strauss, Giroux, 2008), ebook, 75.”

p. 87 Footnote formatting correction: footnote 145 “Scott Maxwell, “The truth – and lies – about low wages in Orlando”, *Orlando Sentinel*, Dec 10, 2019. <https://www.orlandosentinel.com/opinion/scott-maxwell-commentary/os-op-low-wages-orlando-laborland-scott-maxwell-20191210-7234cfehezbsfa4cybjwkgzxtu-story.html>” - corrected to “145. Scott Maxwell, “The truth – and lies – about low wages in Orlando”, *Orlando Sentinel*, Dec 10, 2019. <https://www.orlandosentinel.com/opinion/scott-maxwell-commentary/os-op-low-wages-orlando-laborland-scott-maxwell-20191210-7234cfehezbsfa4cybjwkgzxtu-story.html> (accessed Oct. 5, 2022).”

p. 87 There is an image of *Crowds* but it says on the image caption: Melanie Gilligan, *The Bay Area Protests*, 2016-2022, single channel video. Still image credit: Cyrus Tabar. Still image courtesy of the artist and Galerie Max Mayer.

p. 87 image correction. The image is from *Crowds*, but it is listed, as *The Bay Area Protests*. Please change it to the credit still for *Crowds*.

p. 88 146 “Nancy Sheper-Hughes, “The Mindful Body”, *Medical Anthropology Quarterly*, vol. 1, no. 1:10.”- correction to: “Nancy Sheper-Hughes, “The Mindful Body”, *Medical Anthropology Quarterly*, vol. 1, no. 1 (1987) 10.”

p. 89 Footnote formatting correction: footnote 148 “This is dialogue from the script of this section of Health as Individual vs. Health as Social, published in the Illiberal Arts catalogue by Haus der Kulturen der Welt in Berlin.” corrected to: “This is dialogue from the script of this section of Health as Individual vs. Health as Social, published in the Illiberal Arts catalogue by Haus der Kulturen der Welt in Berlin. Anselm Franke and Kerstin Stakemer, *Illiberal Arts*, Haus der Kulturen der Welt, (Berlin: Polypen, 2021).”

149 Evictions have led to hundreds of thousands of additional Covid-19 cases, research finds. <https://www.cnn.com/2020/11/27/evictions-have-led-to-hundreds-of-thousands-of-extra-covid-cases-.html> to: “Annie Nova, “Evictions have led to hundreds of thousands of additional Covid-19 cases research finds.” Nov. 27, 2020 <https://www.cnn.com/2020/11/27/evictions-have-led-to-hundreds-of-thousands-of-extra-covid-cases-.html> (accessed Oct 5, 2022).

p. 90 Footnote formatting correction: footnote 150 “Keeanga-Yamahtta Taylor, “The Black Plague,” *New Yorker*, April 16, 2020. <https://www.newyorker.com/news/our-columnists/the-black-plague>” corrected to “Keeanga-Yamahtta Taylor, “The Black Plague,” *New Yorker*, April 16, 2020. <https://www.newyorker.com/news/our-columnists/the-black-plague> (accessed Oct 5, 2022)”

p. 91 Footnote formatting correction: footnote 152. Karl Marx, *Capital* volume 3, (London: Penguin Classics, 1991) 1011.” corrected to “Karl Marx, *Capital*, vol. 3, (London: Penguin Classics, 1991) 1011.”

p. 92 Footnote formatting correction: footnote 154 “G.W.F. Hegel, “Difference between Fichte and Schelling”, (New York: Suny Press, 1988), 77. <https://www.marxists.org/reference/archive/hegel/works/fs/index.htm>” correcto: “G.W.F. Hegel, “Difference between Fichte and Schelling”, (New York: Suny Press, 1988), 77. <https://www.marxists.org/reference/archive/hegel/works/fs/index.htm>(accessed online Oct 5, 2022).”

p. 92 Footnote formatting correction: footnote 162 “Donald Foreman, The Filmmaker Activist and The Collective: Robert Kramer and Jean-Luc Godard. https://donalforeman.com/writing/godard&dvg.html#_ftn46” correction to: “Donald Foreman, The Filmmaker Activist and The Collective: Robert Kramer and Jean-Luc Godard. https://donalforeman.com/writing/godard&dvg.html#_ftn46 (accessed online Oct.5, 2022).”

p. 92 Footnote formatting correction: footnote 163 James Roy MacBean, “Godard and the Dziga Vertov Group: Film and Dialectics”, *Film Quarterly*, (1973) p. 33” correct to: “James Roy MacBean, “Godard and the Dziga Vertov Group: Film and Dialectics”, *Film Quarterly*, (1973) 33.”

p. 92 Footnote formatting correction: footnote 157. “G.W.F Hegel, *Grundlage der gesumnten Wissenschaft*, second edition, note added in 1802. In: *Werke*, 98.” – corrected to: “G.W.F Hegel, *Grundlage der gesumnten Wissenschaft*, second edition, note added in 1802. *Werke*, (1802), 98.”

p. 94 Footnote formatting correction: footnote 159 “Sergei Eisenstein, “The Montage of Attractions” in *Eisenstein Writings*, vol. 1 1922-23, (London: BFI publishing/Indiana University Press, 1988).” – corrected to “Sergei Eisenstein, “The Montage of Attractions” in *Eisenstein Writings*, vol. 1 1922-23, (London: BFI Publishing/Indiana University Press, 1988).”

p. 94 Footnote formatting correction: footnote 160. “Ibid p. 34.” corrected to: “160. Ibid., 34.”

p. 96 Footnote formatting correction: footnote 166 “Julia Lesage, *Godard and Gorin’s Left Politics 1967-1972*, Jump Cut: A Review of Contemporary Media, <https://www.ejumpcut.org/archive/onlinessays/JC28folder/GodardGorinPolitics.html>” correct to “Julia Lesage, *Godard and Gorin’s Left Politics 1967-1972*, Jump Cut: A Review of Contemporary Media, <https://www.ejumpcut.org/archive/onlinessays/JC28folder/GodardGorinPolitics.html> (accessed online Oct 05, 2022).

p. 96 Footnote formatting correction: footnote 167. “Karl Marx, “Theses on Feuerbach”, <https://www.marxists.org/archive/marx/works/1845/theses/theses.htm>” corrected to “Karl Marx, “Theses on Feuerbach”, <https://www.marxists.org/archive/marx/works/1845/theses/theses.htm> (accessed Oct 5, 2022).”

p. 98 Footnote formatting correction: footnote 173 Mbye Cham, Official History, Popular Memory: Reconfiguration of the African Past in the Films of Ousmane Sembène, p. 22” corrected to “Mbye Cham, “Official History, Popular Memory: Reconfiguration of the African Past in the Films of Ousmane Sembene”, *Contributions in Black Studies A Journal of African and Afro-American Studies*, Ousmane Sembene: Dialogues with Critics and Writers, vol 11, (2008), 22.”

p. 99 Footnote 174. “Ibid p. 22” corrected to “Ibid., 22.”

p. 99 Footnote 175 “Ibid p. 23.” corrected to “Footnote formatting correction: footnote ‘Ibid., 23.’

p. 99 Footnote 176 “Mbye Cham, Official History, Popular Memory: Reconfiguration of the African Past in the films of Ousmane Sembène, Contributions on Black Studies, 2008, p. 22.” corrected to “Footnote 176 Mbye Cham, “Official History, Popular Memory: Reconfiguration of the African Past in the films of Ousmane Sembène”, *Contributions on Black Studies* 11, (2008): 22.

Footnote 177 Amadou T. Fofana, Sembène’s Borom Saret: A Griot’s Narrative, *Literature/Film Quarterly*, Salisbury University, vol. 33, no. 4, 2011, p. 255.” – corrected to “Amadou T. Fofana, “Sembène’s Borom Saret: A Griot’s Narrative”, *Literature/Film Quarterly* 33, no. 4, (2011), 255.”

179 “Walter Benjamin, “On the Program of the Coming Philosophy” in *Selected Writings*, vol. 1, (Cambridge: Belknap/University Press, 2002), 100.” correct to:

Footnote 179 “Walter Benjamin, “On the Program of the Coming Philosophy” in *Selected Writings*, vol. 1, (Cambridge: Belknap Press/Harvard University Press, 2002), 100.”

p. 99 Footnote formatting correction: footnote 186 “Ibid, p. 186” – corrected to “Ibid., 186.”

p. 102 Footnote formatting correction: footnote 189 “Ibid, p. 186” corrected to “189 Ibid., 186.”

197 “Howard Caygill, *Walter Benjamin: The Colour of Experience*, (London: Routledge, 1998), p. 2.” correct to: “Howard Caygill, *Walter Benjamin: The Colour of Experience*, (London: Routledge, 1998), 2.”

Footnote 189 “Ibid., 186.” correct to: “189 Ibid.”

Footnote 206 “Ibid., 153.” correct to: “206 Ibid.”

Footnote 207 “Walter Benjamin, *Origins of German Tragic Drama*, (London: Verso, 1998), 191.” correct to: “Walter Benjamin, *The Origin of German Tragic Drama*, (London: Verso, 1998), 191.”

210 “Walter Benjamin, “Paris Capital of the 19th c.”, *Selected Writings*, vol. 3, Belknap Press/Harvard University Press, 2002, 42.”- corrected to: “Walter Benjamin, “Paris Capital of the 19th c.”, *Selected Writings*, vol. 3, (Belknap Press/Harvard University Press, 2002) 42.”

211 Tana Mosier Porter, “Orlando’s Division Street: The history behind what became a symbol of segregation” Originally published in the Winter 2016 issue of *Reflections from Central Florida*, the magazine of the Historical Society of Central Florida. <https://www.yourcommunitypaper.com/articles/orlandos-division-street-the-history-behind-what-became-a-symbol-of-segregation/> (accessed on Oct 5, 2022)” corrected to: “Tana Mosier Porter, “Orlando’s Division Street: The history behind what became a symbol of segregation” Originally published in the Winter 2016 issue of *Reflections from Central Florida*, the magazine of the Historical Society of Central Florida. <https://www.yourcommunitypaper.com/articles/orlandos-division-street-the-history-behind-what-became-a-symbol-of-segregation/> (accessed on Oct 5, 2022).

p. 102 Footnote formatting correction: footnote 190 Theodor Adorno, *Kant’s Critique of Pure Reason*, Stanford University Press, 1995, p. 24. To clarify Kant’s general use of the term phenomenon “being simply “objects of sensibility” as opposed to noumena or intelligible objects which can only be “cognised through the intelligence” p. 317, Howard Caygill. *The Kant Dictionary*, Blackwell Publishers.” corrected to “Theodor Adorno, *Kant’s Critique of Pure Reason*, (Stanford: Stanford University Press, 1995), 24. To clarify Kant’s general use of the term phenomenon “being simply “objects of sensibility” as opposed to noumena or intelligible objects which can only be “cognised through the intelligence” p. 317, Howard Caygill. *The Kant Dictionary*, (London: Blackwell Publishers, 1995).”

p. 102 Footnote formatting correction: footnote 191 Theodor Adorno understands that the centrality of the “I” in what he calls “subjectivist philosophy” is what locks it in a particular epistemological impasse. “This entire strand of subjectivist philosophy, cannot avoid the issue since experience can be generated only through the reference to a personal subject.” corrected to “Theodor Adorno understands that the centrality of the “I” in what he calls “subjectivist philosophy” is what locks it in a particular epistemological impasse. “This entire strand of subjectivist philosophy, cannot avoid the issue since experience can be generated only through the reference to a personal subject.”

p. 103 Footnote formatting correction: footnote 192 “Theodor Adorno, *Kant’s Critique of Pure Reason*, Stanford University Press, p. 171. “It [the transcendental subject] undoubtedly has one feature in common with society. This is that only the global social subject – not the contingent individual subject – possesses that character of universality, of all-encompassing totality, that Kant ascribes to his transcendental subject. We may add that behind the idea of constitution stands that of labour as social labour – and not just isolated, individual labour. On the other hand, however, in contrast with that global social subject which may be regarded as the summation of all the concrete factors of society, the Kantian transcendental subject, that is, the famous ‘I think’ that accompanies all my representations’, is a complete abstraction that has nothing in common with it.” corrected to: “Theodor Adorno, *Kant’s Critique of Pure Reason*, (Stanford: Stanford University Press, 1995), 171. “It [the transcendental subject] undoubtedly has one feature in common with society. This is that only the global social subject – not the contingent individual subject – possesses that character of universality, of all-encompassing totality, that Kant ascribes to his transcendental subject. We may add that behind the idea of constitution stands that of labour as social labour – and not just isolated, individual labour. On the other hand, however, in contrast with that global social subject which may be regarded as the summation of all the concrete factors of society, the Kantian transcendental subject, that is, the famous ‘I think’ that accompanies all my representations’, is a complete abstraction that has nothing in common with it.”

p. 107 Footnote formatting correction: footnote 202 Craig Owens, “The Allegorical Impulse: Toward a Theory of Post-Modernism”, in *Art and Theory 1900-1990*, ed. Charles Harrison and Paul Wood, (London: Blackwell Publisher,).” corrected to “Craig Owens, “The Allegorical Impulse: Toward a Theory of Post-Modernism”, in *Art and Theory 1900-1990*, ed. Charles Harrison and Paul Wood, (London: Blackwell Publisher, 2002).”

p. 108 Footnote formatting correction: footnote 203 “Walter Benjamin, *The Arcades Project*, (Cambridge: Belknap/Harvard, 1999), 347” –corrected to: “Walter Benjamin, *The Arcades Project*, (Cambridge: Belknap Press/Harvard University Press, 1999), 347.”

p. 108 Footnote formatting correction: footnote 204 Walter Benjamin, *Arcades Project*, (Cambridge, Belknap/Harvard, 1999) 369.” – corrected to “Walter Benjamin, *The Arcades Project*, (Cambridge: Belknap Press/Harvard University Press, 1999), 369.”

p. 112 Footnote formatting correction: footnote 206 “Ibid p. 153.” – corrected to “Ibid., 153.”

p. 113 Footnote formatting correction: footnote 207 Walter Benjamin, *Origins of German Tragic Drama*, (London:Verso, 1998), 191.” – corrected to “Walter Benjamin, *Origins of German Tragic Drama*, (London:Verso, 1998), 191.”

p. 114 Footnote formatting correction: footnote 208 “Tana Mosier Porter, Segregation and Desegregation in Parramore: Orlando's African American Community, *The Florida Historical Quarterly*, Winter, 2004, Vol. 82, No. 3, 2004, p. 291.” – corrected to “Tana Mosier Porter, Segregation and Desegregation in Parramore: Orlando's African American Community, *The Florida Historical Quarterly*, Winter, 2004, Vol. 82, No. 3, (2004), 291.”

p. 115 Footnote formatting correction: footnote 209 Ibid. p. 292. “In Orange County, Florida, white employers established early African American settlements to provide separate but nearby housing for black domestic help and grove laborers. [...] All of these places, established by whites to house black workers, became thriving African American communities through the efforts of their residents. A similar pattern arose near Orlando. Around 1880, Sam Jones's family set up housekeeping on the southeast side of the small town, near a large sinkhole north of the Greenwood Cemetery. Other African American families followed, including several former slaves.” The following describes how the Orlando area Parramore came into being from the practices of segregation: “In the 1880s, James Parramore platted an area on west side of” – corrected to “Ibid., 292. “In Orange County, Florida, white employers established early African American settlements to provide separate but nearby housing for black domestic help and grove laborers. [...] All of these places, established by whites to house black workers, became thriving African American communities through the efforts of their residents. A similar pattern arose near Orlando. Around 1880, Sam Jones's family set up housekeeping on the southeast side of the small town, near a large sinkhole north of the Greenwood Cemetery. Other African American families followed, including several former slaves.” The following describes how the Orlando area Parramore came into being from the practices of segregation: “In the 1880s, James Parramore platted an area on west side of”

p. 115 Footnote formatting correction: footnote 210 “Walter Benjamin, Paris Capital of the 19th c. Selected Writings, volume 3, Belknap / Harvard, p 42.” corrected to “Walter Benjamin, “Paris Capital of the 19th c.”, *Selected Writings* vol. 3, Belknap Press/Harvard University Press, 2002, 42.”

p. 116 Footnote formatting correction: footnote 211 “Tana Mosier Porter, Orlando’s Division Street: The history behind what became a symbol of segregation *Originally published in the Winter 2016 issue of Reflections from Central Florida*, the magazine of the Historical Society of Central Florida. <https://www.yourcommunitypaper.com/articles/orlandos-division-street-the-history-behind-what-became-a-symbol-of-segregation/> - corrected to “Tana Mosier Porter, “Orlando’s Division Street: The history behind what became a symbol of segregation” *Originally published in the Winter 2016 issue of Reflections from Central Florida*, the magazine of the Historical Society of Central Florida. <https://www.yourcommunitypaper.com/articles/orlandos-division-street-the-history-behind-what-became-a-symbol-of-segregation/> (accessed on Oct 5, 2022)

p. 116 Footnote formatting correction: footnote 214 “University of California Press” corrected to “Paul Ortiz, *Emancipation Betrayed: The Hidden History of Black Organization and White Violence in Florida from Reconstruction to the Bloody Election in 1920*, (Berkeley: University of California Press, 2005), 16.”

p. 118 Footnote formatting correction: footnote 215 “After the quotation “Robert Brenner, “What’s Good for Goldman Sachs is Good for America”, *Center for Social Theory and Comparative History*, UCLA, (2009) (accessed online Oct 5, 2022).”

Chapter 2

Footnote formatting correction: footnote 222 Alberto Toscano and Jeff Kinkle, *Cartographies of the Absolute*, (Winchester: Zero Books, 2015), ebook.” – correct to “Alberto Toscano and Jeff Kinkle, *Cartographies of the Absolute*, (Winchester: Zero Books, 2015), ebook.

Footnote formatting correction: footnote 225 Evald Ilyenkov, *Dialectics of the Abstract and the Concrete in Marx*, (Moscow: Progress Publishers, 1982), 19. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm> - correct to

“Evald Ilyenkov, *Dialectics of the Abstract and the Concrete in Marx*, (Moscow: Progress Publishers, 1982), 19. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm> (accessed Oct 5, 2022).

Footnote formatting correction: footnote 227 “Melanie Gilligan, *Affect & Exchange*, Intangible Economies, Fillip Editions, 2012.” – correct to: “Melanie Gilligan, “Affect & Exchange”, Intangible Economies, *Fillip Editions*, 2012.”

p. 104, Misspelling in the main text: “I will venture a brief look at Annie MacLanahan’s article *Methodological Individualism and the Novel in the Age of Microeconomics, 1871 to the Present* which charts the general social influence of ideas in economic theory of the period, specifically the microeconomic view that the only relevant aspect of the social world is individual interactions.” – correct to “I will venture a brief look at Annie MacClanahan’s article *Methodological Individualism and the Novel in the Age of Microeconomics, 1871 to the Present* which charts the general social influence of ideas in economic theory of the period, specifically the microeconomic view that the only relevant aspect of the social world is individual interactions.”

221 “Walter Benjamin, *Short History of Photography*, 24 https://monoskop.org/images/7/79/Benjamin_Walter_1931_1972_A_Short_History_of_Photography.pdf” correct to: “Walter Benjamin, *Short History of Photography*, 24 https://monoskop.org/images/7/79/Benjamin_Walter_1931_1972_A_Short_History_of_Photography.pdf, (accessed online (Oct. 5, 2022)).

Change footnote 231 to: Evald Ilyenkov, *The Dialectic of the Abstract and the Concrete in Marx’s Capital*, (Moscow: Progress Publishers, 1982), 54. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm> (accessed online Oct. 5, 2022).

233 Theodor Adorno, *Introduction to Sociology*, (Stanford: Stanford University Press, 2000), p. 36.

Change to:

233 Theodor Adorno, *Introduction to Sociology*, (Stanford: Stanford University Press, 2000), 36.

238 C.B. MacPherson, *The Political Theory of Possessive Individualism*, (Oxford: Oxford Paperbacks, 1964), 32.

238 C.B. MacPherson, *The Political Theory of Possessive Individualism*, Oxford Paperbacks, p. 32

Change to

245 *Ibid.*, 31, 65

Change to

245 *Ibid.*, 31, 65.

Footnote formatting correction: footnote 246 “Annie McClanahan, *Methodological Individualism and the Novel*, *Timelines of American Literature*, eds. Cody Marrs and Christopher Hager, Johns Hopkins University Press, Baltimore, 2019, p. 265.” correct to “Annie McClanahan, “Methodological Individualism and the Novel” in *Timelines of American Literature*, eds. Cody Marrs and Christopher Hager, (2019), 265.”

Footnote formatting correction: footnote 247 “One of the ways people involved with visual art reflect these forms of legitimation by institutional arbiters as well as through different organs of literature on art. Ulf Wuggenig and Steffen Rudolph present an interesting study in the sociology of art which looks at how visual art is a field currently legitimated by a variety of sources. ng study in the sociology of art which looks at how visual art is a field currently legitimated by a variety of sources. Ulf Wuggenig and Steffen Rudolph, *Valuation Beyond the Market: On Symbolic and Economic Value in Contemporary Art*, Published by Sternberg Press, Berlin, 2013.” – correct to “Footnote 247 One of the ways people involved with visual art reflect these forms of legitimation by institutional arbiters as well as through different organs of literature on art. Ulf Wuggenig and Steffen Rudolph present an interesting study in the sociology of art which looks at how visual art is a field currently legitimated by a variety of sources. ng study in the sociology of art which looks at how visual art is a

field currently legitimated by a variety of sources. Ulf Wuggenig and Steffen Rudolph, “Valuation Beyond the Market: On Symbolic and Economic Value in Contemporary Art”, (Berlin: Sternberg Press, 2013.)”

Footnote formatting correction: footnote 248 “Ibid p. 269.” correct to: “Ibid., 269.”

Footnote formatting correction: footnote 249 Ibid p. 268.¹ correct to: “Ibid., 268.”

Footnote formatting correction: footnote 250 “Ibid p. 270.” correct to: “Ibid., 270.”

Footnote formatting correction: footnote 251 “Ibid p. 270.” correct to: “Ibid.”

Footnote formatting correction: footnote 252 Annie McClanahan, “Methodological Individualism and the Novel in the Age of Microeconomics, 1871 to the Present”, *Timelines of American Literature* (2019). **Luis M. García-Mainar** “Contemporary Hollywood Crime Film and the New Individualism” (2009). Anita Martinová, “Individualism and Relationships in American Film”, *European Journal of American Studies*, (Autumn 2021). Ida Rochani Adi, “Remythologizing Individualism in American Action Movies”, *Humaniora*, vol. 20, (February 2008). <https://media.neliti.com/media/publications/12033-ID-remythologizing-individualism-in-american-action-movies.pdf> correct footnote to: “Annie McClanahan, “Methodological Individualism and the Novel in the Age of Microeconomics, 1871 to the Present”, *Timelines of American Literature* (2019). Luis M. García-Mainar “Contemporary Hollywood Crime Film and the New Individualism” (2009). Anita Martinová, “Individualism and Relationships in American Film”, *European Journal of American Studies*, (Autumn 2021). Ida Rochani Adi, “Remythologizing Individualism in American Action Movies”, *Humaniora*, vol. 20, (February 2008). <https://media.neliti.com/media/publications/12033-ID-remythologizing-individualism-in-american-action-movies.pdf> (accessed Oct 5, 2022).”

Footnote formatting correction: footnote 253 “John Truby, *The Anatomy of Story*, (2008), ebook.” – corrected to: “John Truby, *The Anatomy of Story*, (2008), ebook. New York: Farrar, Strauss, Giroux, 2008.

Footnote formatting correction: footnote 254 “John Truby, *Anatomy of Story*, (2008) ebook, 53.” correct to: “Ibid., 53.

Footnote formatting correction: footnote 256 “Women and People of Color Still Underrepresented Behind the Scenes”, <https://variety.com/2020/film/news/diversity-hollywood-behind-the-scenes-ucla-study-1203494631/> – correct o: “Adam B. Very, “Women and People of Color Still Underrepresented Behind the Scenes”, <https://variety.com/2020/film/news/diversity-hollywood-behind-the-scenes-ucla-study-1203494631/> (accessed Oct 5, 2022).”

Footnote formatting correction: footnote John Truby, *The Anatomy of Story*, (2008), ebook. New York: Farrar, Strauss, Giroux, 2008.” correct to: “John Truby, *The Anatomy of Story*, (2008), ebook. New York: Farrar, Strauss, Giroux, 2008, 365.”

Footnote formatting correction: footnote 258 “Evald Ilyenkov, *The Dialectic of the Abstract and the Concrete in Marx’s Capital*, (Moscow: Progress Publishers, 1982).” correct to: “Evald Ilyenkov, *The Dialectic of the Abstract and the Concrete in Marx’s Capital*, (Moscow: Progress Publishers, 1982), 54. <https://www.marxists.org/archive/ilyenkov/works/abstract/index.htm> (accessed online Oct. 5, 2022).”

Footnote formatting correction: “Tithy Battacharya, “Introduction”, *Social Reproduction Theory: Remapping Class, Recentering Oppression*, ed. Tithy Battacharya, (London: Pluto Books, 2017), p. 3.” correct to “Tithy Battacharya, “Introduction”, *Social Reproduction Theory: Remapping Class, Recentering Oppression*, ed. Tithy Battacharya, (London: Pluto Books, 2017), 3.”

Footnote formatting correction: footnote 258 “Evald Ilyenkov, *The Dialectic of the Abstract and the Concrete in Marx’s Capital*, (Moscow: Progress Publishers, 1982),” – correct to: “Evald Ilyenkov, *The Dialectic of the Abstract and the Concrete in Marx’s Capital*, (Moscow: Progress Publishers, 1982).”

Footnote formatting correction: footnote 260 “Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California, Berkley: University of California Press, (2007), 1-4.” – correct to: “Ruth Wilson Gilmore, *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California*, (Berkley: University of California Press, 2007), 1-4.”

Footnote formatting correction: footnote 261 “Ibid p. 4.” – correct to: “Ibid., 4.”

Footnote formatting correction: footnote 263 “Ibid p. 79” – correct to: “Ibid.,79.”

Footnote formatting correction: footnote 264 “Ibid p. 63.” – correct to: “Ibid., 63.”

Footnote formatting correction: footnote 265 “Keeanga-Yamahtta Taylor, *Race for Profit: How Banks and the Real Estate Industry Undermined Black Homeownership*, University of North Carolina Press, 2019, p. 9.” – correct to: “Keeanga-Yamahtta Taylor, *Race for Profit: How Banks and the Real Estate Industry Undermined Black Homeownership*, (Chapel Hill: University of North Carolina Press, 2019), 9.”

Footnote formatting correction: footnote 266 “Ibid p. 3.” – correct to: “Ibid p. 3.”

Footnote formatting correction: footnote 267 “Democracy Now interview ““America’s Moment of Reckoning” Keeanga-Yamahtta Taylor & Cornel West replayed on Uprisings Against Racism”, Dec 31st” correct to: “Democracy Now interview ““America’s Moment of Reckoning” Keeanga-Yamahtta Taylor & Cornel West replayed on Uprisings Against Racism”, Dec 31st 2020 (accessed Oct 5, 2022).”

Footnote formatting correction: footnote 268 “There’s No There There: Keeanga-Yamahtta Taylor on the Future of the Left” <https://www.publicbooks.org/theres-no-there-there-keeanga-yamahtta-taylor-on-the-future-of-the-left/> correct to: “There’s No There There: Keeanga-Yamahtta Taylor on the Future of the Left” <https://www.publicbooks.org/theres-no-there-there-keeanga-yamahtta-taylor-on-the-future-of-the-left/> (accessed Oct 5, 2022).

Footnote formatting correction: footnote 269 Keeanga-Yamahtta Taylor, *Race for Profit: How Banks and the Real Estate Industry Undermined Black Homeownership*, The University of North Carolina Press, Chapel Hill, 2019.” correct to: “Keeanga-Yamahtta Taylor, *Race for Profit: How Banks and the Real Estate Industry Undermined Black Homeownership*, (Chapel Hill: University of North Carolina Press, 2019).”

Footnote formatting correction: footnote 272 “Women and People of Color Still Underrepresented Behind the Scenes”. The study explains that “In 2011, people of color made up 12.2% of directors of theatrical films. While that percentage has spiked in the ensuing decade — to 17.8% in 2013, and 19.3% in 2018 — the overall trend line has remained flat. In 2019, just 14.4% of directors of theatrical films were people of color.” <https://variety.com/2020/film/news/diversity-hollywood-behind-the-scenes-ucla-study-1203494631/> correct to: “Adam B. Vary, “Women and People of Color Still Underrepresented Behind the Scenes”. The study explains that “In 2011, people of color made up 12.2% of directors of theatrical films. While that percentage has spiked in the ensuing decade — to 17.8% in 2013, and 19.3% in 2018 — the overall trend line has remained flat. In 2019, just 14.4% of directors of theatrical films were people of color.” <https://variety.com/2020/film/news/diversity-hollywood-behind-the-scenes-ucla-study-1203494631/>”

Footnote formatting correction: footnote 276 “Ibid p. 25.” correct to: “Ibid., 25.”

Footnote formatting correction: footnote 277 “Ibid p. 131.” correct to: “Ibid., 131.”

Footnote formatting correction: footnote 278 “David Roediger, *Class Race and Marxism*, Verso, London / New York, p. 2.” – correct to “David Roediger, *Class Race and Marxism*, (Verso, London/New York, 2017), 2.”

Footnote correction: footnote 279: “To briefly sum up one of the recent debates on race and capitalism that upsets me the most, Ellen Meiksins Wood makes the following statement: “To put it another way, it is worth considering how the specificities of time and place are shaped by capitalism's general operating principles. My argument is simply that, if we want to understand how racial hierarchies reproduce capitalist class relations, we have to understand the basic requirements of capitalist reproduction itself, as distinct from the rules for reproduction that govern other social forms. Let me begin by making one bald statement: that class is constitutive of capitalism in a way that race is not. Capitalism is conceivable without racial divisions, but not, by definition, without class.” Ellen Meiksins Wood, *Race, Class and Capitalism*, https://advancethestruggle.files.wordpress.com/2009/06/how_does_race_relate_to_class-2.pdf Moreover, Wood says that “Class exploitation is constitutive of capitalism as gender and racial inequality are not”. Wood also claims in her book *The Origins of Capitalism*, that slavery is only connected with the development of capitalism in the case of slavery in the UK where labor was first organized through a capitalist means of production. Ellen Meiksin Woods, *The Origins of Capitalism: A Longer View*, (London: Verso, 2017, p. 148-149. Another Marxists I would align with Wood’s argument is David Harvey. David Roediger pairs Ellen Meiksins Wood and

David Harvey as having a “the dominant interpretation within Marxism”. David Roediger, *Class, Race and Marxism*, (London: Verso, 2017.” – correct to: “To briefly sum up one of the recent debates on race and capitalism that upsets me the most, Ellen Meiksins Wood makes the following statement: “To put it another way, it is worth considering how the specificities of time and place are shaped by capitalism's general operating principles. My argument is simply that, if we want to understand how racial hierarchies reproduce capitalist class relations, we have to understand the basic requirements of capitalist reproduction itself, as distinct from the rules for reproduction that govern other social forms. Let me begin by making one bald statement: that class is constitutive of capitalism in a way that race is not. Capitalism is conceivable without racial divisions, but not, by definition, without class.” Ellen Meiksins Wood, *Race, Class and Capitalism*, https://advancethestruggle.files.wordpress.com/2009/06/how_does_race_relate_to_class-2.pdf Moreover, Wood says that “Class exploitation is constitutive of capitalism as gender and racial inequality are not”. Wood also claims in her book *The Origins of Capitalism*, that slavery is only connected with the development of capitalism in the case of slavery in the UK where labor was first organized through a capitalist means of production. Ellen Meiksin Woods, *The Origins of Capitalism: A Longer View*, (London: Verso, 2017), 148-149. Another Marxist I would align with Wood’s argument is David Harvey. David Roediger pairs Ellen Meiksins Wood and David Harvey as having a “the dominant interpretation within Marxism”. David Roediger, *Class, Race and Marxism*, (London: Verso, 2017).”

Footnote formatting correction: footnote 269 “Legitimized in their hatred!: a weekend of violence in Trump's America”, *The Guardian*, 13 May, 2017 <https://www.theguardian.com/us-news/2017/may/31/portland-train-stabbing-racial-violence-trump-america> (accessed Oct. 5, 2022)” correct to “Sam Levin, “Legitimized in their hatred!: a weekend of violence in Trump's America”, *The Guardian*, 13 May, 2017. <https://www.theguardian.com/us-news/2017/may/31/portland-train-stabbing-racial-violence-trump-america> (accessed Oct. 5, 2022)”

Footnote formatting correction: footnote 284: “Susan Ferguson, “Children, Childhood and Capitalism: A Social Reproduction Perspective” in *Social Reproduction Theory, Remapping Class, Recentering Oppression*, ed. Tithy Battacharya, (London: Pluto Books, 2017)113.” correct to: “Susan Ferguson, “Children, Childhood and Capitalism: A Social Reproduction Perspective” in *Social Reproduction Theory, Remapping Class, Recentering Oppression*, ed. Tithy Battacharya, (London: Pluto Books, 2017) 113.”

Footnote formatting correction: footnote 286 “Selma James and Maria Rosa della Costa, *The Power of Women and the Subversion of the Community*, Falling Wall Press, London, 1972” correct to “Selma James and Maria Rosa della Costa, *The Power of Women and the Subversion of the Community*, (London: PM Press, 2019).”

Footnote formatting correction: footnote 289 “¹ Robert McKee, *Story*, (1999), ebook. 317-333.” – correct to “Robert McKee, *Story*, (New York: Harper-Collins, 1999), ebook. 317-333. ”

Footnote formatting correction: footnote 292 “Catherine Osborne, *Heraclitus in From the Beginning to Plato*, ed. C.C.W. Taylor, (London: Routledge Press, 2003, 99.” – correct to “Catherine Osborne, *Heraclitus in From the Beginning to Plato*, ed. C.C.W. Taylor, (London: Routledge Press, 2003), 99.”

Footnote formatting correction: footnote 306 “John Truby, *Anatomy of Story*, (2008), ebook, 16.” corrected to: “John Truby, *Anatomy of Story*, New York: Farrar, Strauss, Giroux, (2008), 16, ebook.”

Footnote formatting correction: footnote 309 “Behemoth – First look, <https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/behemoth-first-look> - corrected to “Behemoth – First look, <https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/behemoth-first-look> (accesses Oct 5, 2022).”

p. 170 Add quotation marks and footnote: ““Marxism has been “criticized for an emphasis of sameness rather than difference for subordinating the particularities of, for example, discussions of sexuality to what are supposedly “more ‘total’ concerns” – correct to: “Marxism has been “criticized for an emphasis of sameness rather than difference,” for subordinating the particularities of, for example, discussions of sexuality to what are supposedly “more ‘total’ concerns”. Then add footnote: “Kevin Floyd, *The Reification of Desire*, (Minneapolis: Minnesota Press, 2009), 6.”

Footnote formatting correction: footnote 322 “Fredric Jameson, “History and Class Consciousness as an “Unfinished Project”, *Rethinking Marxism*, 1988.” correct to “322 Fredric Jameson, “History and Class Consciousness as an “Unfinished Project”, *Rethinking Marxism*, vol. 1 (1988).”

Footnote formatting correction: footnote 325 Ibid, 2009, p. 6. Fredric Jameson, “History and Class Consciousness as an “Unfinished Project”, *Rethinking Marxism*, 1988. – correct to “Ibid, 2009, p. 6. Fredric Jameson, “History and Class Consciousness as an “Unfinished Project”, *Rethinking Marxism*, (1988).”

Footnote formatting correction: 330 “Lucio Coletti, *Marxism and the Dialectics*, *New Left Review*, no. 93. (Sept/Oct, 1975) 4.”

Footnote formatting correction: footnote 331 “Bertell Ollmann, *Dance of the Dialectic*, Illinois University Press, p. 17.” – correct to “Bertell Ollmann, *Dance of the Dialectic*, (Champaign, Illinois University Press, 2003).”

Footnote formatting correction: footnote 332 “Ibid p. 18.” – correct to: “Ibid., 18.”

Footnote formatting correction: footnote 333 “Ibid p. 17.” – correct to “Ibid., 17”

Footnote formatting correction: footnote 334 “Ibid p. 17.” – correct to: “Ibid.”

Footnote formatting correction: footnote 335 “Ibid p. 17.” – correct to: “Ibid.”

Footnote formatting correction: footnote 325 “Ibid, 2009, p. 6. Fredric Jameson, “History and Class Consciousness as an “Unfinished Project””, *Rethinking Marxism*, (1988).” Correct to “Ibid. Fredric Jameson, “History and Class Consciousness as an “Unfinished Project””, *Rethinking Marxism*, vol. 1, (1988).”

Footnote formatting correction: footnote 337 “David Roediger, *Race, Class and Marxism*, (London / Verso, 2017) 2.” correct to “David Roediger, *Race, Class and Marxism*, (London/ Verso, 2017) 2.”

p. 173 Add footnote: Arthur claims that “use value positing of labour” gets “abstracted from” so that it is understood “merely as the bearer of value positing insofar as all concrete determinacy involved” “is absented leaving the logical category of positing *per se*.” Add “Chris Arthur, *The New Dialectic and Marx’s Capital*, (Delhi, Historical Materialism/Aakar), 170.

p. 173 Footnote correction “Chris Arthur, *The New Dialectic and Marx’s Capital*, (Delhi, Historical Materialism/Aakar), 1169” – correct to: “Chris Arthur, *The New Dialectic and Marx’s Capital*, (Delhi, Historical Materialism/Aakar), 170.”

p. 174 Add footnote: Alfred Sohn-Rethel, *Manual and Intellectual Labour: A Critique of Epistemology*, (London: MacMillan Press, 1978), 41.